

**SYLLABUS**  
of the  
**21<sup>st</sup> Annual Ralph Page Dance Legacy Weekend**

**January 18-20, 2008**

**Memorial Union Building  
University of New Hampshire  
Durham, NH 03824**



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

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## Introduction

I have had the honor for many years to create a “syllabus” for the Ralph Page Dance Legacy Weekend. I’ve always felt that the word “syllabus” does not quite capture what the project is about. Perhaps the word “journal” would be more descriptive. My goal is to document what happens at the weekend in enough detail to help those who attend to relive it to some extent, as well as to create a helpful resource about dance and dance history for those unlucky people who were unable to attend. A syllabus is an outline. I strive to make this resource more than a simple outline. It includes notation for all the dances that happened at the weekend, bits of background material, the names of tunes that were played, a bibliography of other publications where these dances have appeared, and more. However, the material I’m describing is so rich that I must admit the result will inevitably still be just an outline. So, a “syllabus” (or as one contributor called it, a “silly bus”) is what it is.

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. Over the years I’ve made different choices about how to write notation. I’m looser than I used to be. Increasingly, rather than try to enforce consistency, I try to make the notation reflect something about the dance. 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 hope that you will have no trouble deciphering the notation contained below. 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!

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,” that is, no single author can be identified. Please contact me with corrections if I have misidentified any material! I am happy to correct egregious errors for the electronic versions of these syllabi that find their way online (more about that below).

The Ralph Page weekend always offers much more than straight dance sessions. For example, the 2008 weekend featured the unveiling of a new documentary film by David Millstone called “Sweet Talk,” an extended interview with Ralph Sweet. Ralph, whom many know as a caller of singing squares, was also honored at this year’s Retrospective Session.

The larger dance community owes a great debt to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who work hard to put together this superb weekend event each year. The Ralph Page Dance Legacy Weekend is unique in its inclusion of both old and new trends in American country dancing. I am convinced that the committee members have succeeded in finding “balance” *and* “swing”; that is, the weekend they create successfully combines an appreciative delight in traditional dance and dance style with openness to recent exciting development within the tradition. The committee is part of the New England Folk Festival Association; the Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.”

I always feel I learn a great deal from the process of trying to record these dances. As in years past I am personally extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering with considerable helpfulness 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. The many composers and callers whose dances and dance adaptations are included also deserve thanks. Any mistakes that have crept into their work as I have put together this syllabus are my responsibility, and not theirs.

This syllabus is available in print form from NEFFA. Earlier syllabi are also made available electronically at the website of the University of New Hampshire's Dimond Library: <<http://www.izaak.unh.edu/nhltd/default.htm>>. They are typically put up online about one year after they are first made available in print form. The website also offers a spreadsheet that indexes all of the syllabi. Even if you download the electronic material, I encourage you to support this valuable weekend by purchasing paper copies of any syllabi that you wish to own.

This year's weekend was a bittersweet one for many of us, because of the recent loss of two beloved community members. George Hodgson was a fixture at the Ralph Page Dance Legacy Weekend for many years. His ever-cheerful presence and inimitable approach to singing squares are irreplaceable. George was the subject of the 2005 Retrospective Session at the weekend. After he died in February of 2007, I found I was grateful for the opportunity to look back at the syllabus for that year and reread the anecdotes and dances that were part of that session.

Patrick Stevens' calm and steady leadership over the past several years has helped the Ralph Page Dance Legacy Weekend to thrive. Patrick chaired the Ralph Page Memorial Committee with thoughtfulness and skill. He called little attention to himself, preferring to maintain a focus on the dancers and on the tradition. Under his stewardship the "legacy" was well cared for. Patrick died unexpectedly about one month before this year's weekend, and will be profoundly missed.

David Smukler  
February 2008  
Syracuse, NY

## Program Grid

<b>UNH</b> <b>January 18-20</b> <b>2008</b> Memorial Union Building (MUB)	<div style="text-align: center;"> <b>21<sup>st</sup> Ralph Page Dance Legacy Weekend</b> </div> <p>Presented by the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA), with additional support from The University of New Hampshire Center for the Humanities.</p>	
<b>FRIDAY NIGHT</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
7:30-11:00  Session A	<b>WELCOME DANCE PARTY</b> MC: David Bateman with Music by Calliope Staff Dance Masters, Ralph Sweet and guest callers	
<b>SATURDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
9:00-10:30 Session B	<b>Dance Session: “We’re #2’s!”</b> Nils Fredland and Millers / McQuillen	Dance History Workshop with <b>David Millstone</b>
<b>10:30-10:45</b>	<b>SNACK BREAK</b>	
10:45-12:30 Session C	View excerpt from <i>Sweet Talk</i> (new David Millstone video) <b>RETROSPECTIVE – “Ralph Sweet”</b> MC: <b>David Smukler</b> with Crowfoot and multiple callers	
<b>12:45-1:45</b>	<b>LUNCH at the MUB</b> (Memorial Union Building Food Court)	<b>1:00 – 1:30 Après Lunch Fiddle Jam</b> with <b>Jaige Trudel &amp; friends</b>
<b>SATURDAY AFTERNOON</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
2:00-3:30  Session D	<b>Dance Session: “They’re Doing Choreography”</b> Beth Parkes with Millers / McQuillen	Music Workshop: <b>“Playing for Contrás”</b> With <b>Crowfoot</b>
3:45-5:15  Session E	<b>Dance Session:</b> <b>“2-4-6-8, what do we appreciate? VARIETY!”</b> Nils Fredland with Crowfoot	Calling Workshop: <b>“Are you a Professional Caller?”</b> With <b>Beth Parkes</b>
5:30-7:00 Session F	<b>Informal Dance</b> , Strafford Room (Sit-in callers, sign-ups) <b>Informal Jam Session</b> , Cafeteria	
<b>SAT. EVENING 6:15-7:30</b>	<b>BANQUET</b> Huddleston Hall Ballroom	Huddleston Hall is the next building towards downtown Durham from the MUB
8:00-11:30  Session G	<b>THE GRAND DANCE:</b> Dance Masters Beth Parkes and Nils Fredland 8:00-9:40 Millers / McQuillen 9:50-11:30 Crowfoot	<b>Festive Attire Suggested</b>
<b>SUNDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
9:15-10:45  Session H	<b>Dance Session: “Historical New England Dances”</b> Beth Parkes with Millers / McQuillen	Calling Workshop: <b>“Patient, Sensitive,          Flexible: What’s Your Caller          Mantra?”</b> With <b>Nils Fredland</b>
<b>10:45-11:00</b>	<b>SNACK BREAK</b>	
11:00-12:45  Session I	<b>Open Mike Dance Session</b> MC: John McIntire, with Dance Masters’ Critique with Crowfoot	11:00-12:30 Music Workshop: <b>“Our Favorite Tune Jam”</b> Bob, Vince, Laurie and attendees
<b>12:45-1:45</b>	<b>LUNCH at the MUB</b> (Memorial Union Building Food Court)	<b>1:15 – 2:00 Après Lunch Fiddle Jam</b> with Millers / McQuillen
<b>SUNDAY AFTERNOON</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	
2:00-4:00  Session J	<b>FAREWELL DANCE PARTY</b> MC: Dave Bateman Dance Masters, Guests and Staff Musicians	<b>See You Next Year!</b> January 16-18, 2009

## Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC

Music by **Calliope**

Amy Cann (fiddle), Vince O'Donnell (fiddle), Norb Spencer (accordion), Andy Woodruff (cello),  
Bruce Randall (trombone, whistle, recorder, coconuts), Carol Compton (piano and recorder), Marco Brehm (bass)

### ***"Sound Check" Polka: Silver and Gold***

#### ***CDS Reel***

By Ted Sannella (September 7, 1984)

As called by Beth Parkes

Source: *Balance and Swing*

Formation: Contra, duple improper

Reels: *Far From Home/Star of Munster*

- A1- Swing neighbor  
In long lines, go forward and back
- A2- The whole set circle left  
Circle back to the right
- B1- Original foursome left-hand star, go  $\frac{3}{4}$   
round, gents roll back over right  
shoulder  
Swing your own (on the lady's side)
- B2- Gents allemande left  $1\frac{1}{2}$   
Swing neighbor

#### ***The Turning Point***

By Gene Hubert (January 1990)

As called by Beth Parkes

Source: *Dizzy Dances III*

Formation: Contra, duple improper

Jigs: *The Torment/Bert Ferguson*

- A1- Ladies exchange places with a half  
gypsy, all four circle left halfway  
Swing partner
- A2- Gents exchange places with a half  
gypsy, all four circle left halfway  
Do-si-do neighbor
- B1- Balance and swing neighbor
- B2- Right and left through across the set  
Left-hand star

### ***Esmeralda's Revenge***

By Beth Parkes

As called by the author

Formation: Circle mixer

Reels: *Old Man and Old Woman/Reel St. Joseph*

- A1- All forward and back  
Forward again, gents back out to place
- A2- (Gents turn to the right, ladies to the  
left): single file promenade, turn  
alone; return
- B1- Do-si-do partner; allemande left corner,  
pass your partner
- B2- Balance and swing the one you meet

#### ***The Reunion***

By Gene Hubert (April 1, 1984)

As called by Beth Parkes

Source: *Swing the Next*

Formation: Contra, Becket formation

Reels: *Julia Delaney/Dick Gossip's/Dancing Bear*

- A1- Ladies chain on the left diagonal  
Ladies chain across the set (to their  
shadow)
- A2- Hey-for-4 across (same two ladies pass  
by right shoulders to begin)
- B1- All balance and swing original partner
- B2- With the opposite two, circle left three-  
quarters around, pass through  
With the next couple, *circle right*  
three-quarters around

### ***Smoke on the Water***

By Pancho Baird (about 1955)

Song by Zeke Clements (1944)

As called by Nils Fredland

Source: *Smoke on the Water*

Formation: Singing Square (no partner change)

#### **Intro, Break and Ending:**

Allemande left your corner, and you pass  
right by your own  
Right hand turn the right hand gal, now a  
left hand round your own  
All four ladies right-hand star until you find  
that corner man  
You allemande left your corner, partner  
right and a right and left grand

#### **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]  
It's a left, right, left, you turn all the way  
around [just before you reach your  
partner at home, rather than simply pull  
by the left, you turn by the left hand  
once around]  
Right hand to your partner, box the gnat and  
settle down

#### **Figure 1:**

Four gents center, make a circle; turn it once  
around  
See-saw your partner, gents star right when  
you come down  
Turn that star right in the middle till your  
corner comes around  
You allemande left that corner, grand right  
and left round the town

#### **Figure 2:**

Heads bow to your partner and swing 'em  
round and round  
Now pass through down the center, separate  
and go round the town  
When you meet, dos-a-dos, go back to back  
and then

Allemande left your corner, here we go with  
a right and left grand

Sequence: Intro; figure 1 figure 2 as written; break;  
figure 1, figure 2 for sides; ending. (Every part is  
followed by the chorus.)

### ***Mary J's Jig***

By Gene Hubert (July 1989)

As called by Nils Fredland

Source: *Dizzy Dances II*

Formation: Contra, duple improper

Marches: *Da Guizers/Scollay's/Meeting of the  
Waters*

- A1- Down the hall 4-in-line (couple one in  
the center), turn alone  
Return and face neighbor
- A2- Balance and swing your neighbor
- B1- Circle left one time  
Ones half figure eight up through the  
twos
- B2- Couple one balance and swing

### ***Mad About Dancing***

By Robert Cromartie

As called by Nils Fredland

Formation: Contra, duple improper

Jigs: *Pete's Peery Boathouse/One-Horned Sheep*

- Begin in a wavy line-of-4 across, right hand to  
neighbor, ladies take left hand
- A1- Balance the wave, turn on the right  
hand halfway and form a new wave,  
Balance the wave, gents turn on the left  
all the way back to the neighbor
- A2- Balance and swing neighbor
- B1- Circle left  $\frac{3}{4}$  and swing partner
- B2- Circle left  $\frac{3}{4}$  and re-form the original  
wave  
Balance forward and back, drop hands  
and walk forward into a new wave



***Apple Pie Quadrille***

By Ron Beeson

As called by Nils Fredland

Formation: Double contra, 4-face-4

Reel: *Pat the Budgie/Mouth of the Tobique/Reel des**Accordéonists* (each played in 5 parts/40 bars)

Part 1- Forward eight and back

Middle four right-hand star

Part 2- Partners allemande left 1½

Other four right-hand star

Part 3- Balance and swing partner

Part 4- Circle left all the way around

Part 5- Leftmost gent in each line release

left hand, turn over left shoulder

and lead line in a backward

counterclockwise loop to progress

around the neighbor line

In part 5, the result of turning over left shoulders is that your line will have its back toward the line of dancers you have been working with and you will pass face to face with the line behind you (former neighbors) on your way to meet your new neighbors.

***Waltz:*** *Metsäkukkia* (popular waltz in Finland)**Break*****Schottische:*** *City of Savannah****Deep in the Heart of Texas***

As called by Ralph Sweet

Formation: Singing square (no partner change)

Song by June Hershey and Don Swander

**Intro and Ending:**

Allemande left, and do the grand right and left

Deep in the heart of Texas

When you meet your own, promenade back home

Deep in the heart of Texas

**Figure:**

And now that first couple swing in the middle of that ring

Six hands round, six hands around those two

First couple make that arch, second gent lead them through

Deep in the heart of Texas you do

Take a little walk all over the floor

Take a little walk and go round some more

You're goin' up north, you're goin' down south

Deep in the heart of Texas go 'round

You take a little walk go all over the state  
You take a little walk, you're all doin' great  
Uh oh! You gotta get home, back to your  
own square

Deep in the heart of Texas right there

When you're home you circle eight, you're  
doin' great

Circle round the ring, until you're home  
again

Now allemande left, go home and swing  
your own

Deep in the heart of Texas

Sequence: Intro and entire figure as above; repeat for each couple in turn (starting with "intro" each time); ending. In the figure, one couple makes an arch and stays put. The remaining six dancers travel in a line anywhere in the hall going under various arches, until the "uh oh!" which tells them to head back to their original square. When the lines are traveling, more than one line can go through an arch at the same time, and there is no requirement that they go in the same direction.

### ***Golden Slippers***

As called by Ralph Sweet

Formation: Singing square (ladies progress to right)

Song: *Oh Them Golden Slippers* (James A. Bland),  
played as follows: verse twice, "half" chorus (8  
measures only), etc.

#### **Intro:**

Bow to the partner, and your corner too  
And all join hands in a great big ring, and  
circle to the left like everything  
Go all the way, around that ring you go  
And when you're home, you swing your  
partner round and round  
Swing your partners all, then promenade  
Oh them golden slippers, oh them golden  
slippers  
The golden slippers I'm going to wear to  
walk the golden street

#### **Figure:**

The first couple down the center, elbow  
swing with opposite two  
Separate, go round the ring, round the  
outside back to place  
You dos-a-dos your partners, swing with the  
corners all  
Take that corner lady, and promenade the  
hall  
Oh them golden slippers, oh them golden  
slippers  
The golden slippers I'm going to wear to  
walk the golden street

#### **Second time:**

Same gent with a brand new girl, go down  
the center with a butterfly whirl  
Lady go gee, the gent go haw, right back  
home where you were before  
Dos-a-dos your partners, etc.

#### **Break and Ending:**

Allemande left with the corner, dos-a-dos  
around your own  
Allemande left with the corner again, then  
do the grand old right and left  
Grand right and left around the ring, meet  
your honey, give her a swing

Swing your partner round and round, and  
promenade the hall

Oh them golden slippers, oh them golden  
slippers

The golden slippers I'm going to wear to  
walk the golden street

Sequence: Intro; figure twice for gent 1; figure twice  
for gent 2; break; figure twice for gent 3; figure twice  
for gent 4; ending. The ladies, although continually  
changing places, will still each be active twice.

For the elbow swing, active couple steps between the  
opposite couple, hooks nearest elbow with opposite  
person, and turns once around. The second time  
patter does not change a thing about the figure, but is  
simply different patter: the elbow swing *is* the  
"butterfly whirl." "Gee" and "haw" are how you'd  
tell oxen to turn right or left.

### ***Hull's Victory***

As called by Ralph Sweet

Source: *Country Dance Book*

Formation: Contra, duple proper

Reel: *Hull's Victory*

- A1- Actives turn by the right hand halfway  
and give left hand to opposite 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 (see note)

"Right and left," in this context means over and back.  
Ralph writes, "When I first met contra dancing, the  
old-time callers would say on the last 4 beats of the  
B2 part, just "Cast off, Right and Left." They would  
never add "four," nor "over and back," much less  
"through" (that was strictly due to the influence of  
MWSD).

***I Don't Know Why***

Figure by Lee Helsel

As called by Ralph Sweet

Formation: Singing square (ladies progress to left)

Song by Roy Turk and Fred E. Ahlert

**Intro, Break and Ending:**

Now allemande left your corner, turn partner  
by the right

Four ladies left-hand star, go all the way  
round

You box the gnat at home and then dos-a-  
dos your own

Four *men* left-hand star, go all the way  
around

Turn partner by the right, left allemande  
[your corner] and then

You do the grand old right and left and  
when you meet you promenade

I don't know why I like you like I do

I don't know why but I do

**Figure:**

Dos-a-dos your corner, turn partner by the  
left

Four ladies chain, three-quarters round

Turn this gal [your corner] and then, join  
your hands again

And circle to the left, go round the town

Allemande left your [new] corner, go back  
and swing your new gal

Swing her once or twice, and promenade her  
home again

I don't know why I love you like I do

I don't know why but I do

Sequence: Intro; figure twice; break; figure twice;  
ending. The grand right and left in the intro can be  
replaced with a partner swing followed by a full  
promenade.

***Louisiana Swing***

Based on figure by Mike Michele

Source: Western Jubilee Records

As called by Ralph Sweet

Formation: Singing square (ladies progress to left)

Song by Sheb Wooley

**Intro, Break and Ending:**

Hey Joe, swing your own; round and round  
you're gonna go

Allemande left your corner, do the grand old  
right and left

Corn in the crib, wheat in the sack, meet  
your honey, turn right back

The wrong way round the ring until you're  
home

Meet your honey, box the gnat; swing that  
gal around and round

Then promenade around the ring you go

Promenade, go two by two; take a little walk  
to the big Mamou

Where they do Louisiana swing

**Figure:**

First and third forward up, come back and  
cross trail through

Around just one, it's four in line you stand

Eight to the middle and come on back,  
across the set you box the gnat

Back right out, make a big ring, and circle to  
the left

Allemande left the corner there; dos-a-dos  
that partner

Go swing that corner lady round and round  
(put her on the right)

Promenade go two by two; take a little walk  
to the big Mamou

Where they do Louisiana swing

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

### ***Wagon Wheel***

As called by Ralph Sweet

Formation: Square (no partner change)

Reels: *Possum Up a Gum Stump/Billie Church  
Memorial Breakdown*

#### **Figure:**

The two head couples lead to the right,  
circle up four if it takes all night  
Head two gents go home alone, leave lines  
of three at the sides

∞ Forward six and back; lonesome gents  
forward and back

Forward six, you “wagon wheel” round (see  
note); lonesome gents cross over

Right hand high and left hand low, on to the  
next old gent you go (gent crosses the  
two ladies in front of himself and lets go,  
sending the lady on his right to the gent  
on his left and vice versa), make lines at  
the heads, etc.

*Repeat three more times from the ∞ symbol.*

#### **Break:**

All go forward and back

Ladies in the middle stand back to back

Gents go round the outside track  
(promenade direction)

Left elbow swing with partner once around

And on to the next lady and swing

*Repeat three more times*

Sequence: Improvised intro; figure as above; figure  
with side couples leading; break; figure as above;  
figure with side couples leading; break; improvised  
ending.

To “wagon wheel round,” ladies hook take the arms  
of with gents in their line-of-3, so that the gents’  
hands are free. Lines go forward, gents take two  
hands with opposite, all six rotate to the left halfway,  
and back out as lines-of-three again on the opposite  
side of the set.

### ***Hello, Mary Lou***

By Joe Robertson

As called by Ralph Sweet

Formation: Singing square (ladies progress to right)  
Song by Gene Pitney

#### **Intro, Break and Ending:**

Join hands and make a ring, circle left, go all  
the way round

Sweet Mary Lou, I’m so in love with you  
Allemande left your corner, and dos-a-dos  
your own

Allemande left that corner one more time,  
*weave the ring!*

Then weave around that ring, it’s in and out  
you go

Meet that gal, dos-a-dos, and then you  
promenade

You all promenade, walk and talk and tell  
that maid

Hello, Mary Lou. Good-bye, heart!

#### **Figure:**

First and third you promenade halfway  
round the outside ring

Sides right and left through and turn those  
gals

The four little ladies chain, straight across  
and courtesy turn

Roll with a half sashay, then join hands and  
circle left

New corners all left allemande, new partner,  
do the right and left grand

Hand over hand until you meet that new gal  
– promenade!

Promenade go full around, walk that lady  
right up town

Hello, Mary Lou, good-bye heart!

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

### ***A Different Way Back***

By Larry Jennings (1990)

As called by Ralph Sweet

Source: *Give and Take*

Formation: Contra, sawtooth formation (see note)

Jigs: *Coleraine/Jump at the Sun*

- A1- Circle left until you can give right hand to neighbor on the side of the set  
Start a grand right and left along your line (and around the horseshoe at the ends), counting current neighbor as #1 and continuing to #4
- A2- With neighbor #4, allemande left twice to reverse direction  
With neighbor #3, allemande right 1½
- B1- With neighbor #2, left shoulder gypsy  
Swing neighbor #1
- B2- Circle left ¾  
Swing partner, end looking for the new neighbor couple on the left diagonal

Larry Jennings was intrigued by dances in what he called “sawtooth” formation, by which he meant a contra dance halfway between a duple improper and a Becket formation dance, with couples orienting on the diagonal. The circle left in A1 goes all the way around if the dancers line up in duple improper formation, but just three-quarters if they line up in Becket formation. After the first time through, that circle actually goes 7/8 of the way around.

*A Different Way Back* was based on a dance by Peter Bixby, *The Flirting Weaver*.

### ***Shindig in the Barn***

Figure by Tony Parkes

Sources: *Son of Shadrack*

Formation: Singing square (ladies progress to right)

Song by Tommy Collins

#### **Intro, Break and Ending:**

Join your hands and circle to the left now  
All the way around the ring you’re gonna go  
All the way back home, then swing your partners all  
Swing your honey round and round and then

Allemande left with the corners, do the  
grand old right and left  
When you meet you swing and promenade  
Tell all my friends the news, put on their  
dancing shoes  
Oh there’s gonna be a shindig in the barn

#### **Figure:**

Allemande your corner, dos-a-dos your own  
All four men make a left-hand star  
It’s once around you go, turn a right hand  
round your own  
Once and a half around, four ladies left-hand  
star

Once around, then dos-a-dos your partner  
Swing the corner round, then promenade  
If the boys will lend a hand, we’ll clean it  
spick and span  
Why there’s gonna be a shindig in the barn

#### **Alternate patter:**

Well, I can hardly wait, ’till we roll up to the  
gate  
’Cause there’s gonna be a shindig in the  
barn

#### **Tag Ending:**

A hand-clappin’, foot stompin’, partner  
swinging, punch drinking, regular old  
shindig in the barn

Sequence: Intro; figure twice; break; figure twice;  
ending. The figure is a slight variation on Tony  
Parkes’ dance, *Left-Hand Star Breakdown* (May  
1989).

### ***Waltz: Elise*** (Frank Ferrel)

## “We’re #2’s!”

Saturday, 9:00 A.M. program

Led by **Nils Fredland**; Music by **Bob McQuillen, Rodney Miller and Elvie Miller**

Saturday’s first workshop put together pairs of dances, one older and one newer, to show some ways that older moves can be reapplied in a new context. Nils was especially interested in how the role of the number two couple is played out in some of these dances.

### ***Jefferson’s Reel***

By Dudley Briggs

Source: *Contras as Ralph Page Called Them*

Formation: Contra, duple proper

Reels: *Sheehan’s Reel/Maid Behind the Bar*

A1- Circle left

Circle right

A2- Right-hand star

Left-hand star

B1- Actives down the outside

Return and step into the center

B2- Lines-of-4, go down the hall

All start to back up to return; the ones make an arch as they back up, and the twos turn in and pop through the arch to progress

This variation on the traditional dance, *Jefferson and Liberty*, has been attributed to Dudley Briggs. In the older dance, the B-parts would have been:

B1- Actives down the center; come back and cast off

B2- Right and left four

### ***Tecumseh***

By Dillon Bustin (1976)

Formation: Contra, duple improper

Reels: *Ships are Sailing/Reel de Montreal*

A1- Couple two half figure eight up through the ones

Twos swing in the center, end facing up

A2- Circle left

Circle right

B1- Couple one half figure eight down through the twos

Ones swing in the center, end facing down

B2- Lines-of-4, go down the hall

All start to back up to return; the ones make an arch as they back up, and the twos turn in and pass through the arch to progress

The author writes: “The ones begin by facing down and raising their inside hands in an arch for the twos to dance the half figure eight through, and they have the option of continuing to hold hands, facing down in the middle of the set, while the twos swing. Thus, the ones are in position to get picked up for the circle left. On the circle back the twos can continue to hold hands and just raise an arch for the ones to dance down through. The twos can also hold hands facing up while the ones swing, and not let go and turn to dance down the set until one ones step between them. All this was borrowed from Midwestern hoedown dancing. (Figures like “chase the rabbit” would always be done through a raised arch when I was a boy out there.)

“The dance also features a progression by all four dancers backing up and the ones passing the twos under an arch. I prefer to say that the twos pass through rather than pop through, since the transition is meant to be more gradual during the backing-up motion. Of course, the ones can continue to hold on to each other’s hands as the sequence begins again, so in effect two couples pass under their arms in turn, the first as they back up and the next as they reach the place where the half figure eights resume.”

**Petronella**Sources: *The Contra Dance Book*

Formation: Contra, duple proper

Reels: *Petronella/Green Mountain Petronella*

- A1- Actives only, “turn to the right” (each turn over right shoulder 270° until the man is facing up and woman facing down in center) and balance each other; repeat the turn, ending across from original place, and balance
- A2- Repeat above sequence, moving one-quarter around each time
- B1- Actives down center, turn alone; return, cast off around inactive of same gender
- B2- Right and left four

This is the older (pre-“Citronella”) version, where only couple one is active during the A-parts.

**The Country Doctor’s Reel**

By Merilee Karr

Source: *Give and Take*

Formation: Contra, duple improper

Reels: *Far From Home/The Silver Spire*

- A1- With neighbor, balance and spin round to right one place as in *Petronella*, end facing across the set with the two gents back to back in the center  
Repeat (end facing up and down)
- A2- Repeat once more and give right hand to neighbor  
Balance neighbor, box the gnat
- B1- Pull by neighbor, ladies pull by with left hands, and swing your partner
- B2- Long lines forward and back  
Ladies chain

This dance recycles the older “Petronella turn,” the one for two dancers rather than four, but here all four do it at the same time!

**Chorus Jig**

Formation: Contra, duple proper

Source: *The Country Dance Book*Reels: *Chorus Jig/Opera Reel*

- 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

**Equinox**

By Jim Kitch

Source: *To Live is to Dance*

Formation: Contra, Becket formation

Jigs: *Munster Lass/Broken Lantern*

- A1- Circle left  $\frac{3}{4}$  and swing neighbor
- A2- Circle left  $\frac{3}{4}$   
Lines go forward and back, moving slightly to the left as you do, so that you end up facing a same-sex dancer in the opposite line
- B1- Ladies [gents] turn contra corners, end by passing opposite lady [gent] and going to partner
- B2- Swing your partner

Ladies and gents take turns initiating the contra corners figure. The first time, the ladies lead; the next time, it is the gents. Continue alternating like that.

As you face the set while waiting out, it is helpful to stand on the unexpected side of your partner: lady on the left and gent on the right. (Nils’ rule for end effects: “Go where you’re needed, not where you think you need to be.”)

***Nils' Maggot***

By Martha Wild (September 1, 2002)

Formation: Contra, duple improper

Reels: *Jack Coen's/Redigan's/Reconciliation*

***Waltz: Fanny Power*** (Turlough O'Caralan)

- A1- (Ones between twos) Handy hand  
    allemande with neighbor 1½ to trade  
    places  
    Couple two swing in the center
- A2- Hey-for-3 across the set (twos acting as  
    a "unit" and gents passing left  
    shoulders to start)
- B1- Down the hall 4-in-line (twos in the  
    center), same-sex pairs turn together  
    Return, bend the line
- B2- Twos half figure eight below; as soon  
    as the twos have crossed between  
    them, the ones swing in the center

Ones and twos do very different things, and both  
parts are great fun to dance.



## Dance History Workshop

Presentation by **David Millstone**, Saturday, 9:00 A.M.

*(This talk included numerous audio samples to illustrate changes in the music over the last 75 years.)*

English country dancing is the most important ancestor of today's contra dance. The first published source, John Playford's *The English Dancing Master*, appeared in 1651. It included dances in many formations: longways, rounds, and set dances for two or three or four couples; only about one-third of these dances were longways. In the final edition of Playford, though, published in 1728, nearly all of the dances specified a longways formation. These are the dances that early settlers from England brought with them to the New World.

English country dance had been popular in French courts. The French had adopted English *country dances* and had coined their own word for them (*contredanse*), which later reappeared in English as *contra dance*. The French particularly liked the English country dances in square formation and these later became the *cotillions* and *quadrilles*, which in turn became American square dances. After the French Revolution of 1789, many French dancing masters sailed to America and many moved to the Midwest with an established population of French speakers. In the early 1800s, during the Napoleonic era, Americans were eager to imitate French culture; those dancing masters were happy to provide fashionable French dances.

Even in England, high society started dancing quadrilles by 1820. French dancing was the "in" new thing; longways dances were considered old-fashioned and rustic. However, the New England states in the early 1800s were more closely linked with England than other parts of the new nation. Especially in the countryside, there was less enthusiasm for French ways, and the old longways dances persisted.

During the nineteenth century, country dancing of all sorts fell victim to the rise of couple dances, including the waltz and the polka. By the early 20th century, most forms of traditional dance, including both contras and squares, had largely disappeared from the cities of America. In the last hundred years, a series of revivals have attempted to bring the older dances back into popularity.

**Cecil Sharp:** The nineteenth century had seen a rise in nationalism across Europe. In 1899, Cecil Sharp saw a group of Morris dancers, realized that these were traditional customs, and followed up with additional fieldwork, and so began the English folk music revival. In 1915, Sharp established an American branch of English Folk Dance Society which in time became the Country Dance and Song Society. He spent 46 weeks in America, mostly in Appalachia, collecting music, songs, and dances. Sharp popularized Appalachian square dances, the formation he termed the Running Set; this style of dance, is still being done.

**Muscular Christianity:** A New York City based revival of country dancing started through the efforts of **Luther Gulick** (*The Healthful Art of Dancing*, 1910) and **Elizabeth Burchenal**. Burchenal collected folk dances from Europe and taught them at YWCAs, YMCAs, and settlement houses around New York City. This program of folk dance became part of a new physical education curriculum in American schools, which is why many folks associate square dancing with elementary gym class. Burchenal also made trips to the Monadnock region of New Hampshire to collect dances that were being done in the town halls. This revival was known as "**muscular Christianity**." It linked Christian religious beliefs with efforts to improve the lot of

immigrants in America. Healthy exercise would help downtrodden immigrants shoulder the burdens of citizenship in America's democratic society.

In the 1920s, **Henry Ford** was disturbed by the influx of immigrants and by what he saw as the musical and social degradations of ragtime and the Jazz Age. He built an elegant new dance hall in Dearborn, Michigan, and he imported a New England dancing master (Benjamin Lovett) to teach country dance to Ford employees. Ford also published a dance handbook and provided funding to support country dance events around the country. Ironically, Ford's automobiles led to increased American mobility, which helped undercut the small-town dances and the very activity he loved so much.

The late 1930s and 1940s brought an increase in recordings of square dances and callers, such as Arkansas "Arkie" Woodchopper, who cultivated a hillbilly image, and caller Floyd Woodhull, from upstate New York.

In the 1930s, **Lloyd Shaw** in Colorado began his research into "cowboy dances" of the Western frontier. Shaw was a superintendent of schools and an adherent of Burchenal's dance curriculum. Shaw's interest eventually turned to his local square dances; he collected dances, which he taught to Colorado high school students. In the late 1930s, his Cheyenne Mountain Dancers burst on the national scene. This demonstration troupe of teenagers performed a flashy style of dance that captivated audiences around the country. Shaw is widely credited with creating the interest in American square dances and his callers' classes after WWII eventually led to the modern western square dance movement, although MWSD later took a direction that would have disturbed Shaw.

During 1940s, singing squares dominated dance programs. Even in New England, where some contras were done, squares formed the major part of the program. You would simply say you were going to "the dance," and everyone knew you meant the local square dance. It wasn't until the mid-1970s that we began to refer to an evening's program as a "contra dance." The rise of contras is due in large part to the influence of two individuals, Ralph Page and Dudley Laufman.

From the 1930s until his death in 1985, **Ralph Page** became a well-known figure in the country dance world, ultimately respected as the "Dean of American dance callers." Page grew up in the remote region around Mt. Monadnock in southwestern New Hampshire. In 1943 He started calling at a weekly dance at the YWCA in Boston, a series that lasted for 25 years. The dancers included soldiers stationed in the Boston area as well as many college students. (These Intercollegiate Outing Club Association dances are where caller Ted Sannella got his start.) Ralph Page's programs were based on square dances but he also included international folk dances and the contras that were a traditional part of the Monadnock repertoire.

Page helped start the New England Folk Festival (NEFFA) in 1945, he taught at folk dance camps from Maine to California, and he later toured both Japan and England. He enjoyed historical research and he resurrected many early American dances as well as composing tunes and dances of his own. Page also published a highly idiosyncratic magazine, *Northern Junket*, with each issue including an editorial with Page's strong opinions. He helped start a summer school in Peterborough, NH, to teach dancing and the art of dance calling; his graduates included contras along with squares in their repertoire.

If Ralph Page kept the traditional contras alive and introduced them to the post-WWII

generation, it was **Dudley Laufman** and his Canterbury Country Dance Orchestra who created an enormous wave of interest in country dancing in the late 1960s and early 1970s. Indeed, the spread of dancing since that time can in many cases be traced directly to “Dudley dancers,” enthusiastic young people who with almost evangelical zeal took contras and an enthusiasm for country dancing from New England to other parts of the country.

For most of its existence, Canterbury was a loose group rather than a fixed band. Dudley hired a few musicians for a gig, but sit-ins were welcome and in the 1970s there might be as many as 20 musicians crowded on stage. Dudley brought new music to the dance world, from tune books he obtained through CDSS. The Canterbury Orchestra's LP recordings spread New England dance music to enthusiastic folk musicians around the country.

At this time, hippies and young back-to-the-landers discovered the dances and the music. Ralph Page wanted dances done with “a wee bit of elegance,” and his crowds dwindled; Dudley called simple dances and maintained a laissez-faire approach to what went on on the dance floor; attendance at his dances soared.

Scores of musicians who once played with Dudley later formed their own bands. Canterbury also released albums in collaboration with the young musicians of the Farm and Wilderness Camp in Vermont. One of the young campers who encountered Dudley at F&W was Tony Parkes. Tony and fiddler Donna Hébert joined with Peter Barnes to form Yankee Ingenuity, and with Tony and Ted Sannella sharing the caller's microphone, they soon were attracting crowds of 300 for the Tuesday night dances in Boston. Other young callers started running dances, and in time, these events became more popular than the Dudley dances. The dances and the music began to migrate from New England. As Dudley-influenced dancers and musicians moved to other parts of the country, they established new series in places such as San Diego, Bloomington, Dallas, Portland, Palo Alto, and Seattle.

In recent years, bands have introduced music from different musical traditions for contra dance venues. The style of dancing has changed as a result of the different music being played, and choreography has also changed. (*David asked dancers to find a partner, and then dancers did the same figures, once to a traditional sounding band and then to a more contemporary group with a “groove” beat. The difference in dance styling was dramatic.*)

In the last twenty years, contra mania swept the dance world, with many dancers demanding nothing but contras, especially those with a partner swing in every dance and often a neighbor swing too. At its extreme, callers who asked for a set of squares were met with boos from the dancers.

To some extent, the changes we see are brought about by a different population attending the dances. Instead of farmers and mill workers and loggers, dancers now are more likely to be professionals, teachers, office workers, computer programmers. With long lines, inactive couples in traditional dances might never get to be active so new dances have everyone moving all the time with symmetrical calls for all dancers. “Flow” became the vogue, where every figure moved seamlessly into the next; Becket formation became popular, in part because the formation easily allowed two swings in a dance since dancers didn't have to cluster in the center but could swing on the side.

In closing, audience members were asked to consider, “What kind of future do we foresee for the dancing and what role do we play in it?”

## Retrospective Session Honoring Ralph Sweet

Saturday, 10:45 AM - 12:45 PM

David Smukler, MC; Music by Crowfoot

The session began with the unveiling of David Millstone's newest documentary, *Sweet Talk*, which focuses on the calling career of Ralph Sweet. We watched a 30-minute excerpt.

### ***Fiddle Faddle***

By Jim York (early 1950s)

As called by Tony Parkes

Source: *Sets in Order Yearbook #1*

Formation: Square (no partner change)

Reel: *Big Scioto*

Couples three and four do a right and left through (8)

Couple one down the center and split the opposite two, go around one to make a line-of-4 at the foot (8)

Forward four and back (8)

Line-of-4 slide to the right behind the next couple (8) (At this point dancers on the ends of the line-of-4 can reach forward and take couple four's free hands)

Those six forward and back (8)

Odd couple forward, split one couple, and separate to a line-of-4 (8)

Two lines-of-4 go forward and back (same direction) (8)

Center couples (one in the middle of each line-of-4) wheel around 1½ (8)

Gents star left and the ladies star right (8)

First gent pick up your partner with an arm around, and each gent in turn do the same for a star promenade (8)

Gents back out and ladies turn in, turn 1½ (8)

Star promenade with the ladies in (8)

When you get home everybody swing (10)

Allemande left corner (6)

Promenade your partner (16)

Sequence: Intro; figure as above, figure starting with couples 4 and 1 (and 2's active); figure starting with couples 1 and 2 (and 3's active); figure starting with couples 2 and 3 (and 4's active); ending. Remember your number!

Tony presented Fiddle Faddle as an example of a square from the 1950s, the sort of fare that was a big part of Ralph Sweet's early dancing and calling experiences.

### ***Martin's Rattler***

Fife and drum tune played by Walt Sweet and Tracy LeFleur

Source: *The Fifer's Delight* (which cites *The American Veteran Fifer*, first published in 1905)



Walt Sweet, Ralph's son and fifer extraordinaire, came to the microphone and explained how he came to be a contra dance musician. Walt said that when he was five or six years old, they had fife lessons after supper. (Ralph Sweet first published a tune collection called "Fifer's Delight" in 1965.) Although the square dance movement of the 1950s depended a lot on canned music (45 rpm records), Ralph Sweet had always enjoyed working with live music when he could. When Walt was a teenager, Ralph was just seriously getting into calling contra dancing, where live music was the norm, and recorded music not considered acceptable. So, at age 16 Walt was drafted to play for his father's band.

Around that time Ralph and his band were hired by a rich family "that probably owned about half of Nantucket" to play for a wedding on Martha's Vineyard. It was a long drive from Connecticut to Woods Hole where they could catch a ferry to the island, and they were running a bit late. They got to the slip where the ferry was, and unloaded all their gear. Everyone else got on the ferry, while Ralph went to park the car. While they were still waiting for Ralph, Walt heard the captain call, "Cast off!" The engines started, and just about then they saw Ralph running for the ferry, but the ferry had already begun to pull away from the dock. Walt found himself thinking, "Damn, I don't think I can call a dance." Ralph reached the edge of the dock and never stopped—just made the leap across the three or four feet that separated the boat from the dock, and landed safely on the deck.

Walt said, "That's my story and I'm sticking to it."

Ralph wrote to share some more details about that day:

"It's too bad that there was not more time available to relate several other funny things that happened on that trip! Such as that Cammy and Van Kaynor *both* were the fiddlers, and all the way over and again on the way back on the ferry, they played fiddle tunes for contributions. And that Mr. Beinecke (of Yale Library fame) really did own the motel we stayed at, the Hotel we played at, and the whole docking system for all the ferries and boats in the Harbor! And that we charged them about \$300, wondering if that was too much (not knowing whom we were dealing with), and one of the waiters at the hotel informed us that when their previous daughter had gotten married, they had paid the band \$6,000 and flown them in from NYC - and that when they first called us for the job, they wanted to fly us from the Hartford airport to Nantucket, with all our PA equipment, but I really couldn't believe he was serious, and insisted on driving to Woods Hole.

It turned out he also owned that "airline" service and the airport in Woods Hole! Live and Learn!!"

### ***Nancy Dawson***

As called by Marianne Taylor

Source: *A Choice Selection*

Formation: Contra, triple proper

Jig: *Nancy Dawson*

A1- Actives down the outside (4) and set (4)

Back up the outside to place and set (8)

A2- Actives cross over passing right shoulders and go below one place (twos moving up); cross back passing left shoulders and go below one more place; and lead up the center into progressed place

B1- "Set to contrary corners" as follows:  
Actives set forward to first corner (4),  
fall back to place (4)

Set to second corner (4), fall back (4)

B2- "Lead out at the sides":

Actives take inside hands and lead out between ladies two and three,

separate around them, and meet in the center

Take inside hands and lead out between gents two and three, separate around them, and end in progressed place on own line

This version is not at all the same as the "Faithless Nancy Dawson" that is common in today's English country dance repertoire. However, English "styling" does work well with it. The setting steps should be light and upright, as in English country dance, rather than resembling a modern contra dance balance. A skipping (or "skip-change") step is helpful in A2 to speed you through the figure. There should be no dawdling on A2!

The "contrary corners" in B1 are just your "contra corners," that is, the opposites who are on either side of your partner. Look on the right diagonal for your first corner, and left diagonal for your second.

## ***Washington Hey***

By Ralph Sweet

As called by Beth Parkes

Source: *Zesty Contras*

Formation: Contra, duple improper

Reels: *Flying Home to Shelley* (Paul Gitlitz)/*The Phoenix*

- A1- Right-hand star  
Active couples swing your partner
- A2- Actives down the center, turn alone  
Return and cast off
- B1- Ladies chain over and back
- B2- Hey-for-4 (ladies pass right shoulders  
to start)

In the early 1980s, the hey-for-4 was gaining great popularity. To teach the hey to dancers who did not know it, Ralph Sweet inserted one into an old classic dance, "Washington Quickstep." The result was *Washington Hey*.

## ***The Route***

As called by Ralph Sweet

Formation: Square (no partner change)

Reel: *Waiting for the Federals*

### **Figure:**

Heads to the right and circle four with the sides; head gents let go of left hands to open to lines-of-4 at the sides (8)  
Forward eight and back  
Ladies chain across; chain down the line  
Ladies chain across; chain down the line  
Dos-a-dos corner and swing your partner  
Promenade home

### **Variation I:**

Substitute "right and left through" for the ladies chains

### **Variation II: "Willis's Route"**

Heads to the right and circle four with the sides; head gents let go of left hands to open to lines-of-4 at the sides (8)  
Forward and back  
Roll away with a half sashay  
Box the gnat across the set  
Right and left through

Ladies chain across; chain down the line  
Four ladies grand chain  
Ladies forward and back  
Gents make a right hand star  
Pick up your partner with an arm around,  
star promenade  
Ladies roll back, allemande left your corner

### **Break:**

Grand right and left variations (see note)  
Promenade

Sequence: Start and end with breaks, and alternate heads and sides leading the figure with more breaks in between. The sequence of chains is not fixed. In some versions rights and lefts are mixed with the chains, and these can go across or along the line. Of course, the caller should always leave everyone near home with original partners for the promenade.

This dance typifies an un-phrased patter style, about which Ralph writes:

"The 'don't anticipate' style has never been my style, really – I guess that was one of the reasons that my enthusiasm about Modern Western Square Dancing decreased over the years, as it got more and more into the 'Don't Anticipate' thing (I hate that expression! I think it insults the dancers' intelligence!), and why I WAS enthusiastic about getting into Contra Dancing! 'The Route' – a path, trail, or road usually taken (pronounced 'root') as distinguished from 'Rout' ('row'), which is a disorganized, usually military, retreat – uses familiar figures, but perhaps somewhat different each time through."

Here are the breaks in detail:

First: On the grand right and left, everyone meets partner, and turns back ("wrong way back").

Second: Everyone turns back, but upon meeting partner (at home), they turn back again to go the "right way." Meet partner and promenade.

Next: *Heads only* turn back (sides keep going). Then when you meet partner the next time, *sides only* turn back (heads keep going). Then *everybody* turns back, until all are going the "right" way.

Next time: *First couple only* turn back (everybody else keep going). Meet partner again, *second couple only* turns back. Meet partner, *third couple only* turn back; next time they meet, *fourth couple only* turn back; finally, the next time they meet, *everybody turn back*, (now everyone is going the right way); meet partner, promenade.

### ***Oh Johnny***

As called by Ralph Sweet

Formation: Singing square (ladies progress to right)

Song: *Oh Johnny, Oh Johnny, Oh!* (Ed Rose and Abe Olman)

#### **Intro, Break and Ending:**

*(Sides face, grand square!)*

Oh Johnny, oh Johnny, how you can love

Oh Johnny, oh Johnny, heavens above;  
*reverse!*

You make my heart jump with joy

And when you're near, four ladies chain  
across that ring

Oh Johnny, oh Johnny, chain 'em right back

What makes me love you so? *Promenade!*

You're not handsome, it's true, but when I  
look at you

I just oh Johnny, oh Johnny, oh!

#### **Figure:**

*(Four ladies chain!)*

Chain across the ring, turn the girls you see;  
*side ladies!* [only side ladies chain back]

Chain back across the ring, and couples one  
and three

Pass through, separate, around just one you  
know [these directions are for the heads]

A right-hand star in the middle, and to your  
corner go

Allemande left your corner, your own a dos-  
a-dos

Swing that corner lady round and round;  
*promenade!*

You're not handsome, it's true, but when I  
look at you

I just oh Johnny, oh Johnny, oh!

Sequence: Intro; twice through the figure as written  
above; break; figure twice with the head ladies only  
chaining back and then the sides passing through;  
ending.

### ***The Auctioneer***

As called by Ralph Sweet and Nils Fredland

Formation: Singing square (ladies progress to right)

Song by Leroy VanDyke and Buddy Black

#### **Intro, Break and Ending:**

Join up hands, form a ring, circle left like  
everything

Reverse trail along in single file

When you're home, swing your own, swing  
your partner round and round

Allemande left, then a grand old right and  
left

Now pretty soon he began to see how the  
auctioneer talked rapidly

Dos-a-dos and promenade from there

He said, "Oh my, it's do or die, I've got to  
learn that auction cry

Gotta make my mark and be an auctioneer"

#### **Figure:**

One and three...

Go up to the middle and you come on back

You pass through, separate, and you go  
around one

Then into the middle and pass through

Split the outside two, and you go around one

Then down the middle, do the right and left  
through

Dos-a-dos the corners all, then dos-a-dos  
your partner

Swing that corner girl and promenade!

*Ten* dollar bidda, now *twenty* dollar twenty

Will ya *gimme* twenty make it twenty *bid-*  
*in-the form* of twenty dollar

Who'll make it a twenty-five dollar bid?

Sequence: Intro; figure twice for heads; break; figure  
twice for sides; ending. To learn the auction patter,  
Ralph advises getting a strong cup of coffee and  
starting up slowly. Some additional patter: 25 dollar  
bidda, now 30 dollar 30 will you gimme 30 make it  
30 bid-in-the form of 30 dollars. Who'll make it a  
\$35 bid? 35, 40, 45, etc. The price keeps going up!

## They're Doing Choreography

Saturday, 2:00 P.M.

Led by **Beth Parkes**; Music by **Bob McQuillen, Rodney Miller and Elvie Miller**

Some of Beth's favorite modern contra dances.

### *Pining for You*

By David Smukler (2001)

Source: David's website

Formation: Contra, duple improper

Reels: *Kerry Reel/Paddy Ryan's Dream*

- A1- Gypsy neighbor and swing
- A2- Long lines forward and back  
Gents turn by the left  $1\frac{1}{2}$
- B1- Balance and swing partner
- B2- Circle left  $\frac{3}{4}$  (6), with neighbor roll  
away with a half sashay (rolling lady  
left to right) (4), cross trail through  
across the set (6)

The cross trail in this context is "pass your partner by the right shoulder and your neighbor by the left shoulder." The suggested timing in B2 does not need to be rigidly enforced.

### *Celebrating Sixty*

By Linda Leslie (April 2004)

Formation: Contra, duple improper (dance begins in long waves, men facing out and women facing in)

Jigs: *Moon and Seven Stars/Swallowtail Jig*

- A1- As in *Rory O'More*:  
Balance to the right and left, slide to the  
right and re-form the wave  
Balance to the left and right, slide to the  
left
- A2- Balance and swing neighbor
- B1- Circle left  $\frac{3}{4}$  and swing partner
- B2- Ladies allemande right  $1\frac{1}{2}$   
Allemande left neighbor  $1\frac{1}{2}$  and a little  
bit more to form waves (new  
neighbor will be in your right hand)

Written for the 60<sup>th</sup> year celebration of the New England Folk Festival.

### *Read Between the Lines*

By Bob Isaacs (July 2, 2004)

Formation: Contra, Becket formation

Marches: *Pete's March* (Bob McQuillen)/*Kerry Polka*

- A1- Slide left along the set and circle left  $\frac{3}{4}$   
with new neighbors  
Swing your neighbor
- A2- Gents allemande left  $1\frac{1}{2}$   
Allemande right partner  $1\frac{1}{4}$  and give  
left hands to the next to form long  
wavy lines (gents facing out)
- B1- Balance forward and back, "circulate"  
(see note)  
Repeat
- B2- Balance the wave and swing partner

Omit the "slide left" in A1 the first time. "Circulate" is a term from modern western square dancing, and when you circulate your waves come apart and re-form as the four dancers in the minor set each move one place clockwise. In this case, first each gent will loop over his right shoulder and take his partner's place while each lady crosses the set and takes her neighbor's place. Then, when the "circulate" repeats, the ladies will loop to the right and the gents will cross the set.

Bob says there are two versions of this dance, this one and a slightly harder one. To do the other version, turn your partner  $1\frac{3}{4}$  in A2 and form the waves with the gents facing in and the ladies facing out. Then the gents cross and the ladies loop on the first "circulate," and so forth. The partner swing ends in the same place.



***Mary Cay's Reel***

By David Kaynor (1988)

Source: *Legacy*

Formation: Contra, Becket formation

Reels: *Bailey's/Gatineau/Woodchopper's***A1- Circle left  $\frac{3}{4}$** 

Pass neighbor by right shoulder,  
 allemande left the next neighbor

**A2- Balance and swing the original neighbor****B1- Long lines forward and back**

Ladies turn  $\frac{3}{4}$  by the right hand, turn  
 the lady you meet  $\frac{3}{4}$  by the left hand  
 (the gents take a step to the left)

**B2- Balance and swing your partner*****Fiddleheads***

By Ted Sannella (February 23, 1983)

Source: *Swing the Next*

Formation: Contra, duple improper

Jigs: *Sarah's* (Bob McQuillen)/*The Miller's*  
*Maggot/Drummond Castle***A1- Actives cross over, go left around one, into the center and make a "diamond" shaped ring-of-4 (active gents facing up, active ladies facing down)**

All balance, twirl  $\frac{1}{4}$  to the right (as in  
*Petronella*)

**A2- All balance, twirl  $\frac{1}{4}$  to the right again, and the actives continue to turn until they find each other**

Actives swing, end facing down

**B1- Down the hall 4-in-line (a he-he-she-she line), actives turn as a couple in the center**

Return (she-he-she-he), bend the line

**B2- Circle left halfway around and swing your neighbor (finish facing across)**

Unusual effects occur at the ends of the set, where a  
 "diamond" may consist of three dancers or one  
 dancer!

*Fiddleheads* is said to have been Ted Sannella's  
 favorite of his own dance compositions.

***Pedal Pushers***

By Bob Dalsemer (September, 1989)

Source: *Legacy*

Formation: Contra, duple improper

Reels: *Mother's Reel/Le Reveur* (Richard  
 Forest)/*Hommage à Edmund Pariseau***A1- Gents allemande left  $1\frac{1}{2}$** 

Pick up partner around waist as in a star  
 promenade, bring her back to the  
 gent's side and wheel around  
 ("butterfly whirl") as a couple, gent  
 backing up and lady going forward

**A2- Two ladies do-si-do (see note) and swing partner, end in time to take hands four****B1- Balance the ring, pass through across**

Turn individually to the right,  
 promenade single file  $\frac{3}{4}$  around your  
 ring of four, gents turn around

**B2- Balance and swing neighbor**

Composed in honor of Jon and Sue Simmons' departure on a 1500 mile "bike-a-thon" from Seattle to San Diego. The dance originally used a walk around or "gypsy" in A2. The author writes, "Back when I composed the dance the present pirouette-style do-si-do wasn't so prevalent, so my idea was to have the gypsy flow seamlessly into the partner swing."

***Waltz:*** *Elvira's Waltz* (Bob McQuillen, composed for Elvie Miller when she was four years old)

## Playing for Contras

Saturday, 2:00 P.M.

Led by **Crowfoot** (Jaige Trudel, Adam Broome and Nicholas Williams)

The workshop probed issues related to choosing tunes and interacting with callers, as well as approaches to playing music for contra dances. Workshop participants also learned two tunes from Crowfoot's repertoire. The following is not a complete summary of the discussion, but a presentation of some of the many interesting points that came up.

### *Choosing a tune that fits well with the dance*

One approach that band members suggested for musicians who are just starting to think about this issue is to go through your band's tune list and try to characterize each tune with a descriptive adjective. Some callers will request tunes by requesting a tune with a particular feeling. This exercise can give you a better sense of the range of "emotions" available in your repertoire, so that you will feel more prepared to match such caller requests. The main point is to have a working tune list with which you are completely familiar, so you can match tunes to dances.

It is important to set up a good communication exchange with the caller. Callers' ways of talking to the band vary greatly. Some callers will have very specific requests regarding the kinds of tunes they want, while others are more laissez-faire. Asking to see the caller's card can give you information about the dance, and help you choose a tune.

Unlike many bands these days, Crowfoot does not tend to use fixed medleys. Every crowd and caller is different, and things can change throughout an event. So, Jaige, Adam and Nicholas prefer to respond to situations spontaneously and flexibly.

### *Playing for contra dances*

Adam (guitarist for the band) talked about—and demonstrated—how to make the rhythmic backing drive the dance, build tension and release, and distinguish key points in the figures, for example, coming into a balance from a flowing figure such as a hey. Particular tunes are sometimes characterized as "smooth" or "bouncy." However, the musicians approach to a tune can alter that as needed for a particular dance. The goal is to take the dancers on a journey.

Nicholas (flute and accordion player for the band) talked about how he approaches playing tunes from traditions that do not typically include his instruments. For example, neither the accordion nor the flute is typical of Appalachian traditional music. However, singing is a big part of that tradition, so Nicholas starts by imagining that his flute is a human voice singing a high harmony.

Workshop participants spent time learning two tunes from the musicians in Crowfoot: *Rolling in the Rye Grass* and an An Dro. "An Dro" is not the title of the tune, but is a Breton tune type. Many An Dros do not have names. This is common in the tradition; when such tunes are given names, these come later, from different sources. To illustrate how one might assign descriptive

adjectives to tunes, the An Dro below was described as “flowing,” “hypnotic,” and “trance-y.”

*Rolling In the Rye Grass*



*An Dro*



In addition to these two tunes, the band members took the group on a bit of a musical tour through different traditions, using different tunes to show how different moods and dance figures could be supported well by the music. They played an Irish jig in B-minor called *Banks of Loch Gowna*, another An Dro, and an Appalachian tune called *Duck River*.

## Two, Four, Six, Eight, What Do We Appreciate? Variety!

Saturday, 3:45 P.M.

Led by **Nils Fredland**; Music by **Crowfoot**

### ***Georgia Rang Tang***

Formation: Two couple scatter

Reel: *Set Americain*

Right-hand star

Left-hand star

Circle left

“Georgia Rang Tang”: Allemande right neighbor, gents pass each other by the left shoulder; allemande left partner, gents pass by right; repeat

Swing neighbor

Swing partner

Promenade and find another couple

(Repeat as long as desired)

### ***The Flying Scotsman***

By Hugh Thurston

Formation: Four couple longways

Jigs: *The Farmer's Joy* (Adam Broome)/*Calliope House*

A1- Ladies' line skip counterclockwise around the gents and back to place

A2- Gents' line similarly skip clockwise around the ladies

B1- Couple one sashay down the center traveling far below the bottom of the set (8)

Sashay back (with smaller steps) to end at the *bottom* of the set (8)

B2- All couples sashay down and back Partner swing

Repeat at least 3 more times.

### ***Hexitation***

By Tom Hinds

Source: *Dance All Night II*

Formation: Hex formation, a “square” with four head couples and two side couples as follows:

```

      h h h h
    s         s
    s         s
      h h h h
  
```

Reel: *The Old Bell Cow*

Heads go forward and back (8)

With the opposite couple, circle four hands to the left  $\frac{3}{4}$  and pass through (8)

With the one you meet, gypsy and swing, ending in lines-of-6 at the heads (16)

All go forward and back (8)

Do-si-do the corner from this position (across from you if you are on the end of the line) (8)

Swing that corner and ends face in to reform your six-couple set (8)

Head ladies chain halfway back to your partner (8)

Sequence: Intro; figure three times; break; figure three times; ending. Each time through you get your partner back, but you are in a new place.

The author writes: “It’s a slight variation of the original but I like it.” Tom’s original version begins as follows:

Heads go forward and take hands four with the opposite couple (4), balance the ring (4)

Circle left  $\frac{3}{4}$  and pass through, etc.

### ***Rod's Quad #2***

Formation: "Double quadrille": eight couples (four lines-of-4) arranged in a square

Source: *Dances from a Yankee Caller's Clipboard*

Reel: *The Dione Quintuplets or Les Cinq Jumelles*: form ABABCDEE

Allemande left corner, swing partner (16)  
Corner couples right and left through on the diagonal; pass back through and do-si-do the one you meet (16)

Same 4, circle left halfway, pass through; do-si-do the one you meet (the corner couple again) (16)

Right hand star with the corner couple (8)

Left hand star almost all the way back (8)

"Chain through the stars": Ladies chain with the other lady in your line to a new left hand star (gents just keep the left hand turn going, no courtesy turn) (8)

Repeat three more times to go all the way around (24)

Then chain with original "line-mates" with a courtesy turn, go over and back (16)

Head couples right and left through across the square (8)

Side couples right and left through across the square (8)

Repeat entire sequence from this position. Note that each dancer has an individual corner, but as couples you also have a "corner couple." In the C-parts it is very helpful to know who your line-mates are (especially the ladies). Nils called these your "couple couple," as opposed to your corner couple. The timing in the "chain through the stars" figure is unforgiving. Both ladies and gents must maintain a constant speed for the "gears" to mesh properly. The rights and lefts at the end feel quick, because the opposite couple is far! These also reverses the orientation of couples within their lines, so that repeating the dance will feel quite different; each lady will be chaining in the opposite direction on the "through the stars" figure.

### ***Kinematic Vorticity***

By Carol Ormand (October 30, 1995)

Source: *Contra\*butions 3*

Formation: Contra, duple improper

Jigs: *Oyster Bay* (Crowfoot)/*Elderberry Jig* (Jaige Trudel)

A1- Long lines forward and back  
Neighbors hand cast all the way round and a little bit more, ones moving forward

A2- Down the hall 4-in-line, turn alone  
Return, bend line

B1- Circle left  $\frac{3}{4}$  and swing your partner

B2- Circle left  $\frac{3}{4}$  and swing your neighbor

The hand cast in A1 could be described (in English country dance fashion) as the twos "gating" the ones.

### ***Levi Jackson Rag***

Dance and tune by Pat Shaw (1974)

Source: *Pat Shaw's Pinewoods*

Formation: 5 couples in U formation (1 couple at top facing down, 2 couples on each side)

A1- Sides half right and left through; head couple moves to middle place  
Sides right and left back, and the heads move to the bottom

A2- Sides circle left 4-hands once, while the head couple separates and returns up outside to home

All do-si-do partner at home

B1- Five ladies chain: ladies form a right hand star, pass partner, pass the next, and courtesy turn with the third gent  
Repeat the five ladies chain to new partner (ladies have moved one place to the right)

B2- With new partner promenade one place to the right (4), balance (4)  
And swing in new positions (8)

At the end of the sequence the gents have moved one place to the right and the ladies have moved two places to the right. Five times through brings you home after giving everyone a turn with every partner and in every position.

***Insomnia Reel***

By Beth Molaro (late 1990s)

Formation: Contra, duple proper

Reels: *Duck River/Laughing Boy*

- A1- Allemande right same-sex neighbor 1½  
Same two balance, box the gnat (twos  
turn ones under) and lady two duck  
under the gents' arch to form a right  
hands across star
- A2- Star right until couple one is in the  
ladies' line and couple two is in the  
gents' line  
Swing your partner
- B1- Long lines forward and back  
Circle left ¾
- B2- Couple one down the center, turn as a  
couple  
Return and cast off with same  
neighbors

***Ease About Things***

Cis Hinkle's variation of Gene Hubert's *Ease About  
Mixer*

Source: Gene Hubert's dance is in *Dizzy Dances II*

Formation: Circle mixer

Jigs: *The Kerfunken/Jig du Salon* (Pascal Gemme)

- A1- Balance and swing partner
- A2- Promenade in a ring  
Promenade to the center and back
- B1- Ladies weave to the right: pass in front  
of the gent on your right and behind  
the next gent  
All go forward and back
- B2- Gents weave to the right: pass in front  
of the lady on your right and behind  
the next lady to find your partner  
(ladies, you turn to your left to face  
him)  
Allemande right your partner 1½ to  
reach your next partner

***Waltz: Lakelight*** (Adam Broome)

## “Are You a Professional Caller?”

Saturday, 3:45 P.M.

Calling Workshop with **Beth Parkes**

The workshop was inspired by a little girl at a Girl Scout dance, who asked Beth, “Are you a professional caller?” First Beth asked others to contribute their thoughts about professionalism and calling. Then she contributed some of her own.

*What do you think of when you hear that phrase, professional caller, good or bad? (various answers in no particular order):*

- Financial; make your money doing it.
- Professionalism in calling includes calmness, ability to remain unruffled, guidance that is sometimes strong, but it doesn’t have to be about control.
- Don’t know what side I want to be on. I like going from the dance floor to the stage and back.
- Business-like, follow through, paid to provide a service.
- Someone who can get us out of trouble; knows the potential pitfalls.
- Ability to bring enough control to situation to help people avoid frustration.
- Take pulse of group, make dances match that, give enough info so that the dances work well.
- No one calling in my community. I had to build my sense of what is involved in calling from scratch. A professional (of any skill level) needs to keep an eye on situation. Not professional: unaware of a set breaking down.
- Responsibility as business person to honor commitments to the group that hires you and responsibility for the dancers and success of the evening.
- Size up gig in advance, and have enough dance/music knowledge to pull it off, to create fun or learning (as desired by those you hire you) to convey spark.
- Responsibility for well being of dancers includes authority for *anything* that may transpire (for example, if there were an emergency).
- Knowledge, flexibility – e.g., what if 20 new people show up?
- Many interpretations of professional. Can you successfully lead a roomful of strangers through the moves? Imparting knowledge to dancers for success (whether or not you are paid).
- Imparting confidence, sense that they can do it, and excitement.
- Put their needs secondary to the dancers.
- Starting a new family dance.
- I don’t want to be “professional.” I don’t consider calling my day job. I don’t want it to be work; I want it to be fun.
- I’m thinking about the difference between dance callers (many) and dance leaders (few). A dance leader has a broad sense of what would serve the dance community at large, including past present and future dancers. A leader builds skills, is a good model on the floor, and is willing to take a temporarily unpopular stance if important. Leadership involves understanding what group wants, but also what the dance could be – it’s about building community.
- Not an entertainer; profession is secondary to passion: sharing the joy, building connections with people.

- Holding oneself to a high standard. Not interested in being “first,” but want to work at reaching the standard.

After collecting these thoughts from the group, Beth talked about different aspects of professionalism. She included advice about how to approach the business aspect of calling, and—more importantly—she talked about a high level of self-awareness that characterizes professional behavior.

*Business aspects of being “professional”*

- Have a really good organization system for keeping track of gigs.
- Be easy to work with: clear and reasonable, not rigid.
- Have a contract/letter of understanding:
  - Include: “Folk and square dance”; date/time/location; phone numbers on the day of the event (flat tire insurance); who provides sound; arrival time (early enough to do sound); three-prong outlet, table, chairs, etc.
  - Stipulate payment no later than date of event.
  - Generally require a deposit. If you have a long standing relationship or other reason to trust an organization such rules can vary.
  - Beth does not advise including a cancellation clause. Few gigs cancel, and you may lose more gigs than the occasional lost income can justify. If someone must cancel, offer to roll the deposit forward to next gig.
  - A mailed contract (as opposed to email) is also a form of advertising. It gets put in files that are passed to next PTA chair.
  - Don’t expect contracts from regular contra series; although the better ones provide reminders. (Do expect contracts for weekends, camps, etc.)
- Taxes? Beth and Tony declare every cent of income from calling, and consider this part of being professional.
  - Keep a paper trail of your expenses. A caller who is paid by check and pays the band in cash can be burned.
  - If you make money 3 years out of 5 it is a business and you can deduct expenses (including losses on the other two years). If you are not making a profit, more than 3 years out of 5 it’s a hobby, (unless you demonstrate with business plan, etc. that your intent is to make money). Then you can deduct expenses up to the amount you’ve made, but not more.
  - Disclaimer: Beth and Tony are not tax consultants!
- BMI/ASCAP are the responsibility of the venue.
- Liability insurance for callers is a good idea (and cheap through CDSS).
- Do freebies if you wish, but only if the organization is one to which you’d donate otherwise. “Good gigs lead to good gigs; bad gigs lead to bad gigs; freebies lead to freebies.”

*Professionalism in its best sense*

- Is about competence in choosing material. New callers don’t always understand what will work for a group. They get fooled by their own ability/skill as a dancer, and don’t read the crowd. Distinguish different kinds of events. Is it drunks at a wedding? Children with parents (or without)?



- Choosing material is not always only about the dancers. If the band gives good support you can sometimes increase the level of material.
- Put your ego away. When the caller is professional it's all about the dancers, not the caller.
- Admitting mistakes makes you more real and can get dancers on your side. Ralph Page said, "Don't let it get your goat."
- Current tradition in contra dances includes some resistance to what is perceived as too much teaching. Lecturing is not good, but embedded teaching (giving hints) improves an evening. It's all about attitude. A good walkthrough *is teaching*. Little bits of background, or occasional tips regarding of dance etiquette can enliven the evening and improve the dancing; just don't overdo. Teach on the fly, without letting dancers know they are being taught. Find different ways to say the same thing. Get them moving.
- Be a professional at all times, not just when behind the microphone. Lead by example. You are a public figure, whom others are watching.

The flipside: *What is unethical calling behavior?*

- Bad-mouthing other callers.
- Getting angry at dancers or band (arises from defensiveness/fear) If you are the one up there stay aware of your emotional state; deal with fear later, etc.
- Singling someone out on the floor for criticism – lowers emotional temperature in the room. ("The microphone can be a dangerous weapon.")
- Blaming others for your mistakes .
- Recommending someone who you think will do a bad job (so you'll be hired next time).

*What helps us stay professional? When in doubt...*

- Take deep breaths.
- Drink water.

## Impromptu Dance Session

*A small group of diehards (dancers, musicians and callers) spent late Saturday afternoon, dancing the following delightful and interesting dances.*

### **Forty Mohr Years**

By Sue Rosen (1997)  
As called by Rickey Holt  
Source: *The RosenHill Collection*  
Formation: Contra, Becket formation  
Reels: *Ste. Anne's/Glise de Sherbrooke*

- A1- Circle left  $\frac{3}{4}$ , pass through along  
And swing the next, end facing down
- A2- Down the hall 4-in-line, turn alone  
Return, bend the line into a ring
- B1- Balance the ring, rollaway with a half  
sashay (to trade places with neighbor)  
Ladies chain across
- B2- Ladies gypsy in the center  
Swing your partner

Composed for Rich Mohr's 40th birthday. The author prefers that the ladies roll the gents in B1 (compare "Feet in Flight," p. 33).

### **Shadrack's Delight**

By Tony Parkes (1972)  
As called by Gale Wood  
Source: *Shadrack's Delight*  
Formation: Contra, duple improper  
Jigs: *Little Burnt Potato/Hundred Pipers*

- A1- Do-so-do neighbor  $1\frac{1}{4}$  into a wavy line-of-4  
Balance the wave, turn on the right  
hand halfway and gents join left  
hands to form a new wave
- A2- Balance, gents turn on the left hand  
halfway  
Swing partner
- B1- Down the hall 4-in-line, wheel around  
as couples  
Return, hand cast, and face across
- B2- Right and left through across the set  
Ladies chain back

### **French Four**

As called by Al Yanas  
Source: *The Contra Dance Book*  
Formation: Contra, duple proper  
Reels: *Pays d'Haut/Joys of Quebec*

- A1- Actives balance (4), pull by across the  
set and go down the outside below  
one (4)  
Balance again (4), pull by across and  
come back up the outside to where  
you began (4)
- A2- Actives balance and swing in the  
center, end facing down with the lady  
on the right
- B1- Active couples down the center, turn as  
a couple  
Return cast off
- B2- Right and left through, over and back

In A1 the twos must move in to allow the ones to get around them in only four counts. The twos can also help out by moving up as the ones move down and vice versa.

### **Men in Plaid**

By Dave Colestock (January 12, 2006)  
As called by the author  
Formation: Contra, duple improper  
Reels: *Reel de Montreal/Arkansas Traveler*

- A1- Long lines forward and back  
Swing your neighbor
- A2- Gents chain across  
Gents allemande left once around
- B1- Balance and swing partner
- B2- Right and left through across the set  
Ladies chain back

The gents chain is a mirror image of the ladies chain. Gents give left hand to pull by and right hand to the opposite lady (in this case, their partner). Ladies back up and gents go forward on the courtesy turn.

***Ted's Triplet #3 (Variation)***

By Ted Sannella (June 24, 1968)

As called by Chris Page

Source of original version: *Balance and Swing*

Formation: Triplet (three couple contra)

Reels: *My Love is But a Lassie Yet/Rakes of Mallow*

***Waltz: Cabri Waltz***

- A1- Couples one and two star right  
Star back by the left
- A2- Middles arch and all six dip and dive
- B1- Ones face up and cast to the bottom  
All do-si-do partner
- B2- All balance and swing partner, end  
with the new top couple facing down  
and the others facing up

Starts with all proper, and ends with couples in 2, 3, 1 order and couple 1 improper. Three repetitions put you back in original order.

Here is Ted's original version:

- A1- Couples one and two star right and left
- A2- Couple one down the center, trade places (lady in front)  
Come up the outside to the top and face down  
(ones now improper)
- B1- Dip and dive all six
- B2- Ones face up and cast to third place  
Swing at the bottom, end facing up

Chris writes: "I was planning on doing a contra, and found only six dancers left, with my card collection off in the other room. So this is what I constructed out of my memory of Ted's Triplet #3. While this does have everyone swinging their partner, I like the transitions in Ted Sannella's original much better. However, at least I didn't have to ask the dancers to wait five minutes for me to find my card box."

## Grand Dance

Saturday evening, 8:00 -11:30

**Bob McQuillen, Rodney Miller and Elvie Miller**

provided the music for the first half of the evening.

### ***Grand March***

Led by Tony and Beth Parkes

Source for Grand March figures: *Legacy*

Formation: Couples one behind the other

Marches: *March of St. Timothy/Goff Hall*

### ***The Baby Rose***

By David Kaynor (July 1989)

As called by Nils Fredland

Source: *Give and Take*

Formation: Contra, duple improper

Reels: *Temperance/Growling Old Man, Grumbling Old Woman/Peter Street*

A1- Balance and swing neighbor

A2- Circle left  $\frac{3}{4}$

Do-si-do partner

B1- Balance and swing partner

B2- Ladies chain across

Left-hand star

Named for Benjamin Rose, before he was born, when his parents, Richard and Claudia Rose were attending American Week at Pinewoods and bought naming rights for the dance with a donation to the camp. Benjamin's first extra-utero summer at camp was in 1990.

### ***Shindig in the Barn***

Called by Nils Fredland

Formation: Singing square (ladies progress to right)

See page 13 for directions.

### ***Bachelor Mill***

Jimmy Clossin

As called by Nils Fredland

Source: *Advanced Square Dance Figures of the West and Southwest*

Formation: Square (no partner change)

Reels: *Yellow Barber/Forked Deer*

Two head couples bow and swing

Lead on out to the right of the ring

Circle up four, once around, and the head gents go home alone

Lines of three, up to the middle and back you go, lonesome gents do a do-si-do

Forward six and the ladies stand pat (side gents back out to place; this leaves four ladies in the center and four gents on the outside)

Head gents...

Turn the left-hand lady (corner) with the left hand round, turn partner by the right with a right hand round

Gents to the center with the left hand round, go once and a half in the center of the town

Turn the opposite lady by the right hand round, turn the right-hand lady with a left hand round

Opposite lady again with a right hand round

Two gents to the center with a left-hand turn, go once and a half

Turn your partner by the right with a right hand round, to your corner by the left, and a right to your own

Grand right and left... (ad lib as desired)

Sequence: Intro; figure as above; repeat starting with the side couples; start with heads, but for the "mill" figure all four gents are active (replacing the left-hand turns  $1\frac{1}{2}$  with a left-hand star just halfway); repeat starting with side couples and all four gents again active in the mill.

***How Sweet It Is***

By Jim Fownes (February 13, 2005)

As called by the author

Formation: Contra, duple improper

Jigs: *Christy Barry's* (see p. 50)/*Irishman's Heart to the Ladies*/*Andy DeJarlis*

- A1- Allemande right neighbor 1½  
Half hey-for-4 (start by gents passing left shoulders)
- A2- Gents pass left shoulders again (as if continuing the hey) and swing partner
- B1- Long lines forward and back  
Right and left through across the set
- B2- Circle left ¾  
With neighbor roll away with a half sashay, and cross trail through to meet a new neighbor

Composed for the 25<sup>th</sup> wedding anniversary of Ralph and Carol Sweet. To cross trail through, pass partner by the right shoulder and current neighbor by the left.

***Ted's Portland Fancy***

By Ted Sannella (September 12, 1977)

As called by Beth Parkes

Source: *Zesty Contras*

Formation: Double contra (four-face-four)

Reels: *Hunter's Purse*/*Tuttle's*

- A1- All eight circle left, once around
- A2- Right and left through with the opposite two  
Ladies chain back
- B1- Ladies chain along your line-of-4  
Four ladies grand chain (back to your partner; all are now facing the opposite direction from when they began)
- B2- Lines go forward and back  
Swing your partner, end facing original direction

***Duck Through and Swing***

By Tony Parkes (April 1975)

As called by Beth Parkes

Source: *Shadrack's Delight*

Formation: Square (ladies progress to right)

Reel: *Cheticamp*

- Head couples right and left through (counts 1-8)
- Side couples right and left through (5-12)
- Head couples right and left back (9-16)
- Heads lead to the right and circle four; head gents break to a line-of-4 (8 counts)
- Lines go forward and back (8)
- Forward again and pass through (4), (then joining hands again) arch in the middle and the ends duck through (4)
- Swing the one you meet (and those who make the arch swing each other) (8)
- Promenade to the gent's home (16)

Sequence: Intro; figure twice for head couples; break; figure twice for side couples; ending.

### ***The Trail of the Lonesome Pine***

Set to music by Don Armstrong (based on *Gents and Corners* by Ralph Page)

As called by Beth Parkes

Source: *Smoke on the Water*

Formation: Singing square (ladies progress to right)

#### **Intro, Break and Ending:**

Bow to your corner and bow to your own  
Join your hands, circle left, around you roam  
Allemande left your corner and weave the  
ring  
Weave it around until you meet again  
Dos-a-dos [pause for echo], and your  
partner you swing  
Partner swing, promenade that old ring  
In the Blue Ridge Mountains of Virginia on  
the trail of the lonesome pine

#### **Figure:**

Head gents take your corners, go up to the  
middle and back  
Those four circle left around the track  
Left-hand star, come on home, turn right  
hand round your own  
Allemande left the corner, then you come  
back home  
Dos-a-dos [pause for echo], and then your  
corner you swing  
Yes, you swing, promenade 'em 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.

### ***Bumbling in the Shower***

By Paul Eric Smith

As called by Beth Parkes

Source: *Give and Take*

Formation: Contra, Becket formation

Reels: *Julia Delaney/Brenda Stubbett's* (Jerry  
Holland)/*Trip to Windsor* (Dan R. Macdonald)

- A1- Long lines forward and back  
Gents allemande left 1½
- A2- Balance and swing opposite
- B1- Ladies chain across  
Pass through and loop individually to  
the right (see note)
- B2- Circle left with the next neighbors  
Swing your partner

The progression in B1 could be described as follows: pass through, turn individually 90° to the right, take two steps along the line, and turn right again to face the next neighbor couple. Beth made the figure more flowing by having the dancers move to the new spot with a wider loop, over the right shoulder, out from the set and back in. In either case, note that your partner is now on the unexpected side: ladies on the left, gents on the right. The swing in B2 changes that. Ideally, after waiting out at the end the gent will lead his partner back in, but no real harm is done if they come in the other way around.

### ***Waltz: Lady of the Lake***

❧ Break ❧



**Crowfoot** provided the music for the second half of the evening

### ***Money Musk***

As called by Nils Fredland

Source: *An Elegant Collection*

Formation: Contra, triple proper

Reel: *Money Musk* (24-bar version)

- A- Actives turn by the right  $1\frac{1}{2}$  (8)  
Go down the outside below one (4) and  
all six forward and back (4)
- B- Active turn by the right  $\frac{3}{4}$  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  $\frac{3}{4}$  again, so that they are  
progressed and proper (4)
- C- Top two couples right and left four

Note that each forward and back takes only four counts. The timing in the B-parts recommended above can be altered slightly; first couple is in charge. Dudley Laufman is fond of saying that this dance is not exactly a contra dance, but a thing unto itself: not “Money Musk,” but “*The Money Musk*.”

Bob McQuillen joined Crowfoot to play the tune.

### ***Comfort Deluxe***

By Rick Mohr (January 1, 1998)

As called by Nils Fredland

Source: Rick's website

Formation: Contra, duple improper

Jigs: *Balls to Mr. Hall/Halloween Jig* (Jean Duval)

- A1- Ladies allemande left  $1\frac{1}{2}$   
Swing partner
- A2- Gents allemande left  $1\frac{1}{2}$   
Half hey-for-4 (start by passing  
neighbor by right shoulders)
- B1- Balance and swing neighbor
- B2- Circle left once around and turn  
immediately (turning toward your  
partner) to face next neighbors  
Circle right once around

### ***Ride in My Wagon Once Again***

As called by Nils Fredland

Formation: Singing square (ladies progress to right)

Song: *Won't You Ride in My Little Red Wagon* (Rex Griffin)

#### **Intro, Break and Ending:**

To your partners bow low, to your corner  
dos-a-dos  
Come on home, swing round and round  
Gentlemen center with a left-hand star,  
travel once around from where you are  
Come back home and dos-a-dos, now turn to  
the corner, here we go  
Allemande with your left hand, and around  
that ring you'll go  
Grand right and left around and walk with  
the girl you know  
Promenade that pretty little girl, come on  
home and swing and whirl  
And she'll ride in your wagon once again

#### **Figure:**

Now one and three move forward, up and  
back  
Pass through, go cross that track  
Turn to the right, round one you'll go  
Now come down the center single file, turn  
to the left, go about a mile  
Make a left-hand star in the middle of the  
set, turn that star, you're not through yet  
Corner by the right, your partner left-hand  
swing  
Promenade that corner girl, you promenade  
the ring  
Promenade that pretty little girl, two by two  
go round the world  
And she'll ride in your wagon once again

Sequence: Intro; figure twice as above; break; figure twice with the sides leading; ending.

### ***Hambo: Durr Och Moll***

### ***Feet in Flight***

By Dale Rempert (modified by folk process)

As called by Beth Parkes

Source: *Give and Take*

Formation: Contra, duple improper

Reel: *Vladimir's Steamboat* (Jay Ungar)

A1- Balance in a ring of four, roll away with  
a half sashay (ladies rolling neighbor  
gent from their right to their left)

Ladies chain across

A2- Ladies gypsy, and swing partners

B1- Circle left  $\frac{3}{4}$

Balance the ring, spin to the right (as in  
*Petronella*)

B2- Balance, spin to the right once more  
Balance, California twirl

Written for and named after a church turned dance  
hall called Mercury Hall. The author's preferred  
version is:

A1- Balance the ring, roll away with a half sashay  
(gents rolling their neighbor ladies)

Ladies chain across

A2- Ladies gypsy, and swing partners

B1- Gents trade places with a half gypsy (4)

Ladies do the same (4)

Circle left all the way (8)

B2- Balance, spin to the right (as in *Petronella*)  
Balance, California twirl

### ***Three Against One***

As called by Beth Parkes

Formation: Square (no partner change)

Reel: *Devil in the Strawstack*

Couple one promenade all the way around  
the outside (16)

Lady one keep going halfway more to stand  
by gent #3 (he is now between two  
ladies facing gent #1: this is the "three  
against one" of the title) (8)

Three against one, go forward and back (8)

Same two gents dos-a-dos (gent #3 raises  
both hands to make an arch with the  
ladies; the dos-a-dos path takes gent #1  
forward under one arch and backward  
under the other) (8)

Gent #1...

Turn the right-hand lady with the right hand  
around, turn the left-hand lady (his  
corner) with the left hand around, turn  
the opposite lady two hands around (16)

And swing partner back home to place (8)

Sequence: Intro; figure as above; figure starting with  
couple two; figure as above only with *ladies* active  
figure for couple two with ladies active; break; repeat  
entire sequence for couples three and four; ending.  
When a lady is active, start by promenading the  
"wrong way" round—clockwise—and the first gent  
keeps going to the other side. The active lady turns  
the right-hand gent with the right hand round, etc.

### ***Chorus Jig***

Called by Beth Parkes

Formation: Contra, duple proper

Source: *The Country Dance Book*

Reel: *Chorus Jig*

(See page 15 for directions)



**Contra Medley**

As called by Beth Parkes

Formation: Contra, duple improper

**Waltz: Waltz Harry Lane (Andy Cutting)****1. Lady of the Lake**

Source: *The Contra Dance Book*

Jig: *Miss Johnson's Jig*

A1- Balance and swing your neighbor

A2- Couple one balance and swing

B1- Couple one down the center, turn alone

Return and cast off

B2- Ladies chain over and back

**2. Woods Hole Jig**

By Tony Parkes

Source: *Shadrack's Delight*

Reel: *Tom and Jerry's*

A1- Balance and swing your neighbor

A2- Down the hall 4-in-line, turn as couples

Return and face across

B1- Ladies chain over and back

B2- Circle left; left-hand star

**3. Forgotten Treasure**

By Beth Parkes

Source: *Give and Take*

Reel: *The Burning of the Piper's Hut*

A1- Balance and swing your neighbor

A2- Down the hall 4-in-line, turn as couples

Return, bend the line

B1- Circle left  $\frac{3}{4}$  and swing partner

B2- Lines forward and back

Ladies chain across

**4. Hey Fever**

By Tony Parkes

Source: *Shadrack's Delight*

Reel: *Quebecois Reel in Am and A*

A1- Balance and swing your neighbor

A2- Gents allemande left  $1\frac{1}{2}$ ; swing partner

B1- Promenade across

Ladies chain back

B2- Hey-for-for (starts with ladies passing  
right shoulders)

The last time through, Beth used the following:

B1- Hey-for-4

B2- Balance and swing partner

## Historical New England Dances

Sunday, 9:15 A.M.

Led by **Beth Parkes**; Music by **Bob McQuillen, Rodney Miller and Elvie Miller**

Beth mined all the dances for this session from a chapter ("The Country Dance") in a book called *Folk Songs of Old New England*, by Eloise Hubbard Linscott, published in 1939. Quotations from the book, read aloud during the session, are included below.

### ***Boston Fancy***

Formation: Contra, duple improper

Reels: *Lady Walpole's Reel/Batchelder's*

"From the hub city of New England this contra dance takes its name, although it is probably none other than 'Lady Walpole's Reel,' a dance with its own melody of Scottish origin. It is evidently a variety of Weavers' Dance belonging to the craftsmen of the Weavers' Guild. Since many fiddlers prefer other airs, the tune 'Lady Walpole's Reel' is given here as a matter of record only. The air, 'Opera Reel,' which is played by Smith Paine, was fitted for a contra dance performed on the stage; and the 'Pigtown Fling,' Edson Cole's favorite tune for this dance, is an Irish reel sometimes known as 'Kelton's.'"

A1- Balance and swing neighbor

A2- Actives down the center, turn alone  
Return and cast off

B1- Ladies chain over and back

B2- Promenade across  
Right and left back

### ***Plain Quadrille (Figure Two)***

Formation: Square (no partner change)

Jigs: *Hundred Pipers/Bush on the Hill*

"The quadrille is a very old dance, dating from the eleventh century, and is said to have been introduced into England by William of Normandy. A great variety of figures may be used in this dance to satisfy the ingenuity of fiddler or caller. From the simplest forms, the quadrille developed intricate patterns and special rhythms; the waltz, the polka, the medley all signifying particular dance figures in the quadrille parts. 'The Lanciers' is an elaborate quadrille, and one set is given elsewhere in this section."

Couple one out to the right and balance in a ring with couple two (8)

Same four circle left (8)

Right and left with couple three (16)

Ladies chain with the couple four (and the other two ladies can chain also) (16)

All promenade (16)

Sequence: Intro; couples one and two each lead the figure as above; break; couples three and four each lead the figure as above; ending.

The call "ladies chain" in older dances means a complete ladies chain, over and back. Ralph Page is reported to have said, "In New England, the ladies know enough to come home."

### ***Fifth Figure of the Standard Lancers***

Formation: Square

Reel: *Little Judique*

Couple one promenade the inside of the set, greeting each of the other couples; end at home but facing out and couples 2 and 4 fall into place behind them to create a column of couples facing up (16)

All sashay four steps to the right (4), balance forward and back in place (4)

Sashay back to the left (4), balance again (4)

Couple one separate and lead each line down the outside (8)

As you meet, stay to the right and lead the lines up, gents where the ladies were and vice versa (8)

Forward eight and back (8)

Swing partner to original place in the square (8)

Sequence: Intro; couples one and two each lead the figure as above; break; couples three and four each lead the figure as above; ending.

The order in which the side couples fall into place is unimportant. Many variations of the *Lancers* (or “Les Lanciers”) exist. Beth used a common one that she liked in place of the version given in Linscott, where, the fifth figure of the *Lancers* is a grand square.

### ***French Four***

Formation: Contra, duple proper

Reels: *Da Tushkar/Miss Susan Cooper/Millbrae*

A1- Lady one balance to gent two

And swing whom she please

A2- Gent one balance to lady two

And swing whom he please

B1- Ones down the center

Return proper and cast off

B2- Right and left four

The call “swing whom she please” led to some interesting variations on the dance floor, including swinging another person of the same sex, basket swings with three or four dancers, and swinging someone in another line.

This is not the French Four that is familiar to many Ralph Page weekend attendees (see page 34). Beth chose the version above because she liked the playfulness it offers. However, an older version of the more familiar dance is also given in Linscott:

A1- First couple balance, cross over

Go below one couple

A2- Balance, cross back

Return to place

B-parts as above

In this version the action in the A-parts is much more relaxed than the way the dance is done today. The newer version compresses all that action into a single A-part and adds a partner swing for the first couple.

### *The Tempest*

Formation: "Tempest" formation (see note)

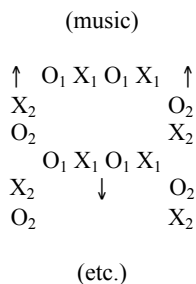
Jigs: *Carraroe/Tar Road to Sligo/Calliope House*

"This is an old country dance of English origin. The name probably was chosen arbitrarily, although the boisterous effect of the number of couples dancing at one time is comparable to a storm."

- 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- Circle four to the left And back to the right
- B1- Same two ladies chain over and back
- B2- Half promenade; half right and left

Beth chose to do a 32-bar version of *The Tempest*, rather than the 24-bar version that is in Linscott, which omits the circle left and right (A2).

Tempest formation is an adapted double contra formation; two couples (the "heads" or "ones") face down in a line-of-four between and just above two couples (the "sides" or "twos"), who face in from the sides as if in a widely separated Becket formation line. In the following diagram, x's are gents, o's are ladies, and arrows represent the direction of progression:



### *Haymaker's Jig*

Formation: Contra, duple improper

Reels: *Peter Davidson's Pottinger's/Marie Clare*

"The name of this dance suggests the festivals of the harvest time, which was a period of great community rejoicing. 'The Hay' was a dance figure and melody known to Shakespeare, but whether or not this dance is derived from it is not known. The characteristics of the dance certainly indicate a festival of the land, and it is very similar to the English 'Harvesters' Dance' of today. The tune used for this dance is now the choice of the fiddler."

- A1- Balance and swing neighbor
- A2- First gent take two ladies down the center [see note!] Return to place
- B1- Ladies chain over and back
- B2- Actives balance and swing

In A2, Linscott gives a few alternatives for which dancers go down the center. Beth suggested that Linscott was transcribing what she saw, and that the real point of the dance was to make A2 a "caller's choice" regarding who goes down the hall. Ralph Page, apparently, enjoyed this sort of game. Sometimes all four are sent down, sometimes various combinations, including such caller's whims as "If you have ever voted Republican, go down the hall."

### *Ninepin Quadrille (or The Cheat)*

Formation: Square with an extra dancer in the middle

Reel: *Shenandoah Falls*

Beth, again interpreting Linscott as transcribing a sort of "game" between caller and dancers, simply called hash figures, and the ninepin (extra dancer) jumped in where he or she could, thereby displacing another dancer, who became the new ninepin.

### *Waltz: Hannah Towle* (Bob McQuillen)

## Patient, Sensitive, Flexible: What's Your Caller Mantra?

Sunday, 9:15 A.M.

Calling Workshop with Nils Fredland

Nils started with a rhythm and movement game: "Thank you for the buggy ride." You had to be there....

Introduction to topic: There are technical skills involved in calling. These skills are important to study, so that they will be there when they are needed. However, at least equally important is fostering a sense of what you need to do for yourself in order to be "centered" before offering your talents to a group of dancers.

Thus: Mantra. The workshop was really a brainstorming session based around a few questions that Nils used to structure the process. Following are the questions, each followed by a list of varied responses from the group.

### *What's a mantra?*

- You repeat it.
- It's reinforcing. It offers guidance.
- It empties your brain, quiets your mind.
- Like drone on a bagpipe, always there
- A point of focus; a personal mission statement
- Each has its own purpose.
- Focus on present moment, rather than worry about past or future.
- Personal and simple
- Can apply to many things in life, including the art of calling dances

### *Why do people come to dance?*

- To have fun and be with other people
- Low pressure socializing
- Touch people over and over (human contact)
- Listen and move to music
- Get exercise
- Moving, freedom of expression
- To create something together as a group
- Friendship
- Habit/tradition
- Gratification at making a pattern work; accomplishment
- The structure is given; we know what to do; this creates security and success; confidence.
- Structure with freedom
- Mistakes are forgivable – tolerance
- Acceptance
- Come to meet others (including, but not only, potential friends and lovers)
- Intergenerational
- Alcohol/tobacco-free
- Relate to all kinds of people

*Why do we call for dances? (Why did we start? Why do we continue?)*

- We're control freaks.
- Out of necessity – no one else there will do it
- To spread dance
- Facilitating happiness and joy
- To compensate for shyness
- To perpetuate music and dance
- To deepen involvement in dance community
- Fun – to build skills
- I started by calling under my breath to help myself learn, and expanded from there.
- It's a "rush," when it's all working and I know that I helped make it so
- Money?
- Opportunity for continuous growth
- Get positive reinforcement
- Creating something (in this ephemeral medium)
- It feeds my spirit.
- There's a need for it.
- Opportunity to share what we love
- A role in the community
- I love the dance community, but I don't always love to dance – and cherish dancing more now that chances are more limited; the role of caller offers a kind of safety.
- Has shifted my dance goal when I return to the floor: improve the dance experience of the other person
- A way to give back to the community the joy that it provided to me
- The reaction that comes back to me from the dancers
- My mistakes are also tolerated.
- Opportunity to learn self-tolerance
- Offer our special sense of community to new folks at one-night stands – offering it to a wider circle

Given all of this...

*What is our group notion of what we need to strive to bring to the art of being a caller?*

- Improve the dance experience of those you come into contact with.
- Frame of mind: service
- It's not about you. Don't waste energy thinking you (or your mistakes) are so important.
- Clarity and charity
- Maintain awareness about everything in the room: self, musicians, dancers – keeping all in sync.
- Simplify; fun is not necessarily complicated ("Nothing is obvious to the uninformed" - Salada tea).
- Patience
- Grace
- Be serene, damnit! (a Boston mantra)

**Open Microphone Session**  
 Sunday, 11:00 A.M.  
**John McIntire, MC; Music by Crowfoot**

***Anglaise from Vienna #5***

Originally published by Joseph Anton Edlen von Trattner (1777)

Source: *Kontratanz in Wien*

As called by Hanny Budnick

Formation: Contra, triple proper

Reels: *The Bonny Breast Knot* (AABB) and AA of *Cuckoo's Nest*, combined to make a tune in the form AABBC

- A1- First gentleman with the second and third ladies, set twice to each other  
 Those three circle left
- A2- The other three (first lady with second and third gentlemen) circle left  
 Couple one cast into second place as couple two moves up
- B1- All six right hands across star
- B2- All six left-hand star
- C1- Lines-of-3 set twice forward and back  
 Couple one cast to the right, lady one up to stand between couple two facing down and gent one up to stand between couple three facing up
- C2- Lines-of-3 set forward and back twice  
 Couple one cast to the left to end in progressed places below couple two

***Hay for Heather***

By Martha Wild (1993)

As called by Lark Speyer

Source: *(Southern) California Twirls*

Formation: Contra, duple improper

Jigs: *The White Petticoat/Jig du Dimanche Après-Midi* (Nicholas Williams)

- A1- Neighbors allemande right 1¼  
 Ladies allemande left 1½
- A2- Hey-for-4 (start by passing right shoulders with partner)
- B1- Gypsy partner and swing
- B2- Long lines forward and back  
 Circle left ¾ and pass through

The author wrote to correct the title, which is not "Hey for Heather," as the editor believed. "Heather was my friend's bunny. I was bunny-sitting her as I wrote this, and she eats hay, not hey."

***Circle Mixer***

As called by Bonnie Tucker

Formation: Circle mixer

Reel: *Motel Henri* by Jean-Claude Mirandette

- A1- All into the center and back twice
- A2- Allemande left your corner  
 Do-si-do your partner and give right hands
- B1- Counting partner as number one, grand chain to number five and swing
- B2- Promenade

This becomes *The Vowel Dance* (which appears in *Listen to the Mockingbird* and is attributed to John Krumm) if instead of counting to five in B1 the dancers chant, "A, E, I, O, U!" The "U," sounds like "you," the best one to swing!

### ***The SGB Contra***

By Dave Colestock (June 14, 2007)

Called by Dave Colestock as a singing contra call

Formation: Contra, duple improper

Tune: *Sweet Georgia Brown* (Ben Bernie, Kenneth Casey, Maceo Pinkard)

Dos-a-dos that neighbor gal, and then you  
swing her too  
Swing that gal around, face across, right and  
left through  
Put her on the right, ladies pull past, and  
swing – that’s what you do  
Yes, you swing your own partner there, face  
down the hall and march it south, go

Four in line, doin’ fine now, California twirl,  
come back  
March along, sing the song, bend the line  
and the ladies chain  
Chain, chain, chain I say, a right and left  
through back the other way  
Courtesies turn, put her on the right, face a  
new neighbor and dos-a-dos

Adapted from a dance entitled the *Sweet Georgia Brown Contra* and called by Stan Burdick on Grenn 16011. The author points out that the dance can also be called without singing:

- A1- Do-si-do neighbor and swing
- A2- Right and left through across the set, ladies  
pull by each other by the right hand  
Swing partner, end facing down
- B1- Down the hall 4-in-line, turn as couples with a  
California twirl  
Return, bend the line
- B2- Ladies chain across  
Right and left through and face the next

### ***Cabin Fever***

By Alice Morris (February 2004)

As called by the author

Formation: Contra, duple improper

Reels: *The Golden Ticket* (Eric Merrill)/*Jack Wilson*

#### **A1- Do-si-do neighbor**

Face partner and “Mad Robin,” going  
around same neighbor

#### **A2- Ladies cross the set passing right shoulders, and swing your partner**

#### **B1- Ladies allemande right 1¼**

Gents fall in behind partner to join a  
right-hand star. Turn star quickly to  
end in progressed position. Gent take  
partner’s right hand and turn her  
around to face him across the set.

#### **B2- Balance partner by right hand, square through two and face partner again Balance, square through two and walk straight on to next neighbor**

In the “Mad Robin” figure, follow the same exact  
path as in the preceding do-si-do, but face your  
partner throughout and pass your neighbor like  
sliding doors. To “square through two,” pull by your  
partner by the right and your neighbor by the left.

### ***Badger Gavotte***

As called by Al Yanas

Formation: Couple dance

Tune: *Rheinlander*

In line of dance go forward four steps,  
starting with outside foot.

Take two hands with partner and chassé four  
steps.

Repeat, reversing direction

Take ballroom position and two-step for 16  
counts, turning as you do.

Al learned the *Badger Gavotte* from the teaching of  
Marianne Taylor at the 1998 Ralph Page Dance  
Legacy Weekend.



***Flirtation Reel***

By Tony Parkes (November 1985)

As called by Ann Cowan

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Reel: *Lady Anne Montgomery*

- A1- Down the hall with the ones in the center of a line-of-4, turn alone  
Return, face this neighbor
- A2- Hey-for-4 (start by passing the neighbor by right shoulder)
- B1- Gypsy neighbor and swing
- B2- Long lines forward and back  
Couple one swing in the center

***Head of the Bed***

By Nils Fredland (2003)

As called by Dave Eisenstadter

Formation: Contra, "sawtooth" formation

Reels: *The High Drive/Terry 'Cuz' Teehan's*

- A1- Circle left and swing neighbor on the side
- A2- Promenade across  
Ladies chain back
- B1- Half hey-for-four (starts with ladies passing by right shoulders)  
Swing your shadow
- B2- Long lines go forward and back, ladies rolling one place to the left as they back up  
Swing partner

"Sawtooth" formation (a Larry Jennings concept) is halfway between a duple improper and a Becket formation contra. You can start lined up either way. The circle in A1 is three-quarters from Becket or once from improper. After the partner swing in B2, look on the left diagonal for new neighbors, and circle the necessary amount (about 7/8) with them.

***Give the Scout a Hand***

By Chris Weiler and Bob Isaacs (June 17, 2007)

As called by Chris Weiler

Formation: Contra, Becket formation

Jig: *My Friend Buddy* (Ann H. MacEachern)

- A1- Slide left along the set and circle left  $\frac{3}{4}$  with new neighbors  
Swing your neighbor
- A2- Long lines forward and back  
Gents allemande left  $1\frac{1}{2}$
- B1- Give right hand to partner, balance and box the gnat  
Half hey-for-4 with hands (start by pulling by partner)
- B2- Balance and swing partner

Omit the "slide left" in A1 the first time.

Bob Isaacs writes, "As part of a benefit for the Concord Scout House I auctioned off a dance. Chris won the auction, and instead of me writing one for him, he preferred we get together to write it to see how I compose dances. We wound up writing a bunch of contras, and this was the one we chose as the auction dance. It was Chris' idea for the hey with hands, and he also came up with the title."

***Oh, How Lovely Is the Evening***

As called by Nancy Rosalie

Formation: Three concentric circles of dancers, no partner necessary

- A- Circle left ("Oh, how lovely is the evening, is the evening")
- B- Circle right ("When the bells are sweetly ringing, sweetly ringing")
- C- Swing arms in and out ("Ding, dong, ding, dong, ding, dong")

Just as the song is a round, so is the dance. The innermost circle begins on A. As those dancers reach part B, the second circle begins, etc. To form the three circles, we counted off by sixes. The ones were the inside circle, twos and threes were the next circle, and the rest formed the outside ring.

## Our Favorite Tune Jam

Sunday, 11:00 A.M.

Led by **Bob McQuillen, Rodney Miller and Elvie Miller**

The following tunes were chosen by workshop participants as their favorites and played by the group. Comments following each tune name summarize some of the discussion that took place.

### *Sheehan's Reel*

Rodney likes to choose happy, rhythmic tunes to start an evening. Tunes with nice phrasing that you can dig your bow into are very danceable.

### *Batchelder's Reel*

This was once known as *King William's Hornpipe*. The name change may reflect dislike of King William in New England. Despite being called a reel, we think it is a hornpipe. What's a hornpipe? A tune with a final three notes in down-up-down pattern. Or a tune that ends with this rhythm: "Bob's your uncle, Bob's your uncle, That's OK."

### *Christy Barry's*

Elvie offered this sweet jig in G as another lovely way to begin an evening:



### *Maple Sugar* (Ward Allen, 1957)

Although this is a composed tune with a known author, several versions are in circulation. One is what Rodney called a "contra-cized" version, by which he meant it was adapted to a 32-bar shape to fit most contra dances. This happens to many tunes, when musicians love the tune and want to make it usable in a contra context.

### *Mason's Apron*

This is a long-standing favorite of many musicians.

*Cold Frosty Morning*

This southern tune is good for a square dance if played at quick tempo, but it also fits really well into contra dance tune medleys. The weather was cold the day of the workshop and we joked about hearing whistle players outdoors playing this tune.

*Coleraine*

Bruce Randall, who brought his trombone, chose this one. When he first tried to use the trombone for contra dance music, this was a tune he felt was particularly suitable. Ralph Page would have enjoyed listening. He loved horns and woodwinds in his bands.

*Reel St. Joseph*

This tune led to a discussion about how A and B parts sometimes get reversed. Various theories were aired. Sometimes Quebecois musicians end tunes by coming back to the A-part one last time, and perhaps that leads to the parts getting transposed. Or perhaps some musicians may remember a B-part better, and so when they try to bring it up from memory, the B-part is played first, and so becomes the first part in another musician's mind.

*Green Fields of America*

This tune comes from a song. We laughed about the maudlin lyrics: "There's a hole in my heart you could easily roll a turnip in, as big as any paving stone from Dublin to the Devil's Glen. You think that if she took my heart she might have given it back again, but she left me here to die."

*Liza Jane*

Another nice southern tune with various versions. The one we played can be easily confused with *Sandy Boys*.

*Scotty O'Neil*

This was the first tune that Bob McQuillen composed. It was written for a former student of Bob's, who died in a motorcycle crash. Bob wrote the tune on homemade music paper that he created on an old-fashioned mimeograph machine at his school. Shortly after writing the tune, Bob brought it to a recording session of Canterbury Country Orchestra. Larry DeLorier played it with one bad note. Bob made him do it again, and the same bad note showed up in the same spot. It turned out that Bob had written the note incorrectly. That was sorted out and the tune was recorded.

*Rock Valley*

A favorite from Rodney's old recording *Castles in the Air*.

*Prince William*

This is a favorite because it has a nice feel, and (an added bonus) is easy to play. *Prince William* is a tune from the English country dance repertoire.

*St. Anne's Reel*

St. Anne's has the advantage of being well known to many musicians from a variety of traditions. It's also eminently danceable.

*Korolenko* by Jean-Paul Loyer

This tune can be found in the second Portland Collection. There was some discussion during the workshop about the merits and effects of various tune collections. The band Jigsaw may have been responsible for the spread of this tune. Apparently the Korolenkos are a couple from Massachusetts who often provide hospitality to musicians. This tune, composed for Helen Korolenko, is sometimes called *Madame Korolenko*, because there is another tune called *Monsieur Korolenko*, a reel composed for her husband.

*Darling Nellie Gray*

There was a discussion of keys for this tune. Several are possible, and since it is a song and a singing square dance call, the key probably depends on the singer or caller's range.

*Maggie Brown's Favorite*

A favorite tune may depend on who else is in the room playing music. If someone plays a tune particularly well, it becomes a favorite tune.

*Millbrae* by Ronald Cooper

Many participants agreed that this was on their list of favorites.

*Penobscot Memory*, waltz by Vince O'Donnell

It's traditional to close with a waltz, and we ended with this very evocative tune by Vince, which was published in *The Grumbling Old Woman* (1981), an early and popular collection of tunes assembled by Donna Hébert, fiddler at that time in the band, Yankee Ingenuity.

## Farewell Dance Party

Sunday afternoon 2:00 - 4:00

Dave Bateman, MC, with staff callers and staff and sit-in musicians

### *Sound Check Polka: Peg Ryan's*

#### ***Brown Bag Reel***

By Donna Calhoun

As called by Beth Parkes

Source: Donna's website

Formation: Contra, Becket formation

Reels: *Over the Waterfall/Tom and Jerry's*

A1- Circle left  $\frac{3}{4}$  and pass through along the set

Do-si-do the new neighbor (and remember this face)

A2- Single file promenade (gents clockwise on the outside track, ladies counter-clockwise on the inside track), turn alone and return to the neighbor with whom you did the do-si-do

B1- Allemande left, twice around

Ladies allemande  $1\frac{1}{2}$  in the center

B2- Balance and swing your partner

Beth learned this dance from the calling of Ted Sannella, who presented it at the Ralph Page weekend in 1993. Donna Calhoun (then McCallister) wrote the dance on her way home from a Brattleboro Dawn dance, trying to recall Tony Parkes' *Middlesex Reel*. She wrote the figures on a brown paper bag. When she realized how much what she'd written down differed from Tony's original dance, (given below for comparison), Donna named her creation the "Brown Bag Reel."

Middlesex Reel (Tony Parkes, April 1988)

Duple improper

A1- Circle left once around

Do-si-do neighbor once and a little bit more

A2- Promenade single file, turn alone; return

B1- Turn neighbor by the left  $1\frac{1}{2}$ , gents pass right shoulders in the middle, and swing partner

B2- Promenade across; ladies chain back

### ***Swing Two Ladies***

By Ralph Page

As called by Tony Parkes

Source: *Contras: As Ralph Page Called Them*

Formation: Square

Jigs: *Irishman's Heart to the Ladies/My Darling Asleep*

All go forward and back (8)

Forward again, head gents back out with two ladies each (8)

Head gents turn partner with a right hand round (about 6), the corner lady a left hand round (about 6)

Form a basket (about 4): "Put your arms around their waist and swing both ladies around in place"

(The 3-person basket swing) (16)

Open up and circle three (8)

When oriented to do so, pop the odd lady under an arch formed by the head couple back to her partner (4)

Begin a partner swing (4)

Continue swinging partner (8)

Allemande left corner (8)

Promenade partner home (16)

Sequence: Intro; head gents lead figure as above; side gents lead; head ladies lead (they turn corner first with a right hand); side ladies lead; ending.

***Quadrille Joyeux***

By Ted Sannella (October 1960 or earlier)

Source: *Balance and Swing*

Formation: Square

As called by Tony and Beth Parkes

Reel: *Reel Béatrice*

Head couples forward and back (1-8)  
 Sides couples forward and back (5-12)  
 Head ladies chain (9-16)  
 Side ladies chain (13-20)  
 Head ladies chain back (17-24)  
 Side couples *right and left through* (21-28)  
 Head couples lead to the right and circle left,  
 head gents release left hands to open to  
 lines-of-4 at the sides (25-32)

Forward eight and back (8)

Opposite gents do-si-do [forward again and  
 pass through, turn alone] (8)

Forward eight and back (8)

The same two gents turn by the left 1½ [the  
 opposite ladies turn by the left 1½] (8)

With your opposite balance (4) and swing  
 (12)

Promenade to the gent's home (16)

Sequence: Intro; figure twice for the heads; figure  
 twice for the sides; ending. Tony and Beth alternated  
 calling the figure. When Beth called she replaced  
 appropriate directions with those in the brackets,  
 which make the ladies more active. Tony originated  
 the idea of adding this variation to Ted Sannella's  
 original figure.

***Ted's Triplet #29***

By Ted Sannella (March 29, 1980)

As called by Chrissy Fowler

Source: *Swing the Next*

Formation: Triplet

Reel: *Wissahickon Drive* (Liz Carroll)

- A1- All balance and swing your partner  
 (finish with top couple facing down,  
 and the others facing up)
- A2- Top four balance in a ring (4)  
 Circle four to the left 1½ around (12)
- B1- Actives allemande right 1½ around  
 Top (active) gent follow your partner  
 to the bottom (others move up)
- B2- Bottom four right-hand star, once  
 around  
 The other way back with a left-hand  
 star

Ends in 2-3-1 order.

***Angie's Fancy***

Fred Breunig (February, 1980)

As called by David Millstone

Formation: Contra, triple proper

Marches: *Roddy McCorley's/Meeting of the Waters*

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

This is Fred Breunig's adaptation (with added swing)  
 of an older dance called *Angenette's Fancy*, which  
 appears in *The Contra Dance Book*. David learned  
 the dance from Fred's calling in prior years at the  
 Ralph Page weekend.

### ***Boston Two-Step***

By Tom Walton (1908)

Led by: George Fogg

Formation: Couples in a circle, facing counter-clockwise ("line of dance") in open near hand hold position, man with outside hand at his waist, woman with outside hand holding skirt.

Tune: *Boston Two-Step* by Luke Cavendish Everett

#### **Part I**

**Bars 1-2** Balance away from partner and then toward (pas de bas, or setting step)

**Bars 3-4** Dance forward three steps, turning on fourth to reverse direction

**Bars 5-8** Repeat bars 1-4, end facing partner and taking two hands

#### **Part II**

**Bars 9-10** In line-of-dance balance (pas de bas or setting steps) towards man's left and woman's right

**Bars 11-12** Take 2 chassé steps (step, close, step, close) in line-of-dance

**Bars 13-16** In ballroom position, four turning two-steps; finish opening into line-of-dance

Continue as long as desired. A "two-step" is so called because it consists of two steps in approximately the same direction onto the same foot, separated by a closing step with the other foot. A turning two-step (as in bars 13-16) feels a bit like a polka but has a smoother rhythm. The *Boston Two-Step* was named for Boston, England (not Massachusetts).

### ***Foots Let Go***

Figure by Gertie Ford

As called by Lynn Ackerson

Source: *Sets in Order Year Book #1*

Formation: Square (no partner change)

Reel: *Nail That Catfish to a Tree* (Steve Rosen)

#### **Figure:**

Circle eight, circle to the left

And back to the right

Without letting go of hands, couple three arch and the ones dive through

Now the ones let go of each other, separate and pull the others through, as the last people are pulled through the arch the threes let go (the "foot's let go" of the title) to make two lines-of-4 at the sides

Forward eight and back

The middle four do a right and left through

Same two ladies chain back

Forward eight and back; as the lines back out, gents roll the lady on your left to your right

All right and left through across the set

Ladies chain up and down (along your line-of-4)

Ladies chain across

Ladies chain along the line again to your partner

Promenade

#### **Break:**

Ladies right-hand star  $\frac{3}{4}$  and swing the one who's there ("Pass one, pass two, swing the third, that's what you do")

Gents left-hand star  $\frac{3}{4}$  and swing the one who's there

Repeat to partner

Sequence: Intro; figure for couples 1 and 2; break; figure for couples 3 and 4; break.

**Nelly Bly**

Formation: Singing Square  
 Called by George Hodgson (recorded at the 2005  
 Ralph Page Dance Legacy Weekend)  
 Song by Stephen Foster (1850) played AAB

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

**Figure**

The head two couples 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 heads twice; figure for  
 sides twice; break; figure for heads twice; figure for  
 all four couples twice; ending.

This was one of George's signature dances, and one  
 that he invariably used as his first dance at any Ralph  
 Page Dance Legacy Weekend where he called.  
 George died February 2007. He will be missed for his  
 unfailing good cheer.

**Greetings**

By Tori Barone  
 As called by Nils Fredland  
 Formation: Contra, duple improper  
 Reels: *Silver Spear/Star of Munster*

A1- Balance and swing neighbor  
 A2- Long lines forward and back  
     Ladies allemande right 1½  
 B1- Balance and swing partner  
 B2- Long lines forward and back  
     Circle left ¾ and pass through

**Alabama Jubilee**

By Joe Lewis  
 As called by Ralph Sweet  
 Formation: Singing Square  
 Song by: Jack Yellen and George Cobb (Note: for  
 this square the tune includes an internal "tag" line.  
 The "Hail, hail the gang's all here" part of the tune  
 must be repeated.)

**Intro, Break and Ending:**

Bow to your partner, allemande the corner  
 Turn partner by the right hand, go all the  
 way around [1½ actually]  
 To that right-hand lady with the left hand  
 around  
 Come home and swing your partner, swing  
 her up and down  
 Allemande left your corner, and a grand  
 right and left  
 Meet your little honey, take her by the hand  
 Promenade her home just you and me  
 Take a little walk, then swing your honeybee  
 [this is where the musical phrase repeats]  
 At the Alabama Jubilee

**Figure:**

Oh the four ladies promenade the inside of  
 that ring  
 Back to your partner, and give him a swing  
 Do-si-do with that corner girl  
 Bow to your partner, swing and you whirl  
 Four men promenade the inside of the hall  
 Back to your partner, you do-si-do all  
 Swing your corner maid, and all promenade  
 Take a little walk, 'cause it's ninety in the  
 shade [musical phrase repeats]  
 At the Alabama Jubilee

Sequence: Intro; figure twice; break; figure twice;  
 ending.



***When the World Gets Sick***

An eight-part round from the prayer meeting tradition  
Led by Nils Fredland

When the world gets sick  
Ain't no one a-gettin' well  
But in camp we're so beautiful and strong

***Waltz: Amelia*** (Bob McQuillen)

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