

SYLLABUS

of the

Eighth RALPH PAGE LEGACY WEEKEND

Friday, January 6 through Sunday, January 8, 1995

*New Hampshire Hall
University of New Hampshire
Durham, New Hampshire*



*Sponsored by
the Ralph Page Memorial Committee
of the
New England Folk Festival Association, Inc.
1950 Massachusetts Avenue
Cambridge, MASS 02140*

EIGHTH RALPH PAGE WEEKEND
January 6 - 8, 1995

TABLE OF CONTENTS

The Ralph Page Legacy Weekend Schedule	1
Welcome Dance Party	2-7
Queen Victoria	3
The Yellow Cat Jig	3
Canadian Breakdown	3
Red River Valley	4
Gordo's Quadrille	4
Rocky Road to Alstead	5
Jubilation Reel	5
Head Gents & Corners	5
Right Hand Lady High	6
Roll in the Hey	6
The Nice Combination	6
The Gang of Four	7
Thanks to Gene	7
The Legacy Reel	7
In Ralph's Footsteps: New Contras He Would Have Liked	8
Tony Parkes	
Dabney Hall Contra	8
The Equal Turn	8
The Summer Stroll	8
The Tease	8
The New Flow	8
Casino Polka	8
Another Ralph Page Retrospective	9-14
George A. Fogg	
Sicilian Circle Hash	12
Fiddle Hill Jig	12
All the Way to Galway	12
Grand Square	13
The Basket	13
Sackett's Harbor	14
A Blast from the Past: Popular Squares of 1950-1956	15-18
Bob Dalsemer	
Goin' Down South	15
Arkansas Traveler	15
Knightsbridge Quaarille (aka Buffalo Quadrille)	16
Hot Time	16
Sepulveda Tunnel	17
You Can't Call Everybody Darling	17
Ends Turn In	18
Smoke on the Water	18

TABLE OF CONTENTS (Continued)

Triple to Duple Minor Contras	19-22
Ted Sannella	
Lads of Kildare	20
Beaux of Albany	20
Rory O'More	21
Megunticook Reel	21
The Banks of the Dee	22
 Grand Dance	23-27
Thursday Night Special	24
Elbow Hook Mixer	24
Middletown Contra	24
Rod's Right and Left	25
The Perfect Match	25
The Country of Marriage	25
Hey in the Barn	(Lacking)
Double Rainbow	26
The Parisian Star	(Lacking)
The Rout	(Lacking)
The Dance Gypsy	(Lacking)
The Deer Park Lancers	(Lacking)
Indiana	(Lacking)
The Turning Point	(Lacking)
J. B.'s Tease	26
Silver and Gold	26
Swing Two Ladies	27
Maggie's Hobby	27
Chorus Jig	27
 Open Mike - Larry Jennings, MC	28-29
Peter and Mary	28
Cape May Diamond	28
Pearce's Hall	28
Golden Slippers (Contra)	28
MN-NY Happy Returns	28
Golden Slippers (Square)	29
Square Dance Hash	29
Salmon Chanted Evening	29
Shadrack's Delight	29
 Ralph's First Repertoire: Squares from an 1893 Manual	30-32
Tony Parkes	
Bricklayer's Hornpipe	30
Visiting Quadrille	30
Grand Chain Quadrille	30
Three to One	30
On the Right. On the Left	31
Balance Four in Line	31
Ladies to the Right	31
Irish Washerwoman	31
Half Grand Chain & Promenade	31
Lamplighter's Hornpipe	32

TABLE OF CONTENTS (Continued)

Farewell Dance Party	33-38
Salute to Larry Jennings	34
Two Little Three Hand Stars	(Lacking)
Starline	(Lacking)
Novelty Hash	34
Appalachian Big Circle	35
Duck Through and Swing	35
Just Because	36
For Those Who Cared	36
Bachelor's Mill	37
Down Yonder	37
Medley: Contra into Circle	38
Double Dreydi	
Forgotten Treasure	
Hash Contra	
Scatter Promenade	
Goodbye Circle	
The Nuts & Bolts of Group Singing	39
Leaders: Rick Avery & Judy Greenhill	
The Name Game - Leader: Larry Jennings	40-42
Extracts from THE JOURNAL - Leader: Michael McKernan	43-50
Teaching without Preaching - Leader: Bob Dalsemer	51-53
Index of Dances	54-55

	MAIN HALL	DISCUSSION ROOM	MUSIC ROOM
<u>FRIDAY</u> 7:30 - 11:00 PM	Welcome Dance Party - In Main Hall. NH callers D.Goodman, E.Hall, S.Mason, C.Parrott plus staff callers. Music by The Blackwater String Band		
<u>SATURDAY</u> 9:00 - 10:30 AM	Tony Parkes "In Ralph's Footsteps: New Contrás He Would Have Liked"		MUSIC WORKSHOP - S. Miskoe "Building a Contra Dance Band: The Milford Experience"
10:30 - 11:00 AM	SNACK BREAK in Main Hall Annex		
11:00 AM - 12:30 PM	RALPH PAGE RETROSPECTIVE in Main Hall - m.c. George Fogg with staff callers		
12:45 - 1:45 PM	LUNCH in New England Center Dining Hall, "The Woods"		
2:00 - 3:30 PM	Bob Dalsemer "A Blast from the Past: Popular Squares of 1950-1956"	DISCUSSION Larry Jennings "The Name Game"	
3:30 - 5:00 PM	Ted Sannella "Triple to Duple Minor Contrás"	Michael McKernan "Excerpts from THE JOURNAL"	Eob McQuillen "In Tune with McQuillen"
6:30 PM	BANQUET in New England Center Dining Hall, "The Woods"		
8:00 PM - 12 mid	GRAND DANCE in Main Hall - Staff Callers		
<u>SUNDAY</u> 9:00 - 10:30 AM	OPEN MIKE SESSION m.c. Larry Jennings Guest callers		SINGING WORKSHOP Rick Avery & Judy Greenhill "The Nuts and Bolts of Group Singing"
10:30 - 11:00 AM	SNACK BREAK in Main Hall Annex		
11:00 AM - 12:30 PM	Tony Parks "Ralph's First Repertoire: Squares from an 1893 Manual"	DISCUSSION Bob Dalsemer "Teaching without Preaching"	
12:45 - 1:45 PM	LUNCH in New England Center Dining Hall, "The Woods"		
2:00 - 3:45 PM	Farewell Dance Party in Main Hall - All Staff Callers and Musicians		

8th RALPH PAGE LEGACY WEEKEND - New Hampshire Hall, U.N.H., Durham, NH
January 6 - 8, 1995



RALPH PAGE
LEGACY WEEKEND



WELCOME DANCE PARTY
Friday Evening -January 6, 1995 - 7:30 to 11:00 PM
music by The Blackwater String Band

	<u>dance type</u>	<u>caller</u>	<u>dance title</u>
1.	CONTRA	Carolyn Parrott	Queen Victoria
2.	MIXER	Ted Sannella	The Yellow Cat Jig
3.	CONTRA	Sarah Mason	Canadian Breakdown
4.	SQUARES	Bob Dalsemer	Red River Valley Gordo's Quadrille
5.	CONTRA	Ed Hall	Rocky Road to Alstead
6.	CONTRA	Diane Goodman	Jubilation Reel
7.	SQUARES	Carolyn Parrott	Head Gents and Corners Right Hand lady High, Left Hand Lady Low

I N T E R M I S S I O N - Sing-a-long led by Judy Greenhill & Rick Avery

8.	CONTRA	Sarah Mason	Roll in the Hey
9.	CONTRA	Ed Hall	The Nice Combination
10.	CONTRA	Larry Jennings	The Gang of Four
11.	CONTRA	Diane Goodman	Thanks to the Gene
12.	CONTRA	Tony Parkes	Legacy Reel
13.	WALTZ		

Welcome Dance Party (dance notations)
Friday Evening - January 6, 1995 - 7:30 to 11:00 PM
music by The Blackwater String Band

1. Queen Victoria - traditional

Formation: duple proper contra dance
called by Carolyn Parrott
music: Scotland the Brave

- A1** Actives turn partner by the right once around (8 cts.)
Actives turn partner by the left once-and-a-half around, give right to your neighbor (8)
- A2** In a wave of four across the set, balance twice (8)
Allemande right once around, gents turn alone (to the right) and all face down (8)
- B1** Down the hall four in line, actives wheel around, others turn alone (8)
Return four in line, cast off with a hand cast (8)
- B2** Right and left through across, over and back (16)

2. The Yellow Cat Jig - by Jim Gregory

Formation: Mixer - large circle of **couples**, all facing the center
called by Ted Sannella
music: any lively jig

- A1** Circle to the left (8)
Go single file to the right, then each lady tap right shoulder of gent ahead (8)
- A2** Gents turn around (to the right), those two do-si-do (8)
The same two swing (8)
- B1** Promenade (8)
All go into the center and come back out (8)
- B2** Ladies go into the center (4), gents go into the center as the ladies back out (4)
Each gent face out and walk around the lady with whom he has been dancing,
pass right shoulder and finish on her left, all facing in (8)

3. Canadian Breakdown - by Ralph Page

Formation: duple improper contra dance
called by Sarah Mason
music: any French-Canadian reel

- A1** Actives balance (with each other), then do-si-do, allemande **left** your neighbor, right to your partner in the center to form a wave of four across the set (16)
- A2** Balance in the wave, then actives swing (16)
- B1** Actives go down the center, **turn** alone (8)
Return to place, cast off (8)
- B2** Those four star by the right (8)
Back with a **left** hand star (8)

4. Red River Valley - as called by Duke Miller

Formation: square dance
called by Bob Dalsemer
music: Red River Valley

Intro:

Do-si-do around your corner, do-si-do your partner as well
Allemande left your corner and a grand right and left
A grand right and left around the ring
Reverse back when you meet your partner
You do a grand right and left the other way home
And you swing **with** that girl in the valley
You swing with your Red River Girl

Figure:

Allemande left your corner and do-si-do your partner
Head couples, promenade **halfway**
Sides right and **left** through and you turn 'em
All four ladies chain across the way
Now you all join hands and you circle
And you swing the corner lady round and round
Allemande **left** just one, balance the one you swung
And a grand right and left around the ring
Reverse back when you meet your partner
You do a grand right and left the other way home
And you swing with that girl in the valley
You swing with your Red River Girl

Repeat figure once more for heads and twice for sides.

Gordo's Quadrille - author unknown

Formation: square dance
called by Bob Dalsemer

- A1 Heads lead to the right, split that couple, separate, go around one come down the middle with a right and **left** through.
- A2 Sides do the same
- B1 Allemande **left** your corner,
pass your **partner** and **swing** the next
- B2 Promenade to the gent's home

Repeat for the heads and twice for the sides

5. Rocky Road to Alstead - by Ed Hall

Formation: duple improper contra dance
called by Ed Hall
music: lively jig

- A1 With the next couple, right hand English star (hands joined across) (8)
Left hand English star, men back to place and drop out (8)
- A2 Women turn with a left allemande, swing your partner (16)
- B1 Promenade across the set (8)
Women allemande right once, left hand **to** your partner, balance in a wave across (8)
- B2 Turn half by the **left**, men (in the center) turn once-and-a-half **by** the right, turn your **neighbor** by the left all the way around and a little bit more (look for the next couple) (16)

6. Jubilation Reel - author unknown

Formation: duple improper contra dance
called by Diane Goodman
music: high energy reel

- A1 Balance and swing your neighbor (16)
- A2 Men allemande left once-and-a-half (8)
Allemande right your partner once-and-a-half (8)
- B1 Half hey across, women pass by left shoulders to begin (8)
All swing your partners (8)
- B2 In long lines, go **forward** and back (8)
Those two ladies chain across (8)

7. Head Gents and Corners - as called by Duke Miller

Formation: square dance
called by Carolyn Parrott
music: Don Messer's Breakdown

- A1 Head men take your comers into the center and back
The same four circle **left**
- A2 Star left, the other way home
Allemande right your partner
- B1 Allemande left your comer
Do-si-do your partner
- B2 Take your comer and promenade

Repeat once for the heads and twice for the sides.

Right Hand Lady High, Left Hand Lady Low - as called by Duke Miller

Formation: square dance
called by Carolyn Parrott
music: Ragtime Annie

- A1 First couple to the right, circle once and leave the women there
Man goes on to the next couple and circles three
he takes that woman with him and puts her on his right
- A2 Circle four hands with the last couple and leave the woman there
the man goes home and stands alone
- B1 Forward and back six, the two lone men do-si-do
Right hand lady high and left hand lady low
(women go to the sides, join the lone men to form lines of three)
- B2 Repeat B1
- A1 Repeat B1
- A2 Repeat B1
- B1 Swing your partner
- B2 Promenade

Repeat entire dance for each couple in turn.

8. Roll in the Hey - by Roger Diggle

Formation: duple improper contra dance
called by Sarah Mason
music: Shandon Bells or similar jig

- A1 With the next couple, circle left once around (8)
Swing your neighbor (8)
- A2 Same four circle left three-quarters around (8)
Swing your partner at the side (8)
- B1 In long lines, go **forward** and back (8)
Those two ladies chain across (8)
- B2 Hey for four, ladies pass by the right shoulder to start (16)

9. The Nice Combination - by Gene Hubert

Formation: duple improper contra dance
called by Ed Hall
music: lively reel

- A1 Balance and swing your neighbor (16)
- A2 **Go** down the hall four in **line**, **turn** as a couple (8)
Return to place, bend the line (8)

9. The Nice Combination (continued)

- B1 Those four, circle **left** three-quarters (8)
Swing your partner on the side (8)
- B2 Women chain across (8)
Same four make a left hand star (8)

10. The Gang of Four - by Gene Hubert

Becket formation contra dance with single counterclockwise progression
called by Larry **Jennings**

- A1 Circle four to the left three-quarters around, swing this neighbor
- A2 Promenade **counterclockwise** around the entire set (6),
men continue and women roll back to the gent behind.(2)
Swing this new neighbor
- B1 In a large oval, the entire set moves to the left until all are across **from** their partners
In long lines, go forward and back
- B2 On a slight left diagonal, women allemande right once-and-a-half
All swing your partner

11. Thanks to the Gene - by Tom Hinds

Formation: duple improper contra dance
called by Diane Goodman

- A1 Balance and swing your neighbor
- A2 Right and left through across the set, those two ladies **chain**
- B1 The same two women gypsy, then all swing your partners
- B2 In long lines, go forward and back
Those two men (on a slight right diagonal), allemande left once-and-a-half around

12. The Legacy Reel - by Tony Parkes

Formation: duple improper contra dance
called by Tony Parkes

- A1 Go down the hall four in line (actives in the center), turn alone
Return to place, bend the line
- A2 Circle left once around
With your neighbor, allemande right once-and-a-half around
- B1 Ladies allemande left once, right hand to your neighbor, balance in a wave across the set
Swing your neighbor
- B2 In long lines, all go forward and back
Actives swing in the center

"In Ralph's Footsteps: New Contrás He Would Have Liked"

Dances Presented by Tony Parkes at Ralph Page Legacy Weekend 1995

Of course, it's impossible to be certain of what Ralph would have liked: but I like to think that he and I shared certain aesthetic preferences. The criteria that I used in choosing dances for this session were: (1) smooth flow; (2) good timing (enough beats allowed for comfortable dancing of each movement; no rat races); (3) interesting use of standard movements; (4) a somewhat elegant feel (based partly on criterion 2, partly on my subjective judgment).

Dabney Hall Contra (Gene Hubert)

Duple proper (1, 3, 5 active, do not cross over)

- A.1 Ones lead down the center past twos, separate and up outside to place (8 beats)
Ones swing partner (8)
- A.2 Down four in line, turn alone (8)
Return, bend the line (8)
- B.1 Ladies chain over and back (16)
- B.2 All forward and back (8)
Ones half figure eight (8)

The Equal Turn (Tom Hinds)

Becket formation (couple face couple across)

- A.1 Gents turn by left hand, once and a half (8)
Swing neighbor (8)
- A.2 Right and left through (8)
Ladies chain (8)
- B.1 Circle four to left, 3/4 around (6)
Pass through to next couple (2)
Ladies turn by left hand, once and a half (8)
- B.2 Balance (4) and swing partner (12)

A Summer Stroll (Tony Parkes)

Duple improper (1, 3, 5 active, cross over)

- A.1 Ones down center past two couples, separate and up outside to place (16)
- A.2 Ones turn partner by right hand, once around (about 4)
Turn neighbor by left hand, once around (about 4)
Ones gypsy partner in center (about 8)
- B.1 Balance (4) and swing neighbor (12)
- B.2 All forward and back (8)
Ones swing partner; end facing down (8)

The Tease (Tom Hinds)

Duple improper

- A.1 Ones gypsy partner in center (8)
Swing neighbor (8)
- A.2 Circle four to left, 3/4 around (6)
All swing partner (10)
- B.1 Ladies chain across (8)
Ones half figure eight (8)
- B.2 Ones turn contra corners (16)

The Nev Flov (Gene Hubert)

Duple improper, double progression

- A.1 All forward and back (8)
Swing neighbor (8)
- A.2 Circle four to left, once around (8)
Same four right-hand star (8)
- B.1 With the next couple, left-hand star (8)
Ones swing partner in center (8)
- B.2 With the couple of B.1, down four in line; turn alone (8)
Return, hand cast off to long lines (8)

Casino Polka (Tony Parkes, based partly on "On to Pittsfield" by Herbie Gaudreau)

Duple improper

- A.1 With neighbor in closed position:
Heel, toe, out you go (4)
Heel, toe, in you go (4)
Repeat all 18)
- A.2 Do-si-do same neighbor (8)
Swing that neighbor (8)
- B.1 Gentsturn by left hand, once and a half (8)
Swing partner (8)
- B.2 Circle four to the left, once around and a quarter more (12)
Pass through to next neighbor and take closed position (4)

Eighth Ralph Page Legacy Weekend, January 6-8, 1995

ANOTHER RALPH PAGE RETROSPECTIVE

Country Dance Society, Boston Centre's Drop-in Evening of
November 30, 1967. By George A. Fogg

The Square & Contra Drop-in Evenings were started in 1940 by the Country Dance Society, Boston Centre. Louise Chapin, director of the Boston Centre, was the caller. The first meeting venue was at Brimmer & May School; then the Union Boat Club and finally 3 Joy St, Beacon Hill all in Boston. It moved to the YWCA, Cambridge for a short spell & then relocated to the Brimmer & May School, which had moved to Brookline, Mass. Today's Tuesday Square & Contra Dances, which are operating under a new format at the YWCA, Cambridge, are a continuation of the Drop-in Evenings.

After Louise Chapin retired, Louise Winston took over the management of the Drop-in Evenings. It was under her supervision that various area callers, including Ralph Page, Ted Sannella & Tony Parkes were featured.

The music was provided by Mrs. Walter (Elise) Nichols on violin and at the piano Mrs. Robert (Evelyn) Lamond who replaced Mrs. Isabel Norlund who had died. CDS, Boston Centre came into possession of notebooks in which Mrs. Lamond kept an account of the Drop-in Evenings' music & sometimes even noted the dance for which the music was played. Her notes are from September 22, 1966 to June 10, 1975 at which time she retired.

It is from these nine years of notes that we discovered Ralph Page had called at CDS dances six times: January 5, 1967, April 13, 1967, November 30, 1967, January 11, 1968, January 16, 1969 & January 15, 1970.

The evening of November 30, 1967 has been chosen for Another Ralph Page Retrospective. We know what music was played that evening: What is not known is the dances Ralph actually called, except Fiddle Hill Jlg & Sackett's Harbor and the couple dances.

Obviously it is necessary to truncate the original evening's two and a half hours as we only have one and a half hours for this presentation. The couple dances were not taught or walked through, for it was at these dances that you either knew them, watched them or learned them on the spot. This was a common practice at some of the area dances and Ralph Page followed the same procedure at his Boston dance held at the YWCA, Clarendon St. However, at the Drop-in Evenings occasionally it was necessary to have walk-throughs for a circle mixer like **"LIII Marlene"** or **"The Jolly Miller Who Lives in the Mill"** to avoid breakdown and complete chaos. Brief instructions and walk-throughs were also employed for kolo type dances, but to say they were taught would be a stretch.

Another Ralph Page Retrospective (Cont)

Here are Mrs. Evelyn Lamond's notes from November 30, 1967:

11/30 [67] Ralph Page

- 1 Polka; *Barbara Polka*
- 2 Contra: *"Indian Reel"*
- 3 Circle: *"Wide Awake Galop"*
- 4a *Crooked Stovepipe*
 - b *Lamplighter's Hornpipe*
 - c *Buffalo Girl*
- 5 Couple: *Waltz of the Bells*
- 6 Contra: *"Fiddle Hill Jig"*
- 7 Contra: *"Cliftonville Hornpipe"*
- 8 Couple: *Road to the Isle*
- 9a *O'Donnell Abhu*
 - b *Rakes of Mallow*
 - c *My Bonnie Lassie*
- 10 Contra: *Sackett's Harbor*
"Washington Quickstep"
- 11 Waltzes: *In My Merry Oldsmobile*
Daisy Bell

Another Ralph Page Retrospective (Cont)

Here is what we danced at "Another Ralph Page Retrospective"
on Saturday, January 7, 1995

1. Couple Dance: Norwegian Polka (Barbara Polka)
2. Sicilian Circle Hash: (Wide Awake Galop) Ted Sannella
3. Squares: Tony Parkes
 - a.
 - b. Halfway Round (Buffalo Gals)
4. contra: Fiddle Hill Jig (Fiddle Hill Jlg) Larry Jennings
5. contra: All the Way to Galway (All the Way to Galway)
Ralph Page via cassette
6. Couple Dance: Road to the Isles (Road to the Isles)
7. Squares; Bob Dalsemer
 - a. Grand Square (O'Donnell Abhu)
 - b. Basket Quadrille (Rakes of Mallow)
8. Contra: Sackett's Harbor (Washington Quickstep) Ted Sannella
9. Waltz

Master of Ceremonies: George A. Fogg

Callers: Bob Dalsemer, Larry Jennings, Ralph Page via cassette,
Tony Parkes & Ted Sannella

Music: Old New England
(Bob McQuillen, Jane Orzechowski & Deanna Stiles)

Ralph Page Retrospective Session

Sicilian Circle Hash (author unknown)

Formation: Couple facing couple in a large double circle

- A1** Circle four to the left (8)
Circle right, the other way back (8)
- A2** Do-si-do the opposite (8)
Do-si-do your partner (8)
- B1** Same four make a right hand star (8)
Back with a left hand star (8)
- B2** Take nearer hand with your partner, go forward and back
(toward opposite) (8)
Go forward again and pass through to the next (8)

This basic dance was altered by substituting 8 count figures from **A1** through **B1** (e.g. ladies chain, right and left through, etc.) and ending each time as in **B2**. After a while, the final call was changed to "pass through two couples." Partner changes were done by calling either ladies chain half or swing the opposite.

Fiddle Hill Jig (Ralph Page)

Formation: Duple improper, single progression

- A1** Do-si-do the one below, do-si-do your own
- A2** Allemande left the one below, swing your own
- B1** Go down four in line, turn alone & return
- B2** Circle left, star left

All the Way to Galway (called by Ralph Page on tape)

Formation: duple improper contra

- A1** Actives go down the center below two (8)
Come up the outside back to place (8)
- A2** Actives do-si-do (8)
Do-si-do the next below (8)
- B1** Balance and swing the same one below (16)
- B2** Promenade across the set (8)
Right and left through back to place (8)

Grand Square (traditional)

Grand square - **heads** forward & sides **divide**

Reverse

Head couples right and left four

Side two couples swing

Side couples **right** and left four

Head two couples swing

Grand square, **sides** forward & heads **divide**

Reverse

Head two couples ladies chain

Side two couples swing

Side two couples ladies chain

Head two couples swing

Grand square, heads forward & sides **divide**

Reverse

Head two couples circle four

Circle four with the left hand couple

Everyone swing and promenade home

Side couples circle four

Circle four with right hand couple

Everyone swing and promenade home

Grand square, sides forward & heads divide

Reverse

Head two couples sashay four

Sashay four with right hand couple

Side two couples sashay four

Sashay four with the left hand couple

Allemande left your corner, right hand around your own

All four gentleman grand chain

Grand square, heads forward & sides divide

Reverse

The Basket (traditional)

Head two couples to the right

Circle four hands around

Cross both hands over, gents bow low, ladies do so and
cuddle up boys as round you go

Break it up with a right hand star

Left hand back the other way

Swing the girl behind you

Swing partners all and promenade the hall

Repeat for heads; sides; then sides to the right, etc.

Sackett's Harbor (author unknown)

Formation: triple minor proper contra

A1 Forward six and back (8)

Circle six to the left $3/4$ (8)

A2 Actives go across the set (between the lines), Turn
alone (8)

Return to place, cast off (8)

B1 Actives turn contra corners, return to place (16)

(After turning second contra corner, actives pass by the
left to middle position)

B2 Forward six and back (8)

Circle six to the right, go $3/4$ (8)

Bob Dalsemer "A Blast from the Past: Popular Squares of 1950-1956"

Goin' Down South

Intro

Join hands, circle south, let's go down south
Can't you taste that cornbread **melting** in your mouth
Now do-si-do your partner, she's a pretty thing and then you
Swing your corner lady around, give her a great big swing
Allemande left the next, pass the one you swung
Swing your partner round now, ain't we having fun?
You promenade that **ring** and everybody sing
Oh, we're **goin'** down south today.

Figure

Now the head two couples forward and back, let's have some fun
You pass thru and separate, and you go around just one
Now into the middle and pass thru, around **just** one you do
Do a right and left thru and turn your partner at home, and then you
Allemande your corner, do-si-do your own
Go back and swing the corner and you keep her for your own
You promenade that ring and everybody sing
Oh we're **goin'** down south today.

Notes

"South" means to the left

Finish swings facing center of square

Arkansas Traveler

Heads go forward and back.
Forward again and swing your opposite lady with right hand around
Partner left and left hand around
Corner right and right hand around
Partner left and left hand around
Promenade your corner as she comes down

Knightsbridge Quadrille (also called Buffalo Quadrille)

Circle right (8)
Circle left (8)
Balance right, balance left (4)
Turn your partner face outside (4)
Balance right, balance left, turn around as you did
before (8)
Four ladies grand chain (8)
Four ladies grand chain back (8)
Men wheel back and promenade your corner maid
Promenade all the way around (16)

Ending

Head couples right and left through (8)
And right and left back (8)
Side couples right and left through (8)
And right and left back (8)
Allemande left and a grand right and left
Bow to your partner
bow to your corner

Hot Time

First couple right and circle four hands 'round
Pick up two and make it six hands 'round
Pick up two and make it eight hands 'round
There'll be a hot time in the old town tonight
Allemande left with the lady on your left
Allemande right with the lady on your right
Allemande left with the lady on your left
And a grand right and left all around my baby
Meet your honey and do a do-si-do
Take that baby in your arms 'round and around you go
Now promenade around with the sweetest girl in town
There'll be a hot time in the town tonight
(Repeat three more times)

Sepulveda Tunnel

1st and 3rd balance and swing
And spin your gals to the right of the ring
It's forward six and back you go
Now the right hand high and the left hand low
Spin those gals and let 'em go
The head gents swing with the right elbow
The sides the same and don't be slow
Gals come forward and arch with a smile
Gents promenade go single file
Number one gent go 3/4 'round and tunnel on thru
Don't look back, they're following you
Turn your head and the rest follow in
The gents star left when they come thru
While the gals star right out there in the blue
Turn those stars 'til you find your maid
Then pick her off in a star promenade
Gents back out with a full turn around
Put the ladies in the center you're going to town
Roll away with a half sashay and the gents will star in the
same old way
Now the gals roll thru with a right and left grand

You Can't Call Everybody Darling

Intro

You do-si-do your corner swing your partner
You swing with your partner go round and round
You allemande left with your left hand and partner right,
go right and left grand
A grand old right and left go round the ring
And then you do-si-do your partner when you meet her (and
swing)
Swing your partner round and round and round
Then promenade go two by two and you take her right back
home you go
Or she won't call you darlin' anymore

Figure

Now the head two couples lead to the right and circle
You break right out and you make two lines of four
Go forward up to the middle and you come on back in time
with the fiddle
And you right and left thru and turn your partner round
Do a right and left back on the same old track and turn her
Along the line two ladies chain and promenade
You promenade and around you go with the right foot high
and the left one low
Or she won't call you **darlin'** any more

Ends Turn In

First and third go forward and back, forward again and pass
thru
Separate and go around two, hook on the end line up four
Forward eight and back once more, forward again all pass
thru
Arch in the middle and the ends turn in, Circle up four in
the middle of the floor
A full turn around then pass thru, split those two go
around just one
Line up four go forward and back, forward again all pass
thru
Arch in the middle and the ends turn in, circle up four in
the middle of the floor
A full turn around then pass thru, Allemande left with the
old left hand, partner right a right and left grand

Smoke On The Water

Intro, Middle Break and Ending

Well now you allemande left your corner and you walk right
by your own
You turn a right hand round the right hand lady and a left
hand round your own
And now the gents star right in the middle, go all the way
around
You allemande left your corner grand right and left go
round the town

Chorus

Well now it's smoke on the water, on the land and the sea
It's a right hand to your partner, turn around and you go
back three
And it's a left and right and a left hand all the way round
And a right hand to your partner, box the gnat and settle
down

Figure 1

Well now the head couples swing your partner, swing her
round and round
You pass thru down the center and separate around
Well now you walk right by your corner and you do-si-do
your own
You allemande left your corner grand right and left around
you roam (chorus)

Figure 2

Four gents to the center circle left go once around
See saw round your partner, make a right hand star as you
come down
Turn that star in the middle, go **all** the way around
You allemande left your corner grand right and left around
the town (chorus)

Ted Sannella Workshop - RPLW Jan. 7, 1995

"Triple to duple minor contras" 3:30-5:00 PM

music: Soozarama - Susan Kevra, Susan Conger, Susie Secco

- 1.a. Lads of Kildare (triple minor) danced in f o u couple sets
- 1.b. Lads of Kildare (duple minor) danced in eight couple sets

- 2.a. Beaux of Albany (triple minor) danced in four couple sets
- 2.b. Beaux of Albany (duple minor) ----- danced in eight couple sets

- 3. Rory O'More (triple to duple minor) ----- normal duple gradually changing to triple

- 4. Megunticook Reel (triple to duple minor) ----- normal duple gradually changing to triple

- 5. The Banks of the Dee (triple to duple minor) -- normal duple gradually changing to triple

Ted Sannella Workshop - Dance Notations
Sat. Jan. 7, 1995 - 3:30-5:00 PM
"Triple to duple minor contras"
music: Soozarama (Susan Kewa, Susan Conger, Susie Secco)

1.a. **Lads of Kildare** - by Ralph Page

Formation: triple minor proper contra dance with four couples only (to allow all to have two turns as active couples in eight repeats of the sequence)

Music: **Mistwold** or similar marchy reels

- A1 Actives go forward and back (8)
Actives turn by the right hand, go once-and-a-half around (8)
- A2 Allemande left with the one below (couple #2), go once-and-a-half around (8)
With the next below (couple #3), circle left once around (8)
- B1 Actives swing in the center (8)
Actives come up the center, cast off (8)
- B2 With the couple above, right and left through, over and back (16)

After twice through the dance, the actives move to the foot of the set and a **new** active couple commences at the head. Continue until each of the four couples has been active twice.

1.b. **Lads of Kildare** (as above)

Formation: duple minor proper contra dance with approximately eight couples

Music: **Mistwold** or similar marchy reels

- A1 Actives go forward and back (8)
Actives turn by the right hand, go once-and-a-half around (8)
- A2 Allemande left with your neighbor, go once-and-a-half around (8)
With the next neighbors, circle left once around (8)
- B1 Actives swing in the center (12)
Cast **off** with the one above (4)
- B2 Those **two** couples right and left through, over and back (16)

2.a. **Beaux of Albany** - author unknown

Formation: triple minor proper contra dance with four couples only (to allow **all** to have two turns as active couples in eight repeats of the sequence)

Music: President Garfield's Hornpipe

- A1 Actives with the next below (couple #2), go forward and back (8)
Same two couples swing your partner (8)
- A2 Both couples go down the center (in two's), turn as a couple (8)
Return, do a walk-around cast **off** (8)

a. **Beaux of Albany** (continued)

- B1** Same four make a right hand star (8)
Back with a left hand star (8)
- B2** Actives, with **the next** below (couple #3), right and left through, over and back (16)
(these two couples begin the next repeat)

After twice through the dance, the actives move to the foot of the set and a new active couple commences at the head. Continue until each of the four couples has been active twice.

Note: In the walk-around cast off, the actives move well up the set then separate (gent loop left, lady loop right) and come into the center below couple #2 who move up into the place just vacated by the active couple and then turn in place (away from partner) to join the actives in the star which follows.

b. **Beaux of Albany** (as above)

Formation: duple minor proper contra dance with approximately eight couples

Music: President Garfield's Hornpipe

Dance notation is identical to the triple minor version (above) except that "**the next** below (couple #3)" in B2 is changed to "the **next** neighbors."

Rory O'More - author unknown

Formation: triple minor proper contra dance gradually changing to duple minor as caller specifies "new actives at the head" on alternate repeats instead of every **third** repeat.

Music: Rory O'More

- A1** Actives cross over (pulling right hand by partner), go below one (8)
Actives cross through the same couple, cast off (with same-sex neighbor). Actives move into the center, join right hands with partner and reach out with the left hand toward **thenext** active person to form a partial wave along the set. (Actives can form a continuous wave along the center when the **dance** becomes duple.) (8)
- A2** Actives balance right and left, then slide right passing partner, give left hand to partner and reach out with the right hand toward the next active person (as above) (8)
Actives balance left and right, then slide left passing partner, give right hand to partner (8)
- B1** Turn contra corners (16)
- B2** Actives balance **and** swing in the center, then return to proper side of the set retaining right hands (16)

c. **Megunticook Reel** - author unknown

Formation: triple minor proper contra dance gradually changing to duple minor as caller specifies "new actives at the head" on alternate repeats instead of every third repeat.

Music: any lively French-Canadian reel

4. Megunticook Reel (continued)

- A1 Actives cross over (pulling right hand by partner), go below two (8)
In the center, actives allemande right partner then allemande **left** the next above (8)
- A2 Actives allemande right partner then allemande **left the next** above (original neighbor) (8)
Actives allemande right partner once-and-a-half then face down with lady on the left (8)
- B1 Actives go down the center, turn alone (8)
Return to place, cast off with same sex neighbor (8)
- B2 Same two couples right and left through, over and back (16)

5. The Banks of the Dee - author unknown

Formation: triple minor proper contra dance gradually changing to duple minor as caller specifies "**new** actives at the head" on alternate repeats instead of every **third** repeat.

Music: Bonnie Dundee or similar jig

- A1 Actives go down the outside below two couples (8)
Actives come up the center to place (8)
- A2 Actives go down the center, **turn** alone (8)
Return to place, cast off (8)
- B1 Swing the lady below and the gent above (8)
(active gent swings the lady below him while his **partner** swings the gent above her)
Swing the lady above and the gent below (8)
(active gent swings the lady above him while his partner swings the gent below her)
- B2 Actives with the couple above, right and left through, over and back (16)

Note: In B1, when the active gent finishes the first swing he faces the center with that lady on his left. Likewise, the active lady finishes the second swing facing the center on the left of that gent.

GRAND DANCE
 Saturday Evening - January 7, 1995 - 8:00PM to 12:00M
 music: 1st half - Old New England, 2nd half - Soozaratna

	<u>dance type</u>	<u>caller</u>	<u>dance title</u>
1.	POLKA		
2.	CONJRA	Larry Jennings	Thursday Night Special #1
3.	MIXER	Ted Sannella	Elbow Hook Mixer
4.	CONTRA	Bob Dalsemer	Middletown Contra
5.	SQUARES (2)	Rob Dalsemer	Rod's Right and Left The Perfect Match
6.	CONTRA	Bob Dalsemer	The Country of Marriage
7.	CONTRA	Ted Sannella	Hey in the Barn
8.	CONTRA	Tony Parkes	Double Rainbow
9.	SQUARES (2)	Tony Parkes	The Parisian Star The Rout
10.	WALTZ		
	INTERMISSION - Concert by Judy Greenhill & Rick Avery		
11.	CONTRA	Tony Parkes	The Dance Gypsy
12.	SQUARES (2)	Tony Parkes	The Deer Park Lancers Indiana
13.	CONTRA	Tony Parkes	The Turning Point
14.	CONTRA	Larry Jennings	J.B.'s Tease
15.	SQUARES (2)	Ted Sannella	Silver and Gold Swing Two Ladies
16.	CONTRA	Bob Dalsemer	Maggie's Hobby
17.	CONTRA	Bob Dalsemer	Chorus Jig
18.	WALTZ		

GRAND DANCE

Thursday Night Special

Formation: Duple improper

A1 Swing neighbor

A2 Go down four in line, turn as couples and return

B1 Circle left 3/4, swing partner

B2 Ladies chain across, in long lines go forward and back

Elbow Hook Mixer

Formation: couples scattered around room, gent's right arm around his partners waist, her left hand on his near shoulder

A1 Promenade in any direction, find another couple
Those gents hook left elbow and all move forward
(rotating ccw) (16)

A2 Same four circle left (8)
Do-si-do your partner

B1 Allemande right your opposite, allemande left your
own (8)
Those two gents allemande right once-and-a-half
around (8)

B2 Swing the opposite (16)
(Then keep this partner and prepare to promenade)

Middletown Contra

Formation: Duple improper

A1 Two men do-si-do, two women allemande left once and a
half

A2 Balance and swing partner

B1 Circle left, Right and left through

B2 Ladies chain, pass thru, allemande left neighbor once
around (men look for the next man on the left
diagonal)

Rod's Right and Left

- A1 Head ladies chain to the right
Take that lady and turn the other way
Do a right and left thru with the couple on the left
 - A2 New head ladies chain to the right
Take that lady and turn the other way
Do a right and left thru with that other couple (all now home)
 - B1 Allemande left your corner, do-si-do your own, swing corner
 - B2 Promenade to gents home
- (repeat figure for heads, and twice for sides)

Perfect Match (Ted Sannella)

- A1 All do-si-do your corner (8) With your partner allemande left 1 & 1/2 hold on, give a right to the next (8)
 - A2 Balance allemande right 1/2 hold on give a left to the next (8) Balance allemande 3/4 (note who this person is) (8)
 - B1 Gents star by the right once around (8)
Swing the one you left (original opposite) (8)
 - B2 Take your corner promenade once around to the lady's home place (16)
- (Repeat three more times. Gents move one place to the right on each repeat)

The Country of Marriage

Formation: Becket (Sue Kevra)

- A1 Circle left 3/4 (8)
Do-si-do neighbor 1 & 1/4 to a wave across (8)
- A2 Balance in wave (4) Women allemande left (4)
Swing neighbor and face across
- B1 Right and left thru (8) Gents allemande right 3/4 to a temper wave of gents down the middle (4)
Gents allemande left the next gent 3/4 (4)
Women slide a little to the left to meet partner
- B2 Balance and swing partner

Hey in the Barn (Chart Guthrie)

Formation: duple improper

- A1 Balance and swing your neighbor (16)
- A2 Those two ladies chain across (8)
Hey for four halfway, ladies pass by the right to start (8)
- B1 Balance and swing your partner (two hand balance) (16)
Those two ladies chain across (8)
- B2 Hey for four halfway, ladies pass by the right to start, then on to the next (8)

J. B.'S Tease (Larry Jennings)

Formation: Duple improper

- A1 Do-si-do neighbor 1 & $1/4$, balance in a wave, right hand to neighbor; woman allemande left $1/2$ and face out so all are momentarily in the position of long wave, right shoulder to partner, men facing in
- A2 Half hey, starting with men passing left shoulders and ending with the women again facing out momentarily in the position of long waves but with everyone on the opposite side from the first wave; gypsy partner (exactly once around)
- B1 Allemande left your shadow; swing partner
- B2 Half promenade; circle left $3/4$ pass thru along (alternate B2 Long lines forward and back, circle left $3/4$ and twirl to swap with partner to face next couple.

Silver and Gold (Ted Sannella)

Formation: square dance

- A1 Head couples separate go halfway around the outside (8)
Meet your partner with a do-si-do (8)
- A2 The same two couples swing (8)
Same four right and left through back to place (8)
- B1 **All** allemande left your corner
then do-si-do your own (16)
- B2 Talk your corner and promenade, go once around to the gent's home place (16)

Repeat for heads then twice for sides

Swing Two Ladies (this variant by Ted Sannella)

- A1 All go into the center and back (8)
Forward again, head gents bring back two ladies (8)
- A2 Gents turn the one on the right by the right hand
around, turn the one on the left by the left hand
around, do-si-do the one on the right (16)
- B1 Swing both ladies around in place (basket hold) (16)
- B2 Break that swing, circle left in a ring, actives arch,
pop that lady home (8)
All swing your own (8)

Repeat for the side gents with two ladies
Repeat for the head ladies with two gents
Repeat for the side ladies with two gents

Maggie's Hobby (by Bob Dalsemer)

Formation: Duple Improper

- A1 Circle left $\frac{3}{4}$, Do-si-do partner
- A2 Balance and swing partner
- B1 Down the hall four in line, turn as couples, return and
bend the line.
- B2 Pass thru to a wavy line across (4)
Balance (4)
Two women allemande left $\frac{1}{2}$ (4)
Step forward to next couple ready to start A1

Chorus Jig

Formation: duple proper

- A1 Active couples down the outside and back
- A2 Active couples down the center, back and cast off
- B1 Active couples turn contra corners
- B2 Active couples balance and swing (end facing up)

Sunday Morning Open Mike Session

PETER AND MARY by David Lindsay - Duple, improper & single progression

As called by Sue Rosen

A1: Balance and swing neighbor

A2: Ladies chain, over and back

E1: Women do-si-do once and a half; swing partner

B2: Circle left once and a quarter; twirl to swap with partner

CAPE MAY DIAMOND - A square by Margot Gunzenhauser

As called by the composer.

A1: Head couples promenade half way around the outside while the side couples right and left thru; four ladies grand chain

A2: Head ladies chain to the right; same ladies, now in the side positions, chain to the right

B1: Head couples pass thru, separate, go around one, come into the center and swing original partners to original places

B2: Side couples pass thru, separate, go around one, come into the center and swing original partners to original places.

PEARCE'S HALL by Amy Cann - Duple, improper & single progression

As called by the composer.

A1: Circle left, once around; pass thru, turn back*; allemande right neighbor three-quarters to a wavy line, women taking left hands

A2: Balance; women allemande left one-half; swing partner

B1: Right and left thru; ladies chain

B2: Circle left one-half; balance; circle right once around to progressed position, ending by releasing hands and offering partner the hand formerly holding neighbor's hand.

* The pass thru is up and down the set, passing your neighbor by the right shoulder. Immediately turn around to the left (ccw) with your right hand held ready so it meets that of your neighbor (the one who was with you in the circle left) with a satisfying thwack. The women similarly conclude their allemande with another satisfying thwack. The timing is 1, 2, 3, thwack; 1, 2, 3, thwack. [Session chairman's note: With willing accomplices, I often dance this way hoping for satisfying thwacks, often on the first, rather than the last, beat.]

GOLDEN SLIPPERS by Ridge Kennedy - Duple, improper & single progression

As called by the composer.

A1: Promenade neighbor in the man's direction of progression (cw around the entire set, so the woman's right shoulder is nearest the center); turn as a couple and return

A2: Circle left once around; courtesy turn neighbor; women pass by right hands to approach partner (these two actions may be called an "inside out ladies chain")

B1: Balance and swing partner

B2: Circle left three-quarters; dn-si-do neighbor once and a half.

MN-NY HAPPY RETURNS by Carol Ormand - Becket formation (cw single prog)

As called by the composer.

A1: Long lines: forward and back; ladies chain across

A2: Star left; ladies chain on right diagonal to shadow

B1: Hey across, starting with the women passing right shoulders and ending with a modification so partners meet by right shoulders

B2: Gypsy partner; swing partner.

GOLDEN SLIPPERS - Traditional singing square

As called by Frank Woodward.

The first young man with a pretty young girl

Go down the center with a butterfly whirl

Lady go right and the gent go left

And a balance to your partners all.

Now you all go do-si-do

And swing the gal that you don't know

Swing her high and swing her low.

And then you promenade.

[Chorus, 16 more counts with very little singing]

Same young man with a pretty young girl; etc. Three times.

Break: You allemande left with your left hand

Right to your own and a right and left grand

Eight to your own and a left to the next

And go all the way around

All the way around you go

All the way around you go

When you get home you meet your own

And then you promenade

[Chorus]

Second young man with a pretty young girl; etc.

And so on for the third and fourth man.

Frank's father was a singing caller and Frank wanted to share some of this history with us. [Session chairman's note: This sharing was one of the high points of the weekend for me.]

SQUARE DANCE HASH BASED ON LADIES CHAIN AND ON RIGHT & LEFT THRU

As called by John Trafton

Because of the informal nature of the calling, it would not give the proper flavor of the dance to notate it in detail.

SALMON CHANTED EVENING by Steve Zakon-Anderson - Duple, improper & single progression. As called by Margaret Mathews

A1: Allemande right neighbor once and a half; men allemande left once and a half

A2: Gypsy partner; swing partner

B1: Ladies chain, over and back

B2: Half promenade across; circle left three-quarters; pass thru along

SHADRACK'S DELIGHT by Tony Farkes - Duple, improper & single progression

As called by Steve Boylan

A1: Do-si-do neighbor once and a quarter; balance in a wave, women taking left hands; allemande right neighbor one-half to new wave, men in center

A2: Ealance; men allemande left one-half; swing partner

B1: Go down four in line; turn as couples; return; hand cast off

B2: Eight and left thru; ladies chain

The session closed with a waltz.

"Ralph's First Repertoire: Squares from an 1893 Manual"

Dances presented by Tony Parkes at Ralph Page Legacy Weekend 1995

In preparing for this session, I reread Ralph's account of his early years as a caller ("One More Couple: Some Memories of 30 Years of Calling." *Northern Junket*, vol. 6 no. 12 and vol. 7 no. 1, February and May 1960) and discovered that Ralph learned to call with the aid of two different books: *Prompting: How To Do It* by John M. Schell (1890) and *The Prompter's Hand Book*, edited by J.A. French (1893). I combed both manuals for quadrille figures that I thought present-day square and contra dancers would enjoy. (The titles are my own; in those days most quadrille figures had no name.) The session began and ended with contra dances, to involve as many people as possible.

A NOTE ON THE MUSIC: Originally these quadrille figures were danced to special music (often multiples of 24 measures), with no introductory or ending movements. In order to make the figures more accessible to today's dancers and callers, I improvised introductions and endings, each 32 measures in length, and asked the band to play "normal" 32-measure tunes, six times through.

Bricklayer's Hornpipe (mid-19th century)
Duple proper (1, 3, 5 active, do not cross over)
Music: Title tune or other hornpipe

- A.1 Ones cross through center and down,
then up outside around twos (8 beats)
Ones two-hand turn partner
to place (once and a half) (8)
- A.2 Ones down the center, turn as a
couple (8)
Return, cast off (8)
- B.1 First lady turn second gent
with two hands, once around (8)
First gent turn second lady
with two hands, once around (8)
- B.2 Right and left over and back (16)

Visiting Quadrille

(French, 2nd set, p. 19, figure 3)
Music: Haste to the Wedding or other jig (6/8)

- A.1 First couple lead to the right
(I generally add a balance) (8)
Circle four to left, once around (8)
- A.2 Right and left with next couple
(over and back) (16)
- B.1 Ladies chain with last couple (16)
("and the other two ladies do the same")
- B.2 All forward and back (8)
Turn partner (two hands) (8)
[Repeat for each couple, then:]
All balance corners (8)
Turn partner (8)
All promenade (16)

Grand Chain Quadrille

(Schell, 12th set, p. 26, figure 4)
Music: Reel or march (2/4 or 4/4 meter)

- A.1 Four ladies forward and back (8)
Four gents forward and back (8)
- A.2 Four ladies grand chain (16)
- B.1 All balance partners [twice] (8)
Turn partners (8)
- B.2 All promenade (16)
- A.1 Four gents forward and back (8)
Four ladies forward and back (8)
- A.2 Four gents grand chain (now
generally done with left hand) (16)
- B.1 All balance partners (8)
Turn partners (8)
- B.2 All promenade (16)

Three to One

(French, 2nd set, p. 19, figure 4)
Music: Jig (6/8 meter)

- A.1 First couple forward and back (8)
First lady cross to opposite couple,
forming a line of three (8)
- A.2 Forward and back three [and one] (8)
Circle four hands half around
[and back away into opposite place] (8)
- B.1 Head ladies chain over and back (16)
- B.2 [Heads] Forward and back four (8)
Half right and left to place (8)

On the Right. On the Left

(French, "as prompted by Harry E. Brigham, Marlboro. Mass.," p. 72, figure 4)

Music: Reel (2/4 meter)

- A.1 First four [i.e., head couples] forward and back (8)
Four hands once around (8)
- A.2 Right and left [over and back] with right-hand couples (16)
- B.1 Ladies chain [over and back] with left-hand couples (16)
- B.2 All join hands. forward and back (8)
Turn partners (8)

Balance Four in Line

(French, "as prompted by F.O. Barnes, of Boston," p. 64, figure 2; also "as prompted by J.R. Dyer...Newburyport, Mass.," p. 68, figure 4; also Schell, 9th set, p. 22, figure 3)

Music: Jig (6/8 meter)

- A.1 First two [i.e., first lady and opposite gent] join right hands, cross over (8)
Same two join left hands, cross back to partner, make a wavy line of four (8)
- A.2 Balance four in line [twice] (8)
Half promenade partner across (8)
- B.1 Head ladies chain [over and back] (16)
- B.2 [Heads] Forward and back four (8)
Half right and left to place (8)

Ladies to the Right

(French, 3rd set, p. 22, figure 5)

Music: Scotland the Brave or similar march

Intro:

- A.1 All hands around to the left (16)
- A.2 The other way (16)
- B.1&2 Grand right and left [slowly; no trimmings] (32)

Figure:

- A.1 Every lady balance to right-hand gent (8) and turn him (8)
- A.2 Promenade with same (16)
- B.1 Ladies pass along to next gent (8)
Turn (8)
- B.2 Promenade (16)

[Repeat twice more, ending with partner]

Continued next column

Continued from last column

[Repeat introduction]

Ending:

- A.1 All balance partner (8)
Turn partner (8)
- A.2 All promenade around hall (16, or as long as it takes; often "the hall" was taken literally, and at the end of the fifth or last figure in a set, the squares dissolved into a grand promenade around the room)

Irish Washervoman

(Schell, 4th set, p. 15, figure 5; also 11th set, p. 25, figure 5. Given under this title in several more recent books)

Music: Title tune or other jig (6/8)

- A.1 All join hands. forward and back (8)
Every lady pass to the right [and balance that gent] (8)
- A.2 Swing that gent (16)
- B.1 Promenade with the same (16)
- B.2 Eight hands around as you are [i.e., circle left] (16)

[Repeat three more times, ending with partner]

NOTE In this figure Schell writes "swing," rather than "turn" as he does elsewhere; he also allows twice as much time for the movement as in other figures. This leads me to believe that the buzz-step swing was making inroads into society in the 1890s, and that it was accepted by at least some dancing masters in some figures.

Half Grand Chain and Promenade

(French, 5th set, p. 27, figure 2)

Music: St. Anne's Reel or other lively reel (2/4)

- A.1 First four [heads] forward and back (8)
Four hands around (8)
- A.2 All balance corner (8)
Turn partner (8)
- B.1 Ladies' half grand chain (8)
Promenade with that gent (16)
- B.2 [Complete the promenade]
Ladies' half grand chain [home] (8)

[Repeat, with sides leading and gents doing the grand chain; repeat all ad lib.]

Lamplighter's Hornpipe (mid-19th cent.)
 Duple proper (1, 3, 5 active, do not cross over)
 Music: Title tune or other hornpipe

- A.1 Ones cross through center and down.
 to finish facing out below the #2
 person of opposite sex (4 beats)
 Join hands in long wavy lines
 and balance (4)
 Turn the right-hand person by the
 right hand, once around (4)
 In the same lines, balance again (4)
- A.2 Turn the left-hand person by the
 left hand until the ones can give
 right hand to partner in center
 (about 5/8 of a turn) (4)
 Balance in a wave of four (4)
 Ones swing partner in center;
 finish facing down (8)
- B.1 Ones down the center, turn as a
 couple (8)
 Return, cast off (8)
- B.2 Right and left over and back (16)

NOTE: This is a (very enjoyable) modern
 version of the dance. In the 19th-century
 books the first half is given as follows (there is
 no swing):

- A.1 First couple cross over and balance (8)
 Turn right-hand person (8)
 [probably at arm's length,
 rather than twice around]
- A.2 Balance [twice, I assume] (8)
 Turn left-hand person (8)

B.1 and B.2 are identical to the modern version.

GENERAL NOTES:

If you enjoyed these dances, I encourage you to
 do research of your own in Schell, French, and
 similar books. They should be available in the
 Ralph Page collection at Durham, as well as in
 some larger libraries nationwide.

You will find that all of the numbers in the
 19th-century books' notations refer to
 measures rather than beats or steps. I have
 translated them for the modern reader, who is
 more likely to think in terms of steps than
 measures. Thus, "forward and back" was
 shown as requiring 4 measures of music rather
 than 8 beats or steps, and so forth.

Also, the "A.1, A.2..." musical notation is absent
 from the old books. Be careful when reviving
 the old quadrille figures: some of them require
 music written with 24 bars, not 32. Count the
 measures required for each figure; try to
 ascertain whether some of the movements are
 merely trimmings, and whether the core of the
 figure requires 3, 4, or 6 strains of 8 bars each.
 If 3 or 6, the music should be in 24-bar
 choruses, unless you want to try adapting the
 figure to 32-bar music by adding trimmings
 like circles or promenades.

I was gratified by your Pavorable response to
 the 19th-century session. It has encouraged
 me to do more with these old dances in the
 future. In turn, I encourage you to hunt for
 the gems in the old dance books, of this or any
 other period. I'm sure there is much hidden
 treasure yet to be rediscovered!

Farewell Dance Party
Sunday Evening - January 8, 1995 - 2:00PM to 3:45PM
 music: Old New England and Soozarama (combined)

	<u>dance type</u>	<u>caller</u>	<u>dance title</u>
1.	POLKA		
2.	CONTRA	Larry Jennings	Salute to Larry Jennings
3.	SQUARES (2)	Tony Parkes	Two Little Three-Hand Stars Starline
4.	CIRCLES (2)	Glenn Bannerman	Novelty Hash Appalachian Big Circle
5.	DEMONSTRATION	Bannermans & Moores	Clogging (Buck dancing)
6.	SQUARES (2)	Susan Kevra	Duck Through and Swing Just Because
7.	CONTRA	Beth Parkes	For Those Who Cared
8.	SQUARES (2)	Böb Dalsemer	Bachelor's Mill Down Yonder
9.	CONTRA into CIRCLE	Ted Sannella	Double Dreydl/Forgotten Treasure/ Hash Scatter Promenade/Goodbye Circle
10.	WALTZ		

Sunday Afternoon Farewell Party

Salute To Larry Jennings (by Ted Sannella)

Formation: Duple minor, single progression

As adapted and called by Larry Jennings

The dance is in sawtooth formation, but the dancers do not require that information. It may be treated as duple and improper or as Becket formation, whichever is more comfortable to the caller.

A1 Circle left about once till you are across from your partner, do-si-do neighbor and face neighbor squarely

A2 Pass neighbor by right hand, second neighbor by the left, and third neighbor by the right (the men going cw around the entire set); allemande left fourth neighbor; pass third neighbor by right hand, second neighbor by the left

B1 Balance and swing original neighbor and face across in half shoulder-waist position, the man's right arm around his neighbor's waist, her left hand perched on his right shoulder

B2 Go forward two steps, partners joining free hands; with the woman momentarily resisting until strong connection is established in their joined arms, the man draws his partner into swing position as he steps back and to his left two steps; swing partner (12 beats) and face the next couple on the left diagonal

Notes: In the A2 it is best if everyone participates, neutral couples treating partner as neighbor

Novelty Hash

Formation: Individuals scattered throughout the hall (no partners)

Walk in designated direction for specific number of steps (Ex. walk forward ten steps, walk sideways to the left six steps, etc.) Occasionally dance a two - person figure with someone nearby (Ex. turn someone with a two hand turn). Then dance in pairs, find another couple and dance a series of two couple figures. Finally join up with another circle, then another circle etc. until all are in one large circle around the hall.

Appalachian Big Circle (called by Glenn Bannerman)

Formation: couple facing couple "**odd** couple" with back to center, "**even couple**" facing in

1st figure

Circle four to the left, the other way back, honor your partner, honor your opposite
Georgia Rang-tang (turn opposite by the right, partner by the left, opposite by the right, partner by the left)
Swing your opposite, swing your own
Odd couple move on

2nd figure

Circle four to the left, the other way back
Odd couple, go around that couple and take a little peak, back you go and swing your sweet, around that couple and peek once more, back you go and swing all four
Same four circle left again
Even couple go around that couple and take a little peek, back you go and swing your sweet, around that couple and peek once more, back you go and swing all four
Odd couple move on

End in one large circle, all facing in
Ladies into the center and back, gents into the center and back, all into the center and back, etc.
Then remain in place for clogging demonstration. Finish with everybody clogging.

Duck Through and Swing (by Tony Parkes)

Formation: square dance called by Susan Kevra

- A1 Heads right and left through
(after 4 counts) Sides right and left through
Heads right and left back (16)
- A2 Heads lead to the right and circle four
head gents break to a line of four at the sides (8)
Forward eight and back (8)
- B1 All pass through, rejoin hands, arch in the middle,
ends duck through (8)
Swing the one you meet in the middle, others swing on the sides (8)
- B2 Promenade to the **gent's** home place (16)

Repeat for the heads
Repeat twice starting with the sides

Just Because

Formation: singing square (called by Susan Kevra)

Break

You do-si-do around your corner, you turn your partner
right, go twice around
You allemande left with the lady on your left and do-si-do
around your own
You allemande left your corner and you balance to your
partner, grand old right and left around that ring and
when you meet your own right there, you promenade, go
round the square
Why? Because just because

Figure

Now the head two ladies chain right on over, you turn 'em
around and chain 'em right on home
Now the sides ladies chain right on over, you turn 'em
around and chain 'em right on home
You allemande left your corner and you do-si-do your
partner
Go back and swing your corner round and round
Then you promenade that ring and everybody sing
Because just because

Repeat figure as above

Repeat break

Repeat figure (twice) substituting right and left through
for each ladies chain

Repeat break

Repeat figure with overlapping ladies chain and right and
left through figures (swing partner at end)

Repeat figure with "heads sashay across and back" then
"sides sashay over and **back**" (swing partner at end)

Repeat break

For Those Who Cared (by Tony Parkes)

Formation: Duple improper (called by Beth Parkes)

A1 With the next, circle four to the left, go once around
(8)

Swing your neighbor (8)

A2 With the opposite two, circle left again (8)

Actives half figure eight through the couple above (8)

B1 Actives turn contra corners (16)

B2 Actives balance and swing, then face down (16)

Bachelor's Mill

Formation: square (called by Bob Dalsemer)

Head couples to the right and circle left, head gents go home alone

Forward six and six fall back

Head gents do-si-do

Forward six and the gents fall back

First gent turn the (near) right hand lady by the right, the (near) left hand lady by the left, the (far) right hand lady by the right, the (far) left hand lady by the left

Swing the opposite gent (then face back the way you came)

Same gent turn the (near) right hand lady by the right, the (near) left hand lady by the left, the (far) right hand lady by the right, Everyone swing your own

Allemande left your corner, with your partner, promenade

Repeat for side couples with second gent leading the figure

Repeat for head couples with third gent leading the figure

Repeat for side couples with fourth gent leading figure

Down Yonder

Formation: square (called by Bob Dalsemer)

Intro

Allemande left (twice) it's alamo style

A right hand to your partner and you balance awhile

You turn by the right go halfway and you balance again

You turn by the left go half and then you balance again

Well now you turn by the right go halfway round and balance once more

And then you turn by the left and you balance, grand right and left and you go

Down yonder, when you meet again

Do-si-do and then you promenade my friend

You're raising a fuss and a hullabaloo

Well now she's waiting down yonder for you

Figure

Four ladies chain you turn the opposite man

Chain right back and turn your partner again

Walk around your corner, see saw your own

Swing your corner, you swing high and low

Well now the corner you swing you've got the world on a string

You do an allemande left and then grand right and left

And you go down yonder, when you meet again

You do-si-do around and then you promenade my friend

You're raising a fuss and a hullabaloo

Well now **she's** waiting down yonder for you

Medley: contra into circle

Double Dreydl (by Tony **Saletan**)

Formation: Duple improper

A1 Balance and swing your neighbor (16)

A2 Same four, circle left 3/4 (8)

All swing your partner at the side (8)

B1 Four in line, go down the hall, turn as a couple (8)

Return to place, bend the line (8)

B2 Circle four to the right, go once around (8)

Those two ladies chain (8)

Forgotten Treasure (by Beth Parkes)

Formation: Duple improper

A1 Balance and swing your neighbor (16)

A2 Four in line, go down the hall, turn as a couple (8)

Return to place, bend the line (8)

B1 Circle left 3/4 (8)

All swing your partner at the side (8)

B2 Long lines, go forward and back (8)

Ladies chain across (8)

Hash Contra/Scatter Promenade/Goodbye Circle

Formation: duple improper contra into random couples into
large circle of couples

Ad-libbed contra movements finishing with "All swing your
own"

Ad-libbed two couple movements with random promenade (with
same or new partner) after each 32 bars and finishing
with "All promenade in one big circle around the **hall**"

"**Right** hand to your partner, grand right and left. As you
pass each person, say something nice such as telling him
or her how glad you are that he or she came to the
weekend (in your own **words**)"

"The Nuts and Bolts of Group Singing"

Presented by Rick Avery and Judy Greenhill

Programme.

*The following is a list of songs and singing activities we led for the Sunday morning singing workshop (Nuts and Bolts of Group Singing). Song leaders may recognize some of the repertoire and activities. We tried to include most of the song and activity genres that we consider **central** to a good song session, including the following.*

Opening song- This Little Light Of Mine

1. Warm-Ups: Singing the scale as a round (worked on harmony sounds)
Partner Songs- When The **Saints/Comin** Round the **Mtn./Froggie**
Augmentation-Frere Jaques sung at three different **tempi**. (regular, 1/2 2x)
2. **Round** Matthew, Mark Luke and John
3. **Ho Ha He** (singing game -we used "You are My Sunshine")
4. **Somos El Barco-Lorre** Wyatt- using lining out to sing an entire song together.
5. Circle Of The Sun-Sally Rogers-echo response with a chorus
6. **Mon Pere M'Envoie au Marche-Fr.** Can. echo plus rhythmic ostinato accompaniments.
7. **West Edmonton Mall** A silly but funny musical **activity!**
8. **The Court Of King Caracticus** A very challenging Cumulative song
9. **The Dancing Boilerman** (by request)
10. **Strength Of A Lullaby-Lorre** Wyatt one of the ultimate zipper songs, and a great closer!

****** We recorded the entire workshop on 90 minute cassette. Interested parties can obtain a copy by sending name address and \$5.00(US) to **Rick** and Judy, 84 Durham St. Guelph Ont. N1H 2Y3

Friday Evening Programme

We led two songs

Tree In **The Woods*** Canadian variant of an internationally well-known cumulative song.
"Deep Blue **Sea**" was a sing-along hit from the 50's, and is an easy zipper song with chorus.

Saturday Evening

With help from Ted **Sannella**, who had everyone on the dance floor form one large circle, we sang **The Dancing Boilerman** by Charlie King, with choreography by Rick Avery.

*Singing Allemande Left To the Boiler (Allemande left your neighbour)
And a grand right and left round the stack (three progressions of a grand right and left)
A quick doh si doh to those dials in a **row** (do si doh the fourth person you meet in **gr&l**)
Check the pressure then promenade back (Take that person and promenade)
Got a few years left at the toiling (4 waltz steps in to centre)
Til I make my retirement **pay** (4 steps back to place)
Then **I'll just roll away**, with a half a **sashay** (Gents **take** left lady by nearest hands and pass her in front to his right)
And take my chance to square-dance my whole life a **way** (Free waltz **until** the next chorus, when form large circle and repeat)
"Roseville Fair" is by New Hampshire song writer Bill **Staines**, and has a great chorus that features dancing **very** prominently.
Allouetski is a camp song reworking of the **original** French-Canadian song *Allouette* into an ersatz Russian dirge!*

THE NAME GAME

Discussion at Ralph Page Legacy Weekend
January 7, 1995 - Larry Jennings, moderator

Life is filled with opportunities, the realization of which involves three steps: defining the opportunity(or problem), laying out an implementation scheme (or solution), and executing that scheme (or solution). I assert that you haven't defined the problem well enough until you have a name for it. Nor a solution until you have a name for it. On the other **hand**, often the very search for a name will adequately define the problem. And similarly for the implementation scheme. So you may be 2/3 of the way toward realizing an opportunity just by thinking up names for things. You will, of course, have to share this thinking with everyone involved. I then **further** assert that having gone that far, the execution will often just turn out to happen, influenced only by your having given it a name.

For example, "**Center** Set Syndromeⁿ" will adequately describe a problem. "**We're** All In It Togetherⁿ" is the best I can do for a name of a solution. It is not very succinct and fails to have the punch of "Center Set Syndromeⁿ". When someone thinks of a better name for the solution, perhaps it will be easier to solve the problem. Meanwhile, we might search for a name for the condition of a center set produced by the syndrome. Making such a search soon convinces one that that is not the name **that's** needed. Rather we need the concept of a "viable setⁿ", a set containing enough skill and enough dancers to make it fun to do the dance the caller selects. **Maybe that's** the succinct phrase **we're** looking for. If everyone was thinking "viable **sets**," would the Center Set Syndrome be mitigated?

At the discussion session, I will give first consideration to trying to give names to concepts that the discussants offer. When we run out of such topics, we can consider some of the concepts that I have given names to in the list below.

General Administration
 They Syndrome
 Telling It Like It Is
 Fake **Problem/Real Problem**
 Boundaries
 No Unpleasant Surprises
 Stakeholders
 Politician
Series **Description**
 Vision
 Nirvana
 Local Style
Dancer Description
 Center Set Syndrome
 Should Syndrome
 Perpetual Beginner
 Spoiler
 Independent/Cooperative
 Oblivious/Attentive
 Beginner/Experienced
 Commentor/Acceptor
 Casual/Intense
 Hot **Shots/Also** Rans

Administrator/Caller Relations
 Prospective Feedback
Dancer/Caller Relations
 Get Through It
 We Did It
 Something's Wrong
Dance Descriptions
 Hidden Challenge
 Interesting **Challenge**
 Needless Awkwardness
 Traditional
Dancers' Names
 Partner
 Shadow
 Neighbor
 Corner
 Opposite
 Rock in the Stream
Calls
 Hands **across/Star**
 Line/Wave
 Twirl to Swap
 Tryst

The thesis of the Name Game is that a concept can be brought into sharper focus, and can be more easily invoked, if it has a name. Further, if you have a name in hand, it may provoke a more searching examination of the concept which has been named. This thesis is illustrated by the example of "The Center Set Syndrome" and "A Viable Set" discussed briefly in the accompanying outline. (This outline was handed out to participants in the session.)

At the session, we first continued with the illustrative case. We looked for concepts which would further delimit a "viable set". We came up with "viable length", "enough room", and "enough experience".

One manifestation of the Center Set Syndrome is that there often are a few couples who are willing to dance at the side of the hall in order not to be crowded nor be associated with an exclusive demeanor. But one usually has the problem that it is difficult to persuade enough couples to join such a set to make it viable. One can, however, clear away a space in the center and invite the few couples at the side, plus any others who wish to join, to form a new central set. Usually it will fill up easily. It would be good to have a name for this ploy; then one could quickly urge a caller to invoke the scheme. For example, "Try the new center set scheme." One participant went so far as to suggest "The Center Set Solution" which has a ring to it, but needs elucidation to be of practical value.

We talked about the desire of conscientious callers to get the skillful dancers distributed throughout all the sets. We briefly considered "mix 'em up" and "shuffle them", but were in immediate agreement that neither of these names would be satisfactory. "Homogenize" was suggested to some laughter, especially when one participant remarked that we might be able to mill: that suggestion. However, Ralph Sweet happened to enter the room at that moment and we challenged him: if you were a hired caller and were instructed to homogenize the dancers, what would you take that to mean. After a moment's thought Ralph guessed that he was being asked to mix the beginners and the experienced dancers together. So, although "homogenize 'em" will probably never actually be used, a case can be made that the participants in our discussion session will occasionally think of "homogenize" with a chuckle and, more importantly, occasionally think of the importance of mixing the beginners with the experienced dancers.

One topic on my handout is the Rock in the Stream. This is Tod Whittemore's name for the dancer of your own sex who has the opportunity to stand between you and your next neighbor change after change. I allow that this is a very important concept for a caller to think about and that Tod's name is not altogether satisfactory. Other suggestions were "Dud" and "Twirl Hog" neither of which is all that much better.

Another topic on the handout is "Stakeholders." A working definition might be "Those who worry about whether the series will be there next year or not. They might be subdivided into "active stakeholders" (also known as "The Committee") and "inactive stakeholders", those who come to life only when dire need arises.

A concept which arises often in the operation of a non-profit, volunteer organization is "what is the range of authority and of responsibility of the position which I have newly assumed?" NEFFA has taken to two important names which, without much need for definitions, answer this question: "No unpleasant surprises" and "Evolution/not revolution."

"They Syndrome" - "They are dancing poorly." [Rather than "We are dancing poorly."]

"Should Syndrome" - "Somebody should do something". [Rather than "I will set the best example I can."]

"They Should Syndrome" - "They should dance more elegantly." [Rather than "Let's get together and agree on a vision and its implementation."]

An important concept is "May I have the next dance if it is a called dance; if it is not a called dance, we will check as to whether we do just the next dance, just the next called dance, or both." If one of the protagonists wishes to say, "I opt for one of the latter two alternatives rather than the first alternative, the usual name for the concept is that this dance "Doesn't Count." The preponderant opinion, by far, was that this idiom has entered the language and that there is little reason not to accept it. I voiced a contrary opinion, that it is undesirable for the leader ever to put herself in a position where one of her dances "doesn't count." I suggest three alternatives: 1) Don't do dances which the dancers will be tempted not to count; 2) Announce such dances well in advance; and 3) Encourage dancers to be specific; if they want to say "May I have the next called dance, please," to say that.

If you are put off by endless complaints about your leadership, you might do well to recall that "Kvetchers" exist.

It is important to the success of a series to have a group of dancers who provide the sparkle, the excitement, the life, that gives the dance the appearance so that a newcomer will say, "I want to be a part of that." Some such dancers may have undesirable traits in addition, but some may not. In any case, your series relies on them for its vitality and thus it is inappropriate to give them a possibly pejorative name like "hot shots". Possible alternatives are: "Energizers" or "Hot Dancers". One also relies on the bulk of the dancers, the "Also Rans" for paying the bills and it would be useful to have a non-pejorative name for them. We were unable to think of one more descriptive than "Other Dancers".

Finally, I chose to share my definition of a "Politician": Someone who is able to keep the wheels oiled, giving special attention to the squeaky wheel, and still have enough oil left over to take advantage of an additional wheel. Thus, to me "politician" is not only non-pejorative, it is complimentary.

'EXTRACTS FROM THE JOURNAL'

A Talk by Michael McKernan

Given at the Ralph Page Legacy Weekend,
University of New Hampshire, January. 1995

Extracts from "The Five Step Solution"

From *Contra & Square Dance History*, V.1 #1.

In the course of researching the history of contra and square dancing. I often run into information that for one reason or another doesn't immediately fit well into the whole picture. Here are some dances from a 19th-century publication which, because of the step counts, were a **mystery** to me for a number of years:

CHORUSJIG

(80 steps)

First couple down the outside, up--down the centre, up--cast off--turn contra corners--balance and turn partner to **place**.¹

ISLE OF SKYE

(120 steps)

First six **balance**, swing half round--balance again, and swing to places--first four moulinet--first couple balance, swing quite **round--down** the centre, back, cast off--right and **left**.²

SICILIAN CIRCLE

(100 steps)

"Tempest." (See note above ["Form as for Spanish Dance"])

All **balance**, swing four hands--ladies **chain**--balance to partners and turn--right and **left--all forward** and back, forward and cross to face the next couple³

When I first saw these step counts, I thought that maybe there was a misunderstanding on the part of the printer, the transcriber, or who knows? The **contras** in this manual include some well-known, standard dances, some of which have long been associated equally well-known, standard tunes in 32 bar phrasing.⁴ So it stands to reason that the music wasn't different, but the dancing was. Or else I **was** missing the boat entirely.

This mystery kept me awake a few nights over the course of several years, with no resolution. Then Dudley Laufman gave me a copy of a New Hampshire newspaper article which appeared in 1926. It was written by Geo. F. Diamond, who "learned the old dances of Alvah Ames 56 years ago" (i.e., 1869-70).⁵ Diamond carefully went on to establish his family's dance pedigree:

My grandfather and his brothers and sisters learned to dance the old style dances about 115 years ago of Timothy Ames, best known as "Fiddler Ames," who taught the old figures and played the violin **for the dancing**. It is to be presumed that as he taught dancing and was a musician also that he would teach dancing in correct time to his children and grandchildren as well as others.

My father learned to dance about 85 years ago of Alvah Ames, son of "Fiddler" Ames. My mother learned to dance of Theophilus P. Ames, son of Timothy K. Ames and grandson of "Fiddler" Ames.⁶

Diamond apparently felt a need to state his credentials to speak out on the subject of "correct time" for dancing. He went on to describe Alvah Ames' dancing school, which he and his sister attended.

The boys were seated on one side of the hall, the girls the other side. Mr. Ames first took position in front of the line of boys with his back to the pupils and executed the steps of which there are but ten, five with the right foot, five with left foot, and at the same time name the steps as 1,2,3,4,5. Then reverse, 5,4,3,2,1. He would then have the boys try the steps. Some would learn very easily, while others did not. He would give special attention to those who were backward. After an hour's drill he left the boys to practise the steps while he gave the girls the same instruction.

The second lesson he taught us the changes of a quadrille and one or two contra dances, all by count. In the quadrille as well as the contra dances, at the call, first four right and left, the couples would advance toward each other with a 1,2,3, step, starting with the left foot. At the same time you would clasp right hands with the opposite couple. You would then take a 1,2,3 step with the right foot in advance and pointed to the right; at the same time release right hands and clasp left hands with your partner, and take five steps with left foot in advance, which will bring yourself and partner exactly in position the opposite couple held before starting the movement, and the opposite couple will hold your place in set. You would then complete the movement in the same manner by clasping right hands with opposite, and left with partner.⁷

At last, here was some evidence of "five steps!" But the picture was still a little confusing, what with the "1,2,3 step," whatever that meant. At first, it seemed that when Ames would "name the steps, 1,2,3,4,5," he might be referring to the five positions of classical dance. But Diamond consistently used the term "steps," and the "five" continued to appear, as a count of the quantity of steps used in executing dance figures.

In all the contra dances where the first couples go down the centre the couples would join hands (not cross the hands as they do now) and chassa down five steps and if the gent was on his side of set same as "Hull's Victory," he would release his partner's right, and his left hand, and face up the hall, balance five steps, then back up the centre and cast off, still clasping hands until reaching head of set.⁸

Diamond went on to describe various reasons why he thought dancers of 1926 were in a "mix up." including:

I think, perhaps, the most important, is the failure on the part of a great many of the sense of time in music. To illustrate, I will name one of the best known old dances, and one of the most abused of any dance that I know of, "Portland Fancy," one of the prettiest when danced the old fashioned way and in time with the music. There are a certain number of bars of music for each change of any dance figure. In Portland Fancy in the first change, eight hands around, there are eight bars of the music and twenty steps, 1,2,3,4,5, repeated three times, and this will take you around to your place in the set exactly on time. The way it is danced now, they start with a rush and get around to place in about half the time, or in

four bar time; then instead of waiting for music for right and left,
they keep on going and in five minutes the sets are all broken up?

There it is, **in black and white:** "**eight bars of music and twenty steps, 1,2,3,4,5, repeated three times.**" Well. Diamond had his impeccable credentials, and if he said what he meant, and meant what he **said**, it adds up to **five** steps for each two bars of music.

Maybe this meant something like, "**1, 2, 3-and-4,**" (counting each downbeat of the two-bar phrase as one count in a four count sequence). That's one way to get **five** out of **two**. It would be something like "one, two, cha-cha-cha," but not so accented or syncopated. A nice, even, little 3-and-4 will create five steps.

Duke Miller, a New York State caller, for many years called weekly summertime dances in **Fitzwilliam, NH**. I have clear memories of Duke saying to dancers that he liked seeing "a little two-step" in **contra** figures. And I **have** a vague memory **that** some of the older members of the **Ed Larkin Contra Dancers** demonstration group from central Vermont used a **little** two-step as they danced. I haven't seen them **for** several **years**, so I could be **wrong** about that. Also, there is this comment which I found in a square dance book from the 1950s:

It **will** be evident that as the tempo of the dance quickens so must the dancers' step shorten. To compensate for this (and right in the face of **our** previous insistence upon a plain walking **step**) **it** is both **comfortable** and graceful to use an occasional two-step to make up for lost ground. Particularly in the hand turns and ladies' chains, a step, step, step-close-step pattern instead of four walking steps will allow the dancer to cover considerably more territory without ever bring forced either to leap or to run. The dance remains smooth and flowing. the dancer arrives at the appointed spot on schedule and there is no **scrambling**.¹⁰

Elizabeth Burchenal, who in 1918 published one of the **first** 20th-century books to focus on **contras**,¹¹ **also** published a small booklet giving music, figures and instructions for "Three Old American Quadrilles" which she supposedly had collected (from unspecified sources). In her "Explanatory Text," **she** describes several steps:

(1) Ordinary Step

The ordinary step which, unless otherwise specified, is used throughout the dances, is an easy gliding walk with a buoyancy to it which makes it almost but not quite a slow run. Two steps are taken to each measure of music.

(2) 1840 Step

The step ordinarily used in the Quadrilles of this period was a combination of one chassez step followed by two walking steps done to two measures of music, counting these two measures "one and two-one, **two**," as follows: (Measure 1) Slide forward with the right foot (one), close the left foot to it (and), slide forward again **with** the right foot (two), (Measure 2) Step forward on the left foot (one), close the right foot to it (two).

To move backward a similar step is taken, but with a backward chassez and two alwking steps backward. (The ordinary quadrille step may be used interchangeably **with** the 1840 step.)

(3) The Balance

The ordinary balance step is as follows, with each measure counted "one and two": (Measure 1) Step to the right with the right foot (**one**), **close** the left foot to it and rise slightly on the toes (and), let the heels sink (two). (Measure 2) Repeat the same to the left. This is repeated as often as called for, usually four times.

(4) Promenade Step

A march may be used for the promenade, but the most usual step for it is a forward chassez, counting each measure "one and two" as follows: (Measure 1) Slide the right foot forward (one), close the left foot to it (and), slide the right foot forward again and pause (two). (Measure 2) Repeat the same with the left foot. Continue in this manner, moving forward. (This is simply the familiar "two-step.")¹

A prolific 19th-century English dance commentator, Thomas Wilson, had some interesting comments:

Formerly, before the introduction of steps, it was customary to play ever *Air*, whatever might be its Character, in one time: namely, with the *utmost Rapidity*, because the Dancers were at a loss what to do, either with their feet or themselves, if they were not in *perpetual Motion*. But, since Dancing has become a science, various *Steps* have been introduced, with a view to display the Skill of the Dancer; and as these require more *Time to perform them* with Elegance it follows of course, that the Time in which they ought to be played will be considerably slower than before their Invention.²

Another English author, contemporary with Wilson, made some seemingly personal statements about what to do with the feet while dancing. These comments may shed some light on the attitude which led to the abandonment of "stepping" in favor of our current one-step-per-downbeat style.

In the country dance the attention should be given more to the management of the arms than to the feet, because the ear will naturally adapt easy movements suitable to the tune; the only attention that is necessary with respect to the feet is, to have them well turned out and pointed, that they may not incommode those who are dancing, and to move them exactly in time with the music. It is not the feet that are looked at, it is the whole carriage; persons are distinguished by this for their genteel and elegant style.³

However closely related contemporary contras are to their ancestor "country dances," it may be that dancers of the past at some point would not recognize the dancing we do now, because of the various changes that have evolved over the years. I have heard old-time Vermonters say "We danced contras, but not like that!" And I have also heard "modern" callers say that old chestnuts like Lady Walpole's Reel are "not well-phrased." But apparently it was well-enough phrased for generations of dancers. Judging by how well this dance has survived the test of time, it is some current definition of 'correct' phrasing which has changed, rather than the appropriateness of the way Lady Walpole's Reel is put together. Just recently, I was dancing with someone who remarked that something "seemed to be missing" from the phrasing of a "right and left" figure. My instantaneous thought was that what was missing might well be five-step phrasing, which could add 'definition' to the movement. Perhaps one of the reasons that the older contras seem strangely-phrased compared to the way we now dance, is because they were designed to be danced with this five-step phrasing.

The main lesson to be learned from this study of the five-step phenomenon. I think, is that some of the decision-makers of the past thought of contras and quadrilles as having a different basic structure than what we conceive of now. They danced, prompted, and perhaps more importantly, created new dances based on a different way of counting steps, a different way of getting from place to place. For most of the present century, contras managed to survive (even if on the brink of extinction at times) despite the removal of this old way of stepping. A number of the dances which probably had been created to be danced with the five-step phrasing managed to survive this change of style, at least until recent times. But these old dances seem to be dying out now, replaced by dances clearly designed without five-step phrasing. It may well be

that a number of figures which are no longer popular with today's dance composers, callers and dan'cers, have lost their meaning and appeal as the five-step phrasing has been lost.

I hope that you will find this five-step story provocative. I have used a lot of qualifiers (perhaps, seems like, appears, maybe) **because I know that I don't have the whole story, and I hope more data may turn up** which would further clarify the picture. Your comments would be most welcome. Additional data would of course be a big help, so if you have any information on this, please let me know.

Extract from "STRANGERS IN THE NIGHT"

From *Contra & Square Dance History*, V.1 #1

By Michael McKernan

Imagine, for a **moment**, that your local dance is just getting underway. You see a **stranger** come in and take a seat, **just watching**. You, or someone who shares your interest in making newcomers feel welcome, approaches this stranger and courteously incite him or her to dance.

As you take your places, and the dance is about to begin, this person you've never met before, but **whom** you've smiled at and encouraged, does something which causes the event to come to a screeching halt, ending the whole event before it has even begun. Sounds impossible, or at least improbable, doesn't it? The following is a supposedly true story of such an event, told **from** the point of view of the "stranger:"

...a beautiful, ruddy young lady walked very gracefully up to me, dropped a handsome courtesy, and pleasantly, with winning smiles, invited me out to take a dance with her. I can hardly describe my thoughts or feelings on that occasion. However, in a moment I resolved on a desperate experiment. I rose as gracefully as I **could**; I will not say with some emotion, but with many emotions. The young lady moved to my right side; I grasped her right hand with my right hand, while she leaned her left arm on mine. In this position we walked on the floor. The whole company seemed pleased at this act of politeness in the young lady, shown to a stranger. The colored man, who was the fiddler, began to put his fiddle in the best order. I then spoke to the fiddler to hold a moment, and added that for several years I had not undertaken any matter of importance without first the blessing of God upon it, and I desired now to ask the blessing of God upon this **beautiful** young lady and the whole company, that had shown such an act of politeness to a **total stranger**.

Here I grasped the young lady's hand tightly, and said, "Let us all **knee! down** and pray." and then instantly dropped on my knees, and commenced praying with all the power of soul and body that I could command. The young lady tried to get loose **from** me, but I held her tight. Presently she fell on her knees. Some of the company **kneeled**, some stood, some fled, some sat still, all looked curious. The fiddler ran off into the kitchen, saying, "Lord a **marcy** [sic], what de matter? what is dat mean?"

While I prayed some wept, and wept out aloud, and some cried for mercy. I rose from **my** knees and commenced an exhortation, after which I **sang** a hymn. The young **lady** who invited me on the floor lay prostrate, **crying** earnestly for mercy. I exhorted again, I sang and prayed nearly all night. About fifteen of that company professed religion, and **our** meeting lasted next day and next night, and as many **more were** powerfully converted. I organized a society, took thirty-two into the Church, and sent them a preacher. My landlord was appointed leader, which post he held for many years. This **was** the commencement of a great and glorious revival of religion in that region of country, and several of the young men converted at this Methodist preacher dance became useful ministers of Jesus Christ.

I recall this strange scene of my life with astonishment to this day, and do not permit myself to reason on it much. In some conditions of society, I should have failed; in others I should have been mobbed; in others I should have been considered a lunatic. So far as I did permit myself to reason on it at the time, my conclusions were something like these: These are a people not Gospel taught or hardened. They, at this early hour, have not drunk to intoxication, and they will at least be as much alarmed at me and my operations, as I possibly can be at theirs. If I fail, it is no disgrace; if I succeed, it **will** be a fulfillment of a duty commanded, to be "instant in season and out of season." Surely, in **d human wisdom, it was out of season**, but I had, **from some** cause or other, a **strong** impression on my mind, from the beginning to the end of this affair, (if it is ended,) that I should succeed by taking the devil at surprise, as he had often served me, and thereby

be avenged of him for giving me so much trouble en my way to General Conference and back so far.¹⁵

CONCLUSION

Other features of V. 1 #1 include an article on Rufus E. Whitcomb, a 19th century Vermont band leader; a compilation of verses & mottoes from early dance invitations, and the first installment of an annotated bibliography on contra & square dance history.

I also briefly discussed the "anatomy of a 19th century dance invitation" which will likely be a future article in the journal. This discussion was based on an actual invitation, a copy of which is enclosed.

¹ Harold W. Castner, transcriber. *The Ball Room Manual* [sic] *of Contra Dances and Social Cotillions With Remarks on Quadrilles and Spanish Dances*. Vest Pocket Edition, Belfast, Me: H.G.O. Washburn, 1866. Typescript in the collections of the Vermont Historical Society, Montpelier, VT. (Subsequent citations will be listed as "Washburn") p.10

² Washburn, p.10

³ Washburn, p.20

⁴ In addition to the dances transcribed above, these collections include Fisher's Hornpipe, Hill's Victory, Lady of the Lake and Open Reel, to mention just the most familiar dance/tune combinations.

⁵ Geo. F. Diamond, "The Old Time Fiddlers and Old Fashioned Dances" *Peterborough Transcript* [Peterborough, NH], January 28, 1926, p.1.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Paul Hirt and Charlotte Underwood. *Eight Years of Calico*. New York: Harper and Bros., 1952. pp.88-9.

¹¹ Elizabeth Burchenal. *American Country Dances*. New York: G. Schirmer, Inc., 1918.

¹² Elizabeth Burchenal. *Three Old American Quadrilles*. Boston: The Boston Music Company, 1926. pp2-3.

¹³ Wilson, Thomas. *A Companion to the Ball Room*. London, 1816) pp.xviii-xix, quoted in Aldrich, Elizabeth. *From the Ballroom to Hell: Grace and Folly in Nineteenth-Century Dance*. Evanston, IL: Northwestern University Press, 1991. p.131.

¹⁴ Lambert, F.J. *Treatise on Dancing*. Norwich, UK, 1820, pp.38-9, quoted in Aldrich, Elizabeth. *From the Ballroom to Hell: Grace and Folly in Nineteenth-Century Dance*. Evanston, IL: Northwestern University Press, 1991. p.140.

¹⁵ Peter Cartwright. *Autobiography*. New York: 1856, rpt. New York: Abingdon Press, 1956. pp.143-4.

UNION BALL.

For: Your Company, with Ladies, is solicited at:

M. DAVIS' HALL, STOW,

On Thursday Evening, February 27th, 1854.

Managers:

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C. BEAN, Waltham.	E. WHITCOMB, Bolton.
G. A. RICE, Cohasset.	I. WOODS, "
N. HUDSON, Acton.	H. B. PATCH, Boxboro'.
N. PRATT, "	A. WHITCOMB, Littleton.

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Tickets, \$1.75, including Supper.

MUSIC: DAVIS' QUADRILLE BAND.

Dancing to commence at 7 o'clock.

"Teaching Without Proaching"

Notes for Bob Dalsemer's Sunday Discussion at The Ralph Page Legacy Weekend,
January 8, 1995

Is the quality of contra dancing declining ?

Are statements like this part of a usual cycle where the older generation refuses to accept change and idealizes the past?

Or are there are areas in which today's contra dancers seem weaker than EITHER dancers of Ralph Page's generation OR contemporary contra dancers in England, Denmark and the Czech Republic that I have observed. Those areas that I observe are: 1) responsiveness to music, i.e. dance movement that indicates understanding and enjoyment of the rhythm and phrasing of the music 2) esthetically pleasing movement of the whole body to express the music (today's contra dancers dance with feet and arms and not much in between!) 3) awareness of the "choral" or group nature of set dancing, 4) the importance of "giving weight" or "sharing momentum" and 5) the broad perspective and openness to learning that may come with exposure to a number of different styles of folk dance .

Can we rely on our traditional method of learning by dancing with little formal instruction?

There is greater turnover at dances today: many "experienced dancers" have only been dancing a few years and number of new dancers is growing

Many dancers are unfamiliar with traditional dance music whereas in the past dancers often came from an interest in "folk". Many dancers have never had any other type of folk dance experience. Dancers view contra dancing more as a social dance than a "folk" dance. They have little opportunity to learn about the background and history of country dance.

Today there are large numbers of new dances, few of which have distinctive patterns. Dancers rarely remember a dance's name (many callers never give it) and few dances can be associated with a specific tune. Most newer caller's can't call more than a few dances from memory.

In some areas dances are only held once a month and may have a different caller and band from outside the community each time. Therefore the callers don't have a vested interest in making sure that new dancers feel included in walk thrus. They **may** be more interested in impressing the organizers (who are likely to be experienced dancers) by calling more challenging material, "no-walk thru" dances or medleys.

If there is a need for more teaching how and when should it be done? I suggest two ways: overt and covert

Since formal teaching has not been part of contra dancing in the past, experienced dancers won't tolerate much of it as part of regular dances or walk thrus. Taking extra time to teach during walk thrus is often regarded as "**preaching**". Hence the need for keeping overt teaching at regular dances to a minimum and using "covert" methods.

But, there are "overt" possibilities:

A little time (no more than a few extra minutes) can be taken during one dance each night to present some aspect of style (e.g. balance, swing, giving weight). This can be done early in the evening, but late enough to insure that latecomers will also benefit. A demonstration by the caller from the center of the floor is often

"Toaching Without Proaching" p. 2.
most offectivo.

Short introductory sessions (30 minutes or less) for beginners before regular dances can make them feel more comfortable and allow them to make the acquaintance of other newcomers as well as some experienced dancers (who may actually be the teachers) before the regular dance. Don't waste this time teaching too many figures but concentrate on aspects of style like dance movement, connectedness, weight, how to swing, the balance, how to recover when lost, etc... Teaching in a circle can be more efficient for many of these style aspects.

Unfortunately there are many potential dancers who won't try contra dancing unless they can take lessons first. We live in a culture that until recently has assumed that you must take a class or read a book to learn anything. The technological innovations of today are slowly returning us to the notion of "interactive" learning. I believe that special classes for beginners can be valuable. Classes can be relatively small and intimate (as opposed to the bigness of urban contra dances). Music can be live or recorded. The confidence of being part of a group encourages new dancers.

"Covert" teaching:

What do I as a caller want to accomplish? 1) Link the dancers to the music. 2) Give the largest number of dancers possible a pleasurable dance experience 3) Help create a sense of community and cooperation among the whole group.

What can I do to ensure these goals without "preaching" during walk thrus?

Linking dancers to the music. A Check List

Can the dancers hear the music well? Good sound. Positioning of speakers

Can the band see and hear each other and the caller.

Is there strong enough rhythm in the band so that dancers know where the beat is?

Are dancers dancing to the beat? To the phrase? Why not? This is the caller's main responsibility! Are your calls timely? Are you working with the music rhythmically and harmonically?

Is the style of music suitable and conducive to good contra dancing?

Are the tempos suitable for a mixture of ages and experience levels to dance comfortably and not feel rushed? Callers are ultimately responsible for setting tempos. Have you abdicated your responsibility?

Is there enough variety in the music to maintain interest and energy.

Much "teaching w/o preaching" can take place thru 1) intelligent, flexible programming of the evening, 2) skillful and efficient walk thrus and 3) judicious use of demos from the floor

How much time do you spend planning your program? What does your program accomplish beyond being just a list of dances?

Somo of my own program goals:

To assimilate new dancers by starting with easier dances and slowly getting more complicated. (Does your publicity encourage new dancers to arrive promptly by emphasizing that more teaching will be done early in the evening?)

To provide an opportunity for newer dancers to practice most of the basic figures: ladies chain, right and left, balance, swing, stars, circles, allemandes, hey for four, contra corners, Becket formation, square formation. In the earlier part of the evening you may want to introduce "whole" figures (ladies' chain or right and left thru over and back, whole hey for four) when you plan to have "half" figures later on.

To pick dances that have sufficient interest for experienced dancers while giving the beginners good solid practice with smooth, logical transitions

To program as much variety into the evening as possible. I enjoy using a variety of formations (some squares and circles, even a triplet or trio as well as contras). Music may also provide variety - use it! Don't gear your programming for the "overactive 10%". If you want to retain new dancers, don't exhaust them! Keep the length of dances reasonable for the average person. Shorter running time for contras also allows for more partner changes.

To provide lots of opportunity for interaction with others besides one's partner earlier in the program (neighbor swings and /or allemandes, casting off or right and left with the same sex). "Long lines go forward and back" is an opportunity for dancers to recognize that they are part of a large group working together.

To have a dance or two that challenges "experienced" dancers to do something a bit differently than what they are used to.

To learn to accurately assess the experience level of the crowd and have easier or more challenging alternates to introduce as the evening proceeds.

Make newer dancers feel included in your walk **thrus**. Use as much standard English as possible rather than "Contra Dancerese".

Example of Contradancerese: Balance and swing with the one below and face down

English alternative: Face your neighbor, balance and swing, finish the swing with your backs to me in a line of four.

Minimize problems in your walk thru by 1) demonstrating non-standard moves from the floor **before** you walk them thru 2) telling people where they will end up before setting them in motion and 3) giving "fail safe" possibilities if people do mess up (e.g. "even if the hey falls apart, you will **end** with a swing with your partner" or "if all else fails, remember which way you are progressing and move on to balance and swing your next neighbor")

Developing callers' and musicians' skills can **ultimately** improve dancing skills. More opportunities for discussion, communication and skill development among leaders, musicians and organizers is essential. Callers need **more** opportunities to sharpen **teaching** skills such as leading one-**nights** or teaching classes of **beginners**. Evaluating goals and "visions" is also important.

Eighth Ralph Page Legacy Weekend January 6-8, 1995
INDEX OF DANCES

A

All the Way to Galway 12
Appalachian Big Circle 35
Arkansas Traveler 15

B

Bachelor's Mill 37
Balance Four in Line 31
Banks of the Dee, The 22
Basket, The 13
Beaux of Albany 20
Bricklayer's Hornpipe 30

C

Canadian Breakdown 3
Cape May Diamond 28
Casino Polka 8
Chorus Jig 27
Country of Marriage, The 25

D

Dabney Hall Contra 8
Dance Gypsy, The (Lacking)
Deer Park Lancers, The Lacking
Double Rainbow (Lacking)
Double Dreydl 38
Down Yonder 37
Duck Through and Swing 35

E

Elbow Hook Mixer 24
Ends Turn In 18
Equal Turn, The 8

F

Fiddle Hill Jig 12
For Those Who Cared 36
Forgotten Treasure 38

G

Gang of Four, The 7
Goin' Down South 15
Golden Slippers Contra 28
Golden Slippers Square 29

G (Cont)

Goodbye Circle 38
Gordo's Quadrille 4
Grand Square 13
Grand Chain Quadrille 30

H

Half Grand Chain/Promenade 31
Hash & Scatter Promenade 38
Head Gents & Corners 5
Hey in the Barn 26
Hot Time 16

I

Indiana (Lacking)
Irish Washerwoman 31

J

J. B.'s Tease 26
Jubilation Reel 5
Just Because 36

K

Knightsbridge Quadrille 16
aka Buffalo Quadrille

L

Ladies to the Right 31
Lads of Kildare 20
Lamplighter's Hornpipe 32
Legacy Reel, The 7

M

Maggie's Hobby 27
Megunticook Reel 21
Middletown Contra 24
MN-NY Happy Returns 29

N

New Flow, The 8
Nice Combination, The 6
Novelty Hash 34

INDEX OF DANCES (Cont)

O

On the Right, On the Left 31

P

Parisian Star, The (Lacking)

Pearce's Hall 28

Perfect Match, The 25

Peter & Mary 28

Q

Queen Victoria 3

R

Red River Valley 4

Right Hand Lady High 6

Rocky Road to Alstead 5

Rod's Right & Left 25

Roll in the Hey 6

Rory O'More 21

Rout, The (Lacking)

S

Sackett's Harbor 14

Salmon Chanted Evening 29

Salute to Larry Jennings 34

Sepulveda Tunnel 17

Shardack's Delight 29

Sicilian Circle Hash 12

Silver & Gold 26

Smoke On The Water 18

Square Dance Hash 29

Starline (Lacking)

Summer Stroll, The 8

Swing Two Ladies 27

T

Tease, The 8

Thanks to the Gene 7

Three to One 30

Thursday Night Special 24

Turning Point, The (Lacking)

Two Little Three Hand Stars
(Lacking)

V

Visiting Quadrille 30

Y

Yellow Cat Jig, The 3

You Can't Call Everybody
Darling 17