



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

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Happy New Year! Here's to Many, Toe-tapping Events in 2017!

Community Dance Leaders Seminar

We are planning our next educational seminar for those interested in providing entertaining dance events using a limited call vocabulary. This is a continuation of the annual Beginner Dance Party Leaders Seminars, which began in 2000. In 2014 we inaugurated a new name to reflect a broader focus on both beginner and community dancing.

This year the Community Dance Leaders Seminar (CDLS) will be held Saturday and Sunday, April 8 and 9, 2017, immediately before the 44th CALLERLAB Convention. Both will occur in the beautiful Hilton Phoenix/Mesa Hotel in Mesa, Arizona.

Each of the ten one-hour sessions will focus on a different aspect of calling in the community or party dance environment. Topics will include the methods of choreographic management, music (both contemporary and traditional), teaching, and programming. In addition, there will be a chance to dance and carry away lots of dance ideas including squares, mixers, trios, and contras.

Registration for the CDLS is \$50 and should be done through the Home Office. If you would like to make a presentation or suggest seminar topics, please contact Bob Riggs at bob@SquareDanceEtc.com.

Inside This Issue

First we would like to thank Otto Warteman from Trinity, Texas for sharing two recently created dances. We encourage others to send us your successfully used creations.

“Leaving of Liverpool” was prompted in the Contra Hall during the 65th US National Square Dance Convention in Des Moines last summer. There was a temporary lull in attendance which motivated Lissa Bengtson, from San Antonio, Texas, to pull this simple but interesting Triplet from her file of dances.

The last page looks at two traditional square dance figures. “Buffalo Gals” uses the simple “Promenade around the outside” idea with some interesting arm turn and swing variations. According to internet research, the “Buffalo Gals” tune was popular in minstrel shows because they changed the words to match the event location. “Buffalo”, therefore, refers to the city rather than the animal.

The “Oh, Susannah” traditional square dance is a for those who love to Swing. If you want to fit the dance into the 64-beat song, then Swings should be limited to once around.

The “Oh, Susannah Circle Dance” was discovered while researching the traditional square dance for the same music. Watch the YouTube link for a demonstration.

Community Dance Leaders Seminar 2017

April 8 and 9, 2017 in Mesa, Arizona

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

Circle Mixer

Otto's Opener

By Otto Warteman from Trinity, Texas

Formation: Pairs (gender balance not needed) facing counter-clockwise (towards line of dance) in a big circle.

Music: Any 64-beat well-phrased singing call. This dance has only 32 beats, so there will be 14 partner changes in a standard seven-part singing call. Be sure that a standard singing call is slowed so that the music lasts four minutes (about 112 beats per minute).

Usage: Otto used this during the summer for teenage students at Christian summer camps.

Prompts (4 beats per line):

Intro or

29-32 - - Walk forward four (start with outside foot);

1-4 - California Twirl (right dancer under);

5-8 - - Vine Apart (side, behind, side, touch);

9-12 - - Vine Together (side, behind, side, touch);

13-16 - - Walk forward four (to reverse);

17-20 - California Twirl;

21-24 - - Vine Apart (side, behind, side, touch);

25-28 - Vine to new partner;

Description:

1-4 Dancers join inside hands and begin using their outside feet (person on left uses left foot, person on right uses right foot). Partner pairs walk forward four steps.

5-9 Teach the California Twirl without reference to gender. The person on the right ducks under their joined hands to take the place of the person on the left, while the person on the left walks a small semi-circle to the right to take the place of the person on the right. The pair ends facing reverse line of dance (clockwise).

10-12 Dancers move sideways away from their partner stepping to the side on their outside foot, stepping behind that foot on their other foot, then stepping to the side again on their outside foot. On the fourth beat, dancers touch the toe of the inside foot to the floor and clap their own hands once.

13-16 Dancers move back together by stepping to the side on their inside foot, stepping behind that foot on their other foot, then stepping to the side again on their inside foot. As before, touch and clap on the fourth beat.

17-28 Repeat beats 1-12 going in the opposite direction.

29-32 The inside dancer does a Vine Together while the outside dancer walks (or vines) forward at an angle to meet a new partner and say "Howdy".

Triplet

Leaving of Liverpool

English Country Dance

Formation: Contra lines of three couples with partners facing across.

Music: Traditional Irish tune "Leaving of Liverpool" or some other 64-count reel.

Prompts (8 beats per line):

---; -- Forward and Back;

---; Centers gatepost up;

---; -- Forward and Back;

---; Centers gatepost down;

---; All six Circle Left;

---; -- Circle Right;

---; Top couple pass right;

-- behind one; -- pass right;

behind to bottom; - Forward;

Description:

Gatepost up: The center dancers hold adjacent hands with the dancer above and those two pivot full around using the top dancer as the gatepost and the center dancer as the swinging gate.

Gatepost down: The same action as above, except the gatepost is the bottom dancer.

Last 16 beats: The top dancers go across the set passing right sides with their partner, then out and down behind the second dancer. The actives come into the center again passing right sides with their partner as they cross over, and finish by going down behind the third dancer to end at the bottom of the set.

Reference Notes

CALLERLAB DANCE RESOURCE

<http://dances.callerlab.org/>

This resource contains dances for use at limited Basic events. More dances are being added.

Square Dances (quadrilles, traditional, singing figures)
Contra Dances (various types)
Circle Dances (solo, partners, trios, mixers)
Other appropriate dances

Many of these dances have also been published in the *CD Journal*, *Dancing for Busy People*, or *CDP Handbook*.

CD Journals

Available on the CALLERLAB Website

www.callerlab.org

From the Home Page, Select "For Members", then "General Documents". Widen your window or scroll down to see the index. Double click Title or Category to alphabetize. Scroll down to the *CD Journal* listings.

The *CD Journal* Index is listed under "CDP Choreography".

Share Your Ideas

Send dance or theme ideas to
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Lawrencetown, NS,
Canada, B2Z 1S3

dwelch@eastlink.ca

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

Circle Mixer

Otto's Fancy

By Otto Warteman, Trinity, Texas

Formation: Couples in a large circle facing line of dance.

Music: A 64-beat, well-phrased tune with a marching feel.

Usage: This dance should be tried first with high school students, because you are doing a dance in a circle and a Grand Square is usually about using the walls of the room for guidance. Sufficient space is important. Be sure the music is slow enough for dancers to enjoy the dance.

Intro or

57-64 - - - -; - - **Forward eight (left use left, right use right);**

1-8 - - - -; **Vine Apart and Together (side, behind, side, -);**

9-16 - - - -; - - **Grand Square;**

17-24 (Walk forward 4; Face and back away 4; Back up 4;

25-32 Forward to Butterfly); Side, Close, Side, Touch;

33-40 - - **Both ways; - - Back Away 3;**

41-48 - **Together to right; With new partner Dosado;**

49-56 - - - -; - - **Circle Left and open out;**

57-64 - - - -; - - **Forward eight;**

Description:

- 1-8 Dancers join inside hands. The left dancers begin with their left foot and the right dancers begin with their right foot. All walk forward eight steps.
- 9-16 Dancers Vine Apart with a step to the side, a step behind that foot, a step to the side again, and a touch with the free foot while clapping once. Vine Together using the other foot and going the other way.
- 17-32 Grand Square: Dancers walk forward four steps, turn to face their partner and back away four steps, turn to face line of dance and back up four steps, then turn to face partner and walk forward four steps to join both hands in "Butterfly" position (elbows bent, hands up).
- 33-40 Dancers move towards line of dance with a step to the side, step on the other foot beside the first (close), step to the side again, and then touch the floor near the first foot with the free toe. Repeat beginning with the other foot and going in the other direction.
- 41-48 Dancers back away three steps, touch and clap on the fourth beat, then move forward and to the right in three steps to a new partner.
- 49-56 New partners do a Dosado (pass right side, slide back-to-back, then back up passing left side, to end facing).
- 57-64 Join both hands and Circle Left six steps. Then the original inside dancers release their left hand to open out and face line of dance ready to repeat the dance.

Traditional Square

Buffalo Gals

From Lawrence V. Loy on Columbia 36019

Formation: Square

Music: "Buffalo Gals" (See history on page 1.)

Usage: The essential part of this dance is for either Boys or Girls to go around the outside. There are numerous variations of the rest, so feel free to improvise. We replaced "balance to your corner" with "balance to your partner".

First Buffalo Boy go right 'round the outside;
'Round the outside, 'round the outside;
Buffalo Boy go 'round the outside;
And balance to your partner.
All turn your partner with a right hand round;
Turn corner with a left hand round;
Back to your partner and balance again;
Swing that gal across the hall; . . .
Now run away home and Swing your own;
And leave my Buffalo Gal alone.

Two Buffalo Boys (1+2) go round the outside;
 (repeat the second to sixth lines above);
Back to your partner and balance again,
Swing your corner; (repeat last two lines)

Three Buffalo Boys go round the outside;
 (repeat the second to sixth lines above);
Back to your partner and balance again;
Swing your right-hand lady; (last two lines)

Four Buffalo Boys go round the outside;
 (repeat the second to sixth lines above);
Back to your partner and balance again;
Swing your own Buffalo Gal; . . .
Keep her and Promenade around you go.

Four Buffalo Girls they march to the left;
Go 'round the outside, 'round the outside;
Buffalo Girls go 'round the outside;
And balance to your partner.
Right hand to your partner all;
A grand right and left around the hall;
Grand right and left full around you go.
When you get home you swing your own;
Swing that Buffalo Gal around;
And Promenade around the town.
Buffalo gals, won't you come out tonight,
And dance by the light of the moon.

Traditional Square

Oh Susannah

From *Wes McVicar's 75 favorite Square Dance Calls*

Formation: Square (or modify for 5 couples)

Music: "Oh Susannah" (See timing on page 1.)

First couple to the right;

Change partners there and swing;
Active gent take that lady to the next;
Change partners again and swing;
Now take that lady to the next;
Change partners again and swing;
Take that lady back to place;
And everybody swing.
Now honor (bow) to your corner;
Honor to your lady;
Pass her by and Promenade your own.
 (Repeat for second, third and fourth couples.)

Traditional Circle Dance

Oh Susannah Circle

See Jeanette Geslison teach this at

<https://www.youtube.com/watch?v=k3GpysVsa3s>

Formation: Big Circle of normal couples

Usage: This is intended to be sung and danced at the same time. The chorus is sung during the Promenade.

Girls Forward and Back;
Boys Forward and Back with a "whoop";
Face partner for a Grand Right and Left;
Go eight hands (four beats for each); - ;
On the ninth join right hands, then the girls
twirl under (clockwise) and into a Promenade.

*I come from Alabama with a banjo on my knee;
 I'm going to Louisiana my true love for to see;
 It rained all night the day I left, the weather it was dry;
 The sun so hot, I froze to death, Susannah don't you cry.*

Chorus: *Oh Susannah, Oh don't you cry for me;
 For I come from Alabama with a banjo on my knee.
 Oh Susannah, Oh don't you cry for me;
 For I come from Alabama with a banjo on my knee.*

*I had a dream the other night, When everything was still,
 I thought I saw Susannah dear a-coming down the hill.
 Buckwheat cake was in her mouth, a tear was in her eye,
 Says I, "I'm coming from the south,
 Susannah, don't you cry." (Repeat Chorus)*