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## Exploring New Ideas on Running a CDP

by Calvin Campbell

One of the hot topics at this year's CALLERLAB convention was the Mainstream list of square dance basics. Some callers wanted to drop some terms. Some callers wanted the list left untouched. As reported in the last issue of the Journal, some discussion on terminology also came up in the CDP Committee meeting. All this raises a number of questions. What terms are actually being used by callers who run Community Dance Programs? Is everyone using the calls listed in the CALLERLAB CDP manual? If not, what calls are being used? What possible effects could this have on the development of a viable nationwide CDP.

The main goal behind creating the Community Dance Program list of basics was to provide a base of terminology that would be consistent across the nation.

From what I'm hearing, few CDP leaders are sticking to just the 24 calls listed in the CDP manual. There seems to be a definite desire on the part of many leaders to use additional terminology. Some leaders feel that some of the calls on the current CDP list are not needed in their program. As long as people dance with only one club the effects are probably nil. Problems will arise when the dancers visit another CDP club or move to another area of the country. Then they may hear dance terms they do not know. This will have an adverse effect on the success of the Community Dance Program as a national effort.

Since we are unlikely to change this situation, what could be done by CDP leaders to assure that the dancers could comfortably visit other clubs or dances? Here are some ideas. Since we can't seem to agree on the best list of terminology to use, maybe the next best thing

would be to agree on a set of ground rules on what we will do when we choose not to use some basics on the recommended CDP list. The goal would be to help the dancers enjoy the most dancing with the minimum amount of teaching?

As part of the ground rules perhaps we should consider splitting the current CDP basics list into two categories. The first category would be the calls we expect all the dancers to learn as part of their permanent vocabulary of dance terminology. When people visit another CDP club or dance, the leaders would expect the visitors to be familiar with this set of basic dance terms.

A second category of calls from the CDP list would be composed of the terms that are used less frequently by some leaders. When these calls are used, the leader would be expected to teach or at least review these basic movements anytime they are used.

This is an extension of the idea behind the walk-thru Jim Mayo discussed in a previous edition of the CDP Journal (11/92). It is a way to be fair to the dancers and to assure they are able to enjoy the maximum amount of dancing pleasure no matter where they dance.

To start a possible discussion on how this could work I examined the CDP list of 24 basics and identified several possible sets. One set is composed of the calls we all use to move the dancers in and out of various formations and arrangements of dancers. I felt most leaders would probably include Pass Thru, Lead Right, Circle to a Line, Right & Left Thru, Ladies Chain, Bend the Line, U Turn Back and Separate in this category. Do you agree?

Con't on Pg 4 -- See New Ideas

## The CDP - A Very Different Wheel!

by Mike Seastrom

I felt compelled to comment on Dan Pearl's article "The CDP - Reinventing the Wheel", in the May 1993 issue of the CDP Journal. I disagree that the CDP program has "more than a passing resemblance to traditional dance groups". There are some resemblances, as in all types of dancing, but the CDP program is a very, very different wheel.

The CDP includes a caller but rarely uses live music. There are suggestions of traditional music, but many callers involved in the CDP use traditional music only sparingly. We use modern square dance music, modern rounds, currently popular country western music, synthesized music, rock, and even rap. This variety sets the CDP way apart. There is tremendous charm in live music, but endless variety and excitement in music and dance form in the CDP.

A caller can use various pieces of music for the same dance for variety, but more importantly, can gear his or her music to the age and preference of the group. The many combinations of instruments, different studio mixes and styles of each recording, can create wider swings in mood and emotion than can be accomplished with a single group of musicians for one evening.

Traditional dance groups usually function like a continuous one night stand, and some callers run a CDP the same way, but that's an exception. Most callers running a Community Dance Program teach a six week course and then hold dances for that group, using quick

Con't on Pg 4 -- see Different Wheel

### Square Dance Figures

The following figures illustrate the clever use of Roll Away With a 1/2 Sashay. Notice the excellent use of helper words and Forward & Back to insure dancer success. The source for these dances is Mike Seastrom.

**Heads Pass Thru ...**  
**Separate Around 1 to a Line ...**  
**Boys Roll Away 1/2 Sashay ...**  
**Girls Roll Away 1/2 Sashay ...**  
**Centers Only, Roll Away 1/2 Sashay ...**  
**All Roll Away 1/2 Sashay ...**  
**Lines Forward & Back ...**  
**Pass Thru ...**  
**UTurn Back ...**  
**With the Lady on Your Right,**  
**Roll Away 1/2 Sashay ...**  
**Same girl, left allemande**

**1 & 2 Ladies Chain ...**  
**3 & 4 Ladies Chain ...**  
**New Side Ladies Chain ...**  
**Heads Pass Thru ... Separate ...**  
**Around 1 to a Line ...**  
**Boys Only, Roll Away 1/2 Sashay**  
**Girls Only, Roll Away 1/2 Sashay**  
**Centers Roll Away 1/2 Sashay ...**  
**Everybody Right & Left Thru ...**  
**All 8 Join Hands, Circle Left ...**  
**Left Allemande**

**All 4 Ladies Chain Across ...**  
**Couple #1 Walk Across & Split**  
**Couple #3 ...**  
**Go Around 3 & Make 2 Lines of 3**  
**Couple #3 Walk Across the Set ...**  
**Separate ...**  
**Around 2 to a Line of 4 ...**  
**All Forward & Back ...**  
**Centers Pass Thru ... Split Two ...**  
**Around 1 to a Line of 4 ...**  
**4 Boys & 4 Girls Forward & Back**  
**All Join Hands, Circle Left ...**  
**1 Boy with a Girl on His Right,**  
**Roll Away 1/2 Sashay ...**  
**2 Boys With a Girl on Their Right,**  
**Roll Away 1/2 Sashay ...**  
**3 Boys With a Girl on Their Right,**  
**Roll Away 1/2 Sashay ...**  
**All 4 Boys, Roll Away 1/2 Sashay**  
**Everyone Allemande Left**

### Solo Dancing

Bob Howell and Ollie Mae Ray have published an excellent book titled "*Easy Level Solo Dances -- The Bob Howell Collection.*" The book is available from Siddle and Ray Publications for Dance, 1017 Williamsburg Drive, Charleston, IL, 61920. One of the first dances in the book is a "Golden Oldie" done to the tune of Ally Cat (ATCO 45-6226). The record can still be ordered from some record shops or from Wagon Wheel Records, 8459 Edmaru Ave., Whittier, CA 90605. Even though this is an old tune, it still makes a hit with younger generations because the music is excellent and the dance is quite different from the usual solo routine.

### Alley Cat

**Formation:** No partners. All start facing the same direction in loose lines.

#### Counts

- 1-4 Point Right Foot Twice,**  
 Point right toe to right and then touch right toe to the instep of the left foot. Repeat a second time.
- 5-8 Point Left Foot Twice**  
 Repeat the above using the left foot.
- 9-12 Point Right Foot Back Twice**  
 Point right toe back and then touch right toe to the instep of the left foot. Repeat a second time.
- 13-16 Point Left Foot Back Twice**  
 Repeat 9-12 using the left foot
- 17-20 Cross Right Knee Twice**  
 Raise the right foot and cross the right knee in front of the left knee twice. End with your weight on the right foot
- 21-24 Cross Left Knee Twice**  
 Raise the left foot and cross the left knee in front of the right knee twice. End with your weight on the left foot.
- 25-28 Cross Right Knee, Cross Left Knee**  
 Raise right foot and cross the right knee in front of the left knee. End with weight on the right foot. Raise left foot and cross left knee in front of right knee. End with weight on both feet.
- 29-32 Clap Your Hands Once, Jump Turn Right**  
 Clap both hands on the first count and wait one count. Bend knees slightly and jump 1/2 turn to the right to face the opposite direction. On the last beat of the phrase, shift the weight to the left foot ready to begin the dance over.

*Editor's Note -- In many areas of the country, this dance is done with a 1/4 turn to the right and not a 1/2 turn.*

## Contras

Dick Ledger used this excellent dance at the workshop preceeding the 1993 CALLERLAB Convention. There are other versions of the OXO Reel, but this version is very usable for the CDP or with one-night-stands.

### OXO Reel

Author Unknown

**Formation:** Contra lines of six couples. All the men in a line on the caller's right and all the ladies in a line on the caller's left.

**Record:** Any good 64 beat jig, reel or hornpipe.

#### Cues

*Intro Top Couple Sashay Down, Bottom Couple Sashay Up*

**1-8 New Top Couple Sashay Down, New Bottom Couple Sashay Up**

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

**17-24 ----, -- Circles & Stars**

**25-32 ----, Reverse the Circles & Stars**

**33-40 ----, All Face Up & Promenade to the Foot**

**41-48 ----, First Couple Arch and Others Dive Thru**

**49-54 Promenade to the Head of the Set, ----**

**57-64 Top Couple Sashay Down, Bottom Couple Up**

#### Description

- 1-8 First couple joins hands and sashay or walk to the foot of the set down the inside while the bottom couple separate and walk or sashay up the outside to the head of the set.
- 9-16 The new first couple joins hands and sashay or walk to the foot of the set down the inside while the new bottom couple separate and walk or sashay up the outside to the head of the set.
- 17-24 Everybody Forward & Back.
- 25-32 The top two couples Star Left, the middle two couples Circle Left and the bottom two couples Star Left.
- 33-40 Everyone reverses direction to Right Hand Stars on the ends and Circle Right in the middle.
- 41-48 Everyone faces the head of the set, separates and promenades single file to the foot of the set.
- 49-64 The first couple forms an arch and the other couples dive thru the arch and promenade to the head of the set.

**Editor's Note** -- *The CDP Journal could use many more clever or unusual square dance routines that fit within the 24 CDP basics. Please consider sharing your pearls.*

## Mixers

### Jiffy Mixer

Jerry & Kathy Helt

**Formation:** Double circle, partners facing, men's back to COH, in butterfly position.

**Record:** Lloyd Shaw E-35

#### **Counts**

*Intro Wait 8 counts*

**1-8 Heel, Toe; Heel, Toe;**

**Side, Close; Side, Touch**

(Note -- Instruction are written for the man. The footwork for the ladies will be opposite.). In butterfly position (partners facing, both hands joined, out to sides, shoulder high) touch left heel out to left, then touch left toe along side right foot. Repeat. Move in LOD by stepping to left on left foot, close right to left, step left to side again and touch right alongside of left, keeping weight on left.

**9-16 Heel, Toe; Heel, Toe;**

**Side, Close; Side, Touch**

Repeat the above action moving in the opposite direction

**17-24 Chug-Back, Clap;**

**Chug, Clap; Chug, Clap; Chug, Clap**

Drop hands, partners "chug" (with weight on both feet take a short jump backwards) away from each other four times, man backing in towards the COH, lady backing away from COH. Both "chug" on the down-beat of the music and clap hands on the up-beat of the music.

**25-32 Go Right, 2; 3, 4**

Start with the left foot and progress, diagonally right, to a new partner with 4 slow swaggering steps, ending in a butterfly position to begin the dance again.

**New Ideas -- Con't from pg 1**

A second set consists of traditional calls that are a recognized part of all square dancing. This includes Circle Left and Right, Forward & Back, Do Sa Do, Swing, Couple Promenade, Allemande Left/Right, Arm Turns, Right & Left Grand and Star Right/Left. These two sets form a total of 17 basics. Most of these terms are also used extensively in contras, trios and other dance formations.

The remaining seven calls (Single File Promenade, Weave the Ring, Star Promenade, Roll Away Half Sashay, Courtesy Turn, Split the Couple/Ring, and Grand Square) are considered essential by some leaders and marginally useful by others. They are also calls that are normally used in specific dance routines. They would become the calls the leader would not expect the visitors to already know. Every leader would be expected to teach or provide at least a quick walk-thru if they are used at a dance where guests are present.

What would be the advantages of splitting the list into two categories for teaching? If we have fewer basics we expect the dancers to know without a walk-thru then the lessons or learning period could be shortened. If we could get the list down even more (12-15 basics), we could teach the CDP in 3-4 sessions. With a little careful planning, new dancers could probably join a set of lessons anytime.

I strongly suspect most of the above is occurring right now. Why not try and identify the two categories as closely as we can? Then we can work better together and the dancers will have more fun.

All this could be done without changing the CDP basics list. All that would be required would be to agree on the suggested basics for the two categories and a recommendation for the ground rules on walk-thrus.

All this is food for thought. I encourage you to examine these ideas and comment on them. We still haven't talked much about what to do about other square dance basics that leaders want to use in their Community Dance Programs. That will be the topic in the next edition of the CDP Journal. Any thoughts?

**Different Wheel -- con't from pg 1**

walk-thrus to add new and different material. The limited set of basics taught in the six week course is the core of material that CDP dancers must know.

The CDP includes squares, contras, rounds, mixers, line dancing and variations of country western dancing. Other types of dancing can also be included as long as the music is available and the dance can be taught with a quick walk-thru, using a limited number of calls.

The dress is usually casual in the CDP and admission can be charged per person or per couple, depending on the

preference of the sponsor. Breaks between dances can be short or non-existent, or substantial depending on the caller, the temperature of the hall, and the age of the group. There are similarities between a traditional dance and CDP group, but only on the surface.

So before you start your own CDP, check out traditional dances in your area and enjoy the group and the band. Then proceed to start your own Community Dance Program, and rest comfortably knowing you're steering a **very different wheel**.

**Mixer****Kiwi Ring**

A Scottish Country Dance Mixer from New Zealand

**Formation:** Couples, lady on man's right in a single circle, all hands joined and facing COH.

**Record:** Lloyd Shaw E-40 (special 80-count jig)

**Counts****1-8 Circle Left**

All hands joined, circle left (CW), 8 steps.

**9-16 Circle Right**

All circle right 8 steps.

**17-32 Ladies Around Men**

The ladies dance a "figure of eight" around the standing men (first their partner and then their corner) beginning by moving to the left in front of their partner, around him, then in front of their corner, around him, and return to place - 8 cts each, total 16 counts.

**33-48 Men Around Ladies**

The men dance a "figure of eight" around the standing ladies (first their partner and then their corner) beginning by moving to the right in front of their partner, around her, then in front of their corner, around her, and return to place - 8 cts each, total of 16 counts. End facing partners, men facing LOD.

**49-56 Clap Twice, Stamp Twice, Pass by the Right**

Start an "interrupted grand right and left." Partners clap own hands twice, then stamp right foot twice, then join right hands and pass each other by in 4 steps to face the next.

**57-64 Clap Twice, Stamp Twice, Pass by the Left**

Repeat the hand claps and stamps, join left hands and pass each other by in 4 steps.

**65-72 Clap Twice, Stamp Twice, Pass by the Right**

Repeat counts 49-56.

**73-80 Clap Twice, Stamp Twice, Pass by the Left**

Repeat counts 57-64.