

Community
Dance
Program



Journal

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

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CDP Panel For The 1997 CALLERLAB Convention Will Be On Timing

Calvin Campbell will moderate a panel on "Timing" on Monday morning of the 1997 CALLERLAB Convention. Bob Osgood and Paul Moore will be the other two panelists. Even though the emphasis will be on "Timing" in relation to the Community Dance Program, callers will probably find the information applicable to a variety of other dance situations

Cal will open the session with an examination of timing as applied to square dance calling. Good and bad examples will be presented along

with suggested solutions.

Bob will cover timing as used in contra dancing and quadrilles. Part of his discussion will be a demonstration of how different types of music can be used to enhance timing. Paul Moore will finish the session with a discussion of timing in reference to the other dance forms used in the Community Dance Program.

Following the three presentations, an open discussion will be held for people in the audience to share experiences or ask questions.

The Community Dance Program is on the World Wide Web

Calvin Campbell has just finished upgrading a website on internet that features dances and materials centered around the Community Dance Program. The site features dances, articles and references. Many of the dances and articles published in the early issues of the CDP Journal are stored on the website.

A new feature of this website is a listing of dance leaders who are available to call beginner parties and/or have a Community Dance Program. The goal is to establish an on line directory of leaders for the use of anyone interested in obtaining a caller or dance leader.

The listing is free and you **do not** have to have an e-mail address to be listed. People will be able to contact you by telephone or mail.

If any of you are interested in having your name, address, telephone number, and any other details listed, please contact Calvin Campbell, 343 Turf Lane, Castle Rock, CO, 80104 or e-mail Cal at calvin@henge.com

If you have internet access and a web browser such as Netscape, the site is <http://www.henge.com/~calvin/>

Cal will bring a copy of the site to the CALLERLAB convention. It will be available for demonstration at the Timing panel and at the CDP Committee meeting.

Who is coming to the 1997 CALLERLAB Convention ??????????????

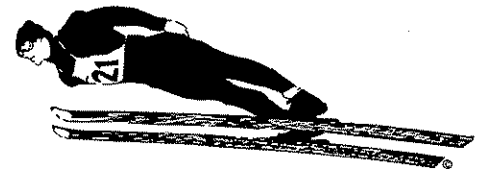
We need to know who would like to gather for dinner and a dance swapshop on Saturday evening prior to the CALLERLAB convention. We also need leaders for the CDP dance on Sunday afternoon. This is our chance to show other callers what the Community Dance Program is all about.

If you are arriving early and want to participate in any of these events please let Cal know as soon as possible. If you wish to use a form, one is printed on page 4.

USAWest Convention Needs CDP Leaders and Contra Prompters

The USAWest Convention will be held in Denver, Colorado on August 6-9, 1997. There are plans for both a full contra program and a CDP hall where the general public can come and try out dancing.

Each of these two efforts are going to require a sizeable number of leaders. If you would be willing to help in either of these areas, contact Cal immediately. Cal is scheduling for the CDP hall and Don Ward is assisting in the contra hall.



CDP Tricks of the Trade

by Calvin Campbell

The Community Dance Program (CDP) was authorized, as a program, by CALLERLAB in 1988. The CDP Journal is in the fifth year of publication. Paul Moore's article in the December issue indicates the concept of "community dancing" in California, is expressed in many formats. Several rousing letters have been published in the CDP Journal where dance leaders have expressed strong divergent opinions. Over the years, I've had the pleasure of hearing from many of you and finding out what you do and how you feel. Twenty-five people responding to the CDP survey indicated they are currently running Community Dance Programs. Since then I've been contacted by several more CDP leaders.

It is obvious, at this point in time, that this end of the "square dance" activity is alive and very healthy. There are many dance leaders who are running successful dance programs for people who want to dance, but do not want to learn how to dance Modern Western (style) Square Dancing (MWSD) at this time. Many of these programs are ongoing with dances held from once a year, to once a month, to once a week.

The Community Dance Program has developed differently than envisioned by the leaders who conceived the program in 1987-88. They hoped to find a large population of dancers that would be willing to participate in 6-8 weeks of lessons where they would learn 24 square dance terms. To my knowledge, this has not been the way successful programs have been built in the vast majority of cases. Instead, most leaders have developed systems where new dancers can enter their programs on any night they choose. Education efforts to develop a broad base of knowledge and dancing skills, is on a continuing basis.

Now, this is much different than beginner parties or one-night-stands

(ONS). In the party (ONS) environment the leader only expects to have the audience attend one time. His/her sole objective is to entertain for just one performance. They expect no one to know anything about how to "dance" when they come in the door. Many of us use a very small set of square dance terms (8-10) for these performances and the makeup of the audience dictates much of the program that is presented at any one dance.

In an ongoing or "community" dance program, the leader expects the majority of dancers attending any one dance to be people who have danced before. The leader then uses the "dance experience" of these people to hasten the learning process for new dancers. The leader has a much more demanding role to play in this environment. He/she must be able to keep the experienced dancers entertained with "fresh" material and at the same time successfully integrate "new dancers" into the audience without overwhelming them.

At first glance this task may seem overwhelming. Fortunately, CDP leaders have several tools that help. First is music. Take any dance routine and call or prompt it to a different piece of music and it becomes a "new" dance. If you doubt the value of this, go to a local country and western night club and watch the line dancers. They will do the same routine several times a night to different tunes. Each one gives the same dance routine a different feel. The same theory applies to dances done in groups. Do the same singing call routine to two different records and the dancers view it as a new dance. It's the music that counts.

Second, the Community Dance Program encourages the use of different formations. Anytime you change the formation, executing a basic or series of basics will look and feel entirely different to the dancers. The December issue of the CDP Journal

included a routine called Zig Zag Rotation. The formation is a set of six couples in two facing lines composed of three couples each. It uses only seven square dance terms. If you used the same combination of some of these terms in a square formation, the dancers would view it as an entirely different dance. Put routine into a singing call and it is different still.

Third is delivery. The Community Dance Program recommends using standard square dance calling techniques and also encourages prompting or cuing dances. A prompted square (or quadrille) done to a piece of music with strong phrasing, will have an entirely different feel than the same identical routine called to a boom-chuck patter record.

The typical dancer who is attracted to 'community dancing' programs is not generally interested in "puzzle solving." Their need for variety is satisfied, by the skillful use of different music, different formations, and different methods of delivery of the commands by the leaders and well designed choreography. They gain much of their satisfaction from dancing easily remembered, well choreographed dance routines to good music. They get much of their feelings of accomplishment by developing their skills in "dancing" as reflected by their ability to dance with good styling and timing.

This is a different approach that presently practiced in Modern Western Square Dancing. It needs to be different. This is not meant to imply that the two worlds cannot easily coexist and exchange dancers. First and foremost, the terminology use in the Community Dance Program is a subset of the Mainstream square dance list. A strong component of any CDP dance is square dancing. Knowledge gained, when the CALLERLAB recommended terminology is used in the CDP, is 100% transferable to MWSD.

In a way, you can also look at Modern Western Square Dancing as being a subset of the Community

Dance Program. The CDP uses the square formation and mixers along with many other formations. It uses patter and singing call recordings along with many other types of music. All MWSD dancers know the basic terminology used in the Community Dance Program. If they choose to participate in a Community Dance Program they will have to learn some new skills, but the learning load will be minimal.

Next issue we will take a more in-depth look at the leadership and teaching skills that are needed to develop an ongoing dance program that will keep both new and experienced dancers happy.

Square Dancing

Here is an old gimmick for square dancing the works as well on a tolerant Mainstream dance floor as it does in the Community Dance Program. Like many gimmicks it can be used maybe once a year, but it's good for a lot of laughs when it is used. It's called Siamese Squares.

Each set is composed of 16 people. Each person chooses a partner of the same gender and they stand side-by-side with adjacent arms around each other's waist. This leaves a right hand free on one half of the pair and a left hand free on the other half. Then a square is formed with four people (two Siamese twins) to a side.

The game from there on is up to the caller. I usually start out with a DoSaDo followed by a Two-Ladies Chain over and back. Allemande Left and Right & Left Grand take a long time. Stars are fun and Star Promenade works very well.

Lead Right and Circle to a Line is tricky, but once everyone is in facing lines then Pass Thru and Bend the Line becomes a challenge.

As with most good square dance calling, timing is very important. Don't hurry them and the dancers will develop some pretty smooth ways to solve the problems.

Mixer

This could be called a mixer or if you prefer just big circle dance. Most mixers move the dancers to just one new partner each time through the music. Red Wing Mixer moves each dancer four positions around the circle. It will work to almost any strongly phrased singing call record with a 4/4 beat. I like march tunes. Please do not use 2-step style singing calls.

Red Wing Mixer

unknown

Formation: Couple in a single circle with partners facing. Men facing counterclockwise and ladies facing clockwise around the big circle.

Record: TOP 25347 "Little Red Wing"

Prompts

- Intro - - - -, Turn partner Right Hand Around
- 1-8 - - Pass her, Turn next Left Hand Around
- 9-16 - - Pass her, Turn next two hands around
- 17-24 - - Pass her, DoSaDo the next one
- 25-32 - - - -, Pass her & Swing the next
- 33-40 - - - -, - - Promenade
- 41-48 - - - -, - - - -
- 49-56 - - - -, - - - -
- 57-64 - - - -, Turn partner Right Hand Around

Description

- 1-8 Partner Right Arm Turn and pass by to the next.
- 9-16 Left Arm Turn and pass by to the next..
- 17-24 Two Arm Turn walking around each other right hip to right hip and pass by to the next person.
- 25-32 DoSaDo with the next person and pass by with right shoulders.
- 33-40 Swing the next person.
- 41-64 Couple Promenade

Note: The Swing in the original dance was 16 beats long.



Miscellaneous

About twice a year I get calls to go to the local retirement homes to present some sort of a dance program. Some of the time it is just for a demonstration with experienced dancers, but I often get the opportunity to get the residents involved. Since many of them cannot dance on their feet, I've picked up several routines that allow people to participate while sitting down. The following two dances are examples. I picked both of them up from material sent in by Al Brozek.

Teton Mountain Stomp

unknown

Formation: People sitting in chairs.

Record: Windsor 4684 "Teton Mountain Stomp"

Description

- 1-4 Tap left toe 4 times.
- 5-8 Tap right toe 4 times
- 9-12 Tap left toe 2 times and then tap right toe 2 times
- 13-16 Turn palm of right hand on beat 13, turn palm of left hand up on beat 14, turn palm of right hand down on beat 15, turn palm of left hand down on beat 16.
- 17-20 Clap hands together 4 times.
- 21-24 Slap left knee with left hand 4 times.
- 25-28 Slap right knee with right hand 4 times.
- 29-32 Repeat hand sequence in 13-16

The second routine requires a little more mobility of the feet, but many of the residents will have danced to this music in their youth. The "Bunny Hop" was first made popular in 1954 by the Ray Anthony Band. The collectors edition of the record is usually backed by the "Hokey Pokey"

The Bunny Hop

Larry Strippy

Formation: People sitting in chairs.

Record: Capitol 6026 "Bunny Hop"

Description

- 1-4 With the right foot do a heel, toe, heel, and set the foot down.
- 5-8 With the left foot do a heel, toe, heel, and set the foot down.
- 9-12 Clap hands together as high as people can comfortably reach two times and then two more times about lap level.
- 13-16 Wiggle or bump three times and pause.

If you remember the old conga line "Bunny Hop", the instructions above pretty much catch the flavor of the dance.

- 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.

Name _____

Address _____

City _____ St _____ Zip _____

Telephone _____ E-mail _____

Fax Number _____

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