



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

Volume 15 Number 2

October 2006

Congratulations to the 2006 Milestone Award Recipients

Calvin Campbell and Betsy Gotta both received the prestigious CALLERLAB Milestone Award during the Charlotte Convention in North Carolina. Both have been long-time active members of the predecessor committees that have recently become the Committee for Community and Traditional Dance.

Calvin has long been the editor of this Journal and just recently handed it on to new editorship. We were pleased to see his long devotion to the promotion of Square Dance Parties and Community Dancing officially recognized. We thank Calvin and Judy for their outstanding fifty-year commitment to this very basic and important ingredient in the square dance world.

Betsy has been involved in nearly all facets of CALLERLAB during her long calling career. She has shared her extensive knowledge during several BDPLS presentations on calling for youth, calling for seniors and prompting contras. We thank Betsy and Roy for their outstanding contributions towards the betterment of our activity.

Beginner Dance Party Leaders Seminar

The seventh annual Beginner Dance Party Leaders Seminar will be held on Saturday and Sunday just prior to the start of the 2007 CALLERLAB Convention in Colorado Springs, Colorado. The seminar will start at 9:00 A.M. on Saturday, March 31st and end at 1:00 P.M. on Sunday, April 1st. Cost will be \$25 per leader. Spouses and/or partners will be admitted free. Checks should be made payable to CALLERLAB and sent to 467 Forrest Avenue, Suite 118, Cocoa, Florida 32922.

Topics may include: Introduction to Prompting and Cueing, Marketing Beginner Dance Parties, Beginner Parties for Adults, Working with Young Children (K-3), Dance Parties in the Schools, Church Camps, Dancing with Teens, Family Night Dance Parties, Dances Without Partners, Father-Daughter Dances, Dance Parties for Senior Citizens, Dance Parties for Very Large Groups, Contra Dances Useful at Beginner Parties, Round Dance Mixers at Beginner Parties, and The Art of the Quick Teach.

Chassé and Sashay – An Interesting Pair

After a little research, we have found the following definitions from Classical Ballet, Round Dancing, Webster's, and Square Dancing, respectively.

Chassé [*sha-SAY*]: (from the French for "to chase") A dance step in which one foot literally chases the other foot out of its position; done in a series.

Chassé: A step used in Fox Trot, Jive, Two-Step and Waltz with slight variations for each rhythm. It always includes at least two quick steps "Side, Close" and a third gliding step either forward or to the side.

Sashay: [verb, colloquial, altered from *chassé*] to glide, move around, or go.

Half Sashay: From a couple (2 adjacent dancers facing the same way), the dancer on the right sidesteps to the left in front of the dancer on the left who sidesteps to the right in back. They exchange places

and end standing as a couple. **Full Sashay** is two Half Sashays in succession to end in the starting position.

Obviously these two calls have very similar names and a linguistic connection. When used colloquially to describe a quick gliding step, they may be used interchangeably. In technical applications they have different meanings. Chassé is usually a straight line movement which might include body rotation. Half Sashay is a sideways sliding exchange of position without changing the facing direction.

In this issue we explore a few dances that use these two calls. To provide a gentle start, the first dance introduces the "Side, Close" action in slow motion. Then we Sashay down the center, play with the modern Half Sashay, and recall two historical dances in which couples in lines of 4 exchange places.

Circle Mixer

Hernando's Hideaway Tango

Source: Presented by Kit Galvin & Ron Counts at the 2006 BDPLS in Charlotte, North Carolina.

Usage: This simple mixer is similar to several others, but the tango music and "Ole!" add a special flair.

Formation: Circle of Couples facing counterclockwise. Normally the lady is on the gent's right side. Begin in semi-closed ballroom position. Opposite footwork throughout.

Music: Hernando's Hide-A-Way, RMR - 303

Prompts:

Intro - - - -, - - Walk 2

1-8 - - Run 4, - - Side, Draw

**9-16 - - Side, Draw, - - Back
Away 4**

17-24 - - - -, - - Forward to Left

25-32 - - - -, - "Ole" then Walk 2

Description:

1-8 Moving forward and beginning with man's left & lady's right, Walk 2 steps, then Run 4 steps turning to face and ending in Butterfly position (partners facing, hands up and touching palm-to-palm)

9-16 Step sideways towards line of dance (man left, lady right) then draw the other foot along the floor to end beside first and change weight. Do this twice using 2 beats per step.

17-24 Starting on man's left & lady's right, back away from partner in 4 slow steps. (Men back into the center.)

25-32 Walk diagonally to the left to meet a new partner in 4 slow, dramatic steps (2 beats per step). On beat 8 shout "Ole!" and throw both hands into the air with abandon.

Proper Contra

Barley and Oats

Ken Kernen

Usage: This is a nice alternative to the Virginia No-Reel.

Vocabulary Comment: What should we call the move down the center? The term "Sashay" is usually used as the colloquial alteration of Chassé.

Formation: Contra Lines of 4 or 5 couples with all the gents in the line on the prompter's right and all the ladies in the line on the prompter's left. For other partner pairings designate them as "Barley and Oats" or whatever is appropriate. This may be danced with more couples if an extra set of 8 beats is used each time to allow completion of the Promenade and Arch section. (Six energetic couples might just finish in 64 beats.)

Music: "14 Karot" on Ute UR9, or "Paddlin' Madelin Home" on Blue Star 2455

Intro - - - -, Everybody Forward & Back

1-8 - - Gents Arch, Ladies Duck Thru & all U-Turn Back

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

17-24 - - - -, Ladies Arch, Gents Duck Thru & all U-Turn Back

25-32 - - - -, Top Couple Sashay to the foot

33-40 - - - -, Sashay back to the head of the set

41-48 - - - -, Promenade Single File to the foot

49-56 - - - -, Actives Arch and others Duck Thru

57-64 - - - -, Everybody Forward & Back

Description:

1-8 Long lines join hands, all forward 3 and touch, back 3 and touch.

9-16 The men maintain their handholds along the line & raise their arms to make arches. All walk forward 6 steps as the ladies duck thru the arches passing right sides with their partner. (The lady at the foot should imagine an extra man to make her arch.) Everyone U-Turn Back in 2 beats to end standing where their partner began.

17-24 (Repeat 1-8)

25-32 The ladies maintain their handholds along the line & raise their arms to make arches. All walk forward 6 steps as the men duck thru the arches passing right sides with their partner. (The man at the foot should imagine an extra lady to make his arch.) Everyone U-Turn Back in 2 steps to end standing in their home line.

33-40 The top couple step to the center, join both hands and Sashay to the foot of the set in 8 beats – 3 quick "Side, Closes" & 1 "Side, Touch". (Alternatively, for those less agile, strut down the center.)

41-48 The same couple Sashay back to the head of the set. (Using the alternative version, dancers U Turn Back alone and strut back.)

49-56 The top couple Separate and lead their individual lines in a Single File Promenade down the outside of the set to the foot and then face and join both hands to make an arch. Dancers must move out quickly in order to complete this and the next action in 16 beats.

57-64 All the other dancers Duck Thru the arch in pairs and then follow the original 2nd couple up the set. The 2nd couple becomes the new top couple, the others move up, and the 1st stays at the foot.

Square Gimmick

Playing with Half Sashay

The call Half Sashay directs the 2 dancers in a couple to exchange places with each other without changing facing directions. In 4 beats they each sidestep to the other's position with the dancer on the right moving in front of the dancer on the left.

Heads Right & Left Thru & Half Sashay ...
Heads Pass Thru & Separate Around 1 to a Line ...
Forward & Back ...
Each pair Half Sashay ...
Center pair Half Sashay ...
Each pair Half Sashay ...
Center pair Half Sashay ...
Each pair Half Sashay ...
Forward & Back ...
Across do a Right & Left Thru & Half Sashay ...
All 8 Circle Left ...

An interesting extension to this concept is a Reverse Half Sashay in which the dancer on the left moves in front of the dancer on the right. The combination of these two actions makes a smooth move called "Linear Weave". This can be used instead of the 5 pair Sashays above.

Linear Weave

Start from a line: Ends Half Sashay, Centers Reverse Half Sashay, Ends Half Sashay, Centers Reverse Half Sashay, Ends Half Sashay.

Heads Face & Back Away to make lines at the sides ...
Forward & Back ...
Pass Thru & U Turn Back
Forward & Back ...
Linear Weave
Forward & Back ...
Half Sashay, All 8 Circle Left ..

Mescalanza

Dumbarton Drums

Dorothy Shaw

Formation: Lines of 4 facing lines of 4, in columns. The lines nearest the prompter have their backs to the prompter. There may be an extra line at the bottom facing up. Male and female partners would normally dance with the lady on the gent's right.

Music: "Dumbarton Drums" on Lloyd Shaw 172 or try "Macho Man" on Lou Mac 212

Prompts:

Intro - - - - , With the music Forward & Back
1-8 - - - - , Right Couple in front Sashay & Stamp
9-16 - - - - , With the music Forward & Back
17-24 - - - - , New Right Couple in front Sashay back & Stamp
25-32 - - - - , Each 4 Right-Hand Star
33-40 - - - - , Same 4 Left-Hand Star
41-48 - - - - , Lines go Forward & Back
49-56 - - - - , Arch to the Head, Dive to the foot
57-64 - - - - , With the music Forward & Back

Description:

1-8 The 4 in line join hands and all take 3 short steps forward, bow to the one they face on the 4th count and take 4 steps back to place.
 9-16 Each half of the line will exchange places with the other half in six beats (3 sets of "Side, Close"), then quickly stamp lightly in place 3 times during beats 7 & 8. The exchange is always done with the right-hand pair sliding in front of the left-hand pair.
 17-24 (Same as 1-8 above.)
 25-32 (Same as 9-16 above with the new right-hand pair in front.)
 33-40 Each half of the line makes a 4-hand Right-Hand Star with their facing pair and turns it once around.
 41-48 The same 4 dancers reverse to make a Left-Hand Star and turn it once around to end with each pair back in their original line.
 49-56 (Same as 1-8 above.)
 57-64 Partner pairs maintain their handhold while releasing the center handhold in each line. Those pairs facing the prompter raise their joined hands to make an arch. Both lines move forward as those pairs with their backs to the prompter, dive under the arches to meet a new line of four. When a line reaches the head or foot of the hall, the dancers face back the other way and wait for the next Dive. If the couples are a male and female pair they may do a California Twirl (Arch joined arms, lady turn to her left under their arched arms, man turn to his right around lady, pass right shoulders with each other and face back the other way as a normal couple).

Optional variation: If all columns have an even number of lines, you may wish to "Dip and Dive" passing 2 lines so that all dance every time. For the second Dive Thru exchange roles, so those facing the foot make the Arch while those facing the prompter Dive Thru.

Historical Quadrille

George Washington's Favorite Cotillion

Source: Researched by Yona Chock for the 2006 National Dance Association meeting and also presented at the 2006 BDPLS in Charlotte, North Carolina.

Usage: This dance is tricky because of the quickly changing focus between lines and boxes of 4. Also, the couples have the lady on the gent's left instead of in the usual position on the gent's right.

Vocabulary Comment: Here is where the two calls *Sashay* and *Chassé* truly overlap. In the 1700's when this dance was written, perhaps by a French dancing master, the original *Chassé* call was used.

Formation: 4-couple Square

Music: "Flowers of Edinburgh" (see below) (Lloyd Shaw 308, "Ocean View Reel", is a medley including "Flowers of Edinburgh".) (Suggest 110 beats/minute.)

Prompts:

Intro - - - -, - - Heads Face

1-8 - - - Chassé, - - - Balance

9-16 - Right Star half, - - - Balance

17-24 - - - Chassé, - - - Balance

25-32 - Circle Left half, Heads home Sides face

33-40 - - - Chassé, - - - Balance

41-48 - - Left Star half, - - - Balance

49-56 - - - Chassé, - - - Balance

57-64 - Circle Right half, Sides home Heads face

Repeat all of the above. For experts it can be varied by having the Stars and Circles done in opposite directions or by having the left-end couples Chassé in front.

Description:

- 1-8 Heads face partners and back away forming lines of 4 at the sides. New partners (original corners) join adjacent hands. Then the right-end couples of each line Chassé to their left in front, while the left-end couples Chassé to their right behind them to exchange places. (Chassé is 4 quick sets of "Side, Close" steps in 4 beats.)
- 9-16 Balance Forward and Back in 4 beats. (Step Forward, Touch the floor with the other foot beside the first, then step Back on that other foot, and bring the first foot back to its original spot.) Facing couples form 4-hand Right-Hand Stars and turn them half around so that each couple moves to the opposite line.
- 17-24 Balance as above. Chassé as above with the new right-end couples moving in front.
- 25-32 Balance again. Facing couples form 4-dancer circles and Circle Left half around to return all dancers back to their original line.
- 33-40 Heads fall back to their original places, while the Sides face their partners and back away to form lines at the Heads. Chassé as before with the new right-end couples moving in front.
- 41-48 Balance again. Facing couples form 4-hand Left-Hand Stars and turn them half around so that each couple moves to the opposite line.
- 49-56 Balance again in 4, and then Chassé again in 4.
- 57-64 Balance again. Facing couples form 4-dancer circles and Circle Right half around to return each couple to their original line.

Flowers of Edinburgh

Key of G Major

James Oswald, c. 1742

Share Your Ideas

Do you have a favorite
Beginner, Community,
Traditional or Contra dance?
Please send, suggestions and
articles to:

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Our goal is to publish three
issues of the Community Dance
Journal each year.