

## POTLUCK AND DANCE TONITE!

Caution: This record is an instrument of vicarious pleasure. Dance to live music, okay?

"Square 'em up! It's human's choice, so everybody find a partner, and come on out on the floor. You don't have to know how, you just have to stand up. So starts many an evening of dance in our neck o' the woods. Everybody came to socialize, whether it's the community potluck, the weekly dances at the G-Note Tavern, or a wedding party, everybody's taken the night off to have a good time. The live music and dancing provide a sort of social lubricant: the music soothes the weary mind and carries the heart away, sets the feet tapping in time even before the dance has begun. The dancing provides a good way to get together, without having to discuss the weather, which we try not to do in Seattle, anyway.

So, "Square 'em up! Four couples per square. Gent put the lady on his right. The person who's standing next to you who's not your partner is your corner. If I say "go home" I mean go to the position in your square that you're standing in right now. Couple number one has its backs to the music, number two is to their right, number three is facing the music, and couple four is to their right. To balance, take both hands with your partner, step back, then pull together again into a swing. Swing in a social dance position, you both move forward." We usually use a walking swing.

Nearly all the dances include:

### ALEMANDE LEFT

Give your left hand to your corner person, walk all the way around your corner and back to your home position. That much is called an alemande left, and sometimes that's all you do. Sometimes, it's followed by a

### RIGHT AND LEFT GRAND

Face your partner, give your partner your right hand, keep going the direction you are now facing. Give your left hand to the next person, right to the next, left to the next, then right to your partner, and PROMENADE HOME

Gent, keeps going, lady turns and walks home with him the direction he's already headed. Any way you want to hold on is okay with me, if it's okay with her.

The call to all that can go a variety of ways, but commonly

*"Alemande left with your left hand*

*Back to your partner, right and left grand*

*Hand over hand around that ring*

*Meet your partner and promenade home."*

The calls and instructions to the figures follow in the order of the record. I never call a cheat dance first in the evening -- give folks time to get used to each other before they have to start making major decisions like who to cheat with or on. The most important thing is that everyone have a good time, not that anybody ever get it right. So go ahead, and start calling and playing for, dances. It's okay for the dancers to make mistakes, so they know it's okay for you to make a few too. They just want to dance, and somebody has to decide what to do next and keep things together.

The caller and the musicians should watch the dancers. The musician will learn what to do on his instrument to make the dancers stand up straighter and step livelier, and the caller will learn to time the call so that the cues keep the dance moving smoothly.

So here are the calls, and some instructions, in case they will be of help as refreshers. These pages and the record are not meant to be a substitute for the real thing -- go dance, and learn whatever you want there. You'll learn more, learn the most pertinent stuff, and have a great time in the process.

Side A

2. KANSAS CITY REEL / BILL CHEATHAM Gypsy Gyppo with Tracy 'Lady Ballone t'

*First couple balance, first couple swing*  
*Lead on out to the right of the ring and circle up four*  
 (with coulle number 2, circle to the left)  
*Now three hands round and the lady ballonet*  
 (they keep circling left, except lady number 1 drops out, goes two  
 times around the outside of the circle in the opposite direction)  
*Then three hands round and the gent ballonet*  
 (Lady 1 rejoins circle, gent 1 drops out and goes twice around the outside the opposite way)  
*Circle up four, your not thru yet*  
 (Gent 1 rejoins circle)  
*Your girl's pretty and so is mine,*  
*I'll swing your girl, you swing mine*  
 (Swing your, opposite)  
*Hey now, ain't that fine, I'll swing my own girl any old time*  
 (swing your own)  
*Now circle up four in the middle of the floor just the same as you did before*  
 (same 4 circle 4)  
*Gent number 1 with your left hand gather couple number 3*  
*Circle up six*  
 (Gent makes a circle of six by adding couple 3)  
*Five hands round and the lady ballonet*  
 (same lady twice around the outside)  
*Five hands round and the gent ballonet*  
 (same gent twice aroundthe outside)  
*Circle up six you're not through yet*  
*Now do si do with the gent you know*  
*The lady go si the gent go do*  
*Chicken in the breadpan pickin' up the dough*  
*One more change and on you go*  
*Circle up six*

[Note this different style of "do si do." Stop circling. Gents stand pat, don't move your feet until I say. Ladies, do a "do si do" with the two gents you are now holding on to. Drop hands, give your left hand to your partner, walk all the way around him. He lets go once you're ehind his back. Keep walking lady, and give your right hand to the other guy you were holding on to, and walk all the way around him. He lets go when you are behind his back. Now left to your partner, he can move now, puts his right hand behind her back and pushes the lady around in place. That's a courtesy turn. Circle 6.)

*Gent number 1 with your left hand gather in eight when you come*  
*straight*  
*Now seven hands round and the lady ballonet*  
 (Lady 1 around the outside)  
*Now seven hands round and the gent ballonet*  
 (Gent 1 outside)  
*Circle up eight, you're not thru yet*  
*Do si do, etc. ending with*  
*Promenade home*

You may add an alemande left in between if you'd like. Then couple number two leads to the right, and the call is the same, just the number of the couple changes. Then couple three leads, then four.

That much is one tip. We usually do two tips per dance, each tip four times through. Sometimes I'll only call one tip, and some of the cuts on this record, including this one, have each tip called only twice through, to let you sample more figures and calls than would otherwise fit .

*'All over the Hall'*

*First couple balance, first couple swing*

*Gent number one you stay there, the lady lead out to the right of the square (so all the following applies to her)*

*Swing the right hand gent by the right elbow round*

*Partner by the left go once around*

*Opposite gent by the right elbow round*

*Partner by the left go once around*

*Left hand gent by the right elbow round*

*Partner by the left you're leaving town*

*Cheat or swing all over the town!*

(She can now swing any person on the dance floor -- Chaos!)

*Now go home,*

*Lady number one you stay there, and the gent lead out to the right of the square*

*Swing the right hand lady by the right elbow round, etc.*

(same sequence as for the lady, including the cheating part)

*Now go home.*

*Birdie in the cage, 7 hands around*

(lady 1 in the center, others circle left around her)

*Birdie hop out and the crow hop in*

(lead gent in the center, lady back in her place in the circle)

*Crow hop out and circle again Alemande left, etc.*

### 3. FIDDLER'S REEL Arm and Hammer

*First Couple Balance, first couple swing*

*Go down the center and divide the ring*

(couple number 1 goes down the center of the square and out between the members of the opposite couple, couple 3)

*Lady turn right and the gent turn left*

(and around the outside of the square to home)

*Swing when you meet at the head and the feet*

(lead couple 1 and foot couple 3 swing their own partner)

*Now down the center and cut away four, lady go gee and the gent go haw*

(lady goes to the right between couple 2 and 3. gent left between couple 3 and 4)

*Swing when you meet at the head and the feet*

*Now down the center and cut away two*

(Lady goes to the right between the members of couple two and around to home, gent to the left between members of couple four and around to home)

*You swing me and I'll swing you, everybody home and everybody*

*swing*

#### 4. DANCED ALL NIGHT

Tracy et. al.

Tracy has long been a favorite dance fiddler of mine. Paul Brown is a fine banjo player who came along as a favor to me to keep everyone in the necessary helpful, happy, and properly irreverent frame of mind. Sue Thompson was in transit to work with other bands, and came to help be the dancers who kept my timing proper by dancing to the calls in the studio and we pressed her fine guitar playing into service. Hilary Woodruff made special arrangements to return to play the bass, which really helps drive a dance along. That this amiable combination turned out to be such a good band on short notice speaks highly of their skills. This dance is probably a relatively new style one. All four couples are moving simultaneously, and it sure is exciting.

First you have to know how to box the gnat: Face your partner, join right hands, you both move forward, trading positions, the lady going under your joined hands. A lot of words for one simple move, isn't it. See why it's so much more fun just to go to the dance? Anyway, in case more words would help, you trade places, holding right hands, she passes with her back to the gent. If you don't get it, hold right hands and trade places, and get on with the dance.

*Head couples (1 & 3) balance and swing*

*Promenade half the outside ring*

(till you've traded places)

*Pass thru with the opposite two*

(couple 1 and 3 pass right shoulders with the person they're facing, headed toward the original home position, but don't turn

around to face the square when you get there. Keep facing out) *Lady turn right the gent turn left, go around one to a line of 4*

(from the position we just made it to, facing out, lead ladies turn right, walk around the lady and stand next to her, between the members of the side couple, the lead gents to the left around the side gent nearest him, stand between the members of the side couple. Each line now goes lady-lady-gent-gent. Members of the side couples are on the ends of those lines. Members of the head couples are in the center of the line, facing their partners who are across from them in the other line.)

*Forward up 8 and 8 fall back Forward again and box the gnat*

(with the person you're facing)

*End couples arch and the centers dive, go around one to a line of four*

(When you finish the box the gnat, keep holding on to that right hand. Pairs on the ends make an arch, and the center couples dive out thru the nearest arch. As soon as they go thru the people making the arch stand side by side facing the center of the square. Those who went thru the arch split, walk around the nearest arch person, who will be of the same sex, and stand next to that person, making a new line of four, perpendicular to the original lines. Then the figure happens three more times.)

*Everybody swing*

(after four times thru, those in the center will find their partner across from them, those on the ends find their partner on the other end of the line, and if everybody heads for their partner at once and swings, you will be in the proper order to promenade, or alemande left, or whatever.)

#### 6. EAST TENNESSEE BLUES

Tracy et. al.

The 'Texas Star' is truly a classic, and is around in many forms.

*Ladies to the center and back to the bar*

(ladies four steps in and back out again)

*Gents to the center and form a star with your tight band crossed* (Gents to the center and put your right hand in, and start moving, I don't care how you hold on, as long as you get moving)

*Now back to the left and don't get lost*

(make a left hand star, and keep holding on while you)

*Meet your partner, pass her by, and pick up the next girl on the fly*

(just a figure of speech, meaning grab the next after your partner around the waist, and she comes along on the star)

*Gents back out with a full turn about make a turn and a half and the ladies star*

(keep holding on to your partner, ladies right hand star)

*Ladies turn out with a full turn about, make a turn and a half and the gents star*

*Break and swing*

(break the star, swing the girl you're holding on to. She's your new partner.)

*Almand left just one and promenade the girl you swung*

(to the gents home position)

#### 1. CHINESE BREAKDOWN / WOODEN NICKLE (© Mark Gaponoff 1979) Gypsy Gyppo and Tracy

We learned how neat the Chinese Breakdown was from listening to the Arm and Hammer Record. Mark Gaponoff wrote Wooden Nickle. He's a dance caller in Seattle. If you're ever at one of his dances, ask him to call 'County Line' or 'The Bump'. Those two are classic dances that he has written, to which only his considerable theatrical charm can do justice.

*'The Garden of Eden'*

*First couple balance and swing*

*Gent number one you stay there, lady lead out to the right of the square*

(go face couple number two and follow the call:)

*Right to Adam*

(right elbow once around with the gent)

*Left to Eve*

(left elbow with the lady)

*Serpents swing as they please*

(The lead lady can swing a member of couple number two, or her own partner, as she chooses)

*Then the lady go on and the gent follow up*

(lead lady to the next couple, lead gent to the couple where the lead lady just was, and they both follow the call:)

*Right to Adam, Left to Eve, Serpents swing as they please*

(and so on until they're both home.)

*Rattlesnake Twist*

*All join hands and circle to the left, go once around and stop at home and keep on holding hands.*

*Gent number one drop your partner's hand and go to the left down the Rattlesnake hole.*

(Everybody keep holding hands except lead gent drops his partner's hand, everybody else makes arches with their joined hands, creating a lovely gothic look, and the lead gent goes to the left out

the first arch, in the next, out the next, and so on, pulling the rest of the line after him. As he gets out the last arch, he takes his partner's hand to get back out into a circle again.

*Now lady number one drop your partner's hand, lead off to the right down the Rattlesnake hole.*

(Same figure, but lady leads to the right out the first arch that doesn't have her hand in it. If you miss an arch, go thru one with your own hand in it, wander past your partner at the last arch, or get hit by magic dust or neutrinos, you may find your circle inside out. If this happens, as soon as you are the first person to notice that it has happened, drop hands, go to your home position. Then everybody else will too, and you can all join hands again and pretend nothing happened, wait for the next call and dance some more.)

## 2. PUNCHEON FLOOR/CHEAT OR SWING

### Arm and Hammer

These are two of my favorite dance tunes. When I first called a dance in Burlington at the Mountain Greenery, Arm and Hammer was to play for me to call to and the lucky folks there to dance to. I had heard of them, but had not heard them play. Boy, was I thrilled by their music. I taught Cheat or Swing, my favorite figure, and they played the tune, Cheat or Swing, which I had never heard, but which was a great hit for the dance. I hear it is also called "Deceiver" for obvious reasons. The call contains all necessary instructions for the dance. Circle always means to the left.

*Couple number one balance and swing!*

*Now Gent number one you stay there, the lady lead out to the right of the square (go to couple number two) and circle up three!*

*Now it's up to the gent to cheat or swing (you can swing one of them if you want, gent number two, but you don't have to. Better choose fast, 'cause)*

*After he chooses, he stays there, two ladies lead to the right of the square and circle up four (with couple number three)*

*And it's up to the gent to cheat or swing*

*After he chooses, he stays there, three ladies lead to the right of the square and circle up five (with couple number four)*

*And it's up to the gent to cheat or swing*

*After he chooses he stays there, all four ladies to the right of the of the square and circle around with the gent all alone,*

*He won't cheat he 'll swing his own (and keep her right there at home too, while)*

*Three ladies lead to the right of the square, circle around with the lady all alone, she won't cheat, she 'll swing her own, then*

*Two ladies lead to the right of the square, circle around with the lady all alone, she won't cheat she'll swing her own*

*Last lady home alone, everybody swing*

And after that we'll send the gents out and let the ladies choose. So, gents, if you don't choose her the fast half of this dance, you're going to have a boring second half of the dance.

This is the only cut on the record which has both tips called all the way through for each of four couples -- it is full length.

## 4. LIZAJANE

Tracy Schwarz, As Possessed by the Devil

*'Shoot the Owl' -- a very old figure*

*Gent number one you stay there, lady lead out to the right of the  
square and circle up three if you know how  
When you get right then shoot the owl  
(Lady 1 and couple 2 circling to the left, when couple 2 has their back to gent number one, they  
make an arch, and shoot lady 1 thru towards her partner)  
Two hands up the lady shoots under, grab your partner swing like  
thunder  
Then the lady go on and the gent follow up  
Form two rings with three hands round  
Then two hands up you both shoot under  
Grab your partner, swing like thunder.  
(Then repeat last four lines.)  
Now the lady go on and the gent follow up, form a ring and circle  
up 3  
And shoot that bad boy home to me.*

Finally, thanks to Joan Pelton for pushing me into making this record. It has been fun. Several people came along to help, and that did a lot to make things both easy and fun. A few of these are Tony Mates, Lucy Young, Sarah Young, Busy Graham, Kevin Gillen, and several others who dropped by with good wishes and encouraging words. Thanks to all my friends at home who keep the dancing alive at the G-Note Tavern and in the community, so that I have a great place to come home to, where there's lots of dances for me to go to, especially as a dancer. And thanks to the callers: Wild Bill Regan, Sheri Nevins, Mark Gaponoff, Jerry Gallaher, Dan O'Connell, Ron Mickelberry and all the rest. I think they are a credit to our community. They've never asked for a spotlight, they only graciously respond to the needs of a floor full of people who are eager to dance.

Sandy