

APPENDIX C
TEXT OF SQUARE DANCE EVENT: WITH COMMENTARY

Hoagland Hayloft Reunion Dance

Hoagland Hayloft; Hoagland, Indiana; November 1, 1985

Music by the Adventures; Steve Fenton, Larry Fenton,

Al Vachon & Paul Remaklus - callers

1st Set

Steve Fenton: If I can just for a minute, I'd like to walk you through a grand chain, just in case we got a few people who are rusty out there. Gentlemen, look to your corner gal. Give her your left hand, walk all the way around here. Come back to your partner, give her your right hand and pull her on by. On to the next gal, your left hand pull her on by. Hand over hand until you meet your partner. We got a lot of experts out there, so we'll just assume you know what you're doing here. Listen to the call. If you have any problems, we'll stop and cry a lot. Anyway, The Adventures! One called "The Shade of the Old Apple Tree." Gentlemen.

1. The Shade of the Old Apple Tree / Swing the fella
(singing call / single visitor)

SF: Hold your places, right there. Again, we're the Adventures, we'll be here till about eleven o'clock for your square dance pleasure. This one here's a, one called "Climbing Up the Golden Stairs." We're going to start it out just a little bit on the slow side, here, in case we got some people that uh might be a little rusty here tonight. So just listen up. Let's try this, try this gents, see if we can start right off with this.

2. Climbing Up Them Golden Stairs
(singing call / all couples)

[Besides the normal do-ci-dos, hand turns and elbow turns, the caller threw in "Rub noses with your corner, rub noses with your partner" and "Kiss your corner, kiss your partner" during the last repetition of the figure.]

SF: I want to thank you for being good sports, for going along with that. I try to maybe throw a few things
[unintelligible] break the ice with the friends and neighbors that you have out there. Let's start out here with "Bully of the Town."

3. Bully of the Town / I'll swing yours
(singing call / visiting couple)

AU: (applause)

SF: Want to call it at three there? I think maybe so. We'll get you warmed up kind of slow, here. One more square dance a little bit later on. We got more Adventures, until about eleven o'clock.

4. Come Into My Life (vocal / slow dance)

[long pause]

Larry Fenton: We're going to play, go back and catch an oldie for you. Again, if you have requests, feel free to come up and make them and we'll try to play them if we can.

5. Allegheny Moon (vocal / slow dance)

AU: (applause)

LF: We had a request to do a song called "Johnny B. Goode."

6. Johnny B. Goode (vocal / fast dance)

7. Beer Barrel Polka (vocal / polka)
[old style polka]

LF: It is square dance time. We got a couple of guest callers in the crowd tonight, and we'd like to have one of them up to call for you. Al Vachon, where are you?

SF: Al Vachon, ladies and gentlemen. One of the Tri-State's finest square dance callers. Voted number one, most likely to succeed, or was that secede?

Al Vachon: Let's square dance, now let's see your hands, wherever you need a couple. It sure is good this evening to see a bunch of those pretty faces out there once again. We need one couple in several places out there. Let's fill them up with hands pointing towards heaven out there. . . . "Take a little peek." We're going to have each couple doing something different I think, possibly. You got your set all filled up. We're not going to walk through this either, we're just going to go ahead on it. And do the best you can. And if it's too bad when we get done, uh, we'll try something, yea, we'll try another one. [He laughs.] Okay. Let her rip.

8. Golden Slippers / Farmer's daughter - Take a little peek
(patter call / visiting couple)

AV: Thank you so much. I didn't end up with the music. I'm getting old. Anything special you would like to do in the line of squares. "Climbing Up Them Golden Stairs?" [A request from the audience.] Okay. Just remember I climb up the golden stairs differently than most callers do. So pay attention to everything I say. Okay?

9. Climbing Up Them Golden Stairs (singing call / all couples)

AU: (cheers and applause)

AV: Shall we do one more [unintelligible]?

female voice: We're not finished yet.

AV: Stay right out there; we'll give you one short one with one, with only one couple busy at a time. We'll try a little bit of "Red." We're not going to try a little bit of it; we're going to do it all. My own very favorite, really. One called "Red River Valley." This won't wear you out so much. God bless you. I don't care what them sons of b-- [stops]. [He laughs.] We can't forget that. We're going to dedicate this to Sonny and his wife out there. Okay?

10. Red River Valley / I'll swing yours (singing call / visiting couple)

AU: (cheers)

male voice: Hey!

AV: Oh, God love you. Thank you very much. So good to see so many of your pretty faces. Thank you very much.

SF: We've a request to do "Hurry, Hurry, Hurry,"

11. Hurry, Hurry, Hurry (singing call / first-all couples)

AU: (applause)

SF: [Music starts.] I'd like to dedicate this next square dance to a gentleman that probably has as much in the Hayloft as anyone, and helped get me started in this business. Carl Schaper, we know him as Tuffy. [Applause] A real great one. This is a tribute to a guy. He taught me this one.

12. unnamed tune / Roll-a-boll-a ball [?] (singing call / all couples)

SF: Okay, stay right there.

LF: . . . I'll talk him into it before the night's over. [Off mic to audience member at front of bandstand, who requests a guest caller.] Too much easy life, he forgets them, he says. Stick in there, I'll talk him into it later in the evening, maybe he'll get out here. [On mic.] Try something called "Mountain Girl." And if he remembers this, he'll take it over for me.

13. Mountain Girl / Drop hands right there
(singing call / single visitor)

[Caller stops the music as some sets have trouble and fall apart.]

LF: It's the first lady out to the gent on her right. Is that right, Bob? I don't know.
band member: That's what happens when you, when you get a Lutheran with too much beer.

AU: (laughter & cheers)

LF: Steve, can you do it any better than I do? That's what I was figuring. Okay lets try it."

[Music and dance resume.]

[Like the "Farmer's Daughter" called earlier, this novelty dance features an accumulative figure, so the lead dancer ends up circling in the center with all four members of the opposite sex. The following is the standard call for the final section of the distinctive figure.]

The lady you step in to the center of the ring,
Well the circle go around and around;
Drop hands right there, (music stops) <kick her shins,
Guys step up and do anything you dare>, (cheers)
And then you step right up and kiss her if you dare.
<Bring it home.>

[The hijinks escalate as the figure is led by the one member from each couple, with the calls directing the dancers to just slightly more humorous and suggestive actions. Here is the risqué climax of the final repetition.]

Lady you step in to the center of the ring,
Well the circle it goes round and around;
Drop hands right there, (music stops)
<Guys, this is your last chance to really get with it.
Tickle her. Scratch her back. Roll up her pant legs.>
SF: Just the pant legs, guys. (laughter)
LF: <And now, mess her hair.>
Then you step right up and kiss her if you dare.
<Hurry home.>

AU: (applause)

LF: Thank you. We'll do a couple of slow numbers, or a polka, or a schottische.

band member: As a matter of fact, we had a request for "Liechtensteiner."

LF: And then we'll be back with square dancing. We got some more guest callers to come up and help us. It's really great to see everybody out. A lot of familiar faces.

band member: Holy mackerel, there's Vic Doctor.

LF: Victor D.Q.

band member: And where's that guy that's running around here with the 1961 Monmouth sweater? I can't rightly believe. No, it's a '51 Monmouth sweater. I can't hardly believe he can still get into that.

LF: Fifty-one Monmouth sweater. Where's he at?

band member: He's took it off. I see it down there.

LF: Son-of-a-gun. Anyway, it's great to see all the faces, and all the extra pounds added on the bottoms.

band member: It's polka time.

14. Liechtensteiner Polka (instrumental / polka)

band member: I want you all to look up here at the stage at this man with his '61 Monmouth sweater on. That's what you call discipline.

LF: Any guy who can wear a Monmouth sweater can get up on stage.

band member: All right. We had a request for a schottische. It's schottische time.

15. [Military Schottische] (instrumental / schottische)

LF: Now we've got a gentleman who's going to sing you a song, and maybe I've got him talked into calling some square dances. Brother Steve.

band member: The band we used to head up, the old Enchantments, Mr. Steve Fenton.

SF: And way before that was the Twilights.

band member: Yea, that's back in Kenny's time.

SF: You know, ladies and gentlemen, we used to come out here, and we had a hell of a time. Half of us were Lutherans and half of us were Catholics. (laughter) And our mothers always said to us, "Don't you go out there and go home with a Catholic." (laughter) [unintelligible] So let's sing a song [unintelligible], it's called "For the Good Times."

16. For the Good Times (vocal / slow dance)

SF: . . . This one's "The Green Grass of Home."

17. The Green Grass of Home (vocal / slow dance)

LF: Okay, if anybody would like to call a square dance, it's square dance time. We need a square dance caller: Bob, or one of you guys. It's square dance time.

6. Mountain Dew (instrumental / form sets)

LF: How you doing, Charlie? You going to come up and sing one? We need Bob or Dave Bradtmuller or somebody up here to call square dances.

SF: Bob Weigman, where're you at?

[Music ends]

LF: . . . How we doing there folks? How we doing? You got enough couples [right away]? If you don't have [enough], we're trying to get them. We need two couples, right here we need two couples. . . . Aw, what do you need there Charlie? You need two more? Two more. . .

18. Marching Through Georgia (singing call / first lady)

AU: (applause)

2nd Set

Paul Remaklus: Folks, I would, I would like to have your attention for just a little bit. I would like to have about twenty seconds of silence for a caller that used to alternate here with me at the Hayloft, Mr. Tuffy Schaper. That's what you guys called him, 'Tuffy' Schaper. Carl Schaper. Yea, let's have twenty seconds of silence for him. That's alright, folks. Yea, he used to be here all the time, and he called at the Hayloft here all the time. And I alternated with him on Wednesday nights. He was here one Wednesday and I was here the next Wednesday. And uh, I don't know. You folks are too young to remember me. But we was here all the time.

SF: What is your name, sir?

[Some generational tension develops on the bandstand.]

PR: My name is Paul. And I guess you know what your name is.

SF: Yea, I know what my name is. What's your last name?

PR: Remaklus.

SF: Whew. No wonder nobody remembers you.

PR: I know. You can't expect you guys to know everything. Now you want to watch the call on this one, folks, here. It's not a hard thing, and nobody's done it in years. Even Al Vachon don't know this. I don't know where in the heck he's; oh, he's sitting down there. Hell yes, I've known him for a long time, too. He has worked out here a lot. And uh, he uh, done a fine job. I appreciate . . .

1. There'll Be a Hot Time (singing call / all couples)

PR: . . . This boy over here playing lead, he had a rough way to go. Would you like to have one more?

AU: Yea.

SF: Would you like to have Paul do one more for you?

PR: We'd be glad to do it. We'd be glad to do it. You got a C chord? This little number here is kind of a shorty, but we use it every once in a while, and uh, I'll be [leaving] you after this.

2. Redwing / Dip and dive (singing call / visiting couple)

[Caller stops the music to walk some dancers through the figure.]

PR: We better straighten you out. We better straighten you out. [Music stops.] First couple to the right. First couple to the right. Right here was all right. Over here they were having trouble here. . . . First couple out to the couple on the right and circle four hands half. All right, you right, right, right through that couple; the other way, over here. There you go. Over here. [He laughs.] Now, [we're rolling]. [Music and dancing resume.]

PR: Oh let's give the boys in the band a good hand. They never played this [thing] before, and I never played with them. But uh, they did a fine job folks. . . .

SF: Thank you.

PR: . . . and I appreciate that.

SF: [unintelligible]

PR: Thank you so much.

SF: We had a request to do a fifties rock tune, and we'd like to play a little bit of . . . [tape runs out]

3. Blue Suede Shoes (vocal / fast dance)

SF: All right. We've got time for one more song before we end our portion, and I'd like to invite Mr. Al Vachon to come up and sing "Crying in the Rain." Where're you at, Al?

4. Blue Eyes Crying in the Rain (vocal / slow dance)

SF: We had a request for Larry Fenton to do "Roll Out the Barrel" before we close. And he's going to call it for you, I guess. So square 'el up! We're going to do a traditional old closing square dance at the Hayloft called "Roll Out the Barrel." If we can get the barrel out here.

LF: This will be the last square dance so come out and enjoy this. It's "Roll the Barrel." One couple, right here in front. Pretty good. Nice try. If you need those couples like, come on out, put those hands in the air. This will be the last one of my portion any[way]. Rick Hughes will have some more oldies for you.

5. unidentified tune (instrumental / form sets)

LF: One couple, right here in front. Come on, somebody. One couple, right up here. Get that hand up. . . . Two couples, yea. We losing people? Two, two couples, [right here]. See the hand up clear over there." [Music stops.] We got everybody. "Roll the Barrel."

6. Roll Out the Barrel / Dig for the oyster
(singing call / modified visiting couple)

[Couples one and three lead the figure through three repetitions, while couples two and four only get to dance the figure once, and then the caller is ready for the finale, which he alternately sings or <speaks>.]

<Everybody get in a big circle, clear around the hall. (groans)
Or try to get in a circle, clear around the hall.
Now this is gonna be shuffling to the left.
Boy, you're really moving. Now go back to the right.

Can we have some couple, clear down at the other end, come on down and duck for the oyster. Now take it easy, 'cause we're all getting older. (groans and laughter) Just, just duck. Come on back, now. Now go on back; there you go.

Now let's have a couple at the other end. You got to wait till they get down there; they're kind of slow. (yells) Just, come on back; that, that's good enough. We don't want to push the end of the hall out.

Now anybody that's ever been in the military, this is going to be organized mass confusion. Down on this end, let's roll the barrel; we'll try it.>

Hey now, roll that old barrel, and you roll down the line,
Hey roll that old barrel, and try one more time;
Roll that old barrel,
<Hey, you got to go through that couple down there. Come on.>
Roll it, roll it.
<You're not doing it; you're splitting them. . . .>

Roll that old barrel, you're looking real fine;
Roll that old barrel, you did it one more time,
We got the blues on the run.

<I'll wait till you get back. Now we're going to. I got to remember this one first, before the other one. Okay now guys, we're going to allemande left, go around and say 'hi' to everybody. Okay?>

Allemande your left with the lady on your left,
Do a grand right and left, hey go right around the hall;
First by the right,

<Come on guys. You're behind everybody. It's been a long time. Let's give Mrs. Bullerman a great big welcome when you see her coming around. Where's the girls down at the other end? The guys are down there.>

<Everybody> find your partner. (groans)
Swing that partner one last time, whiskey, wine and beer;
Everybody swing your barrel one more time,
We got the blues on the run.
<There we are.>

MC: Thanks for being with us, we really enjoyed it. We'd like to have a big thanks for Betty Bullerman, Mike and Betty Pequignot, and all the people that put this together.

LF: We're going to have an attendance prize drawing, so. . . .

[After the drawing, disc jockey Rick Hughes from a Fort Wayne radio station took over for an hour of dancing to recorded oldies to end the program.]