# SYLLABUS <br> of the 

$17^{\text {th }}$ Annual Ralph Page Dance Legacy Weekend

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\text { January 17, 18, 19, } 2004
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Memorial Union Building
University of New Hampshire Durham, NH 03824


Sponsored by
the Ralph Page Memorial Committee of the
New England Folk Festival Association, Inc. (NEFFA)

1770 Massachusetts Avenue
Cambridge, MA 02140-2102

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## Introduction

This syllabus is a record of the dancing that took place at the 17th annual Ralph Page Dance Legacy Weekend. The Ralph Page weekend is unique in its inclusion of both old and new dance trends. It successfully combines an appreciative delight in traditional dance and dance style with an openness to recent developments within the tradition.

The syllabus includes notation for all the dances that happened at the weekend, as well as some background material, the names of tunes that were played, a bibliography of other publications where these dances have appeared, and more.

Because of the wide variety of dances you will see below, I try to adapt the form of notation I use to suit the style of the dance I am recording. Syllabi from previous years contain my rambling descriptions of the notational choices I make. The end goal - that the directions allow you the reader to reproduce the dance - depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained herein. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Here is what you can expect to find after each dance title:

## Dance Title

By (the author of the dance followed by the date of composition - included only if I know the information)
Song by: (for singing squares only, again provided when I know)
Called by (omitted when an entire session is led by the same caller)
Source: (omitted if I do not know of a published source; please refer to the list at the end of the syllabus for more complete bibliographic information; if something appears in more than one source I still present just one)
Formation: (omitted if a session is devoted entirely to dances of one formation)
Tune titles: (I also indicate the rhythmic type of the tune(s))
I make every effort to find sources and attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is "traditional," i.e., no single author can be identified. Please contact me with corrections if I have misidentified any material! I also include the names of tunes, in part because the musicians at the Ralph Page weekend almost always choose tunes that suit the dances so well. I include notation for a few of the tunes that were played during the weekend, but cannot provide this for most of them. I suggest those who are interested track down the many fine collections and recordings of tunes that are available. I hope that the tune titles are still useful for musicians and callers interested in questions such as how a truly fine band puts together its tune medleys, or which tunes best fit particular dances. When I am aware of a tune's composer, I include that information as well.

When the formation of the dance is listed as "singing square" (instead of merely "square") then my notation is simply the lyrics, more or less as sung by the caller. Occasional explanatory notes are inserted in brackets. This year's syllabus is a particularly rich resource for those with an interest in this delightful form of square dancing. If this genre is of interest to you, you may also wish to peruse earlier syllabi, which contains many more such calls.

The Ralph Page weekend offers much more than straight dance sessions. This year I again enjoyed the large scale, semi-organized music jam that occurred after lunch on Saturday and Sunday. The caller and band workshops were also extremely worthwhile. Perhaps most
importantly, it is always a joy to reacquaint with friends and dance acquaintances, some of whom are always there. Bob McQuillen, for example, has attended every Ralph Page weekend since the events' inception in 1988. His steadfast traditional piano-playing style is matched only by the tireless good cheer and humor he brings to us year after year. The weekend would not feel complete without Bob jumping up to interrupt a walk-through with an outrageous story about a dance from bygone years. Many of the tunes we heard during the weekend were Bob's compositions, and his music is unfailingly suitable for our dancing. Bob is also unstintingly generous and public in his praise for younger musicians and composers. This year Bob once again led a music workshop focusing on tunes that the Ralph Page Orchestra used to play.

Most years also include an opportunity to visit the amazing and growing special collection on traditional music and dance that is maintained by the Dimond Library at UNH. This year featured a "garage sale" of some fascinating duplicates of dance materials from the library. Roland Goodbody, who cares for this special collection, has been a wonderful resource and support to the weekend. It was he that found the recording of Ralph Page calling Money Musk that was used at the end of the Retrospective session (see pages 20-21). He also found a previously missing set of tapes that allowed me to reconstruct the 1997 weekend last year. Thanks, Roland!

Thanks are also due to financial sponsors that help make the weekend possible. This year the Ralph Page Dance Legacy Weekend received support from the University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts.


And, as in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering by being considerate and helpful in providing the information I need to create this syllabus. I am also grateful to David Millstone, who often saves me from embarrassment by casting his keen editorial eye over the syllabus to catch my errors before others do. Thanks are also deserved by the composers and callers whose dances and dance adaptations are included. Because so many different systems of notation are common, I often modify the notes that people give me in an attempt to be somewhat consistent. Any mistakes that have crept into their work during this process are my responsibility and not theirs.

I hope you enjoy this syllabus and find it valuable. I look forward to seeing you and dancing with you at a future Ralph Page Dance Legacy Weekend!

## David

David Smukler
February 2004
Syracuse, NY

## Program Grid

| $\begin{gathered} \hline \text { UNH } \\ \text { January } \mathbf{1 6} \text { - } \mathbf{1 8} \\ \mathbf{2 0 0 4} \\ \text { Memorial Union } \\ \text { Building (MUB) } \\ \hline \end{gathered}$ | $17^{\text {th }}$ Ralph Page Dance Legacy Weekend <br> Sponsored in part by The University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts |  |
| :---: | :---: | :---: |
| FRIDAY NIGHT | STRAFFORD ROOM at the MUB <br> (Dance hall at the Memorial Union Building) | MUSIC / DISCUSSION ROOM |
| $7: 30-11: 00$ <br> Session A | WELCOME DANCE PARTY <br> MC: David Bateman with Music by Wild Card Dance Masters, plus David Smukler \& George Hodgson |  |
| SATURDAY MORNING | STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building) |  |
| 9:00-10:30 AM <br> Session B | Dance Session: <br> "Something Borrowed" Contras and Squares <br> Sue Rosen and Moving Violations | Calling Workshop: "From Nuts \& Bolts to The Big Picture" Fred Breunig |
| 10:30-11:00 AM | SNACK BREAK |  |
| $\begin{aligned} & 11: 00-12: 30 \\ & \text { Session C } \\ & \hline \end{aligned}$ | RETROSPECTIVE - "Chestnuts" <br> MC David Millstone, with Bob McQuillen \& Friends |  |
| 12:45-1:45 | LUNCH at the MUB <br> (Memorial Union Building Food Court) | 1:15-2:00 Après Lunch Fiddle Jam with Pete Sutherland |
| $\begin{aligned} & \text { SATURDAY } \\ & \text { AFTERNOON } \end{aligned}$ | STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building) |  |
| $\begin{aligned} & \text { 2:00-3:30 PM } \\ & \text { Session D } \\ & \hline \end{aligned}$ | Dance Session: "Lesser Known Chestnuts" Fred Breunig and Moving Violations |  |
| $3: 30-5: 00$ <br> Session E | Dance Session: "Modern Contra Classics" Sue Rosen and Bob McQuillen \& Friends | Music Workshop <br> "Developing a Medley" <br> With Moving Violations |
| $\begin{aligned} & \text { SAT. EVENING } \\ & \text { 6:15-7:30 } \end{aligned}$ | BANQUET <br> Squamscott Room in Holloway Commons | The Squamscott Room is in the new dining hall, Holloway Commons, connected to the MUB |
| 8:00-12:00 <br> Session F | THE GRAND DANCE <br> Dance Masters Fred Breunig and Sue Rosen 8:00-9:50 Bob McQuillen \& Friends 10:10-12:00 Moving Violations | Festive Attire Suggested |
| SUNDAY MORNING | STRAFFORD ROOM at the MUB <br> (Dance hall at the Memorial Union Building) |  |
| 9:00-10:30 AM <br> Session G | Dance Session: "Singing Squares by Smith \& Glabach" <br> Fred Breunig and Bob McQuillen \& Friends | Calling Workshop: Sue Rosen "One Walk Through: Tips for quick and effective teaching." |
| 10:30-11:00 AM | SNACK BREAK |  |
| 11:00-12:30 AM <br> Session H | Open Mike Dance Session <br> MC: John McIntire, with Dance Masters' Critique with Moving Violations | Music \& Talk / Bob McQuillen Happy Times \& Happy Tunes with Ralph Page (Hell, I was There!) |
| 12:30-1:45 | LUNCH at the MUB <br> (Memorial Union Building Food Court) | 1:15-2:00 Après Lunch Duo Fiddle Jam with Van \& Ron |
| $\begin{aligned} & \hline \text { SUNDAY } \\ & \text { AFTERNOON } \end{aligned}$ | STRAFFORD ROOM at the MUB <br> (Dance hall at the Memorial Union Building) |  |
| 2:00-4:30 <br> Session J | FAREWELL DANCE PARTY <br> MC: Patrick Stevens <br> Dance Masters, Guests and Staff Musicians | See You Next Year! January 14-16 2005 |

## Bands

Wild Card: Terry Traub (Piano), Vince O'Donnell (Fiddle), Robin Kynoch (Whistle) and Jon Weinberg (Hammered Dulcimer).
Bob McQuillen \& Friends: Pete Sutherland (fiddle), Bill Tomczak (winds) and Bob McQuillen (piano).
Moving Violations: Van Kaynor (Fiddle), Ron Grosslein (Fiddle), Doug Feeney (Guitar), Becky Ashenden (Accordion/Piano), Chuck Corman (Bass)

Welcome Dance Party

Friday evening, 7:30-11:00
David Bateman, MC
Music by Wild Card (Terry Traub, Vince O'Donnell, Robin Kynoch and Jon Weinberg)

Polka: You Married My Daughter

Easy Does It
By Ralph Page
Called by David Smukler
Source: An Elegant Collection
Formation: Contra, duple improper
Jigs: Moon and Seven Stars/Rakes of Clonmel/Bert Ferguson

A1- Do-si-do and swing neighbor
A2- Half promenade
Half right and left through
B1- Ladies chain over and back
B2- Left-hand star
Right-hand star
David's variation, which reverses A2 and B1.

## Zoey and Me

By Sue Rosen (2000)
Called by Sue Rosen
Formation: Contra, duple improper Reels: Miss Thompson's/Bus Stop (Anita

Anderson)/Millbrae (Ronald Hooper)
Starts with right hands to neighbor and women taking left hands in the center to form a wave-of-4
A1- Balance the wave, swing neighbor
A2- Half promenade
Half hey-for-4 (ladies pass right shoulders to start)
B1- Ladies allemande right $1 \& 1 / 2$
Swing partner
B2- Circle left $3 / 4$ and "flatten" into a wave of four (same configuration as in A1)
Balance the wave, walk forward into a similar wave with next neighbors

Zoey is Nat Hewitt and Liza Constable's daughter.

## Nelly Bly

Song by Stephen Foster (1850) played AAB
Called by George Hodgson
Formation: Singing Square

George: "During this dance, you're all named Nelly; my name's George.... Hi, Nelly."
Dancers: "Hi, George!"

## Figure

The first old couple separate, go round the outside ring
All the way around the ring and meet her coming back
Pass right by your partner, everybody swing your corner...
And promenade the ring
Hi Nelly ("Hi George!")
Hey now Nelly Bly!
[4 measures of music to finish the promenade]

Sequence: Intro; figure for each couple in turn; break; figure for heads, figure for sides, figure for all couples at once; ending.

## Little Old Log Cabin in the Lane

Song by William Shakespeare Hays (1875)
Called by George Hodgson
Formation: Singing Square
Four ladies form a right-hand star and turn it once around
Turn your partner by the left, go once around
Four gents you form a right-hand star and turn it once around
Turn partner by the left, and your corner by the right
And partner by the left, and your swing corner girl
Promenade
[to the gent's home, as the last two lines of music play for the promenade]

Sequence: Intro; figure twice with ladies leading right-hand star; figure twice with gents leading righthand star; ending. When the gents do the stars, the first left hand turn with the corner is very quick. George likes to use a grand square for his breaks.

## St. Lawrence Jig

By Ralph Page
Source: Contras: As Ralph Page Called Them Called by Fred Breunig
Formation: Contra, duple improper
Jigs: Old Joe's Jig/Maggie Brown's Favorite/
Malana's Jig (Howie Bursen)
A1- Allemande left neighbor and the actives swing
A2- Down the center 4-in-line, turn alone Return, hand cast
B1- Half promenade Half right and left through
B2- Long lines forward and back Right-hand star

Fred's variation. In Ralph's original dance B1 is right and left through, over and back.

## Hull's Victory

Called by George Hodgson
Source: An Elegant Collection
Formation: Contra, duple proper
Reels: Hull's Victory/Fisher's Hornpipel
Lamplighter's Hornpipe
A1- Actives allemande right $1 / 2$ and give left hands to opposites to form a wavy line-of-4, balance Allemande left neighbor
A2- Actives allemande right all the way around to form the wave again, balance
Actives swing
B1- Active couple down the center, turn as a couple
Return, cast off
B2- Right and left four

This is George's preferred version. The dance is often called with the allemande left at the end of A1 being twice around (see page 20). The timing in An Elegant Collection is closer to this version, but a bit different. Page gives the allemande right in A2 a full 8 counts, and the swing for the active couple only 4.

## Reel Your Partner

By Ted Sannella
Called by David Smukler
Source: Balance and Swing
Formation: Square
Tune: Reel des Jeunes Mariées
A1- All do a right elbow turn with partner twice around
Left elbow turn twice with corner
A2- Do-si-do partner
Allemande left corner, pass your partner by the right shoulder
B1- Balance and swing the next
B2- Promenade to the lady's home
Sequence: Intro; figure twice; break; figure twice; ending.

## Cross the Way

By Jim York
Called by David Smukler
Source: Sets in Order Yearbook
Formation: Square
Reels: Shenandoah Falls/Liza Jane
Couple 1 balance and swing
Down the middle, divide couple 3
Separate and go around one, hooking onto either side of couple 3 to form a line-of4 facing up
Forward four and back with you
Forward again, come all the way through
Split your line right into two
Separate, go around one [two people together], and squeeze in between the side couples to form lines at the sides
Forward eight and back you do
Arch in the middle and the ends [sides] duck through
[The call is now to the sides]
Meet someone [in the heads' places] and star through
Face up and down and right and left through
Now pass back through
Separate and you go around one to form a line of four again
Forward eight and back with you
Arch in the middle and the ends [heads] duck through
[The call is now to the heads]
Meet at home and box the gnat Pull by to your corner
All allemande left your corner... [improvise to finish]

Sequence: Intro; figure for each couple in turn with end of figure improvised; ending. When an odd couple leads the figure is as above; when an even couple leads the lines-of-4 is at the head and foot of the set and the heads' and sides' roles are reversed.

## You Married My Daughter

By Jacob Bloom
Called by Sue Rubin
Source: Wedding and Special Occasion Dances (website)
Formation: Contra, duple improper
Jig to Reels: Kesh Jig/Swinging on a Gate/
Barrowburn
(Starts in long wavy lines, men facing out and women facing in)
A1- As in Rory O'More, balance to the right and left; release hands and sashay individually (or spin) to the right past your neighbor; give left to that neighbor and right to the next to form the wave again
Balance left and right, and slide left
A2- Balance, allemande right 3/4
Gents allemande left $1 \& 1 / 2$
B1- Balance and swing partner
B2- Promenade across
Ladies pull by each other by the right hand and allemande left neighbor 3/4 into the long wavy lines (note: not quite a ladies chain)

Waltz: Maguire and Patterson

- Break -


## Hambo

## Byland Abbey

By Fred Breunig (1975)
Called by Fred Breunig
Source: Legacy
Formation: Contra, duple proper
Jigs: Coleraine/Top of Cork Road/Miss Gordon of Park

A1- Couple 1 do a right elbow turn $1 \& 1 / 2$
All left elbow turn with your neighbor
A2- Ladies chain over and back
B1- Couple 1 balance and swing, end facing up
B2- Same four circle left
Circle right

Named for ruins in Yorkshire that Fred and his wife Dinah visited on their honeymoon.

## Long Pond Chain

By Rod Linnell
Called by George Hodgson
Source: Square Dances from a Yankee Caller's Clipboard
Formation: Square
Reel: Snowflake Breakdown
Couples 1, 2 and 3 circle left 6-hands round Start a triple grand chain and the odd couple begin a promenade around the outside Complete the chain and promenade so that all arrive home at the same time Four ladies grand chain over and back Promenade

Sequence: couples 123, 234, 341, 412. In A2, the three designated women star right, passing partner and one other man to go to the next man (who was her corner in the 3-couple circle) for a courtesy turn. Repeat twice more. This is George's variation. The published version has a partner swing instead of the promenade.

## Mountain Music Madness

Traditional, modified by George Hodgson
Song: I Like Mountain Music by Frank Weldon and
James Cavanaugh (1933)
Called by George Hodgson
Formation: Singing Square

## Figure

Four gents promenade, the outside of the set Four ladies star right inside the ring
Do-si-do your partner, step right up and swing her
Everybody swing
You allemande left your corner and do-si-do your own
Now take that corner girl, and promenade your corner home
[to the gent's home, as the last two lines of music play for the promenade]

## Break

Head two ladies chain, side ladies chain Everybody promenade one quarter
Now the head two right and left through, side two right and left thru
Everybody promenade one quarter
Four ladies star across and swing your partners all
Your partner you swing, and promenade, go round the hall

Sequence: Intro; figure twice; break; figure twice; break. George explained that this version was "part traditional, part Linnell and part Hodgson." The figure is traditional, except for the right-hand star, which George added. The break is from Rod Linnell and may be found in Square Dances from a Yankee Caller's Clipboard.

## Rockin' Robin

By Rick Mohr (November, 1996)
Called by Sue Rosen
Source: Rick Mohr (website)
Formation: Contra, duple improper
Reels: Rose in the Heather/Le Torment (Jean-Paul Loyer)/Stan Chapman's (Jerry Holland)

## A1- Circle right

Allemande left neighbor, gents cross the set pulling by right hands
A2- Hey-for-4 (pass partner by left shoulder to start)
B1- Balance and swing partner
B2- Circle left $1 \& 1 / 4$, then zigzag as a couple one place along the set, that is pass your neighbor couple by moving as a couple to the left and a bit forward ("zig") and then sliding to the right ("zag") to go into hands four with new neighbors

Named for Robin Kynoch, who was on stage, rockin’ away on her whistle.

## Boston Two-Step

By Tom Walton (1908)
Led by: George Fogg
Formation: Couples
Tune: Boston Two-Step by Luke Cavendish Everett
Bars 1-2 Holding inside hands, balance away from partner and then toward
Bars 3-4 Starting on outside foot, take 3 steps and turn (trading hands) to reverse direction
Bars 5-8 Again balance away and toward, take 3 steps and turn to face partner, taking two hands
Bars 9-10 Balance (left, then right for man; right, then left for woman)
Bars 11-12 Take 2 sliding steps (step, close, step, close) in line of direction (i.e., man's left, woman's right)

Bars 13-16 In ballroom position, do four measures of 2-step (step-closestep $\qquad$ ) to get once around

Named for Boston, England - not Massachusetts.

## Golden Slippers

Song: Oh Them Golden Slippers by James A. Bland (1879)

Called by Fred Breunig
Formation: Singing square

## Figure

First old couple with a twist and twirl
Go down the center with a butterfly whirl
Lady go gee and the gent go haw
Right back home to your mother-in-law
Honor to your partner
Salute your corners all
Swing that corner round and round and promenade the hall [to the gent's home]

## Break and Ending

Do-si-do corner
Do-si-do partner
Allemande left your corner
And a grand old right and left
All the way around you go
All the way till you get back home
And when you're home you swing your own Everybody swing

The active couple crosses the set to split the opposite couple. They take do an elbow turn with the opposite using the nearest arm once and a little bit more (that's the "butterfly whirl") before separating to go around the outside to home.

The figure is done twice for each couple in turn, so that the ladies, although continually changing places, will still each get two turns to be active. Sequence: Intro; figure twice each for gents 1 and 2; break; figure twice each for gents 3 and 4 ; ending.

Wording of the first line is Fred's. Smitty used to sing, "First old buck and the first little girl..." Fred immediately changed it to "gent," and then later decided that the "twist and twirl" felt better to him than "little girl."

## Listen to the Mockingbird

Song by Septimus Winner using the pseudonym
Alice Hawthorne (1855)
Called by Fred Breunig
Source: Listen to the Mockingbird
Formation: Singing square

## Figure

First couple promenade the outside In the moonlight, on a June night
And they swing on the inside while you circle six hands round
And you kiss that little lady if you dare Now you all go and swing with the corner
I said your corner, swing on the corner
And you go back home and with your partner you swing
While the mockingbird is singing in the trees

## Chorus

Do-si-do your corners all
Do-si-do your partners all
You promenade your corner right around the ring (around the ring)
Promenade once around
Then all go home and swing your own While the mockingbird is singing in the tree

At the end of the corner promenade, ladies are "dropped off" at home, and the gents continue around one place to swing their partners.

Sequence: Intro; figure and chorus for each couple in turn.

Fred writes, "I usually echo myself, 'around the ring.'
"I occasionally sing, 'While the mockingbird is swinging through the trees, $A A A A-E E E E-A A A$ ' (a Tarzan-like call).... Of course, Smitty never did this."

## Role Away

By David Smukler (January 19, 2002)
Called by David Smukler
Source: Dances by David Smukler (website)
Formation: Contra, duple improper
Reel: Saut de Lapin
A1- Down the center 4-in-line, turn alone Return, bend the line
A2- Balance the ring, roll away with a half sashay (lady rolling to the left of her neighbor)
Chain the gents across [see note]
B1- Gents do-si-do $1 \& 1 / 2$
Swing neighbor
B2- Long lines forward and back Actives swing

The figure at the end of A2 is not a true gents chain (where hands would be reversed). Rather, the gents do what ladies do in a ladies chain and vice versa. So the men pull by the right and give left hands to their partner who turns them around with a courtesy turn.

## Scout House Reel

By Ted Sannella (April 15, 1979)
Called by David Smukler
Source: Balance and Swing
Formation: Contra, duple improper
Reel: Hommage à la Belle Gaspésie
A1- Down the center 4-in-line, turn alone Return, bend the line
A2- Circle left
Ladies chain across
B1- Ladies do-si-do $1 \& 1 / 2$
Swing neighbor
B2- Long lines forward and back
Actives swing
Role Away and Scout House Reel were called as a medley.

## Joel's in the Kitchen

By Sue Rosen (2000)
Called by Sue Rosen
Formation: Contra, Becket formation
Reels: Huey Shortie's (Johnnie Wilmot)/Mason's Apron

A1- Long lines forward and back Ladies chain across
A2- Balance the ring, twirl to the right one place (as in Petronella) Repeat
B1- Balance the ring once more and cross trail through across the set Swing the next neighbor you meet
B2- Circle left 3/4 and swing partner
Sue called the cross trail through as "pass partner by the right and neighbor by the left."

Originally named "Joel's Jig" after Sue's son, Joel, the name was changed to acknowledge Becky Hill's dance, Becket in the Kitchen.

Waltz: Hewlett (Turlough O'Carolan)

# "Something Borrowed" Contras and Squares 

Saturday, 9:00 A.M. program
Led by Sue Rosen; Music by Moving Violations

How today's dances reflect influences from generations past and genres outside our New England borders.

## Good Friday

By Kirston Kothes (March, 1988)
Source: Legacy
Formation: Contra, duple improper Jigs: Korolenko/Star Above the Garter/Shadows on the Lawn (Doug Feeney)
(Starts in a wavy line-of-4, women in the center) A1- As in Rory O'More, balance to the right and left; release hands and sashay individually (or spin) to the right past your neighbor; give left to that neighbor and right to your partner to form the wave again Balance left and right, and slide left
A2- Allemande right neighbor $1 / 2$, gents allemande left $1 / 2$, and swing partner
B1- Long lines forward and back
Right and left through across the set
B2- Circle left 3/4 and do-si-do neighbor $1 \& 1 / 2$ to progress

Kirston's original version includes a balance before the swing in A2.

## Alternating Corners

By Jim Kitch
Source: To Live is To Dance
Formation: Contra, duple improper
Reels: All My Friends (Jerry Holland)/Jackie
Coleman's/Sleepy Maggie
A1- Circle left once around Swing your neighbor
A2- Long lines forward and back Alternating actives [see note!] $1 / 2$ figure eight through their neighbors
B1- Same actives turn contra corners
B2- Same actives balance and swing partner, end facing new neighbors

Couples 1 and 2 take turns being active in this dance. The first time through couple 1 is active. They $1 / 2$ figure eight above, turn contra corners normally, and end their last swing facing down. The next time through couple 2 is active. They $1 / 2$ figure eight below, turn contra corners from improper side, and end their last swing facing $u p$.

## Hey on the Square

By Becky Hill
Source: Twirling Dervish Returns
Formation: Square
Reels: Bus Stop (Anita Anderson)/The Dancing Bear (Bob McQuillen)

A1- Heads do-si-do opposite and face the side couple (your back is to your partner and you are facing your corner)
Those four circle left one time
A2- Do-si-do corner 1\&1/4 into an ocean wave
Balance, spin to the right one place as in Rory O 'More and take left hands with your corner
B1- Allemande left $1 / 2$ into a hey-for- 4 along the side (ladies pass right shoulders to start)
B2- Balance and swing corner
C1- All go forward and back
Four gents left-hand star once around
C2- Promenade corner to the gent's home
Sequence: Intro; figure twice for heads; break; figure twice for sides; break; ending.

## Silver Anniversary Reel

By Jim Kitch
Formation: Contra, duple improper
Reels: Trip to Durrow/Plank House (Rick Mohr)/
Curvy Road to Corinth (Larry Unger)

## A1- "Mad Robin" figure [see note]

Circle left 3/4, ladies roll gents away
A2- Hey-for-4 (ladies pass left shoulders to start)
B1- Gypsy partner and swing
B2- Pass through to an ocean wave, balance
Ladies allemande left $1 / 2$, neighbors allemande right once around

Composed for the wedding anniversary of Sue and Bruce Rosen. The "Mad Robin" is a chase figure adapted from an English Country dance. Face your partner throughout, but walk the same path you would to do-si-do your neighbor.

## Petronella Square

By Becky Hill
Source: Twirling Dervish Returns
Formation: Square
Reel: Ste. Anne's Reel
A1- Heads forward and back
Heads do-si-do opposite and face the nearest side couple (you are facing your corner)
A2- Balance the ring, twirl to the right one place (as in Petronella)
Repeat
B1- Balance again, pass through
Swing partner
B2- Heads right and left through to get home
All do-so-do corner

Sequence: Intro; figure for heads; figure for sides; break; figure for heads; figure for sides; break; ending. Sue called this dance as above, making it a "keeper." In the published version, Becky Hill adds a corner balance, swing, and promenade, which makes the dance a mixer and makes the sequence 48-bars in length instead of 32 .

## Handsome Young Maids

By Sue Rosen (1996)
Source: CDSS News (March/April, 1997)
Formation: Contra, duple improper
Jigs: High Part of the Road/Patsy Geary's/ Handsome Young Maids

A1- Down the center 4-in-line, turn alone toward your neighbor to face up (4), and continue moving down the hall by backing up, still in the line-of-4 Up the center 4-in-line, turn alone toward your neighbor to face down, and continue moving up the hall by backing up; as you reach home the ends turn in to form a ring (original hands four places)
A2- Circle left once around Balance the ring, "cloverleaf" turn single [see description]
B1- Balance and swing neighbor
B2- Long lines forward and back Actives swing in the center

Several elements of this dance are borrowed from English Country dance. The A1 part is reminiscent of the classic dance, Dublin Bay. The turn single, also borrowed from English Country dancing, is described in Keller and Shimer as "a solo turn for one person.... This takes four walking steps, and should trace a small circle on the floor, and not be a pivot in place." Sue suggested walking around a manholesized circle, and admonished us not to "fall in the manhole." To make this a "cloverleaf" turn single, each women turns over her left shoulder and each man over his right. So from your ring of four start turning to face your partner and continue turning that direction into the turn single.

# Retrospective: "Chestnuts" 

Saturday, 11:00 A.M. program<br>Led by David Millstone; Music by Bob McQuillen, Pete Sutherland and Bill Tomczak

Handouts included David Millstone's article, "Why They Are Called Chestnuts," from the CDSS News (November/ December, 2002) and a reprinted story from Northern Junket called, "Kitchen Junket." David read several relevant excerpts during the session, including part of "Kitchen Junket." They appear below in a different typeface.

To choose a melody, for comparative purposes, against which reels and hornpipes may be judged, Ladies' Walpole Reel will do well enough. (It was known before 1850 as Massai's Favorite.) It hasn't a repeated measure, or even a repeated phrase, through both strains; the last measure of the first strain is not an ending, but a lead into the second strain; and the second strain, contrasting with the first, builds up to a fine climax.
-Newt Tolman, Quick Tunes and Good Times

## Lady Walpole's Reel

Source: The Country Dance Book
Formation: Contra, duple improper
Reel: Lady Walpole's Reel played in three different keys: $\mathrm{G}, \mathrm{A}$ and Bb

A1- Balance and swing neighbor
A2- Actives only down the center with your partner, turn alone
Return and cast off
B1- Ladies chain
B2- Half promenade
Half right and left through

## Lady Walpole's Reel

As called by Ralph Page
From Northern Junket, Vol. I, no. 9, January 1950
Ralph mentions several requests "that we give them a contra exactly as we would call it at a dance." After teaching the dance and prompting it a few times, David used Ralph's calls verbatim:

Balance the one in front of you
Then you swing her and she'll swing you
When you've swung you leave her alone
Go down the center with your own.
Go down the center two by two
And bring your partner home with you.
Come right back to where you begun

And cast off with the one you swing,
Chain the ladies over and you chain them right back home again,
Take that lady with you and promenade across the set.
-- - turn around and right and left back
--- now balance the NEXT in line.
You balance there and keep in time
Then give her a swing while I think of a rhyme,
--- go down the center with your own
Down the center now you'll go
Click your heels and stub your toe,
--- - cast off and the ladies chain,
You chain the ladies over
And you chain them right back home again
Take that lady that you swung and promenade across the set,
Promenade her half way then turn around and right and left back,
Cross at the head and cross at the foot and balance the NEXT below.

Traditionally the first dance after the grand march, Lady Walpole's is reputed to have earned the nickname "Married Man's Delight" because it offers little interaction with your own partner, but lots with others' partners.
...Back in the kitchen we found most of the expected guests had arrived. Mostly cousins, near or far removed, or close friends and 'adopted' members of the family. That is one good thing about kitchen junkets; everybody tries to get there on time. Come eight o'clock, say, and there's hardly anyone there. At quarter past eight, the party is under way, and the dancing started.
"Where's my fiddlin' chair, Mabel? Got to get these young-ones goin'."

A wood bottomed chair, with no back, was brought in from the buttery and placed in the corner by the wood box. Eight year old Norma handed Uncle Wallace his fiddle, saying as she did so that she had
tuned it up for him and it was all ready to play.
"Waal, I swear, so't is," said the old man, after three or four experimental scrapes of the bow had proved it so. "Tell your ma to pay more attention to your music, and less to yer hair do."
"All right, folks. Lady Walpole's Reel is the figure. Take your partners for Lady Walpole's Reel."

Here was the first jolly scramble for partners, followed by good natured jockeying for positions in the sets. Three sets of us in all. One in the kitchen under the critical eye of Uncle Wallace. one in the big living room, and another in the north dining room.
"Balance and swing below."
The loud, clear voice stopped the banter. The kitchen junket had started. The first balance steps and the first few swings were of the best dancing school form. But wait until the next dance. Then the fancy steps and light footed shenanigans would begin.
"Down the center with your own Same way back when you get below Cast off and ladies' chain
Prom-m-menade her half way Right and left right to your place."
The music goes faster and faster. The swings more furious. The balancing more spirited and complicated. Seven minutes go by. most of the men have thrown their outer garments onto the chairs lining the walls. Eight minutes. All are getting warmed up, and the last of the misery from aching joints. Nine minutes. "What's the matter, Wallace? Can't play any faster?"
-Ralph Page, "Kitchen Junket," Northern Junket, Vol. I, \# I

## Money Musk (Ted Sannella version)

Formation: Contra, triple proper
Reel: Money Musk, 24-bar version

The dance comes to us from Scotland, and originally was knows as "Sir Archibald Grant of Moniemusk Reel." The name was unwieldy and was soon shortened. The name "Moniemusk" was that of an estate.

The first 16 measures make up the original tune, written by Daniel or Donald Dow, a musician of note who died in

Edinburgh in 1793. It was first published in McGoun's Repository of Scots and Irish Airs, Strathspeys, Reels, etc.; Glasgow, 1803. 'Tis a fine dance and one of our favorites.
-Ralph Page, Northern Junket, Vol. 2, \#ll, October 1951

A- Actives turn by the right $1 \& 1 / 2$ and go below one (all in 8 counts)
Forward six and back (8)
B- Allemande right $3 / 4$ until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (4)
Forward six and back (8)
Actives allemande right $3 / 4$ so that they are progressed and proper (4)
C- Right and left four

David called Money Musk twice during this session. This version employs Ted Sannella's preferred timing. Note that the forward and back in the B-part crosses the musical phrase (see note on page 21).

Seems like everybody who ever heard of a contra dance wants to learn Money Musk. Often it's the first contra they attempt, and after getting gloriously mixed up they decide then and there that contra dances aren't for them and stand steadfast in their determination. Did you run a hundred year dash the first time you walked? Then why do you expect to dance Money Musk the first contra you try?

Money Musk is not easy; neither is it too difficult. The steps are based on split second timing though, and therein lies much of your difficulty. To make matters a lot worse-about one hundred years ago in this part of New Hampshire the people dropped eight measures of music, tho retaining the same number of figures. So you are doing a 32 measure dance steps to 24 measures of music. Done correctly you'll not have to run; but you will have to keep moving.
-Ralph Page, Northern Junket, Vol. 2, \#11, October 1951

## Portland Fancy

Source: "And Everyone Would Sashay"
Formation: Double contra (4-face-4). The "heads" are the \#1 gent who is at the leftmost end of his line-of-4 and the \#2 lady at the rightmost end of hers. The "foots" are the two at the opposite ends of those lines-of-4.
Jig: Portland Fancy, 48-bar version played AABBCD

A1- Heads take two hands and sashay inside while the "foots" sashay individually in the opposite direction behind the line
Sashay back on the same path
A2- Now "foots" sashay on the inside and heads on the outside
Return
B1- Ladies chain, over and back
B2- Right and left through, over and back
C- Lines-of-4 go forward and back Forward again and pass through two other lines
D- Circle left, eight hands, all the way around

The dance begins and ends on D music with the circle eight. Portland Fancy is also often done in a double Sicilian circle. David suggested having an odd number of foursomes, i.e., one line-of-4 waiting out at the bottom, so that despite the double progression we would meet more other dancers.

## Devil's Dream

Source: The Contra Dance Book
Formation: Contra, duple improper
Reels: Devil's Dream/Opera Reel/Devil's Dream

Before the dance began, Bob McQuillen offered us his rendition of Devil's Dream on the fiddle at breakneck speed, which could best be described as a caricature of the tune.

A1- The 1's go down the center while the 2's come up the outside
Return and turn $1 / 2$-way by the nearest or "handy" hand
A2- Now the 1's down the center while the 2's go up the outside

Return and all allemande left [see note]
B1- Ladies chain, over and back
B2- Half promenade
Right and left through back

The allemande left in A2 will feel natural on one side, but may come as a surprise on the other side.

According to Michael Barraclough, visiting the Ralph Page weekend from across the pond, Devil's Dream is the most popular of American contras in England, and is often the last dance of the evening there.

David apologized to Bill Tomczak before reading the following.

Mr. Hazard [was] an old gentleman in his eighties who had played in Sherman's band on the march to Georgia in the Civil War. He had become a concert violinist and led a large orchestra in New York for a time. Then he had gone into business and made a great deal of money, and he spent the last twenty-five years of his life happily pursuing his two great hobbies-fly fishing, and playing old square dance melodies on his Stradivarius violin. ...
[H]e was dedicated to attaining the utmost in melodic expression. He would drill me patiently on some simple tune like The Devil's Dream, trying to show me, in his always considerate, courteous way, that it could be played with all the finesse and delicacy that would be demanded in a rapid passage from a Beethoven concerto. He could play many of the difficult old tunes on two strings in harmony, and he taught me a great deal about how to arrange second parts properly for this sort of music.

Some of Mr. Hazard's serenity and patience may have resulted from his having become a Christian Scientist in his later years. But his tolerance left him at the mere mention of saxophones, then much in vogue. "Musical abortions," he called them. "A desecration and a perversion of that fine instrument, the clarinet.... There should be a law, like Prohibition, preventing their sale or use!' Whenever someone came along with a sax to play with us, the old gentleman would at once pack up his violin and depart.
-Newt Tolman, Quick Tunes and Good Times

## Pat'n'ella

Source: The Country Dance Book
Formation: Contra, duple proper
Reels: Petronella/Green Mountain Petronella

A1- Active dancers only each turn over own right shoulder to move one quarter turn to the right (until the man is facing up and woman facing down in center) and balance there
Actives repeat the turn and balance; actives are now opposite home
A2- Repeat twice more to place
B1- Actives down the center, turn alone Return, cast off
B2- Right and left four
"Pat'n'ella" is a tongue in cheek nickname for "Petronella." Note that for the action in A1, each active dancer spins clockwise, but moves counterclockwise through the pattern. David suggested that we might like to dance it as above for the first tune, but balance first and then spin for the second tune.

Petronella is one of the "show pieces" of New England contra dancing and it calls for a wide variety of balance steps. Old timers said they could dance down a long line of 20 or more couples and never repeat a balance sequence and I have actually seen this done. You might try mixing these balance steps-forward and back; step swing; pas de basque; set; pigeon wing; using each type four times or one complete sequence of figures, then for the next series of balance steps use one of the others. The dance is much more enjoyable that way.
-Ralph Page, Stockton Syllabus, 1957
One winter dance in Nelson, Larry Collins came up from Boston. During Petronella he pas de basqued his way down the whole set while the Warner and Curtis boys looked on stoically. At the foot of the set by the wood stove, Larry did a Boston stamp balance, slipped on some melted snow and all 250 pounds of him came crashing down, shaking loose the stovepipe and bringing it, ashes and all, down on top of him, and smiles to the wood choppers.

- Dudley Laufman, posted to the rec.folk-dancing usenet newsgroup, December 12, 1998


## The Tempest

Formation: Actives are in lines-of-4 facing down the hall; the couples at the sides are the inactives
Jig: The Tempest, 24-bar version played AAB
A1- Actives go down the center while sides adjust the set by moving slightly up the outside, actives turn as couples Return and face the nearest side couple A2- Those two ladies chain over and back B- Right and left four

To put us in Tempest formation, David had us stand in what is usually called Becket formation. From there we took hands eight. The top two couples in each group of eight were actives, and stood in a line-of- 4 facing down. The others moved out to the sides and became side couples.

## Morning Star

Source: Country Dance Book
Formation: Contra, duple proper
Reels: Morning Star/Star of Munster/Mason's Apron
A1- Actives give right hands, balance and swing
A2- Actives give left hands, balance and reverse swing (swing counterclockwise)
B1- Actives down the center, turn alone Return, cast off
B2- Right and left four

Bob McQuillen told the following story:
"Morning Star in those days was my favorite, favorite dance. I loved to dance that thing. You come out of it and do that left-hand balance, and you could drive your foot right through the floor if you did it right. It was so fun.
"So anyhow, they all lined up on the floor and there were only two people left in that hall who weren't dancing, and one of them was a fellow named Cleo Pinney, and the other guy was me. And I says to Cleo, 'C'mon, we're going to dance this
thing,' and he says, 'Why, I ain't gonna be the goddamned girl,' and I says, 'Don't you worry about it. I'll be the god-damned girl.' This was in those days. [Laughter from floor; Bob points to a dancer.]
"Well, that's about the shape of Cleo, except Cleo had about another 40 pounds of muscle. He was a rugged, rugged dude, built like a bull.
"Well, the two of us got out on the floor there and you want to see two damned fools go down through the hall doing Morning Star, Ralph Page calling, and it was the time of my life."

## Medley of Chestnuts

In order to fit more favorite dances into the session, David included the following three as a medley.

## 1. Jefferson's Reel

By Dudley Briggs
Source: The Caller/Teacher Manual for Contras Formation: Contra, duple improper
Reel: Jefferson and Liberty
A1- Circle left and right
A2- Right-hand star Left-hand back
B1- Actives go down the outside and back
B2- Down the center four in line, do not turn
As the line moves backwards to return to place, couple 1 makes an arch and couple 2 turns in and goes under the arch to meet the next
Based on the chestnut, Jefferson and Liberty, which is usually given as a proper dance, but can easily be danced as either proper or improper. The B-parts in the original dance are as follows:

B1- Actives go down the center, turn alone Return and cast off
B2- Right and left four

2. Lady of the Lake<br>Source: Contra Dance Book<br>Formation: Contra, duple improper<br>Reel: Lady of the Lake (in G)

A1- Actives balance and swing with the one below
A2- Active balance and swing partner in the center
B1- Actives go down the center, turn alone Come all the way back and cast off
B2- Right and left four
For purposes of the medley David changed us to proper the last time through. Actives turned as a couple in B1. The cast off and rights and lefts were then done with the actives proper.
3. Hull's Victory

Source: Country Dance Book
Formation: Contra, duple proper
Reel: Hull's Victory
A1- Actives allemande right $1 / 2$ and give left hands to opposites to form a wavy line-of-4, balance
Allemande left neighbor twice around
A2- Actives allemande right once in the center to form the same wave, balance
Actives swing
B1- Active couple down the center, turn as a couple
Return, cast off
B2- Right and left four
Compare the version of Hull's Victory that appears on page 8 .

## Money Musk, reprise

Source: An Elegant Collection
Formation: Contra, triple proper
Reel: Money Musk (24-bar version)
(recorded version provided by Roland Goodbody, Special Collections, Dimond Library, UNH)

Here's how you do it.
Some of you will run into trouble right off. The call is to go once and a half around. Think a minute. If you went once around you'd be exactly where you started--right? So, if you go half around from there you'll be directly across the set from where you started. That's where you ought to be. That's once and a half around. Now go behind the nearest person; go a bit below that person, and stand between that same person and the next below. Join hands-with both of them-- take two short steps forward and two steps back. The active man will be between two ladies, and the active lady between two men. Think nothing of it, for you'll not be there long.

From this position, walk toward your partner, join right hands with partner and turn three quarters. Here's where most novices get fouled up. Again, stop and reason it out. If you made one complete turn you'd be where you started the turn-right? Half way around would be opposite to where you are standing-- right? Then three quarters round will be half way between the two terms. The active man will have his back to the caller; the active lady will be facing the caller, and you will both be in the middle of the set. Join hands with nearest people, take two short steps forward and two short steps back.

Now step toward your partner, join right hands with partner, turn three quarters around and head for home. There SHOULD be a convenient hole over there, between the second and third couples; or fifth and sixth if you're a fourth couple. Go and stand in this space and do a right and left over and back with the person above you.

The right and left movement with two men and two ladies side by side ought to offer no difficulties, but it always does to the novice. If the person beside was of the opposite sex how would you do it? Alright then, do it exactly the same now without
benefit of helping each other around when reaching the opposite side.
-Ralph Page, Northern Junket, Vol. 2, \#11, October 1951

A- Actives turn by the right $1 \& 1 / 2$ (8)
Go down the outside below one (4) and all six forward and back (4)
B- Active turn by the right $3 / 4$ until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (8)
Forward and back (4) and actives turn by the right $3 / 4$ again, so that they are progressed and proper (4)
C- Top two couples right and left four
The timing above is what typically happens at the Ralph Page weekend. David taught the action at the end of the A-part and the middle of the B-part as is written in Page's description above: two short steps forward and two more back. At past Ralph Page weekends this moment in the dance often reverts to a vigorous balance forward and back, and this year was no exception. Whether or not this is the "right" thing to do is often the subject of some controversy. David admitted to being soundly chastised by some at a past Ralph Page weekend for having encouraged such balances. Indeed, differences of opinion about the timing and style of Money Musk abound, based on generation, on geography, and on taste. You might note that Ted Sannella's version (on page 17) manages to leave 8 counts for each forward and back, effectively eliminating the balances.

To close the workshop, we started by dancing to a recording of Ralph Page calling Money Musk. As the recording ended the band seamlessly picked up the beat. Here are some closing words regarding Money Musk from a musician:

At one time in the '60s and 'ros it was the first dance after intermission so if you liked it you could come right in and dance it. If you disliked it you could stay in the parking lot and have one more beer.

It is a deadly tune to play if you are an accompanying musician. The A-music has 7 tonic chords and one dominant 7 th. The B-music is the same. The C-music is better; it has one sub-dominant.
-Sylvia Miskoe, posted to the rec.folkdancing usenet newsgroup

## Lesser Known Chestnuts <br> Saturday, 2:00 P.M. <br> Led by Fred Breunig; Music by Moving Violations

In 1993 at the Ralph Page Legacy Weekend, Fred Breunig presented a session called "Lesser Known Chestnuts." In 1994, he presented a session called "Lesser Known Chestnuts, 2." Continuing in that fine tradition, Fred offered the following workshop this year: "Lesser Known Chestnuts 3."

## Washington's Quickstep

Source: Contras: As Ralph Page Danced Them
Formation: Contra, duple proper [improper]
Jigs: Squirrel in the Tree/Little Burnt Potato
Fred used this dance to show how choreography changes over time. Text in brackets represents the more recent version.

A1- Right hands across star [wrist grip star] Left hands back
A2- Couple 1 down the center Other way back [same way back]
B1- Ladies chain across and back
B2- Long lines forward and back Couple 1 cross the set back to place [couple 1 swing and face down]

In A2, "other way back" means that the actives turn as a couple to come back improper. This may feel odd as the lady is on the left and the gent on the right. The turn is clockwise; in other words the lady should still go forward and the gent back up to turn. "Same way back" means that the actives turn individually, because the dance is already improper. In either case they must come back improper to set up for the ladies chain.

## Opera Reel

Source: Country Dance Book
Formation: Contra, duple proper
Reels: Opera Reel
A1- Actives down the outside and back
A2- Actives down the center, turn alone Return and cast off
B1- Actives right elbow turn with each other, left elbow turn the opposite sex neighbor below
Actives right elbow turn with each other, left elbow turn the opposite sex neighbor above
B2- Active balance and swing, end facing up

Opera Reel is a close relative to Chorus Jig, with a nearly identical storyline. However, the B1 with its elbow reels and different sequence of turns gives it a very different feel.

## Lamplighter's Hornpipe

Reels: Lamplighter's Hornpipe/Julia Delaney/Lamplighter's Hornpipe

As with Washington Quickstep, Fred used this dance to show how choreography changes over time. He interrupted the dance on several occasions to introduce a change. Once he reached the last two versions, he allowed the dancing to go on a good long time, adding the last variation (making the diagonal wave) on the fly. Below are the oldest and newest versions, with a chart between them that illustrates how the changes occurred.

Formation: Contra, triple proper
A1- Actives cross the set moving diagonally down to go between couples 2 and 3 facing out (the gent between two ladies and the lady between two gents), balance those waves-of-3 An expansive allemande right with the person on the right, form same waves again

## A2- Balance twice

Allemande left person on the left until the actives meet in the center
B1- Actives down the center, turn as couples
Return, cast off with couple 2
B2- Same two couples right and left four


## Formation: Contra, duple proper

A1- Actives cross, going below couple 2, and face out to form long waves at the sides (actives are now improper, progressed and facing out), balance there
Allemande right with the person on the right to form the same waves (4), balance again
A2- Allemande left person on the left until the actives meet in the center and form a diagonal wave, balance in that wave
Actives swing
B1- Actives down the center, turn as couples
Come all the way back up to cast off with couple 2
B2- Right and left four

## Angie's Fancy

Fred Breunig's (February, 1980) adaptation of Angenette's Fancy)
Source: Angenette's Fancy appears in The Contra Dance Book
Formation: Contra, triple proper
Reels: The Arthur Seat/Eugene Stratton/The Banks Hornpipe

A1- Forward six and back
As couple 3 swings, couples 1 and 2 cross the set and go down the outside with the couple 2 dancer in the lead
A2- Couple three continues to swing as the 2 s lead the 1 s back across the set to their proper side and up into their progressed place
Forward six and back
B1- Couples 1 and 2, right-hand star Same four, left-hand star
B2- Couples 1 and 3, right and left four

Note that couple 1 does rights and lefts with one neighbor couple and stars with the other. This is one of Fred's changes to the older dance. He also added the swing for couple 3 and the initial forward six and back, which makes the timing more modern.

## Beaux of Albany

Source: An Elegant Collection
Formation: Contra, duple proper
Reels: Mazas Goes to Montague (Susan Conger)/
Vivaldi in Paradise (adapted by Van Kaynor)/Nova
Scotia Cocek (Van Kaynor)
A1- All balance and swing partner
A2- All down the center, two by two Come back proper, and couple 1 cast (unassisted) around couple 2 to progressed place
B1- Couple 1 right-hand star with the couple above (same neighbors) Same four, left-hand star
B2- Couple 1 right and left four with the couple below (new neighbors)

The swing in A1 may end where it started, or it may end facing down with the lady on the right. In the first case you would turn alone in A2 and come the
same way back. In the second case you would turn as a couple and come the other way back. Either choice is fine as long as you "come back proper."

In the older triple minor version of the dance, only couples 1 and 2 would swing. This allowed the inactives to get a break every other time. There would be a bit more space in the center of the set, and couple 1 would not have left the minor set in order to do rights and lefts in B 2 with their original couple 3 .

## Dommett's Waltz

Source: Fred learned this from Roy Dommett, who is associated mostly with English Morris and sword dance, but is also a fine country-dance teacher Formation: Couples, starts in Varsouvienne position Tune: Hills of Manchuria

Bars 1-2 Facing line-of-dance, waltz balance forward and back
Bars 3-4 Take three steps forward, turn individually reversing hands, and take three steps backward to continue in line-of-dance direction (as in Gay Gordons)
Bars 5-8 Repeat bars 1-4 in the opposite direction, but as you finish the last step backing up unwind hands so that you end facing your partner with your joined hands crossed in front of you
Bars 9-10 Balance forward and back like that
Bars 11-12 "Twirl": trade places with your partner as in a box the gnat, lady turning single right under gents arm; take partner in social dance position
Bars 13-16 Do four measures of free waltz, opening out into Varsouvienne position to finish

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# Modern Classics <br> Saturday, 3:30 P.M. <br> Led by Sue Rosen; Music by Bob McQuillen, Pete Sutherland and Bill Tomczak 

A session of contras with staying power from the last quarter century.

## Scout House Reel

By Ted Sannella (April 15, 1979)
Source: Balance and Swing
Formation: Contra, duple improper
Reels: Temperance/Sligo Maid/Trip to Windsor
A1- Down the center 4-in-line, turn alone
Return, bend the line
A2- Circle left
Ladies chain across
B1- Ladies do-si-do $1 \& 1 / 2$
Swing neighbor
B2- Long lines forward and back Actives swing

## Shadrack's Delight

By Tony Parkes (April, 1972)
Called by guest caller, Tony Parkes
Source: Shadrack's Delight
Formation: Contra, duple improper Reels: Pete's March (Bob McQuillen)/Down the Brae/Chickadee's Polka (Bob McQuillen)

A1- Do-si-do neighbor $1 \& 1 / 4$ to form a wavy line-of-4, ladies in the center
Balance, allemande right $1 / 2$ to form a new wave with gents in the center
A2- Balance, gents allemande left $1 / 2$
All swing partner
B1- Down the hall 4-in-line, wheel around as couples
Return, hand cast
B2- Right and left through across the set Ladies chain back

Tony explained that he's always thought about the success of this dance as "beginner's luck"; it was the first dance he composed that he felt was good enough to share. He also explained that, although it has been danced in many different ways, he has always considered Shadrack's Delight an elegant dance, and he taught it as such.

## Mary Cay's Reel

By David Kaynor (1988)
Source: Legacy
Formation: Contra, Becket formation
Jigs: Cowboy's Jig/My Darling Asleep
A1- Circle left $3 / 4$
Pass neighbor by right shoulder, allemande left the next
A2- Balance and swing the original neighbor
B1- Long lines forward and back
Ladies turn $3 / 4$ by the right hand, turn the lady you meet $3 / 4$ by the left hand (gents can "adjust" to the left)
B2- Balance and swing your partner
Described by Larry Jennings as "the perfect contra dance."

## Trip to Phan

By Susan Kevra (November 25, 1993)
Source: Kiran Wagle website
Formation: Contra, Becket formation (counterclockwise progression)
Reels: Reel à Remy/Célina/Reel St. Antoine
A1- Allemande left corner, swing partner
A2- Circle left $3 / 4$ and swing neighbor
B1- Circle left all the way round Roll away (partner, across the set) with a half sashay, pass through along set to a wavy line-of-4 (ladies in center)
B2- Balance (4); ladies turn by the left hand while the gents loop clockwise around them to cross the set and allemande right partner (12)

Dedicated to Arthur and Helen Cornelius. The corner or "shadow" in A1 remains the same throughout the dance. Standing in Becket formation, you can turn your back on your partner to identify this person.

Three Thirty-Three, Thirty-Three
By Steve Zakon-Anderson (April, 1992)
Source: Legacy
Formation: Contra, duple improper
Reels: Cuckoo's Nest/Balquidder Lasses
A1- Right hand to neighbor, balance (4); pull by this neighbor, pull by next neighbor with left hand (4)
Right hand to neighbor \#3, balance (4); box the gnat to reverse direction (4)
A2- Pull by, pull by neighbor \#2 with left hand (4)
Swing original neighbor (12)
B1- Circle left 3/4
Swing partner
B2- Long lines forward and back
Same two ladies do-si-do $1 \& 1 / 2$ to find next neighbor

## Brimmer and May

By Dan Pearl
Source: (older version) Zesty Contras
Formation: Contra, duple improper
Reels: Toque Bleu/Walker Street
A1- Balance and swing neighbor
A2- Right and left through across the set Couple 1 swing in the center
B1- Down the center 4-in-line (4), couple 2 remains facing down as couple 1 does a California twirl and faces the neighbor (4)
Allemande with the "handy" hand twice around
B2- All up the hall, two-by-two with couple 1 in the lead (4), couple 1 cast (unassisted) below couple 2 as the twos finish coming up and trade hands with each other to face down toward couple 1 (4)
Same 4 circle left $1 / 2$ to original places and all pass neighbor along the set

This is the "revised and approved" version. An earlier version began as follows:

A1- Swing neighbor (8)
Right and left through across the set (8)
A2- Actives balance and swing
The handy hand in B1 is left for the $1^{\text {st }}$ man and $2^{\text {nd }}$ woman, and right for the others.

## Developing a Medley

Saturday, 3:30 P.M.
Music Workshop with Moving Violations
This band workshop began with a discussion about how the members of Moving Violations go about putting medleys together. The band then played a proposed but unfinished medley: Uncle Bob's Boogie (by Donna Hébert), Porcupine Reel (by Van Kaynor) and Vladimir's Steamboat (by Jay Ungar). A group discussion, including suggestions and comments from both the band and workshop participants, considered and dissected this work in progress. The instrumentation and style that each tune seemed to call for was considered, the transitions were thought about, and some of the suggestions were performed to see how things played out.

Then, we switched gears and the band members taught some tunes to the other participants: a more polished dance medley that the Violations have recorded. The tunes in this medley were The Jewel Tune (from the Klezmer tradition), Brîul de la Fagaras (from Romania) and The Carpathian Tune (collected and adapted from a Ukranian folk dance performance by Wes Maluk). The band had prepared music, including second parts for the first and last tunes, and passed out copies to the attendees. We played the tunes slowly at first and gradually picked up the pace. Band members provided pointers on ornamentation, the unusual scales, and technique, particularly for fiddlers.

The music sounded great, and the band invited all workshop participants to sit in with them for the last part of the Saturday night dance. Consequently, at 11:00 P.M., at the grand dance, quite a few enterprising musicians took them up on it, squeezing onto the stage with overflow on the floor. The sit-ins were energizing for the band and contributed to the evening's joyful spirit.

Uncle Bob's Boogie


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## Porcupine Reel

By Van Kaynor (2003)



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Vladimir's Steamboat may be played in D, G or A. For this medley Moving Violations uses the key of D:

## Vladimir's Steamboat



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## Grand Dance

Saturday evening, 8:00-12:00

## Bob McQuillen and Friends (Pete Sutherland and Bill Tomczak)

provided the music for the first half of the evening.

## Grand March

David Millstone and Sheila Moran were the lead couple; Fred Breunig assisted with directing traffic Source for Grand March figures: Legacy Marches: Salmon Tails/Rollstone Mountain (Ralph Page)/McQuillen's Squeezebox (Ralph Page)

Every grand march is different. This year's was very easy-going. Several people temporarily lost track of their partners, but they either found them again later or found acceptable substitutes. In any case smiles prevailed throughout.

## Roadblock Reel

By Bob Dalsemer
Called by Fred Breunig
Source: Legacy
Formation: Contra, duple improper
Reels: Julia Delaney/Paddy on the Railroad
A1- Long lines forward and back
Pass partner by the right shoulder, allemande right neighbor $3 / 4$, and ladies join left hands to form a wave
A2- Balance the wave, ladies allemande left $1 / 2$-way
Swing partner
B1- Down the hall 4-in-line, turn alone Return, bend line
B2- Circle left 3/4 and swing neighbor
Explaining the title, Bob Dalsemer has described this dance as a "sobriety test."

## Sioux City Sue

Song by Dick Thomas and Ray Freedman (1945)
Called by Fred Breunig
Formation: Singing square
First old couple out to the right
And you circle four hands round
You do-si-do your opposite
You do-si-do around
Now you swing that opposite round and around
You swing her hard I say
You change 'em back and swing your own
Swing in the same old way
You lead up to the next and circle four hands round... (etc.)

Sequence: Intro; $1^{\text {st }}$ couple visit each other couple (as they finish the figure with the last couple, all swing and promenade); repeat with each couple in turn leading the visiting figure.

## Trail of the Lonesome Pine

Set to music by Don Armstrong (based on Gents and Corners by Ralph Page)
Song by Harry Carroll and Ballard MacDonald (1912)

Called by Fred Breunig
Source: Smoke on the Water
Formation: Singing square

## Intro, Break and Ending:

Now you walk around [a do-si-do] your corner and you bow to your own
Join your hands in one big ring and circle left
Allemande left your corner and you weave that ring
Just weave it in and out, until you meet again, and
Do-si-do [pause for echo], and with your partner you swing
Swing your partner, promenade and sing
In the Blue Ridge Mountains of Virginia on the trail of the lonesome pine

Figure:
Head gents take your corner to the center and back
Same four circle left inside the track
Make a left-hand star, go home, it's right hand round your own
Left around your corner, then you go back home, and
Do-si-do [pause for echo], and then with your corner swing
Swing your corner, promenade and sing
In the Blue Ridge Mountains of Virginia On the trail of the lonesome pine

Sequence: Intro; figure twice for head gents and their corners; break; figure twice for side gents and their corners; ending.

## Sackett's Harbor

Called by Fred Breunig
Source: An Elegant Collection
Formation: Contra, triple proper
Reels: Forester's Hornpipe/Quindaro Hornpipe/
Dominion Reel
A1- Forward six and back
Circle left, six hands, $3 / 4$ round
A2- Actives through the center, turn alone Return, cast off
B1- Turn contra corners and fall back into your own line
B2- Forward six and back
Circle right, six hands, $3 / 4$ round

In A2 the actives move across the hall in the same direction as the minor sets are rotated. If the stage is north, they move west to east.

## Roll Eleven

By Sue Rosen and Larry Jennings (1997)
Formation: Contra, duple improper
Called by Sue Rosen
Reels: Old Time Quadrille (Bob McQuillen)/Reel Faubourg

A1- Circle left just halfway and swing neighbor
A2- Long lines forward and back Ladies chain across, then take hands four
B1- Balance in a ring, across the set roll neighbor away with a half sashay Swing partner
B2- Promenade across
Circle left 3/4, California twirl to face the next

## Devil's Backbone

By William Watson (December, 1998)
Called by Sue Rosen
Source: CDSS News (January/February, 2002)
Formation: Double contra (4-face-4)
Rags: Peacock Rag/Beaumont Rag
A1- Forward eight and back
Two ladies chain over
A2- Same four left-hand star "Unroll the star" [see note]
B1- Circle left all the way Swing neighbor
B2- Gents allemande left $1 \& 1 / 2$ Swing partner

Before the dance starts, the two ladies on the ends of the lines-of- 4 are identified as "leading ladies." (The other two ladies will be "leading ladies" next time through the dance; the roles alternate.) After the chain these ladies are near the middle of the lines. To "unroll" the star the leading ladies pass each other by the right shoulder. The other three in the star follow the leader. The leading lady curls around to her right. By the beginning of B1 all are facing into their group of four (those who were in the star together) ready to circle, and the two groups of four have exchanged places.

## Salute to Larry Jennings

By Ted Sannella and Larry Jennings
Called by Sue Rosen
Formation: Contra, "sawtooth" formation Reels: Reel des Esquimaux/Lévis Beaulieu

A1- Circle left almost once, until you face your neighbor on the side of the set Do-si-do neighbor
A2- Grand right and left, four changes Allemande left neighbor 4 to face back the way you came and grand right and left back to original neighbor
B1- Balance and swing neighbor

B2- Give and take (to gent's side) and swing partner

Think of "sawtooth" formation as halfway between duple improper and Becket formations. Look on left diagonal for next neighbors.

Ted's original version was composed in October 16, 1980. Shortly thereafter he adopted some changes based on Larry Jennings' suggestions. The version Ted published is duple improper and goes as follows:

A1-Lines forward and back; actives swing
A2- Circle left all the way; do-si-do neighbor
B1-Same as A2 above
B2- Same as B1 above
(Source: Swing the Next)
The version above that Sue taught us is one that is adapted still further by Larry, and incorporates his signature "give and take" figure.

## Treasure of the Sierra Madre

By James Hutson
Called by Sue Rosen
Formation: Contra, duple improper
Billy in the Lowground/Spootiskerry
A1- Giving right hand to neighbor, balance and box the gnat
Gents allemande left $1 \& 1 / 2$
A2- Giving right hand to partner, balance and box the gnat (ladies are now in the center with backs to one another)
Half hey-for-4 (pass partner by right shoulder to start)
B1- Balance and swing partner
B2- Ladies chain across
Left-hand star

Waltz: My Cape Breton Home (Jerry Holland)

## Moving Violations

(Van Kaynor, Ron Grosslein, Doug Feeney, Becky Ashenden and Chuck Corman) provided the music for the second half of the evening

## Vinton's Hornpipe

Source: The Contra Dance Book
Called by Fred Breunig
Formation: Contra, duple proper
Reels: Vinton's Hornpipe/Ross's Reel \#4/Vinton's
A1- Couple 1 balance twice with gent 2 Those three circle left
A2- Couple 1 balance twice with lady 2 Those three circle left
B1- Actives down the center, turn alone Return and cast off
B2- Right and left four

## Pierce's Hall Stroll

By Fred Breunig (1982)
Source: Dance A While
Called by Fred Breunig
Formation: Contra, duple proper
Reels: Monkeys on the Wall (Gawain Thomas)/
Chinese Breakdown/Alabama Jubilee

A1- Ladies do-si-do
Gents left shoulder do-si-do 1\&1/2
A2- Swing partner
B1- Couple 1 down and couple 2 up: stroll arm-in-arm along the set, turn as couples and return
B2- Right hands across star, gents drop out on original side
Ladies turn halfway more and "chain out" with neighbor (i.e., do a courtesy turn with him)

Composed in honor of the sesquicentennial of the building of Pierce's Hall, in East Putney, Vermont.

Gawain Thomas of Fitzwilliam, NH was 14 years old when he composed the tune Monkeys on the Wall.

L'Ange à Droit, le Diable à̀ Gauche
Formation: Square
Called by Fred Breunig
Reels: La Belle Cathérine/Dominion (in D)
Premier couple se presentez
Forward again, split the opposite two
Separate, go round the outside to home and take hands three on the sides
Circle left while rotating counterclockwise around the other circle-of-3
Lady lead on and gent follow up: two more circles-of-3
Once again, lady lead on and gent follow up: two more circles-of-3
Active couple face diagonal right, and other two couples face as well
Ladies chain there and back
As couples do-si-do
And counterclockwise do-si-do, back the other way
Swingez la, et tout le monde se promene

Sequence: Intro; figure for each couple in turn; ending.

## Nebesko Kolo

Led by: Marianne Taylor
Formation: Broken circle (leader at right end of line)
Tune: Kolo Nebesko (Serbian)
Hands joined down, relaxed. Footwork small, understated, quiet!

Bars 1-2 Facing right, moving counterclockwise, two quick "threes" (three quick steps forward): RLR- LRL-
Bars 3-4 Two light steps counterclockwise ( $\mathrm{R}-\mathrm{L}-$ ), and then a quick "three" to face center
Bars 5-8 Repeat bars 1-4, facing left and moving clockwise, with opposite footwork
Bars 9-10 Step forward on right, left in place, to the side and slightly back on right, left in place
Bars 11-12 Repeat bars 9-10
Bars 13-16 Four small "threes" in place (starting on right, then left, then right, then left)
Bar 17 Stamp R foot sharply on first beat (no weight change)

Repeat from beginning. Nebesko Kolo was often done at dances led by Ralph Page or Ted Sannella in the 1950s.

## Mood Swings

By Sue Rosen (1999)
Called by Sue Rosen
Formation: Contra, duple improper
Reels: Jewel Tune (Klezmer)/Brîul de la Fagaras
(Romanian)/The Carpathian Tune (Ukranian)
A1- Long lines forward and, as they come back, roll away with a half sashay (ladies rolling to the right of their neighbors along the set)
Gents allemande left $1 \& 1 / 2$
A2- Balance and swing partner
B1- Circle left $3 / 4$ and "flatten" [see note] into a ...
$1 / 2$ hey-for- 4 (pass neighbor by right shoulder to start)
B2- Balance and swing neighbor
After the circle left 3/4 in B1, use two counts of good connection to bring the men to the outside of the set facing in and the women to the center facing out, ready for the half hey. This action makes Mood Swings a particularly satisfying dance.

## Chuck the Budgie

By Rick Mohr
Called by Sue Rosen
Source: Rick Mohr (website)
Formation: Contra, duple improper
Jigs: Cul Aodh Jig/Cliffs of Moher/The Red Crow
A1- Gents allemande left once around Swing neighbor
A2- Circle left $3 / 4$ and swing partner
B1- Long lines forward and back
Two ladies allemande right $1 \& 1 / 2$, and give left hands to same neighbor to form a wave-of-4
B2- Balance the wave, allemande left $3 / 4$, and give right hands to next neighbor to form long waves at the sides
Balance, allemande right $3 / 4$
Because the dance ends with an allemande right with the new neighbor, after the first time through each repeat begins with dancers already progressed. In A1 gents return to the neighbor they already turned by the right hand for the swing.

## Kimmswick Express

By Gene Hubert (May, 1995)
Called by Sue Rosen
Source: Recent Squares by Gene Hubert (website)
Formation: Square
Reel: Kitchen Girl
A1- Head two couples forward and back Forward again and right and left through
A2- Same four circle left $3 / 4$ and pass through
Do-si-do the one you meet $1 \& 1 / 4$ into an ocean wave at the sides
B1- Balance, allemande right $1 / 2$, gents allemande left $1 / 2$
Swing partner
B2- Promenade home

Sequence: Intro; figure for heads, figure for sides; break; figure for heads, figure for sides; ending. When the sides begin the figure, the ocean waves line up at the head and foot. A "keeper," your partner, corner, and home place remain the same throughout.

## Swing Two Ladies

By Ralph Page
Called by Sue Rosen
Source: Contras: As Ralph Page Called Them Reel: Devil's Dream

All go forward and back
Forward again, head gents back out with two ladies each
Allemande right the lady on the right, allemande the lady on the left
Swing both ladies (a 3-person basket swing)
Open up and circle three
When oriented to do so, pop the odd lady under an arch formed by the head couple back to her partner
All swing partners
Allemande left corner and promenade
partner home

Sequence: Intro; head gents lead; side gents lead; break; head ladies lead; side ladies lead; ending.

## Chorus Jig

Formation: Contra, duple proper
Source: The Country Dance Book
Called by Sue Rosen
Reels: Chorus Jig/Wizard's Walk/Chorus Jig
A1- Actives down the outside and back
A2- Actives down the center, turn alone Return and cast off
B1- Actives turn contra corners
B2- Actives balance and swing, face up

## Becky's Becket

By David Zinkin
Formation: Contra, Becket formation
Source: Full Swing
Called by Sue Rosen
Reels: The Oak Leaf Reel (Susie Secco)/Rainy Night in Montague (George Reynolds)/Catharsis (Amy Cann)

A1- Circle left $3 / 4$ and pass through along the set
Swing next neighbor
A2- Long lines forward and back Ladies chain across
B1- Hey-for-4 (ladies pass right shoulders to start)
B2- Balance and swing partner

Sue did this dance without a walk through. She began it in duple improper formation, so on the first time only A1 was "circle left one time round and swing your neighbor."

Waltz: La Llorona

# Singing Squares by Smith \& Glabach 

Sunday, 9:00 A.M.
Led by Fred Breunig; Music by Bob McQuillen, Pete Sutherland and Bill Tomczak
This workshop consisted of singing square dances, most of which Fred learned from Basil Smith. Fred shared the following reminiscences about Smitty:
"Basil (Smitty) Smith was born in Brattleboro, Vermont but lived in the area around Greenfield, Massachusetts most of his life (in Gill, MA when I met him in the late 70s). He started calling in the late 30s/early 40s mostly in western Massachusetts, but also in southern Vermont. He had a story about calling in Pierce's Hall that told the origin of his standard phrase before a dance began: "Sets in order, partners in your places, he-e-ere we WENT!" He said that he used to say "... he-e-ere we GO!" but that night there was a kid who was sitting on the stage yelling GO every time he said that. It irked him a little, so just to throw the little guy off, he started saying WENT and then kept on using that from then on.
"He usually hired just a melody instrument, guitar and drums and called himself, "Smitty and his Little Band." He had emphysema when I met him and was only calling when the Bills of Wardsboro, Vermont would hire him. It was a family band. The son (probably in his 30 s ) played trumpet, the daughter played electric organ, a cousin was on guitar and the dad (in his 60 s ) on drums. The sequence of the evening was always 3 round dances, 3 squares, 3 round dances, 3 squares. Only very occasionally a Boston Fancy (Sicilian circle). Round dances included mostly foxtrots, but also the Mexican Hat dance, Hokey Pokey, and even the Bunny Hop sometimes. Once after a foxtrot, I asked if they ever did any waltzes and the trumpet player said, "We just did one!"
"I once asked Smitty if he ever called any of the "old contras" (like Hull's Victory or Chorus Jig). "No," he said, "the band doesn't know the tunes." Later, after Smitty's death, I was told by the band that they knew all those old tunes, but Smitty didn't know the calls."

The introduction to these squares rarely changes. It's: "Honor to your partner; salute your corners all. Join your hands in one big ring and circle round the hall." Once home, there is a swing and, if time allows, a promenade. The dances also invariably end with a "shave and a haircut" tag. Fred typically fiddles the tunes as he sings. See pages 12, 30 and 51 for more of Smitty's singing squares.

## Too Much Polka

Song: Too Fat Polka by Ross MacLean and Arthur
Richardson (1947)
Four ladies to the center and you come right back to place
Four gents into the center and you stand there back to back
Four ladies promenade around, around the outside track
You pass right by your partner and swing with the one beyond

Oh I don't want her, you can have her, she's too much for me
Oh, she's too much for me, she's too much for me

You promenade around the ring, around the outside track
[Music without singing to finish the promenade to the gent's home]

Sequence: Intro; figure four times as above; repeat four more times with gents' and ladies' roles reversed (except that the promenade is still to the gent's home place).

Fred: " I learned this dance from Smitty as the 'Too Fat Polka,' but after several complaints from dancers being called 'Too Fat' I stopped using the dance at all. After several years I realized that I could just change 'Fat' to 'Much' and make the dance fun again!"

## Hinky Dinky Parlez-Vous

Song: Mademoiselle from Armetières (Anon)
First old couple go out to the right and circle four
Go once around, go twice around, and maybe even more
Leave the lady and lead to the next and circle three hands around
Hinky dinky parlez-vous
Take the gent and lead to the last and circle four around
Go once around, go twice around, it's parlez-vous
Leave that gent, go home alone, and the side six go forward and back
Hinky dinky parlez-vous
Now the head two go do-si-do in the middle of the set
Side six, forward and back, parlez-vous
The head two swing in the center, the others
round the two [circle six hands around the swinging couple]
Hinky dinky parlez-vous
Now take a swing with your partner, everybody swing
Swing 'em around and round and round, parlez-vous
Put your arm around her waist and promenade right back to place
Hinky dinky parlez-vous
Sequence: Intro; figure for each couple in turn.

## Mañana

Song, Mañana is Soon Enough for Me, by Dave Barbour (1948)

Four ladies to the center and it's back to the bar
Now four gents to the center and you make a right-hand star
You circle left [this just means turn the star], go once around, the other way right back [a left-hand star]
You pick up your partner and head right on down the track

Gents facing out and the ladies facing in [gents release left hands to back out; couples turn $1 \& 1 / 2$ and ladies put right hands in for a star promenade]
You keep that center going around and round the ring [turn it round]
Gents facing in and the ladies facing out [ladies release right hands to back out; couples turn $1 \& 1 / 2$ and gents put left hands in for a star promenade]
You keep that center going, and everybody shout

Mañana, mañana, drop the one you have and pick up the next in line
Mañana, mañana, now swing 'em eight when you get straight

Sequence: Intro; repeat figure four times.
A singing version of the popular "Texas Star."

## MacNamara's Band

Irish song popularized by Bing Crosby
Oh the head two couples separate, go halfway round outside
The side two couples go right and left, to the other side
Swing that lady right where you meet her, you sing her on the sly
Everybody swing your lady, swing 'em high and dry

Now you do-si-do with your corners, you do-si-do your own
But don't forget to swing the lady right across the room
Oh you swing that opposite lady, gents, but don't you be afraid
To take the lady on your left and all promenade

You promenade around the outside
Promenade her once around and back to place

Sequence: Intro; figure twice for heads; figure twice for sides.

## Hurry, Hurry, Hurry

From the repertoire of Ted Glabach
Source: Smoke on the Water

Ted Glabach was an old farmer in Dummerston, VT, next town south of Putney before Brattleboro. He called a lot to records over the years, but was using live music occasionally when I met him. He was delighted to know I played fiddle and hired me a number of times. I ended up not learning as many dances from him as they seemed to be mostly off of his old records and for some reason that didn't seem "authentic" to me. I played for him a couple times at the Marlboro Music Festival, of all places, where he tried to teach those high-end musicians how to do the dances. Unfortunately, his teaching method was merely to repeat the call line exactly as he sang it with no explanation about what it meant. If people did not respond appropriately, he just repeated it louder and louder! I bit my tongue many a time! He was a dear man with a good heart, though, and the biggest hands I have ever seen on a human being (he was not a very tall person, though). He called square dances at the Putney School after Ralph Page stopped calling there. The other wonderful story I love to tell about Ted: he had some old photocopies of contras from some old book that he would refer to when sometimes attempting a contra. One of them was Duke Miller's Glover's Reel, only the copy was so poor that the hook on the G was no longer visible, so he thought the name was Clover's Reel.

First old couple go out to the right and circle four
Leave the lady there, go on to the next and circle three
Take that couple on with you and circle five with the last
Leave those four, go back to your line of three [active gent stands next to his partner to form lines-of-4 at the sides]

Now the ladies chain across the set, but don't return
Chain along the line and then you watch them churn
Chain across the set again, don't let them roam
Chain them one more time and they'll be home.

Now you allemande left your corner, it's right hand to your own
Grand old right and left halfway until you meet your own
When you meet your partner do that do-sido
Then promenade your partner right back home
Tag line: Giddyup, giddyup, giddyup, giddyup, home

Sequence: Intro; figure for each couple in turn.
At the end of the first quatrain the active gent goes to stand next to his partner so that there is a line-of-4 facing a line-of-4, and when side couples lead the figure these lines are at the head and foot. Chaining "along the line" always means a chain within that line-of-4. Because of the position of the lines-of-4, chaining "across" is actually chaining up and down the hall when side couples lead the figure.

The tag line allows for a more comfortable pacing of the last promenade. If you get home early, you may always swing your partner to finish the phrase.

Ted did some of the same squares as Smitty, but Hurry, Hurry, Hurry is one that Fred learned from Ted and never heard Smitty do.

## Spanish Cavalier-o

## Figure

First old couple to the right and you circle four hands round
There you right and you left right through there
The ladies you chain and then you swing that opposite gal
You swing with your gay cavalier-o
Take that lady to the next and you circle four hands round... [etc. - when visiting the last couple, finish with "and then it's everybody swing; you swing with your gay cavalier-o"]

## Break

It's right hand to the one you have, a left hand to the next
It's a grand old right and left, just go halfway round the ring
You meet that pretty girl, promenade, you promenade back home
Promenade your gay cavalier-o

After circling to the left, lift the hand you have connected with your partner and form a sort of star with the other couple, except unlike a star all are not facing the same direction. Men are facing clockwise and women counterclockwise. As the caller sings "right and left through," keep the joined hands held high. Make it a "mush" of hands that can slip and slide over each other as you turn this star-like configuration around, gents on the outside and ladies on the inside. It feels a bit like a carousel. When the caller sings "ladies chain and swing the opposite," you continue this same movement until you see your opposite and then swing. The gent then leads this new lady on to the next couple on the right and repeats the figure. After he has done the figure three times, all the ladies have been redistributed and all swing their new partner at the gent's home place. Finish with a promenade.

Sequence: Intro; each gent in turn repeats the figure above to redistribute all the ladies. At the end of each gent's complete turn do the break. After the fourth gent's turn, everyone should have his or her original partner back.

## My Little Girl

Song by Albert Von Tilzer, Sam M. Lewis and Will Dillon (1915)

First old couple, you promenade now Around the outside of the ring
Head ladies chain right down the center
And then you chain them back again
Head ladies chain to the right, to the right-
hand lady
And then you chain them back again
Head ladies chain to the left, to the left-hand lady
And then you chain them back again
You do-si-do around your corner
And then you do-si-do your own
Allemande left your the corner lady
And then a right hand to your own
Grand right and left now, around the outside
You go all the way around
And when you're home, you swing your partner
Oh you swing your partner round

Sequence: Intro; repeat all of the above for each couple in turn. When even couples lead, the chains are led by the sides.

## Boston Two-Step

Source: Learned in the mid-1980s from the Green Mountain Volunteers of Burlington, Vermont Formation: Couples
Tune: Silver and Gold Two-Step
Bars 1-2 Holding inside hands and both facing line of dance, balance toward partner and then away
Bars 3-4 Trade places: lady roll in front of gent as he slides to his right and take inside hands again
Bars 5-8 Again balance toward and away, take 3 steps backward and turn to face partner, taking two hands
Bars 9-10 Balance, both moving forward to the right and back to the left
Bars 11-12 "Twirl": make an arch by lifting the gent's left hand/lady's right hand, and the lady turns under as the gent steps around her, so that they trade places back, end in ballroom position
Bars 13-16 Do four measures of 2-step (step-close-step ___) to get once around, opening out on the fourth measure

Compare to version on page 11.

## Open Microphone Session

Sunday, 11:00 A.M.
John McIntyre, MC; Music by Moving Violations

## Tetrahymena Twirl \#1

By Martha Wild (June 15, 2003)
Called by Jeremy Korr
Formation: Contra, duple improper
Reels: Bulgar in the Pot (Becky Ashenden)/The Gale
(Susan Conger)/The Rolling Bow (Van Kaynor)
A1- 1's step in between the 2 's for a handy hand allemande $1 \& 1 / 2$
2's swing above the 1 's, end facing down
A2- Down the hall, 4-in-line (2's are in the center of the he-he-she-she line), gents turn counterclockwise as a couple while the ladies turn alone
Return, bend the line into a ring
B1- Balance the ring, pass through across and face back in
Give right hands to your partner (couple 2's hands should be on top) for a hands across star and turn it $7 / 8$, until the 2 's are in place and the 1 's in the center, gent below and lady above
B2- Balance the star, gent \#1 pull his partner under the 2's arch
1 's swing, end facing down

In case you are curious, Tetrahymena are ciliated protozoans.

Lady Walpole's Reel

Source: The Contra Dance Book
Called by April Grant
Formation: Contra, duple improper
Reels: Lady Walpole's Reel/Wissahickon Drive (Liz Carroll)

A1- Balance and swing neighbor
A2- Actives only down the center with your partner, turn alone Return and cast off
B1- Ladies chain
B2- Half promenade
Half right and left through

For much other information about Lady Walpole's Reel see page 16 of this syllabus.

## Rhonda's Romance

By Michael Barraclough (September 4, 2000)
Called by Michael Barraclough
Formation: Contra, duple improper
Reels: All My Friends (Jerry Holland)/Jackie Coleman's/Sleepy Maggie

A1- Modified balance and swing with neighbor: give two hands to neighbor and balance, gent lift left hand and lady turn over her left shoulder to "wrap" into a swing
A2- Long lines forward and back All do-si-do partner
B1- All gypsy partner and swing, end facing same neighbors (1's face up and 2's down)
B2- Circle left once around Balance the ring, California twirl

Michael's gift to his partner, Rhonda.

## King of the Keyboard

By Ted Sannella (June 18, 1989)
Source: Swing the Next
Called by Bob Golder
Formation: Contra, triple proper
Reels: Kiss Me Joe/Music For a Found Harmonium
(Simon Jeffes)/Sunny Monday (Becky Ashenden)
A1- Actives swing and face down
Swing neighbor and face across
A2- Forward six and back
Actives allemande left $1 \& 1 / 4$ until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up
B1- Forward six and back
Actives allemande left $1 \& 1 / 4$ to end proper and progressed, release left hands with partner
B2- Actives turn contra corners

Composed in honor of Bob McQuillen's birthday. Regarding the transition into B2, Ted Sannella writes that, " $[i t]$ can be quite satisfying if the actives make a small loop to the left as they release left hands, move into their proper lines, and approach each other with right hands extended."

## Daddy's Reeling

By Rachel Nevitt (August, 1998)
Called by Cynthia Phinney
Formation: Contra, duple improper
Jig to Reels: Lynne Jig (Van Kaynor)/Farewell to the Taliban (Keith Murphy)/Aragon Fly Reel (Van Kaynor)

A1- Two ladies allemande right $1 \& 1 / 2$, don't let go
Pick up partner round the waist for a star promenade $1 / 2$, butterfly whirl (with the gents going forward and the ladies backing up)
A2- Hey-for-4 (gents pass left shoulders to start)
B1- Gypsy partner and swing
B2- Gents see-saw (left shoulder do-si-do) $1 \& 1 / 2$
Left-hand star

Written for Rachel's father as he recovered from an illness. Ladies have a special role throughout, but especially in B2, where they should be sure to follow their partners into the left hand star and then look for the next lady to begin the sequence again.

## Birdie in the Cage

Source: Square Dance Callers Workshop
Called by Sylvia Miskoe
Formation: Square
Tunes: Ragtime Annie played with all three parts
First couple go out to the right and circle four hands round
Put the birdie in the cage (lady in the center and the other three circle round her)
Bird hop out and crow fly in (gent in the center and the others circle round him)
Now you swing mine and I'll swing yours
Give me back mine, I'll give you back yours.

Sequence: Intro; couple 1 visits each couple in turn, as they reach couple 4 couple 2 begins with couple 3 ; continue until all have visited the three other couples; ending.

Sylvia taught a variation in which the "bird" or "crow" would go into the middle without anyone releasing hands, by lifting his or her own hand, turning under it, and ending in the center with hands crossed in front.

## The Tease

By Tom Hinds
Source: Dance All Night
Called by Bob Hofkin
Formation: Contra, duple improper (see note)
Reels: Uncle Bob's Boogie (Donna Hébert)/
Porcupine Reel (Van Kaynor)/Vladimir's
Steamboat (Jay Ungar)
A1- Couple 1 gypsy partner, but...
Swing neighbor
A2- Circle left $3 / 4$ and swing partner
B1- Ladies chain across Couple 1 half figure eight above
B2- Couple 1 turn contra corners

Note that Ted Sannella gives King of the Keyboard as a proper dance, and Tom Hinds gives this one as improper, but really either could be taught either way. Because they end with contra corners it does not matter which side the actives are on when the walk through begins.

## Lizzie's Delight

By Dave Colestock (November 3, 2000)
Called by Dave Colestock
Formation: Contra, Becket formation
Reels: Speed the Plough/Allie Crocker/Sumadijsko
Kolo (arr. Darko Lukac)
A1- Balance and swing partner
A2- Circle left 3/4
Balance the ring, 2's arch and 1's duck through to new neighbors
B1- Gypsy neighbor and swing
B2- Long lines forward and back
Ladies allemande right $1 \& 1 / 2$

## Dancing in Durham

By David Colestock (January 17, 2004)
Called by Dave Colestock
Formation: Contra, Becket formation
Tunes: As above (see note)
A1- Balance and swing partner
A2- Circle left 3/4 and swing neighbor
B1- Ladies chain across Half hey-for-4 on the left diagonal (ladies pass right shoulders to start)
B2- Half hey-for-4 across (ladies pass the lady now straight across from them by right shoulders)
Do-si-do partner
Dancing in Durham and Lizzie's Delight were done as a medley, beginning and ending with Lizzie's Delight. Dancing in Durham was composed during this very weekend! The author prefers a left shoulder do-si-do in B2.

## Goody Two Shoes

By Micah Smukler (January 20, 2002)
Source: Dances by Micah Smukler (website)
Called by David Smukler
Formation: Contra, Becket formation
(counterclockwise double progression)
Tunes: Hiawatha/Madame Neruda/Stoney Lake (a
Leahy family band composition)
A1- Long lines forward and back
Two ladies allemande left once around and give right hands to next to form a long wavy line in the center (4), balance the wave (4)
A2- Ladies spin to the right as in Rory O'More, but spin $1 / 4$ turn extra to form a diamond with two gents (4), those four balance (4)
As in Petronella spin one place to the right, but the gents spin $1 / 4$ turn extra and give left to each other and right to the next to form a long wavy line in the center (4), balance (4)
B1- Gents spin to the right as in Rory O'More, but spin 1/4 turn extra to form a diamond with two ladies (4), those four balance (4)
As in Petronella spin one place to the right, but the ladies spin $1 / 4$ turn extra and give left to each other (4), ladies allemande left $3 / 4$
B2- Balance and swing partner

- After each Rory O'More spin you will be facing up and down the hall in the middle of the set; the sides move in to form the diamond
- After each Petronella spin you will be facing across the set, looking at the same wall as you were when you lined up; whoever meets in the middle does so with a left hand
- The first diamond (in A2) does not have your partner in it, but there is an opposite sex shadow there; your partner is in the second diamond (B1)
- This is a double progression dance with no waiting out; if you do a Rory O'More spin that sends you out one end of the set, simply face in and be part of the diamond that is there


## Life Asked Me To Dance

Poem by Lynn Durham
Read by Lynn Durham
Waltz: Lovers' Waltz (Molly Mason and Jay Ungar)
Life asked me to dance,
And what did I say?
When I was a child
I said "Yes" right away.
How many times did I fall
When learning to walk?
I didn't stop trying or
Attempting to talk.
Then as an adult
I said, "No, not now."
I wanted to do it, But I didn't know how.

Others were looking, I might make a mistake. That was more of a risk Than I was willing to take.

Besides, I was busy, I know what must be done.
I was doing and doing, Not open to fun.

Life's lessons and losses
Were great through midyears.
Yet, slowly I opened,
And not without tears.
My soul screamed for attention
To get me to wake.
"You're immersed in the joy;
What more will it take?"
If dance is within me
It's got to come out.
"You are the dance," the
Small voice started to shout.
"You don't make the music, That's not what you do.
Awake to discover The music IS you."

To the small voice within
You need to attune.
So, get up and do it,
If it's dance to the moon.

I started to see
How much more there could be,
I welcomed my pieces
That were all really me.
"Come dance with me."
I was invited once more.
Holding Life's hand
I stepped out on the floor.
I let go and decided
To give it a whirl.
And my journey began
With that very first twirl.
Now that I'm older,
When Life asks for my hand,
I embrace it all fully
For I now understand.
As we move together
In wisdom and grace,
I follow the lead
With a smile on my face.

Does Life ask you to dance?
And what do you say?
"Not just right now," or
"Later I may."
"I'll watch for a while,
Just learn it from here."
Like tying your shoes, You must "Do it!" my dear.

Let go of the thinking Of what others may say.
You live with yourself
To the very last day.
They come and they go
And they may be wrong.
They have no idea of
Your very own song.
Each second Life gives you Is here to enjoy.
So get out that child again, The girl or the boy.

Get up and get moving, Grab hold of the chance. When Life asks again, Just - GET UP AND DANCE!

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## Happy Times \& Happy Tunes with Ralph Page (Hell, I was There!)

Sunday, 11:00 A.M.<br>Music Workshop with Bob McQuillen

The following was on a handout that Bob McQuillen distributed at the workshop:

| Here is a list of the tunes we used to use when I was a member of the [Ralph Page] orchestra. I'm sure it is incomplete, but it does represent my best recollection. Ralph Sweet includes about two-thirds of these in his wonderful collection, "The Fifer's Delight." |  |  |
| :---: | :---: | :---: |
| The Arkansas Traveler | Jenny Lind Polka | Reel à Pitou |
|  |  | Reel de 'Ti Jean (Liberty) |
| Barren Rocks of Aden | Kingdom Coming | Reel o' Stumpy |
| Batchelder's Reel | The Keel Row | Reilly's Own |
| Beer Barrel Polka |  | Rickett's Hornpipe |
| Beldune's Quickstep | Lamplighter's Hornpipe | Road to the Isles |
| Blackberry Quadrille | Larry O'Gaff | The Roberts |
| Bonnie Dundee | Les Fraises et les Framboises | Ross's Reel |
| British Grenadiers | Life on the Ocean Wave | Rye Waltz |
|  | Little Brown Jug |  |
| Chicken Reel | Little Burnt Potato | Sailor's Hornpipe |
| Chinese Breakdown |  | Scotch Hornpipe |
| Chorus Jig | Maggie Brown's Favorite | Scotland the Brave |
| Crooked Stovepipe | Maggie in the Woods | Silver and Gold |
|  | Maple Leaf Jig | Skip to My Lou |
| The Devil's Dream | Mexican Hat Dance | Smash the Windows |
| Don Messer's Breakdown | Miss McLeod's Reel | Speed the Plow |
| Durang's Hornpipe | The Mocking Bird | Soldier's Joy |
|  | Money Musk | Solomon Levi |
| Fiddle Heads | My Love Is But a Lassie Yet | St. Anne's Reel |
| Fireman's Reel |  | Steamboat Quickstep |
| Fisher's Hornpipe | Nellie Gray | Shake Up the Coke |
| Flop Eared Mule |  |  |
|  | Off She Goes | Tavern in the Town |
| Garry Owen | O'Donnell Abhu | Tipsy Parson |
| Gay Gordons | Old French | Turkey in the Straw |
| Girl I Left Behind Me | On the Road to Boston |  |
| Glise de Sherbrooke |  | Up Jumped the Devil |
| Golden Slippers | Paddy Whack Jig |  |
|  | Petronella | The Varsouvien |
| Hand Organ Hornpipe | Pig Town Fling |  |
| Haste to the Wedding | Pincushion Polka | Wake Up Susan |
| Helena Polka | Piper's Lass | Wearin' o' the Green |
| Hinky Dinky Parlez Vous | Pop Goes the Weasel | Whalen's Breakdown |
| Honey Harbor Two-Step | Prince Imperial Gallop | White Cockade |
| Hull's Victory |  | The Wind that Shakes the Barley |
| Hundred Pipers | Ragtime Annie |  |
|  | Rakes of Mallow |  |
| Indian Reel | Red River Valley |  |
| Irish Washer Woman | Redwing |  |

During the workshop the following tunes were played:
Life on the Ocean Wave. Duke Miller liked to call this singing square at every one of his dances. The musicians (and Bob in particular) got sick of the tune. Duke knew this and would jokingly refer to it as "Bob's favorite." Mostly Bob could stand to play it, but every now and then he would be so fed up that even Duke would recognize it and give up on calling the dance that night.

Shake Up the Coke: a tune by Ralph Page? The following answer comes from Dudley Laufman:
Shake Up the Coke was recorded by Dick Richardson's Orchestra back in the 50s on a 12-inch 78 on the Folk Dancer label. Other side was Piper's Lass. Great recording. At the time we all gathered that it was a traditional Yankee tune because Ralph Page said it was. Then one day Page said he wrote it. Then not long after that he said his dad, or was it uncle, wrote it. And then, lo and behold, it shows up in that little orange pamphlet, The Ralph Page Book of Contras as "Le Touque Bleu" (The Blue Hat), and credited as being traditional French. Who to believe? Page was always doing that. One time he told me his dad was a dancing master. Later I asked him something about it, and he said, "Oh no, he was a master dancer."

Regarding newly composed tunes, Bob commented that there are great new tunes and great old ones - age is not what matters. Regarding fancy musical tricks he said, "I'm a boom-chucker, nothing but," but also said of such techniques that they are "good stuff if used properly - like booze."

Pig Town Fling. This tune has 16 bars instead of the usual 32 and is played twice to go once through a 32-bar dance. This creates a challenge for either the caller or band to keep track of where to end. "The caller doesn't know if he's afoot or horseback, and neither do you!"

Maggie Brown's Favorite. Pete Sutherland remarked that what struck him about Bob's list is the enormous variety of kinds of tunes. Lots of bands today play very well, but have a much more homogenous repertoire.

Blackberry Quadrille. Another Ralph Page tune, one of Bob's real favorites.
Honey Harbor Two-Step. This tune was a favorite of fiddler Ed Koenig.
Green Cockade (not on the list above). Bob was very impressed by a tune he heard years ago played by a fife and drum corps in Massachusetts, with their "huge, 'trash can' drums." He said, "I followed them - I don't know how many blocks. I was like a dog following a meat truck."

Nellie Gray. While others played the music, George Hodgson sang the calls to this singing square, known for often being the last dance of an evening. One comment was that, on a singing square, a musician's job is to play anything but the melody.

Midnight on the Water (not on the list above). A waltz, to close.

The Green Cockade


Shake up the Coke


Farewell Dance Party<br>Sunday afternoon 2:00-4:00<br>(originally scheduled to go to 4:30, but we learned late that the building had to be locked up by 5:00)

Patrick Stevens, MC, with staff and guest callers and musicians

## Polka: Kerry Polkas in A

## It's a Long Way to Tipperary

Song by Jack Judge and Harry Williams (1912)
Called by George Hodgson
Formation: Singing Square
Head two couples promenade just halfway round the square
Chain those girls across the set, and turn that lady fair
Lead to the right and circle four and make a line for me
Go forward and back and one and three diagonally...

Right and left through, turn and [same two] pass through [then stay facing out]
And the gents hook left elbows, and turn that line all the way
Bend the line [let go of elbows and face the other couple from your line]
And these two ladies chain
Then star through and swing your corner Swing around and promenade Singing, "It's a long, long way to Tipperary But my love's right there"

Sequence: intro; figure twice for heads; break; figure twice for sides; ending. Begin the star through facing an opposite. The lady gives her left hand to the right hand of the gent she faces. They lift the hand twirl to swap, ending the twirl side-by-side with the same person, facing your corner.

## Smoke on the Water

By Pancho Baird (about 1955)
Song by Zeke Clements (1944)
Called by George Hodgson
Source: Smoke on the Water
Formation: Singing Square

## Intro and Ending

Allemande left your corner, walk right by your own
Right hand lady a right hand round, a left hand round your own
Ladies star right in the center, find your corners all
Allemande left your corner, grand right and left the hall

## Chorus

There'll be smoke on the water, on the land and on the sea
Right hand to your partner, turn around and go back three [start a grand right and left the other way back]
Do a left, right, left, swing all the way around [just before you reach your partner at home, rather than simply pull by the left, you allemande left once around]
Right hand to your partner, box the gnat and settle down

## Figure I:

Four gents circle left, turn it once around
Come home for a do-si-do, with partners go around
Four gents star right in the middle, find your corners all
Allemande left that corner, grand old right and left the hall
[Repeat chorus]

Figure II:
Head couples swing around and around
Pass through down the middle, then separate go round (the outside)
Come home, meet your partner, and do a
little do-si-do
Allemande left that corner, grand old right
and left you go
[Repeat chorus]
Sequence: Intro; figure I; figure II for heads; figure I; figure II for sides; ending. (Every part is followed by the chorus.) The first word in the chorus is pronounced "they'll" (of course).

## Pat's Parade

By Sue Rosen (2003)
Called by Sue Rosen
Formation: Contra, duple improper
Rags: East Tennessee Blues/Beaumont Rag
A1- Balance and swing neighbor
A2- Down the hall 4-in-line, lady \#2 do right hands high and left hands low to turn as a threesome (lady \#1 turn alone)
Return and bend the line
B1- Circle left once around Swing partner
B2- Promenade across
Ladies chain back

## Ya Gotta Wanna

By Fred Breunig (March, 1988)
Called by Fred Breunig
Source: CDSS News (July/August 1989)
Formation: Contra, duple improper
Reels: Paddy on the Landfill (Rob Hayes)/Paddy on the Railroad

A1- Balance in a ring (4), "roll the barrel" (8) and balance again (4)

A2- Circle left $3 / 4$ and swing partner
B1- Ladies chain
Chain back with a double courtesy turn
B2- Single file promenade $3 / 4$ round the circle of 4 (lady in the lead) and face your neighbor
Left shoulder do-si-do $1 \& 1 / 2$ and take hands four with new neighbors
"Roll the barrel" is a figure for two couples borrowed from Appalachian square dancing. Keep hands held throughout the figure. Couple \#2 make an arch and couple \#1 duck through. As they pass through the arch the ones turn away from each other, gent to the left and lady to the right, and lift their own joined hands overhead. The ones then duck under their own arch and pull the twos through the same arch. After the twos pass under the ones' arch they turn under their own joined hands to reform the original circle.

This is the "revised and approved" version. An earlier version began as follows:

A1- Balance in a ring, roll the barrel and circle left 3/4
A2- All swing partner

## Forward Six

Called by Fred Breunig
Source: Sets in Order, Five Years of Square Dancing
Formation: Square
March: Meeting of the Waters
First couple go out to the right and you circle four hands round
Leave that lady there go on to the next and circle three hands round
You take that lady on with you [changing hands with her] and circle four with the last
Leave that lady there, go home alone
Now it's forward six on the sides and the head gents do-si-do
It's right-hand lady high and the left-hand lady low
Now it's forward six on the heads and the sides gents do-si-do
And it's right-hand lady high and left-hand lady low
(Repeat twice more until all are home)
Sequence: Intro; figure as above; break; figure starting with couple 2 (the forward six starts on the heads); figure starting with couple 3 (the forward six starts on the sides); figure starting with couple 4 (the forward six starts on the heads); ending.

## Dip and Dive

Song: Redwing by Kerry Mills (1907)
Called by Fred Breunig
Formation: Singing Square
First couple to the right and circle half, the inside couple arch
And dip and dive and away you go [couples 1,2 and 4], with the inside high and the outside low
Hurry, let's go, it's over, then below
You duck to the right to the other two, and circle four hands round

Now you swing with your opposite, your Redwing
[a line of music]
Now change 'em back, swing your own, you swing your Redwing
[a line of music]
On to the last and circle half, the inside couple arch
And dip and dive and away you go, with the inside high and the outside low
Hurry, let's go, it's over, then below
You duck right through that final two, and everybody swing

Oh you all swing your own, you swing your Redwing
You promenade her, and serenade her
For afar 'neath his star her brave is sleeping
While Redwing's weeping her heart away
Sequence: Intro; figure starting with each couple in turn; ending.

## Hambo: Hargaluten

## The Turning Point

By Gene Hubert (January, 1990)
Called by Sue Rosen
Source: Dizzy Dances III
Formation: Contra, duple improper
Jigs: Joe Bouchard's/The Wild One/Stool of Repentance

A1- Ladies trade places passing by right shoulder (4), circle halfway (4) Swing partner (8)
A2- Gents trade places passing by right shoulder (4), circle halfway (4)
Do-si-do neighbor
B1- Balance and swing neighbor
B2- Right and left through
Left hand star

## Venus and Mars

By Martin Sirk (1998)
Called by Sue Rubin
Formation: Contra, duple improper
Reels: John Howatt's/Wissahickon Drive (Liz Carroll)

A1- Balance and swing neighbor
A2- Circle left $3 / 4$, with partner on the side rollaway with a half sashay
Gents allemande left $1 \& 1 / 2$ while women orbit clockwise halfway round
B1- Swing partner
B2- Circle left 3/4
Balance, California twirl

The author, an astronomer says, "The only thing I would add is that when the ladies orbit, they pass right shoulders with the lady in the next square [i.e., minor set], that is they go around each other. This really adds to the sensation of swirling planets." Note that, except for its title, this contra dance is entirely unrelated to the "Venus and Mars" square dance figure.

## Geezy Peezy

By Larry Edelman
Called by Lynn Ackerson
Formation: Square
Reel: Nail That Catfish to a Tree
Heads forward and back
Swing the opposite, end facing the nearest
side couple (your corner)
Circle left with them
Rip and snort to form a line
Forward 8 and back
Forward again, box the gnat with your opposite
Right and left through to get back
Roll away with a half sashay
Swing your partner at home

Sequence: Intro; figure for heads; figure for sides; break; figure for heads; figure for sides; ending.

To "rip and snort:" keep holding hands. Heads duck under side couple and let go of each other. Separate and pull the sides under their own arms. End in lines-of-4 at the sides.

## British Sorrow

Called by Fred Breunig
Source: An Elegant Collection
Formation: Contra, triple proper
Marches: March of St. Timothy (Judi Morningstar)/ The Battle of Waterloo

A1- Actives down the outside past two couples, step into the center
Return up the center, cast off
A2- Couples 1 and 3, right-hand star
Couples 1 and 2, left-hand star
B1- An expansive circle of six all the way around to the right
B2- Couples 1 and 2, right and left four

Waltz: Amelia (Bob McQuillen)

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[^0]:    "Varsouvienne" position is side by side with your partner, lady on the right, both dancers' right hands joined near the lady's right shoulder and their left hands joined near the lady's left hip. After you reverse directions at the end of bar 3, the lady is on the left, left hands are near her left shoulder and right hands are near her right hip.

