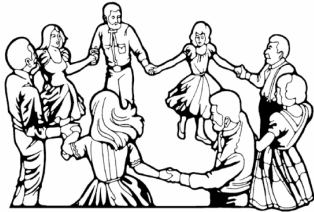


Community

Dance

Journal



A publication of the
**Committee for
Community and Traditional Dance**
of
CALLERLAB
The International Association
of
Square Dance Callers

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2016 CDLS and Convention Welcome Dance Plans

Community Dance Leaders Seminar

We hope you are planning to attend this year's continuation of the annual Beginner Dance Party Leaders Seminars, which began in 2000. Last year we inaugurated a new name to reflect a broader focus on both beginner and community dancing. The Community Dance Leaders Seminar (CDLS) will be held Saturday and Sunday, March 19 and 20, 2016 at the beautiful Sheraton Norfolk Waterside Hotel in Norfolk, Virginia. Registration is \$50 and should be done thorough the Home Office.

Saturday Schedule, March 19, 2016:

- 9:00 a.m. — Bob Riggs, Colorado
Introduction, Dance Party Concept, Choreographic Management, Business Side
- 10:00 a.m. — Susan Morris, Washington
Music Selection and Matching to Dances
- 11:00 a.m. — Betsy Gotta, New Jersey
Teaching in a Party Environment
- 12:00 noon — Lunch Break On Your Own
- 2:00 p.m. — Betsy Gotta, New Jersey
Programming for the Event and Your Skills
- 3:00 p.m. — Bob Riggs, Colorado
Open Mic for Practice in Starting an Evening Including the First Dance
- 4:00 p.m. — Dottie Welch, Nova Scotia
Square Dance Ideas for Party Events

Sunday Schedule, March 20, 2016:

- 9:00 a.m. — Susan Morris, Washington
Contra Dance Ideas and Teaching Tips
- 10:00 a.m. — Jim Wass, Maryland
Mixer Ideas and Teaching Tips
- 11:00 a.m. — Bob Riggs, Colorado
Open Mic for Practicing Skills Discussed
- 12:00 Noon — Assorted Topics as Appropriate

Convention Welcome Dance

Join us on Sunday, March 20th from 3:00 to 5:00 p.m. when the Committee for Community and Traditional Dance will be hosting the Convention Welcome Dance for all those arriving at the 43rd CALLERLAB Convention.

All interested leaders are encouraged to present a dance appropriate for a Beginner Square Dance Party or a Community Dance. Please contact the MC, Allynn Riggs, to arrange a scheduled time.

bob@SquareDanceEtc.com

Inside This Issue

This issue of the *CD Journal* features dances that include a Hey for Three. This contra dance call for three dancers or three couples uses a smooth weaving action. It has many possible applications in the Dance Party or Community Dance environment.

Community Dance Leaders Seminar 2016

March 19 & 20, 2016 in Norfolk, Virginia

Gather material and enhance your ability to successfully lead party, community, or limited Basic square dances.

Facing Trio

The Dashing White Sergeant

Adapted from the Scottish Country dance

Formation: Facing Trios (round the room lines of 3 facing 3)

Music: "The Dashing White Sergeant" or other lively 64-beat reel or polka with strong 8-beat phrasing.

Usage: This is a classic Scottish Country dance. It is not recommended as a first dance for beginners. Introduce the Facing Trios or Sicilian Circle idea with a simpler dance.

Intro or

57-64 - - - -; Each six Circle Left;

1-8 - - - -; -- Circle Right;

9-16 - - - -; Center turn dancer on right with right;

17-24 - - - -; Center turn dancer on left with left;

25-32 - - - -; Center to right, pass right, Hey for Three;

33-40 - - - -; -- (continue the Hey);

41-48 - - - -; -- Forward and Back;

49-56 - - - -; Pass Thru and on to the next three.

57-64 - - - -; Each six Circle Left;

Description:

1-8 All six join hands and Circle Left for eight steps.

9-16 Same six dancers Circle Right for eight steps.

17-24 In each line of three, the center dancer does a right arm turn with the dancer on the right.

25-32 The same center dancer does a left arm turn with the dancer on the left.

33-48 Beginning with each center dancer passing right shoulders with the dancer to their right, the three dancers in each line dance a Hey for Three. This action is described in detail at the right. Sixteen beats are allowed, which should be ample time.

49-56 The two lines of three face each other and the dancers take three small steps forward and touch, then backup three steps and touch.

57-64 Facing dancers pass right shoulders as the lines of three Pass Thru. (Alternately, those facing clockwise make arches.) Each line moves forward around the big circle to meet the next line.

Share Your Ideas

Send dance or theme ideas to Dottie Welch
415 Conrad Road, Lawrencetown, NS, Canada, B2Z 1S3

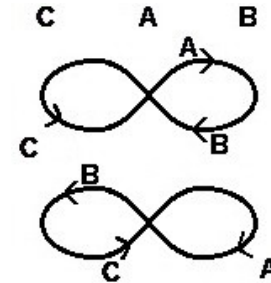
dwelch@eastlink.ca

Our goal is to publish two or three issues of the
CD Journal each year.

Dance Figure

Hey for Three

(also called Reel of Three)



Begin with the center dancer (A) facing the dancer on their right (B), and the third dancer (C) looking toward the others.

Using a weaving action each dancer will follow a complete figure eight path making a right loop on the right side and a left loop on the left side. If correctly timed, dancers only pass at the wide parts of the loops. When in the loop on the right side, dancers pass right shoulders. When in the loop on the left side, dancers pass left shoulders.

A and B pass right shoulders.
B and C pass left shoulders while A loops right.
A and C pass right shoulders while B loops left.
A and B pass left shoulders while C loops right.
B and C pass right shoulders while A loops left.
C and A pass left shoulders while B loops into home.
A stops at home and C loops into home.

Note: Begin as designated. Starting shoulders might be left and dancers might go the other way around the eight.

Variations

Mirror Hey for Three

Formation: Three couples in a proper longways set (caller sees ladies on the left and gents on the right). The top couple facing down, the others facing up.

The dancers in the first couple walk between the second couple and then separate to go out around the third couple to turn in at the foot. When each couple reaches the top the dancers turn in to go between the next couple and follow the same path as the first couple. Continue the pattern until all are back where they started.

Arches Hey for Three

This begins from the same formation as above and dancers follow the same floor path. The first couple leads through an arch made by the second couple, then arches over the third couple. Dancers turn inward alone and change hands to continue back to place. Note that this is similar to a Dip and Dive except that dancers turn alone.

CD Journals Available on the CALLERLAB Website

www.callerlab.org

From the Home Page, select "For Members", then "Documents/General" which appear below the index. Order by title and scroll down to the *CD Journal* listing.

The *CD Journal* Index is listed under "Dance Programs", or search for it using Google.

Traditional Métis Dance

The Duck Dance

Formation: Three couples in a proper longways set.

Music: "The Duck Dance" or other reels. Traditionally the figures are not tightly connected to the musical phrases. Rather the emphasis is on the constant beat and jiggling step.

Usage: With or without the jiggling (or clogging) step, all or parts of this can be used during Party or Community Dances.

Change of Leaders: If just the top couple Cast Off to the foot, then a figure can be repeated with a new leading couple.

History: This is a traditional Métis dance still performed in northern Canada. The Métis call it their national dance because the figure eight is also the infinity symbol, which is featured on their flag. It is called the Duck Dance because the first couple represents a mother duck and the others the ducklings who follow her around (including diving for food).

Edmonton Métis Cultural Dancers, Yellowknife, NWT, 2010

<https://www.youtube.com/watch?v=U-wHg1KB6Q>

First Figure: Forward and Back

Couples facing toward the music one behind another, near hands joined, go Forward and Back (16 beats), then repeat.

Second Figure: Cast Off

Cast Off with the men going left and the women to the right. Partners meet at the end of the set, rejoin hands and dance forward to their original position.

Third Figure: Forward and Back, Front facing Cast Off

Repeat the Forward and Back. Then do the same cast off pattern on the floor while always facing forward.

Fourth Figure: Arch and Back Over

Front couple arches and backs over the other two couples. As they reach the front, the second couple and then the third couple do the same.

Fifth Figure: Couples Hey for Three (described page 2)

First couple turns right to begin the Hey for Three. This continues until two (or three) full circuits are completed.

Sixth Figure: Arch and Duck

The first couple does a California Twirl (arch and lady under to turn around) to make an arch for the second couple to duck under. Then the first couple dives through an arch made by the third couple. When each couple reaches the end, they California Twirl and make an arch to continue the pattern until all dancers are back to their starting point. The Arch and Duck pattern is then repeated one more time.

Dance for 5 Dancers

Double Dot (Variation of Polka Dot)

By Stew Shacklette

Formation: Five dancers with one dancer in the center of a four dancer diamond. Number outsiders counter-clockwise from the top.

Music: An AABB tune with 16-count phrases in part A and strong 8-count phrases in part B.

Usage: A nice dance and a wonderful solution for times when there are only five dancers.

Prompts:

Intro or

57-64 - - - -; Center with #1 and #4 Star Right;

1-8 - - - -; Center with #2 and #3 Star Left;

9-16 - - - -; Center with #1 right shoulder pass to begin Hey for Three with #3;

17-24 - - - -; -- (Continue the Hey);

25-32 - - - -; Center and #1 Set right and left;

**33-40 Right half turn to trade places;
New Center and #2 Set right and left;**

**41-48 Right half turn to trade places;
New Center and #3 Set right and left;**

**49-56 Right half turn to trade places;
New Center and #4 Set right and left;**

**57-64 Right half turn to trade places;
New Center with #1 and #4 Star Right;**

Repeat the entire dance four more times.

Description:

1-8 Center dancer makes a Right-hand Star with dancers #1 and #4.

9-16 Center dancer makes a Left-hand Star with dancers #2 and #3.

17-32 Center dancer faces #1 dancer and uses a right shoulder pass to begin a Hey for Three with #1 and #3 (see description on page 2) .

33-40 Center and #1 dancer face and do a Set step to right (spring onto right foot, step on left, step on right with heel near left instep), and a Set step to left. The same two dancers right half turn (or two-hand turn) to exchange places.

41-48 Repeat 33-40 with new Center and #2.

49-56 Repeat 33-40 with new Center and #3.

57-64 Repeat 33-40 with new Center and #4.

Scottish Country

Polka Dot

Scottish Country Dance introduced in 1994 by Bill Johnston at Don Armstrong Contra Dance Holiday in York, Ontario

Formation: Five dancers with one dancer in the center of a four dancer diamond.

Music: "Cock of the North" jig or another well-phrased jig or reel (no faster than 115 bpm).

Usage: This is the more challenging original.

Prompts:

Intro or

57-64 - - - -; Center right shoulder Hey for Three with North and South;

1-16 - - - -; Center left shoulder Hey for Three with West and East;

17-32 - - - -; Center and North Set;

**33-40 Right half turn with North;
New Center and West Set;**

**41-48 Right half turn;
New Center and South Set;**

**49-56 Right half turn;
New Center and East Set;**

**57-64 Right half turn;
New center Hey with North and South;**

Description:

1-16 Center dancer faces the North dancer and uses a right shoulder pass to begin a North and South Hey for Three (see description on page 2).

17-32 Center dancer turns to face the West dancer and uses a left shoulder pass to begin a West and East Hey for Three.

33-64 Same as described in Double Dot.

Shepherd's Crossing

Scottish Country Dance for five couples

This dance has the same actions as Polka Dot, but is danced by five couples in arm around or escort position. When exchanging use Circle Left halfway. The June 2011 issue of *The American Dance Circle* discusses all three dances. This is available online through the Lloyd Shaw Foundation. The Index is at:

<http://www.lloydshaw.org/american-dance-circle.html>