

SYLLABUS
of the
22nd Annual Ralph Page Dance Legacy Weekend

January 16-18, 2009

**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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Cambridge, MA 02140-2102**

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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, I suppose that 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 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 committee is part of the New England Folk Festival Association; the Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.”) 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. For example, the 2009 Ralph Page Dance Legacy Weekend, as you will see, included sessions on contra chestnuts, new choreography from Denmark in the American style, and a workshop for dancers interested in exploring gender free dances.

At one point during the dancing this year, Don Gorman took the microphone and reminded dancers about the importance of recognizing why we call our annual event a dance *legacy* weekend. Certainly we all have a wonderful time each year, he said, but we are also part of a long of chain of traditional social dancing that stretches deep into the past, and will (with our participation) continue well into the future. Don’s words were especially poignant, because he

was remembering his longtime partner, Marianne Taylor. A renowned teacher of international folk dance, Scottish country dance, contras, and English county dancing, Marianne died on August 19, 2008. She had been an integral part of the Ralph Page weekend since its inception, and the Retrospective session at the 2010 weekend will be devoted to her. Marianne's buoyant and direct personality and her intense love of a good dance will be sorely missed by many of us. Our memory of her and other dear friends who are gone now is one part of the legacy we keep alive at this weekend.

Sometimes I am asked why I volunteer to put in the work involved in pulling together the syllabus. I do it because I love to, and I always feel I learn so much from the process. I like to think of it as my small contribution to the legacy. In any case, I really do not do it alone. As in years past I receive much help from 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 indebted to David Millstone, who, as well as putting in all the planning he did as one of this year's featured callers, took still more time to check my work on the syllabus for errors, as he has done so reliably now for more than a decade. 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/nhlmd/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, or by making a donation at the NEFFA office to the Ralph Page Dance Legacy Weekend.

David Smukler
March 2009
Syracuse, NY

Program Grid

UNH January 16-18 2009 Memorial Union Building (MUB)	22nd Ralph Page Dance Legacy Weekend Sponsored by the Ralph Page Memorial Committee of the New England Folk Festival (NEFFA) and The University of New Hampshire Center for the Humanities	
FRIDAY NIGHT 6:30 Registration	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building, Level 2)	
7:30-11:00 Session A	WELCOME DANCE PARTY MC: John McIntire with music by The Montville Project David Millstone, Chris Ricciotti, and Maine guest callers	
SATURDAY MORNING	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building, Level 2)	GRAFTON LOUNGE (next to Food Court, MUB, Level 2)
9:00-10:30 Session B	Dance Session: "Bringing Beginners Into Your Dance" Chris Ricciotti with De-Ge-Bo	Film: "Dance on Film" with David Millstone
10:30-11:00	SNACK BREAK	
11:00-12:30 Session C	RETROSPECTIVE: "French Canadian Influences on New England Music & Dance Traditions" MC: Tony Parkes with Tidal Wave (Raz-de-Marée) and multiple guest callers	
12:30-1:45	LUNCH at the MUB (Food Court, Memorial Union Building, Level 2)	1:00 – 1:45 FOOD COURT Music Jam with De-Ge-Bo
SATURDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building, Level 2)	MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
2:00-3:25 Session D	Dance Session: "Danish Delights" David Millstone with De-Ge-Bo	Music Workshop: "Quebecois Music for Contra Dancing" with Tidal Wave (Raz-de-Marée)
3:35-5:00 Session E	Dance Session: The Zen of Contra Dancing" Chris Ricciotti with Tidal Wave (Raz-de-Marée)	Calling Workshop: "Tune Up Your Timing" with David Millstone
5:00-7:00 Session F	Informal Jam Session , Food Court	
SAT. EVENING 6:15-7:30	BANQUET Huddleston Hall Ballroom, 73 Main Street, Durham	Dinner will be served when all diners are present. Please be on time!
8:00-11:30 Session G	THE GRAND DANCE: Dance Masters David Millstone and Chris Ricciotti 8:00-9:40 De-Ge-Bo 9:50-11:30 Tidal Wave (Raz-de-Marée)	Festive Attire Suggested Line up for Grand March at 7:55
SUNDAY MORNING	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building, Level 2)	MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
9:15-10:45 Session H	Dance Session: "Cracking Chestnuts" David Millstone and David Smukler with De-Ge-Bo	Calling Workshop: "Gender-Free Calling & Historical Perspective" with Chris Ricciotti
10:45-11:00	SNACK BREAK	
11:00-12:30 Session I	Open Mic Dance Session Dance Masters' Critique MC: Dave Bateman, with Tidal Wave (Raz-de-Marée)	Music & Talk: "Favorite Tunes" with De-Ge-Bo
12:30-1:45	LUNCH at the MUB (Food Court, Memorial Union Building, Level 2)	1:15 – 2:00 FOOD COURT Music Jam with Tidal Wave (Raz-de-Marée)
SUNDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	
2:00-4:00 Session J	FAREWELL DANCE PARTY MC: Sarah Mason Dance Masters, Guests and Staff Musicians	Please be out of the building by 5 p.m. See You Next Year! January 15-17, 2010

Welcome Dance Party

Friday evening, 7:30 -11:00

John McIntire, MC; music by **The Montville Project**

George Fowler (fiddle), Art Bryan (banjo, mandolin, guitar), Fred White (guitar, percussion), Surya Mitchell (piano)

“Sound Check” Polka: Jenny Lind

Newlyweds’ Jig

By Mark Widmer (Summer 2002)

As called by Cynthia Phinney

Source: Mark’s website

Formation: Contra, duple improper

Jigs: *Jefferson and Liberty/Out on the Ocean/
Connaughtman’s Rambles*

A1- Long lines go forward and back

Swing neighbor

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

Two gents do-si-do

B1- Partners balance and swing

B2- Balance in a ring, spin to the right one
place (as in Petronella)

Balance again, with your neighbor roll
away with a half sashay

Momma Loo’s Reel

By Gene Hubert (August 1995)

As called by Richard Green

Source: Robert Cromartie’s 1997 web archive of
“recent” Gene Hubert dances

Formation: Contra, duple improper

Reels: *Mackilmoyle Reel/Reel St. Antoine/
Woodchopper’s Reel*

A1- Circle left all the way round

Swing neighbor

A2- Long lines forward and back

Ladies allemande right $1\frac{1}{2}$

B1- Balance and swing partner

B2- Ladies chain

Circle *right* once around, change hands
with partner to find new neighbor

The Swedish Dance

As called by Chris Ricciotti

Source: *The Country Dance Book*

Formation: 3-face-3 Sicilian circle: those facing
counterclockwise are #1s, the others are #2s;
dancers are also either “ends” or “centers”

Reels: *Buffalo Gals/The Girl I Left Behind Me*

Part I

A1- Lines-of-3, forward and back

Forward again, centers take two hands
with opposite on right diagonal and
return to that dancer’s place

A2- Balance and swing there

B1- Centers balance and swing with the
other opposite, end by returning to
original places

B2- Forward and back; pass through to the
next threesome

Part II

A1- All forward and back twice

A2- #1s on the ends circle left (3 hands)
with the #2 center dancer, as many
times as you wish in 16 counts

B1- Similarly, #2s on the ends circle left
with the #1 center dancer

B2- Forward and back; pass through to the
next threesome

Part III

A1- All forward and back twice

A2- Ends in both lines left-hand star in the
center; right-hand star back to place

B1- All six circle left once around

B2- Forward and back; pass through to the
next threesome

Originally intended for one gent with two ladies, but
a fine dance for ignoring gender roles. Chris read the
following from Ralph Page: “In any gathering where
there is a man-shortage, this dance is deservedly
well-liked, for each man takes care of two partners,
one on either side of him.”

The Virginia Reel Square

By Ted Sannella (1954)

As called by David Millstone

Source: *Swing the Next*

Formation: Square (no partner change)

Reel: *Pays de Haut*

First couple go down the center and swing the opposite, end joining the side couples to form lines-of-4 at the sides (couple one is as far from home as possible) (16)

Forward eight and back (8)

Ones turn partner by the right (4), turn the next in line by the left (4)

Turn your own by the right $1\frac{1}{2}$ (8) and the next in line by the left (4)

Turn your own by the right $1\frac{1}{2}$ (8)

All allemande left your corner (4) and swing partner at home (8)

Sequence: Intro; figure for couples one and two; break; figure for couples three and four; ending

Shadrack's Delight

By Tony Parkes (1972)

As called by Pam Green

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Reels: *Merry Blacksmith/Ships are Sailing/Maid Behind the Bar*

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, turn as couples Return and face across

B2- Right and left through across the set Ladies chain back

Salute to Larry Jennings

By Ted Sannella and Larry Jennings

As called by Maggie Robinson

Source: *Give-and-Take*

Formation: Contra, Becket formation (see note)

Jigs: *Pipe on the Hob/Starry Night for a Ramble/Stool of Repentance*

A1- Circle left $\frac{3}{4}$ to face your neighbor on the side of the set

Do-si-do neighbor and give right hand

A2- Grand right and left along the line (wrapping around at the ends), four changes

Allemande left neighbor 4 to face back the way you came and grand right and left back to original neighbor

B1- Balance and swing neighbor

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

This dance is in what Larry used to call "sawtooth" formation—halfway between Becket and duple improper. At the end of B2, look on the left diagonal for the next neighbor couple.

Ted's original, duple improper version was composed in October 16, 1980. Shortly thereafter he adopted some changes based on Larry Jennings' suggestions, resulting in the following version (published in *Swing the Next*).

A1- Lines forward and back; actives swing

A2- Circle left all the way; do-si-do neighbor

B1- Same as A2 above

B2- Same as B1 above

Larry, incorrigible, later adapted the dance still further to incorporate his signature "give and take" figure. Larry described the figure this way: End the swing in "half shoulder waist" position; all advance toward your partner; take free hand with your partner, release your neighbor, and gents bring their partners back to their own line for a swing.

Waltz Quadrille

As called by Chris Ricciotti

Source: *Good Morning*

Formation: Square (no partner change; large sets helpful)

Waltzes: Noted below, played somewhat slower than normal waltz tempo

Figure I

Tune: *Cabri Waltz* twice through, with 8-bar intro

Intro: Honor partner; honor corner

A1- Head couples right and left four (right and left through, over and back)

A2- Side couples the same

B- All waltz once around the set

A1- Head ladies chain, over and back

A2- Side ladies chain

B- All waltz once around the set

Figure II

Tune: *Ashgrove* three times through

A1- First couple waltz inside the set

A2- Second couple waltz inside the set

B- All waltz once around the set

A1- Third couple waltz inside the set

A2- Fourth couple waltz inside the set

B- All waltz once around the set

A1- Head couples waltz inside the set

A2- Side couples waltz inside the set

B- All waltz once around the set

Figure III

Tune: *Southwind* twice through with an extra B-part to finish

A- All join hands, forward (2 measures) and back (2 measures); repeat
Ladies roll to the right and waltz a new partner

B- Repeat

A- Repeat

B- Repeat; all are now home

B- All waltz once around the set

Dr. Bluhm's Delight

By Rick Mohr (June 1, 1995)

As called by David Millstone

Source: Rick's website

Formation: Contra, Becket formation

Reels: *Nancy/Earl of Mansfield/White Cockade*

A1- Circle left $\frac{3}{4}$ and swing neighbor

A2- Long lines forward and back

Left hands across star halfway, gents drop out on the other side and ladies turn by the left $\frac{3}{4}$ more to give right hand to neighbor in a wavy line-of-4

B1- Balance the wave, allemande right just over halfway until gents can join left hands with a *new* neighbor gent to form a second wave-of-4 on the right diagonal

Balance the wave, gents allemande left about $\frac{3}{4}$ and join right hands with partner to form yet another wave-of-4 on the left diagonal

B2- Balance the wave and swing partner (as the dance starts again, shift a bit to the left to find new neighbors)

Written for fiddler Carey Bluhm.

Waltz: *Westphalia*

Schottische: Boys of Blue Hill/Off to California

Another Nice Combination

By Tom Hinds

As called by Pam Green

Source: *Dance All Night 2*

Formation: Contra, duple improper

Reels: *Crooked Stovepipe/Red Haired Boy/Come Dance and Sing*

A1- Gypsy neighbor and swing

A2- Circle left $\frac{3}{4}$, pass your partner
Do-si-do a shadow, turn around

B1- Balance and swing partner

B2- Ladies chain; left-hand star

Pedal Pushers

By Bob Dalsemer (September, 1989)

As called by Maggie Robinson

Source: *Legacy*

Formation: Contra, duple improper

Reels: *The Rose Tree/Rakes of Mallow/Old Grey Cat*

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."

The New Parliament House Jig

By John Colville

As called by David Millstone

Source: Thomas Green's Barn Dance website

Formation: Nine dancers: 3 rows of 3 facing up, note that each dancer is in both a row and a file; the dancer in the center is the "Prime Minister"

Reels: *Rickett's Hornpipe/Lamplighter's Hornpipe*

A1- Center file take skater's hold with your "right wing" (right file): promenade counterclockwise around your "left wing"

A2- Center file and left wing promenade clockwise around the right wing

B1- "Moderates" (all those except the prime minister who are in the middle position of a row or file) "run rings" (circle left and right) around the prime minister

B2- "Extremists" (the four corner dancers) run rings around the prime minister

A3- "Lobbying": The prime minister makes a right-hand star in the front-right corner (NE), and left-hand star in the front-left corner (NW)

A4- Right-hand star in the SW corner; left-hand star in the SE corner

B3- "Have an election": Top row face down and each file does a hey-for-3 starting by passing right shoulders

B4- "Change the government": the front row take hands, the right end dancer leads this row behind the middles (who move forward to become the new front row), and then continue moving in an S-pattern until behind the back row (which also moves up)

There were different interpretations of lobbying on the floor, as perhaps there ought to be. Many sets did three-hand stars, with different interpretations as to who belonged in each star. Others did four-hand stars. Many dancers could not decide whether they were moderates or extremists, and several circles had more than four dancers in them. However, whenever the call came for extremists to run rings around the prime minister, there was a great whoop of delight. Clearly this was a crowd that appreciated extremism.

Rose and Thistle

By Gene Hubert

As called by Cynthia Phinney

Formation: Contra, Becket formation

Jigs: *Coleraine/Irishman's Heart to the Ladies/Top of Cork Road*

Begins in a line-of-4 facing down

A1- Down the hall 4-in-line, turn as couples
Return, face across

A2- Ladies chain across
Left-hand star

B1- Balance and swing the new neighbor

B2- Circle left $\frac{3}{4}$ and swing partner, end
facing down with the same neighbors
in a line-of-4

AnneMarie Walter writes: "I danced for many years in Winston-Salem, NC where Gene called and danced. The Rose and Thistle was a local restaurant where we assembled after the weekly dance for drinks and snacks.

"One evening Gene asked a group of us to walk through a dance he had recently finished. So we moved a few tables and danced it, right there in the restaurant. The dance worked and was thus named 'Rose and Thistle.'

"The 'Rose' was one of those places where everybody in town ate. It has since been torn down to widen I-40 and straighten out the notorious and deadly 'Hawthorn Curve.' Local folklore was that original road curved to avoid the restaurant."

Summer of '84

By Gene Hubert and Steve Schnur (Summer 1984)

As called by Richard Green

Source: *Dizzy Dances II*

Formation: Contra, duple improper

Reels: *St. Anne's Reel/Old French/Mason's Apron*

A1- Long lines forward and back

Gents pull by using right hand and
allemande left partner $\frac{3}{4}$ to form a
wave-of-4 across the set (gents in the
center)

A2- Balance, drop hands and walk forward
into a new wave

Balance, allemande left shadow $\frac{3}{4}$ to
meet partner

B1- Balance and swing partner

B2- Right and left through across
Ladies chain back

Gene wrote that he created this sequence based on an earlier dance by Steve Schnur called "Winter of '82," and originally called it "Turnabout": "After some correspondence and discussion, Steve and I agreed to list this as a jointly authored dance with the name *Summer of '84*."

Redwing

As called by Chris Ricciotti and David Millstone

Formation: Singing square (no partner change)

Song by Kerry Mills (played AB for intro and ending and AAB for figure)

Intro and Ending:

Dos-a-dos your partner, and your corner
dos-a-dos

Back to your partner on the fly, grand right
and left go round the sky

When you get back home, you balance and
you swing

Swing your partner round and round and
promenade that ring

Figure:

First couple to the right and circle half, the
inside couple arch

You duck and you dive and away you go
(couples 1, 2 and 4), with the inside high
and the outside low

Hurry, hurry, hurry, let's go, it's over and
below

And you duck to the right to your opposite
two, and circle half with them

Duck on to the right and circle a half, the
inside couple arch

And duck and dive and away you go, with
the inside high and the outside low

Hurry, hurry, hurry, let's go, duck over and
then below

And you duck on through and home you go,
and everybody swing

Oh you all swing, swing your little Redwing

You serenade them, and promenade them
Promenade all while the breeze is sighing
And Redwing's crying her heart away

Petronella

As called by Chris Ricciotti

Source: *Zesty Contras*

Formation: Contra, duple proper

Reels: *Petronella/Galopede/Green Mountain
Petronella*

A1- Actives only each turn over own right
shoulder $\frac{3}{4}$ to move one quarter turn
to the right (they end in the center, the
gent facing up and the lady facing
down) as the twos move up slightly
(4); all take hands in a ring of four
and balance the ring (4)

All four repeat the turn and the balance

A2- Repeat twice more until actives are
home

B1- Actives down the center (the twos need
to get out of their way and can do so
with another turn around to the right),
actives turn alone

Return, cast off

B2- Right and left through, over and back

Traditionally, *Petronella* (or "Pat'n'ella") did not
include participation by the second couple during the
A-parts, a practice that became popular in the 1960s.
Zesty Contras offers several variations.

Waltz: *My Cape Breton Home* (Jerry
Holland)

Bringing Beginners Into Your Dance

Saturday, 9:00 A.M. program

Led by **Chris Ricciotti**; Music by **George Wilson, Deanna Stiles and Bob McQuillen**

The purpose of this workshop was to help educate and expand the awareness of experienced dancers about how to work with new folks who would be coming to their series. The following exercises were created to challenge experienced dancers in different situations as well as to demonstrate how awareness of dance structure, body language, words and hand contact can help make new folks feel more comfortable and achieve a more satisfying level of dancing more quickly. The exercises also provide controlled chaos situations where small meltdowns can occur that allow experienced dancers to resolve confusion while dancing without breaking down the set. After each exercise, we spent 5 minutes discussing what people got from the exercise as well as ideas that could be used to help new dancers. The conversations and insights generated by the exercises were *great*!

EXERCISE #1: Swapping Roles – Understanding dance structure and problem solving on the fly

This first exercise involved swapping gender roles while dancing. This gives dancers a chance to practice how to correct problems when new dancers are confused about where they need to be in the dance should they get lost. This exercise helped experienced dancers see the dance with the broadened view of understanding “the whole dance” and not just their role in the dance. The exercise builds awareness in understanding the dance structure from each dancer’s partner’s perspective as well as their original perspective. As dancers change from ones to twos and vice versa at the ends of lines, they also experience their neighbors’ perspectives. Shifting perspectives offers insight into the types of confusion beginners often experience, and offers practice in how to help new folks seamlessly while dancing, and especially how to help them progress properly to the next couple in line, all without breaking down the dance or creating a train wreck.

Chris first had dancers dance the figure about four times through normally. Then he called out, “ones swap” during the partner swing, and all the number one couples swapped roles with their partner and continued to dance. Eventually he would call “swap back,” and the ones swapped back at the first moment (and in whatever way) they found convenient. Chris then did the same for the twos. Then he had the number ones swap, then the twos swap, then ones swap back, then twos swap back. At the very end, he asked ones and twos to swap at the same time, which generated much confusion, but without a meltdown, and thereafter, much laughter. We understood what Chris was looking for.

Greenfield Petronella

By Chris Ricciotti (August 4, 2000)

Formation: Contra, duple improper and double progression

Jigs: *Mouse in the Cupboard/Trip to Sligo/Rock Valley*

A1- Balance in a ring, spin to the right (as in Petronella)

Repeat

A2- Balance the ring, with your partner
California twirl to face a new neighbor

Swing that neighbor

B1- Gents allemande left 1½

Swing partner

B2- Ladies chain across

Half hey-for-4 (starts with ladies passing right shoulders)

Chris wrote this dance on his 40th birthday and called it that night in Greenfield, MA at the Guiding Star Grange.

EXERCISE #2: Using body language to help new dancers

In this exercise, we lined up, took hands four, and the ones crossed over. Then all the twos left the room, while Chris taught the dance to the ones. The idea was that the ones would teach the dance to the number twos, using body language only. No words were allowed. The ones could use their hands, their eyes, and other body language to help get dancers where they needed to be.

With the twos out of the room, the ones re-formed a set and danced the sequence a couple times through. Then Chris had the dancers call out the figures of the dance while dancing it. Then we stopped, and the dancers called out the figures of the dance to make sure they knew the sequence. Once we reached this point, the twos returned and everyone took hands four in their original places. The music started and the ones used body language to teach the dance to the twos.

Butterfly Kiss

By Bob Isaacs

Formation: Contra, duple improper

Shetland reels: *Robertson's/Far From Home*

A1- Balance and swing neighbor

A2- Circle left $\frac{3}{4}$ and swing partner

B1- Gents allemande left $1\frac{1}{2}$

Pick up neighbor 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

B2- Hey-for-4 (starts with ladies passing right shoulders)

EXERCISE #3: Dancing with Blindfolds – Learning how to be a helpful guide

In this last (and most challenging) exercise, Chris asked dancers who were comfortable doing so to dance blindfolded. One purpose of the blindfold was to simulate what a new dancer might feel when first coming to a dance. It is also an exercise in broadening awareness to the way that non-visual

clues, such as sounds and gentle hand or body contact, can help you while dancing. For those of us with sight, the exercise broadened our awareness of how to provide such help. It was also an exercise about focusing on the dancers within the hands four, as well as being prepared to help the dancers in the next set as you meet them.

To do this exercise, Chris set us up in a duple improper set, asking those who wanted a chance to dance blindfolded to dance in the number two woman's role in their group of four. (Both men and women played this part.) Then a volunteer passed out blindfolds to all those who wanted to dance blindfolded. The rules of exercise were as follows. All danced without wearing a blindfold to start. At the first change of the dance, the couple waiting out at the top crossed over and, after the allemande left with your shadow in B1, the dancer in the woman's role put on the blindfold. At the next change of the dance, that couple now danced in, so that the top hands four included one blindfolded dancer. As the dance progressed, this process continued with new blindfolded dancers gradually entering at the top. Chris asked dancers to remove their blindfolds once they reached the bottom of the set, while waiting out a turn. There were a few couples, however, that kept the blindfolds on longer, in order to experience the extra challenge of having two blindfolded dancers in their set.

Another Nice Combination

By Tom Hinds

Source: *Dance All Night 2*

Formation: Contra, duple improper

Jigs: *Broken Lantern/Pipe on the Hob*

A1- Balance and swing neighbor

A2- Circle left $\frac{3}{4}$ and pass your partner

B1- Allemande left shadow and swing partner

B2- Ladies chain across

Left-hand star

Chris adapted the dance slightly. Because so many dancers could not use their eyes he changed A1 from a gypsy and swing (see page 9) to a balance and swing.

Dance on Film

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

David showed a variety of footage during this session, ranging from old black and white documentary footage to more recent events. Among others, we looked at shots of Lloyd Shaw's Cheyenne Mountain Dancers, dancing in a Montréal home (with Jean Carignan fiddling), Pete Seeger playing banjo for a big set square dance, footage taken by Bob Dalsemer at a western Pennsylvania community square dance in the 1970s, excerpts from the film *Medicine Fiddle* (which documents music and dance in the Métis communities of the northern Great Plains), Fiddles on the Tobique (musicians in canoes, dancers on a raft floating down the river), and scenes from past Ralph Page weekends, with various callers at the microphone, including George Hodgson, Fred Breunig, and Tod Whittemore. One of these shows a smiling Marianne Taylor in the foreground as Ralph Sweet calls his trademark square, "The Auctioneer."

One highlight was footage of Ted Sannella calling dances (and demonstrating style points), taken by Kjeld Rasmussen in Denmark in 1992. (For many audience members, this was the first time they had seen images of that master caller at work.) David used this footage to encourage members of the audience to do their own videotaping. He said, "It's much more fun to be out there dancing than it is to be standing behind the viewfinder," but stressed how important it is to document the event and the performers. He offered a mild critique of much of the dance footage available on YouTube, and encouraged folks to get in touch with him if they were interested in a few simple technical details that would improve the quality of their videos. In addition, he stressed how important it is to make such footage available by getting it into an appropriate archive. (The Sannella footage came from an hour-long video that was recently donated to the Library of Traditional Music and Dance at UNH.)

To lighten the mood, he played a few minutes of footage of what he described as "the high point in my career as a dance caller," calling square dances for dogs and their owners at a Bark in the Park event. "The owners did okay, but the dogs were impossible to teach – they all had two left feet." We also looked at snippets from Hollywood productions, seeing how traditional dance is portrayed to a mass audience. In the commercial shots, David pointed out how the choreography had been changed to suit the needs of the camera. In *Seven Brides for Seven Brothers*, for example, two long lines of dancers face each other. To enable the viewer to see all of the dancers clearly, instead of parallel lines, the dancers are actually standing in an open V, with the wide end closest to the camera. The dancers on that end must take long steps to go forward and back, while those at the far end of the line take smaller steps.

Noting that the Retrospective session coming up later that morning would focus on French-Canadian music and dance, during the morning refreshment break David screened *Crac!*, an award-winning animated film by Canadian Frédéric Back. Depicting the life story of a rocking chair made by a French-Canadian farmer, the wordless film is accompanied by Quebecois music and includes lively animated sequences of traditional dancing at a wedding.

Retrospective Session: French Canadian Influences on New England Music and Dance Traditions

Saturday, 11:00 AM - 12:30 PM

Tony Parkes, MC; Music by Tidal Wave (Raz-de-Marée)

Sound Check Reels: Reel Joseph/Le petit bal a huile (both by Marcel Messervier)

La Bastringue

As called by Tony Parkes

Source: *Dance a While*

Formation: Circle Mixer

Reel: *La Bastringue* (3 parts)

- A1- All forward and back; repeat
- A2- Circle left; circle right
- B- Do-si-do partner (8)
(Left shoulder) do-si-do corner (8)
Swing partner (8)
- C1- Swing corner (16)
- C2- Keep that corner as new partner and promenade

In his introduction, Tony referred to La Bastringue as the “ultimate crossover dance,” because while it originated in French Canada, it has long been popular in both international folk dance and contra dance circles as well. The original dance includes various steps and figures in a hash style, but one style and sequence has been codified:

- A1- All forward and back; repeat
- A2- Circle left; circle right (often with a two-step)
- B1- Swing corner (16)
- B2- And promenade

Tony walked through this sequence, but the band asked if Tony wanted them to use the three-part version of the tune that they knew. Tony said, “Play the three part version and we’ll dance whatever you play.” They played the tune one time with an additional 12-bar part inserted between the familiar music. After listening to this once, Tony said, “J’accept!” and improvised the sequence above.

Two Swing and Circle Six Around Them

As called by Tony Parkes

Formation: Square (no partner change)

Reel: *Desjarlis/Rivière-du-Loup*

First lady and the opposite gent, go forward into the middle and back
Now forward again into the center and there they swing, and six hands round them while they swing
(The other way round)
All swing your partner there at home
Allemande left corner, allemande right your own, allemande left with the corner again
Come on home (do-si-do and) swing partner

Sequence: Intro; Figure as above, figure with 2nd lady leading; break; figure with 3rd lady leading, figure with 4th lady leading; ending. The exact figure is somewhat flexible and improvised. Consider the parts in parentheses as optional.

Ralph Page popularized a version of this figure using the tune *Crooked Stovepipe*.

Thread the Needle

As called by Peter Yarensky

Source: From the repertoire of Danielle Martineau

Formation: Square (no partner change)

Reel: *Reel en sol* (Réjean Lizotte)

Figure:

Couple one go out to the right and circle four
On to the next and circle six [active gent brings in each new couple]
On to the next and with the gent in the lead split the last couple and go round the lady, then split them again and go round the gent
Circle eight

“Thread the needle” figure: As you are circling, gent #1 let go of lady #4 and raise right hand with partner to make an arch, duck through your own arch, then lady #1 and gent #2 make an arch and gent #1 ducks under pulling his partner through as well; continue in this fashion until the lead gent has threaded the line through all possible arches; all stay connected and circling to the left throughout

Sequence: Intro; figure as above with each couple leading in turn; ending.

Beaudoin Legacy

George Wilson took the stage to talk about his interest in the repertoire of fiddler Louis Beaudoin. George has been working together with the Beaudoin family from Burlington, Vermont to keep alive Louis’s tunes. Louis had five daughters, who step danced and played piano and sang songs. Their children have carried on the tradition. Louis’s grandson, Glen Bombardier, is now playing Louis’s old fiddle.

George played some with family members in the 1980s. More recently George and Donna Hébert have encouraged Beaudoin family members to start playing again, and keep the tunes alive. George, Donna and the family have been playing for concerts and festivals as the “Beaudoin Legacy.”

George played a “crooked” version of Louis’s tune *Joe’s Favorite* (also called *Girl with the Blue Dress On*), and then played it the way that he has “straightened it out” (made it into a 32-bar tune) for contra dancing.

Then George played *Golden Wedding Reel* (called *Farmer’s Reel* on Prince Edward Island), again showing two versions, one

“crooked” and one straightened out. As he started the straight version, Rachel Aucoin and Stuart Kenny joined on piano and bass.

To demonstrate what he meant by a “crooked tune” (a tune with extra beats added or subtracted to various phrases for rhythmic variety and interest), George played a very crooked version of *Jingle Bells*.

“You can drive to another country and home the same day...”

Dudley Laufman has had a personal interest in the dancing in Quebec for many years, and shared some rich insights. He explained that French Canadian dances had little influence on New England dancing, but that Ralph Page loved the music and it influenced many New England players. He noted that people used to dress up for dancing; the men wore suits and ties.

At Dudley’s request, the band played *Brandy* (version of *Drops of Brandy*), a crooked tune in 3/2. The Brandy is a very common dance in Quebec, but never made it to New England.

Next, Dudley demonstrated a French Canadian swing, with the right foot between partner’s feet (instead of side by side). Apparently, in Quebec, they like to swing for a long time! (See quote from Ralph Page on page 17.)

Weather and topography and geography influence the dance. Perhaps the fact that it is very cold and there is lots of snow makes the long partner swing all the more appealing!

Espandy

As called by Dudley Laufman

Source: *Brandy*

Formation: Four couple longways

Tune: Spandy

First couple sashay to the bottom and swing
Swing nearest neighbor, then partner, then
next neighbor above, etc. until you reach
the top

First couple sashay to bottom

Join hands in line: gents arch, ladies duck
under, just a little, and then back out

Ladies arch and men go under

Repeat for each couple in turn. And forget anything
you ever learned about dancing on the phrase.

First Two Figures of les Lanciers

(Quebecois version)

As called by David Millstone

Source: *Northern Junket*, Vol. 8 #11

Formation: Double quadrille (square with 2 couples
on each side)

Before presenting the dance, David read the
following, written in February 1953 by Ralph Page:

“French-Canadian fiddle tunes are used more
and more for our New England dances, both square
and contra. Some of our finest folk musicians are of
French-Canadian derivation and they are without
peer in this field.

“Without a doubt they have had the strongest
influence on our long New England swings. To them
should go the credit—or blame—for our frequent 8
to 16 count swings. You can’t eat them when it comes
to swinging. Beat them? You can’t approach them!
Two or three times around is considered a long swing
in some sections of the United States and they have a
right to their opinions on the subject, but if we can’t
swing longer than that we refuse to be bothered with
it at all. I have danced at French-Canadian weddings
and frequently the swings indulged in in their squares
were of 16 measures of music. That’s 32 counts
outside of New England. I have been told, and I can
well believe it, that sometimes they swing longer!”
(From *Northern Junket*, Vol. 3 #10)

Figure one: La Rencontre des Dames

Tune: *La rencontre des dames*

Couples 1 and 3 advance to the center and
bow to the opposite (8)

Back up to line (8)

Ladies 1 and 3 cross the square to the
opposite gent, gents go forward to
welcome the lady (8)

The gent turns such that the lady is on his
right, then they return to his place where
they turn as a couple (all without taking
hands) (8)

Couples 1 and 3 balance and swing the one
you are with (16)

All balance and swing corner from here,
ending the swing where you began (16)

Gents 1 and 3 cross the square to your
partner, who may step in place as she
awaits his arrival, end on the line with
the lady on the right (16)

All balance and swing corner from here,
ending the swing where you began (16)

Couples 1 and 3 balance and swing your
partner (16)

Couples 1 and 3 (right hand in right hand)
cross the set back to home, 1s going
between the 3s (16)

All balance and swing corner, ending where
you began (16)

Couples 1 and 3 balance and swing your
partner (16)

All swing partner (32!)

Figure two: Promenade simple

Tune: *L’oiseau dans la cage*

Couples 1 and 3, right hand in right, cross
the set, passing to the left of the opposite
(16)

Cross right back (16)

Couples 1 and 3 balance and swing (16)

All into the middle and back (with a walking
step) (8); do it again (8)

All balance and swing partner (16)

Repeat for couples 2 and 4

Repeat the entire sequence again

Waltz: Valse Bernadette

Danish Delights

Saturday, 2:00 P.M.

Led by **David Millstone**; Music by **George Wilson, Deanna Stiles and Bob McQuillen**

This workshop focused on dances written by choreographers in Denmark, where David has called on several occasions. Throughout the session, he added tidbits about the American dance scene in that country. Denmark has a population of some 5.5 million, with about 100 dance callers presently working and more than 500 trained in the past three decades. Danish dancers call themselves “traditional square dancers,” though they also enjoy contras, triplets, mixers, and other formations. Indeed, at the end of one dance, they often wait to hear what formation is next before lining up. Because they usually dance to recorded music, a dance runs for fewer times than is customary in the U.S.

Warm Up

By Erik Lilholt

Formation: Sicilian Circle (identify ones as facing counterclockwise and twos clockwise)

Jigs: *Top of Cork Road/Coleraine*

- A1- Right-hand star once around
Circle left, end facing original direction
- A2- Balance the ring, twos arch and ones
dive through
With next couple balance the ring, ones
arch and twos dive through
- B1- With next couple left-hand star
Circle right (keep moving the same
direction as the star)
- B2- Swing this neighbor
Do-si-do partner, and face the next
couple

Erik writes: “We often start with a Sicilian Circle and I wanted something not complicated to get the legs warmed up. There is no partner swing which is not a big issue in Denmark, but which may make it less popular in the US.”

The Wangbo Experience

By Audun Reitzel

Formation: Contra, duple improper

Reels: *Reel des Jeunes Mariés/Grande Chaine*

- A1- Ones between the twos, mirror do-si-do
Mirror allemande twice around
- A2- Ones down the center, California twirl
Return and hand cast
- B1- Actives allemande right (4), allemande
left same sex neighbor (4)
Actives start a hey-for-4 (actives
passing right shoulder in the center)
- B2- Finish the hey
Actives swing, end facing down

Wangbo is actually Vangebo, which is the name of a school north of Copenhagen, where for 3-4 years in the late 1990s a group of dancers and callers gathered monthly for dancing on Sunday afternoons.

Bitte Mand I Knibe (“Little Man In a Fix”)

As called by Marcie Van Cleave

Country of origin: Randers, Jutland, Denmark

Formation: Two couples facing in opposite directions, women on right side of partner, her left hand on his right shoulder, men’s hands on partner’s waist, women’s free hands on hips; the two men have left elbows hooked

Music: 3/4 time (part A fast, part B slow), available on the Internet at <<http://www.musicaviva.com/tunebook/music.tpl?filnavn=bitte-mand-i-knibe-1>>

Part I

- Bars 1-8** Couples run forward (“jogging serenely”), 24 steps in counter-clockwise circle, slight accent on first count of each measure
- Bars 9-16** Without pause, two men drop elbow hook and join left hands in an arch, women join left hand with their partner’s right hand. Men jog in place while women jog forward and under the arch, without letting go of their partner’s hands. Women turn left about to face each other and join right hands in the middle, having “tied the sløjfe” (baked the cross bun). With arms crossed, all four dancers continue running counterclockwise.

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

An effort was made to recognize Marianne Taylor’s many contributions to the Ralph Page Dance Legacy Weekend by including some couples dances of the kind she loved in the weekend. This dance was one such, and The Roberts (see page 24) was another. In 2010, the retrospective session will be dedicated to Marianne.

Thanks to the Guilford Club

By Inge Aakilde

Formation: 3-face-3

Reels: *Saratoga Hornpipe/Forrester’s Hornpipe*

- A1- Middles go individually to the right and right-hand star for three with the two dancers on your right
All do-si-do opposite
- A2- Middles left-hand star on the left
See-saw (left shoulder do-si-do) opposite
- B1- All allemande left with your opposite (4) and middles pass left shoulder with their right diagonal opposite to start two heys-for-3 going up and down the hall
- B2- Middles pass right shoulder in the center to do right shoulder heys-for-3 on the other side, and finish by passing through to a new line

During the final pass through, any group of three can decide to put a different dancer in the middle.

Partygoers

By Inga Morton

Source: *Square Dance Century*

Formation: Square (ladies progress to right)

Reel: *Snowshoer’s Reel*

- A1- Head couples left-hand star *while* sides couples go clockwise single file halfway around (side gents in lead)
Heads, with outside two, right-hand star
- A2- Repeat
- B1- Heads left-hand turn partner (who is in the other star) $\frac{3}{4}$ to a wave-of-4 between head positions (4), balance the wave (4)
Drop hands, step forward and all swing corner
- B2- Promenade to gent’s home

Sequence: Intro; figure twice with the head couples leading; break; figure twice with the side couples leading; ending.

Good Things Come in Small Packages

By Margot Gunzenhauser (Nov. 8, 2008)

Formation: Triplet

Reels: *Indian Reel/Reel de Montréal/Eugene*

- A1- Ones face the twos and do-si-do 1½ (individually) to end facing threes
Ones and threes right-hand star once around, end facing up
- A2- Ones hand cast up center with the twos, meet in the center, and swing, end facing up
- B1- Top four circle left 1½ until ones are at top facing down, pass through
- B2- Ones swing threes (end facing in) while twos swing partner (ending proper)
Ones swing partner again, end facing up

The title refers to Erni Neistrup (a short person) who wrote *Congratulations Ulla*.

Margot Gunzenhauser is an American who has been living in Denmark since the 1970s; she is the individual responsible for creating today's vibrant American dance scene there. Margot credits Ralph Page as an important early figure in her introduction to traditional squares and contra dancing. Other important influences when she started calling in 1981 were two American callers living in Europe, Rickey Holden and Izzy Young.

David read the following remembrances of Ralph Page from a letter he received from Margot: "He, as always, was teaching square and contra dancing at the camp, and his sessions were the first place I did contras. At that time, most of us had learned some square dancing in grade school and high school, and I had enjoyed that... The few times that we had had square dances at college with one of the professors calling, I remember being irritated that the participants were fooling around a lot and didn't seem to care if the dances worked out right or not. I was very perfectionistic back then and wanted things to be done the right way!

"Dancing with Ralph was more fun, of course, since he was a much better caller and more of a personality, and the people at the camp wanted to dance, not just fool around (not that he probably would have tolerated that!). He could be quite amusing in his own dry, New England way, and was involved in jokes and pranks at camp. When I met him, he was about 65 and, I guess, still in his prime."

Congratulations Ulla

By Erni Neistrup

Contra, Becket formation, double progression

Jigs: *Maggie Brown's Favorite/Irishman's Heart to the Ladies*

- A1- Circle left half way, pass through across
Swing partner
- A2- On the left diagonal right and left through
On the right diagonal right and left through
- B1- Hey-for-four across (women start by passing right shoulders)
- B2- Women allemande right and swing partner

Written for Ulla Borgschmidt for her 60th birthday.

Hello There

By Inga Morton

Source: *Square Dance Century*

Formation: Contra, duple improper

Reels: *Mountain Ranger Hornpipe/Piper's Lass/Peter Street*

- A1- Ones allemande right 1¾ to wavy line down the center (join left hand with next actives; you're facing back toward your own line)
Balance twice; twos join left hands across actives to form stars (lady #1 is in a star with the couple below and gent #1 with the couple above)
- A2- Left-hand star
Same four right-hand star
- B1- Ones allemande left 1¾, give right to neighbor to form a wavy line across
Balance twice in that line
- B2- Neighbor swing, end facing across
Long lines go forward and back

At the ends, those waiting out can participate in the star (with three dancers) before changing sides.

Waltz: Westphalia

Quebecois Music for Contra Dancing

Saturday, 2:00 P.M.

Led by **Raz-de-Marée** (Sabin Jacques, Eric Favreau, Rachel Aucoin and Stuart Kenney)

Raz-de-Marée plays Quebecois music, but their niche is to play it for contra dancing. They are energized by playing for dancing. Given the availability of so many fine Quebecois musicians, they find that they only have the opportunity to play once or twice a year in for Quebecois dances. So, they have learned ways to adapt the traditional Quebecois repertoire for contra dancers. Mostly this involves attention to making sure they stick to the 32-bar structure that is important to contra dance choreography.

The first tune we learned at the workshop was Reel de Valleyfield, by Alfred Montmarquette. Montmarquette was an accordion player born to a Franco-American family in New York City in 1871. He moved to Montréal in the 1920s. In 1990s, many of his tunes were revived, and Sabin recorded a number of the tunes at that time.

Much of what makes the French style is in the rhythm. Often the upbeat is emphasized. Not that the downbeat isn't emphasized also at times, but it is the upbeat that gives "lift" and "life" to the tune. Stuart talked about how his bass playing includes a "snare drum click" on the offbeat. It tells dancers when to lift their feet.

Rachel spoke about how she accompanies the tunes on the piano. The traditional style includes lots of chromatic shifts from one chord to another, use of diminished chords, etc., as opposed to just block chords. This works well for contra dances when the caller asks for a "bouncy" tune. However, Raz-de-Marée also adapts their music to create other musical tonalities or "colors" for more driving or smooth effects. For example, Rachel might hold a chord for a longer time, beyond when the tune seems to ask for a chord change, as one part of the music is ending, and then finally change the chord just as the new part begins. This creates a tension and release that emphasizes the change from one part to another, which fits the choreography of many contra dances. The same technique does not work well in the context of Quebecois dancing, because sticking to the phrase is not an embedded part of the tradition as it is with contra dancing.

Ornamentation on the accordion is most often the addition of various kinds of triplets, what Rachel called, "three notes pulling or three notes pushing." Fiddle ornamentation includes triplets, but also lots of rolls, slides and grace notes, so that ornamentation is somewhat instrument dependent.

For the second half of the workshop, Eric taught a 6/8 Quebecois tune called "Belle rivière." He emphasized some differences between the style of this tune and Irish jigs. Irish jigs tend to have a more continuous stream of eighth notes. The Quebecois 6/8 tunes are sometimes called marches, and they have more long-held notes and feel more spacious. Also, the length of the parts in tunes like Belle rivière is twice that of an Irish jig: 16 bars for each part instead of 8. This means that for contra dancing, the Quebecois tune would not be played AABB, but simply AB, AB, etc., so that once through the tune corresponds to once through the 32-bar dance. However, traditionally in Quebec the same tune would be played AABB and would be 64 bars in length.

*Reel de Valleyfield**Alfred Montmarquette*

Chords: D, Em, A7, D, Em, A, D, Em, A7, D, A7, D, D, Em, A7, Em, A7, D, A, D.

Belle rivière

Chords: D, (D#dim), Em, Em, A7, D, D, Em, G, Em, D, Em, A7, D, D, Em, A7, Em, A7, D, A7, D, Em, Em, A, D, Bm, Em, A, D.

The Zen of Contra Dancing

Saturday, 3:45 P.M.

Led by **Chris Ricciotti**; Music by **Tidal Wave (Raz-de-Marée)**

Chris encouraged us to focus as exclusively as we could on our partners, as a starting point for the workshop:

Prime Interest

By Chris Ricciotti (October 21, 2007)

Formation: Contra, duple improper

Reel: *Reel à Joe* (Réjean Lizotte)

- A1- Circle left $\frac{3}{4}$ and do-si-do partner $1\frac{1}{4}$ into a wavy line-of-4 (gents in the middle)
- A2- Balance wave, slide or spin to the right (as in Rory O'More)
Balance left and slide left
- B1- Balance and swing partner
- B2- Promenade across with a power turn (an extra 360° spin on the courtesy turn)
Ladies chain back

Written for a workshop just like this one. The title was suggested by John Burrows.

Now, take the connection you felt with your partner and expand it to your group of four (the minor set).

Roll in the Hey

By Roger Diggle

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Reel de Valleyfield/Polka Chinoise/Clog Parizeau* (all by Alfred Montmarquette)

- A1- Circle left once around
Swing neighbor
- A2- Circle left $\frac{3}{4}$ and swing partner on the side
- B1- Long lines forward and back
Ladies chain across
- B2- Hey-for-4 (starts with women passing right shoulders)

Now, extend the sense of connection further along the lines:

Laura's Zig Zag

By Rick Mohr (May 2001)

Source: Rick's website

Formation: Contra, duple improper

Reels: *Kenneth Murphy* (Eric Favreau) / *Reel in G/Em*

- A1- Balance and swing neighbor
- A2- Circle left halfway and zig-zag (weave as a couple) past these neighbors, moving first to the left and then to the right
Circle right halfway and zig-zag back the way you came, moving first to the right and then to the left
- B1- Circle left $\frac{3}{4}$ with original neighbors and swing partner
- B2- Long lines forward and back
Ladies chain

The dance was based on an idea by Laura Johannes.

A further connection comes across time. An historical perspective reminds us where our dances came from and this can become part of the continuing extension of awareness that we bring to dancing today. This is a lot of what the Ralph Page Legacy Dance Weekend is all about. History affects how we learned to dance and continue to view dancing today. As each new generation picks up the dance and makes it their own, and the living tradition continues to create new forms and conventions along the way, our awareness is spread further.

These dances have been passed down through many wonderful leaders who participate in the Ralph Page Dance Legacy Weekend, including George Fogg, Dudley Laufman, Tony Parkes, David Millstone (to name but a few), as well as the late greats Ralph Page, Ted Sannella, Don Armstrong, Larry Jennings and, of course, our dearly loved (and missed) Marianne Taylor.

The Roberts

England-Scotland Old Time Dance

Presented by George Fogg

Source: Methodist Church 1958, General Board Of Education

Formation: Double circle of partners facing each other, man with his back to the center of the circle

Tune: *Rikmaree*

A1- Join both hands, take 2 step-slides (Step-close, Step-close) counterclockwise around the circle, drop hands, each turns in place once around with 4 walking steps, man turning to the left and lady to the right. (The turn in place is similar to an English country dance turn single.)

A2- Repeat A1

B1- Take open ballroom position. Couples face counterclockwise. Starting with outside foot (man's left, lady's right) both do a heel and toe and a two-step (step, close, step) forward in a counterclockwise direction.

Repeat with inside foot.

B2- In closed ballroom position couples turn around the circle with 4 two-steps and open for beginning.

Summary:

A1- Step-slide, step-slide, turn 2-3-4

A2- Step-slide, step-slide, turn 2-3-4

B1- Heel and toe and step-close-step
Heel and toe and step-close-step

B2- Turn with a step, turn with a step, turn with a step, turn with a step (two-step turning in ballroom position)

Now, extend the joyful focus that you have been cultivating to include the entire set:

Fun Dance for Marjorie

By Bob Golder

Source: *Give-and-Take*

Formation: Contra, Becket formation

Reels: *Reel in D/Another Reel in D/Mattawa*
(Richard Forest)

A1- As a couple (gents in the lead) slide left along the set to meet new neighbors (2), circle left $\frac{3}{4}$ with them (6)

Swing this neighbor on the side

A2- Long lines forward and back

Gents allemande left $1\frac{1}{2}$

B1- Balance and swing partner

B2- Gents pass by the right to change places; ladies pass by the right and then take right hands
Gents take right hands and all star once, right hands across

The progression occurs in the first two counts of A1, and should be omitted the first time through. In B2 the gents connect with one another through eye contact and then hands; the ladies connect both with eyes and hands. This dance was created for a dancer friend with some physical limitations.

Finally, extend your awareness and joy to fill the entire room, including musicians and caller!

Mange Tak

By Ron Buchanan

Formation: Contra, duple improper

Reels: *Reel Iroquois/Reel en la et ré/Reel St. Michel*
(all from the repertoire of les frères Pigeon)

- A1- Give *left* hand to neighbor: balance and swing
- A2- Pass through to an ocean wave (see note), balance
Allemande right neighbor halfway,
gents allemande left halfway,
allemande right partner $\frac{3}{4}$
- B1- Turn shadow by the left and swing your partner
- B2- Pass through to an ocean wave, balance
Allemande right partner halfway, gents
allemande left halfway, allemande
right neighbor $\frac{3}{4}$ to a new neighbor

The title is Danish for “Many Thanks.” To pass through to an ocean wave: start to pass opposite by the right shoulder, ladies catch left hands and turn just $\frac{1}{4}$ as gents walk all the way to the other side and take right hands with the lady to form a wavy line-of-4 across.

Waltz: *Valse de Montmarquette*

Tune Up Your Timing

Saturday, 3:45 P.M.

Calling Workshop with **David Millstone**; music provided by **George Wilson**

David's goals for the workshop:

1. Callers will be more aware of timing issues for the dancers, so they are better able to help dancers improve their dancing.
2. Callers will be more aware of timing issues for themselves, so they can prompt the calls as needed and will model timing well when dancing.

We began with an exercise in which we all called Chorus Jig at the same time and tried to notice some of the variations around us.

Chorus Jig

Source: *Country Dance Book*

Formation: Contra, duple proper

Tune same

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, end facing up

This exercise highlighted some different aspects of timing. Of course, we become aware of where we place the calls. David encouraged us to think also about the relationship of call placement to how long figures take to execute. This led to the next exercise, which was to fill in a chart indicating how much time (in beats) would be necessary to execute various figures. First each participant filled in the chart individually, and then small groups compared answers.

Some specific points about the timing of particular figures: Balances take 4 counts, but there are dances that use double balances (e.g., Christmas Hornpipe, Queen Victoria) and these require 8 counts. In contra dancing figures like the ladies chain and right and left through generally take 8 counts: 4 to cross and 4 to turn.

It takes 16 counts for contra corners: 4 counts for each piece. Sometimes that's easier and sometimes harder. We compared the timing for contra corners in Chorus Jig (at the end, actives meet in the middle for balance and swing) with that of Sackett's Harbor, where the active couples must be back in line. It's much tighter timing!

Sackett's Harbor

Source: *Country Dance Book*

Formation: Contra, triple proper

Reel: *Poor Old Woman*

A1- Forward six and back

Circle left six hands $\frac{3}{4}$ until ladies face down and gents face up

A2- Actives through the center, turn alone

Return and cast off

B1- Actives turn contra corners

B2- Forward six and back; circle *right* six hands $\frac{3}{4}$ until all are proper (ones are progressed)

When looking over the chart of how long it takes to execute figures, participants has a lot of discussion about allemandes. These can be leisurely or brisk, depending on the choreographer's intent, as illustrated in this exercise, done without a walkthrough:

Timing Exercise

Tune: Millbrae (Ron Cooper)

- A1- Do-si-do neighbor
Allemande right once around
- A2- Do-si-do again
Allemande right 1½
- B1- Do-si-do next neighbor
Allemande right twice
- B2- Do-si-do
Allemande right 1½

- A1- With next DSD
Allemande right once
- A2- Do-si-do
With neighbor allemande....

The exercise highlights the way that allemande turns can go very different distances in the same amount of time. The timing issue for the caller is to make this clear to dancers as necessary, depending on the context of the dance. Two dances that raise timing issues related to allemande turns are Hull's Victory and Money Musk.

Hull's Victory

Source: *Country Dance Book*

Formation: Contra, duple proper

Tune same

- A1- Actives, right hand with your partner, and left to the next (4) and balance four in line (4)
Turn on the left hand, twice around
- A2- Actives turn by the right hand once around (4), balance again (4)
Actives swing
- B1- Active couples go down the center, turn as a couple to get proper
Return, cast off
- B2- Right and left through
And right and left back

At the start you have 4 counts to turn only half, but from then on you must move much more quickly through the allemandes.

Money Musk

Source: *An Elegant Collection*

Formation: Contra, triple proper

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

- A- Actives turn by the right 1½ (8)
Go down the outside below one (4) and all six forward and back (4)
- B- Active turn by the right ¾ 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 ¾ again, so that they are progressed and proper (4)
- C- Top two couples right and left four

In the A-part there are only 12 beats both to go $1\frac{1}{2}$ around and go below. When phrased as indicated above the first $\frac{3}{4}$ turn is eight beats, and the second $\frac{3}{4}$ turn is only four: the same distance in half the time. Those who like this way of phrasing relish that difference as part of what makes the dance fun for them. But it can be a stumbling block for the unwary.

The next exercise was to look at different versions of Lamplighter's Hornpipe, each with different timing. Below are three of the 5 versions that Fred Breunig presented at the 2004 Ralph Page Dance Legacy Weekend. (All the versions end with the same B-parts.)

Lamplighter's Hornpipe

Source: *Country Dance Book*

Formation: Contra, duple proper

Tune same

A1-	Actives cross, go below couple 2 and face out (4), balance long waves (4); allemande right with the person on the right 1x to form the same waves (8)	Actives cross, go below couple 2 and face out (4), balance long waves (4); allemande right with the person on the right 1x to form the same waves (8)	Actives cross, go below couple 2 and face out (4), balance long waves (4); allemande right with the person on the right 1x to form the same waves (4), balance (4)
A2-	Balance twice (8), allemande left person on the left once around (8)	Balance once (4), allemande left person on the left until actives meet in the center (4); actives swing	Allemande left person on the left until actives meet in the center (4), actives balance and swing (12)
B1-	Actives down the center, turn as couples Return, coming <i>all</i> the way back, and cast off proper with couple 2		
B2-	Same two couples right and left four		

The various A-parts need to be prompted very differently to help dancers find the balances. There is also an important timing issue in the B-parts that may not be obvious until you dance through the figure. The actives start the B from their progressed place. If they take a full eight counts to go down the center, they will probably have too much ground to cover on the return trip, with only eight counts left to turn, come all the way back to their original neighbors, and cast off. In the walk through and throughout the prompting, dancers might be encouraged to take just 4 steps down the hall and a full 4 counts to turn as a couple, making the turn comfortable as well as reducing the size of the return trip. It is also helpful to take relatively small steps on the trip down to reduce the distance they have to cover coming back.

Many dances have “down the hall and back,” either as a couple or as a line of four, but, as with allemande turns, we should not assume that these are always timed the same way. For example, in Chorus Jig, going down the *outside* and back requires less thought than going down the *center* and back, where you need to save some time for the cast. David shared a list of six other dances with “down the hall and back” so that the group could compare the timing issues in these. Then, as a final exercise, we compared the timing of the “down the hall and back” figure in the two dances below:

The Nova Scotian

By Maurice Henniger and Ralph Page (1954) (slightly adapted by the folk process)

Source: *Zesty Contras*

Formation: Contra, duple improper

Reel: *The Cape Breton Symphony's Welcome to the Shetland Islands* (Willie Hunter)

A1- Couple 1 split couple 2 with a mirror allemande

Couple 1 swing in the center

A2- Gent 1 down the hall with both ladies, "right hand high and left hand low" to turn the line-of-3

Return and couple two only cast off

B1- Ladies chain, across only

Circle left once around

B2- Right and left four

Nova Nova Scotian

By David Smukler (1990)

Source: David's website; *Dance a While* includes a variation ("Supernova Scotian") in which the active lady takes two gents down the hall

Formation: Contra, duple improper

Jig: Cape Breton jig in D (title unknown)

A1- Do-si-do neighbor

Couple one do-si-do partner

A2- Gent one down the center three-in-line with both ladies, turn the line around with a "right hand high and left hand low," and return to place

B1- All balance and swing partner

B2- Ladies chain across

Left-hand star

To turn the line-of-3 around, the gent makes an arch with the lady on his right, the other lady goes under the arch, pulling the gent behind her under his own arm as the right hand lady walks forward and around to the left behind them. Turning around with "right hands high and left hands low" takes about four counts. In *The Nova Scotian*, the best timing is to go down the hall for four counts, turn in four, return in four and cast off in four. However there is no cast in the *Nova Nova Scotian*. Its timing is improved if the "right hands high" does not begin too soon. David Smukler suggests delaying the prompt for the right hands high, allowing the dancers to go down for six counts, turn in four, and return in six. Having the turn cross the phrase feels slightly unsettling perhaps, but is repaid by a strong balance on B1.

David Millstone closed the workshop by sharing some advice he once received as a new dancer: "Don't try turning every dance into the same dance. Learn to appreciate each dance for what it is." To this advice, he added the point that it is important to consider both the dance and the audience. It is okay to change the timing of a dance depending on the needs of the dancers. When you know your purpose, having the ability to make small adjustments to timing can make a big difference in how a dance is received.

Grand Dance

Saturday evening, 8:00 -11:30

George Wilson, Deanna Stiles and Bob McQuillen

provided the music for the first half of the evening.

Grand March

Led by our Dance Masters and their partners

Source for Grand March figures: *Legacy*

Formation: Couples one behind the other

Marches: *Pete's March* (Bob McQuillen)/*Down the Brae/Bonaparte Crossing the Rhine/Meeting of the Waters*

David Millstone and Sheila Moran started us off. Chris Ricciotti and John Burrows were right behind them and led the second half of the march as the lines broke away and then came up the center in twos, fours, eights, and sixteens.

Lady Walpole's Reel

As called by Chris Ricciotti

Source: *The Country Dance Book*

Formation: Contra, duple improper

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

A1- Actives balance and swing the one below

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

B1- Ladies chain, over and back

B2- Half promenade
Half right and left through

Hot Time In the Old Town Tonight

Song by Joe Hayden and Theodore August Metz (1896)

Called by Chris Ricciotti

Source: *When the Work's All Done*

Formation: Singing square (no partner change)

Intro:

You allemande left your corner and a right hand to your own

It's grand right and left go round, around the ring you roam

When you meet your partner, when you get back home, you swing

Swing your partner right back home all the way around

You swing your honey round, you swing them up and down

And promenade, go round, all around the town

Promenade them home, they're the cutest one in town

There'll be a hot time in the old town tonight

Figure:

First couple right, you circle four hands round

On to the next, you circle six hands round

On to the last, you circle eight hands round

There'll be a hot time in the old town tonight

Allemande left your corner and you pass right by your own [right shoulder]

Right hand turn the next, you pass your own alone [left shoulder]

Now you allemande left and your partner balance now

And you grand right and left, go half around the ring

When you meet your honey, you dos-a-dos around

Step right up and swing 'em, you swing your partner round

Promenade them home, the cutest one in town

There'll be a hot time in the old town tonight

Sequence: Intro; figure for each couple in turn.

Trail of the Lonesome Pine

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

Song by Harry Carroll and Ballard MacDonald (1912)

As called by Chris Ricciotti

Source: *Smoke on the Water*

Formation: Singing square (ladies progress to the right)

Intro, Break and Ending:

Well, you walk around [a dos-a-dos] your corner and you bow to your own

Join your hands, circle left halfway round the track

Allemande left your corner, and you weave around that ring

Weave it all around now until you meet again

Dos-a-dos [pause for echo], and your *partner* you'll swing

Yes, you swing, promenade them and sing
In the Blue Ridge Mountains of Virginia on
the trail of the lonesome pine

Figure:

Head two gents take your corners to the center and back

Same old four circle left, go round the track

Left-hand star, go home, allemande right with your own

Left hand round your corner, then you go back home, and

Dos-a-dos [pause for echo], and your *corner* you swing

Yes, you swing, promenade them 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.

Kittyhawk Hornpipe

By Don Armstrong

As called by Chris Ricciotti

Source: *New Century Collection*

Formation: Contra, duple improper

Reels: *Mr. R. Catto/Chander's Hornpipe/Rickett's Hornpipe*

A1- Couple one acting as a unit, hey-for-3 across the set (start by passing left shoulder with lady two), end with the actives in the center of a line-of-4

A2- Down the hall 4-in-line, actives wheel as a couple while others turn alone
Return, cast off

B1- Actives turn contra corners

B2- Actives meet in the center to balance and swing, end facing down

Last called at the Ralph Page Dance Legacy Weekend in 2000 by the author, Don Armstrong, just a few weeks before his death. Don was a pilot as well as a caller and dance composer. He wrote that this dance was named for "the P-40 Kittyhawk fighter-plane, famous for 'shark-tooth' nose-art, [which] saw combat in nearly every theater of WWII." Don generally preferred to use recorded music for dancing, so that it would be more predictable. His favorite tune for this dance was called *Marmaduke's Hornpipe* and he brought copies of the music for the band to the 2000 weekend. Rodney Miller and Bob McQuillen obliged by playing the tune for him.

Thanks a Million, Mac

By John Gallagher

As called by David Millstone

Formation: Contra, duple improper

Reels: *Bunch of Rushes/MacDonald's*

A1- Right hands across star, ladies drop out
Gents allemande right 1½

A2- Balance and swing partner

B1- Circle left ¾ and swing neighbor

B2- Promenade across the set
Same four left hands across star and go on to the next neighbors

Composed for Bob McQuillen.

Rory O'More

Source: *The Country Dance Book*

As called by David Millstone

Formation: Contra, duple proper

Jigs: *Rory O'More/Brisk Young Lads*

A1- Actives cross set, go down the outside below one

Cross up through the center to cast around the same sex neighbor, and step into center of set to join right hands with partner and left with next in a long wavy line of actives

A2- "As in Rory O'More ☺," balance right and left in long wavy line; release hands and slide 2 steps (or spin) individually to the right; give left to partner and right to next to form the wave again

Balance left and right, and slide left

B1- Turn contra corners

B2- Actives balance and swing, end proper and facing partner

Ted's Triplet #15

By Ted Sannella

As called by David Millstone

Source: *Balance and Swing*

Formation: Triplet

Reels: *You Married My Daughter/John Howatt/Jenny's Gone to Linton*

A1- First lady cast down while third gent cast up, both partners following to opposite end of set

All six circle left halfway

A2- Top two ladies chain, over and back

B1- First gent cast down while third lady cast up, both partners following to opposite end of set

All six circle right halfway

B2- Couple one sashay to the bottom (4) and balance (4)

Actives swing at the bottom, end proper

Ends in 2-3-1 order. Ted's notes for this dance called for the active couple to "balance, swing, and think."

As the actives swing, they should remember their job is not done. Anticipate; the gent must immediately cast up the outside!

Northern Lights

By Floyd Parker

As called by David Millstone

Source: Lloyd Shaw Foundation website

Formation: Singing square (no partner change)

Tune: *Blackberry Quadrille*

1. [wait four beats]

The first old couple you bow and swing,
Lead right out to the right of the ring,
And look at those northern lights — HEY!

2. CHORUS

Into the ig-a-loo by the door
You clap your hands and clap all four
Clap (own hands), Clap (opposite's hands),
Clap (own hands), Clap (partner's hands)
Clap (own hands), Clap (opposite's hands),
Clap... clap-clap

3. Out of the ig-a-loo into the sleet
You swing your honey to generate heat,
Then mush your huskies down the street,
And look at those northern lights — HEY!

4. Repeat CHORUS with the third couple.

5. Out of the ig-a-loo into the storm,
You swing your honey to keep her warm,
Then mush your huskies & show your form,
And look at those northern lights — HEY!

6. Repeat CHORUS with the fourth couple.

7. Out of the ig-a-loo into the hall,
Allemande left your corners all,
Grand right and left, go round the hall,
and look at those northern lights — HEY!
And when you get about halfway round,
The first old couple goes underground,
And everybody is homeward bound,
Under those northern lights — HEY!

[wait four beats]

The second couple you bow and swing,
Lead right out to the right of the ring,
And look at those northern lights — HEY!

Repeat CHORUS with third couple

Out of the ig-a-loo into the ring,
You give your Eskimo girl a swing,
Then mush along with the dear little thing,
And look at the northern lights — HEY!
Repeat CHORUS with fourth couple

Out of the ig-a-loo into the snow,
Then swing your honey, it's forty below,
Just one more swing and on you go...
Repeat CHORUS with first
Repeat #7

[wait four beats]
The third couple you bow and swing,
Lead right out to the right of the ring,
And look at those northern lights — HEY!
Repeat CHORUS with fourth

Out of the ig-a-loo into the ice,
Then swing your honey and swing her twice,
And then you take her along real nice...
Repeat CHORUS with first

Out of the ig-a-loo into the cold,
And swing her hard if you're not too old,
Then mush your huskies brave and bold...
Repeat CHORUS with second
Repeat #7

[wait four beats]
The fourth couple you bow and swing,
Lead right out to the right of the ring,
And look at those northern lights — HEY!
Repeat CHORUS with first
Repeat verses 1 & 3

Marianne the Magnificent

By Susan Elberger (1995)

As called by David Millstone

Source: *CDSS News* #124

Formation: Contra, duple improper

Reels: *Batchelder's/Ross's Reel* #4

A1- Do-si-do neighbor

Ladies trade places: pass partner by the right shoulder and loop to the right around him, gents rotating in place to admire their partner

A2- Circle left once around

Swing partners

B1- Promenade across; right and left back**B2- Ladies allemande right 1½**

Swing neighbor

Marianne the Magnificent was created for Marianne Taylor, and first presented to her at a surprise party (organized by Marcie Van Cleave) to celebrate her 65th birthday. The author writes, "My purpose was to create a dance that was fun to do, focused on Marianne (hence the man admiring his partner—'Marianne'), interesting, and accessible to most dancers. The last factor was important to me because Marianne placed great importance on getting people dancing quickly and enjoying it."

Waltz: *Woodland Dream* (Bob McQuillen)

❧ **Break** ❧

Raz-De-Marée (Tidal Wave) provided the music for the second half of the evening

Promenade All

As called by Chris Ricciotti

Formation: Square (no partner change)

Reel: *Reel Indien* (48-bar tune)

Sequence: Intro; figure as above; figure with sides and couple 2 leading; break; figure twice more so that each couple can lead in forming the tunnel; ending. Chris used a grand square for an intro, break and ending.

Heads right and left through (beats 1-8)

Sides right and left through (beats 5-12)

Heads right and left back (beats 9-16)

Sides stay put

Circle left halfway; swing partner

Promenade half

When couple one is home, make an arch and the others tunnel through; couple two do the same once they reach home, etc.
(once you form an arch, stay put)

Duck to the Center

By Norman Epstein

As called by Chris Ricciotti

Source: *Northern Junket*, vol. 5, #5

Formation: Square (ladies progress to left)

Tune: *Reel du Crépuscule* (Monsieur Pointu)**Intro, Break and Ending:**

Ladies promenade inside the set once around

Swing partner

Gents left hand star one time, allemande
right partner

Allemande left corner, grand right and left

Swing partner when you meet

Promenade halfway to home

Figure:Head gents out to the right, with side couple
circle left 3-hands round halfwayPop right through and swing the next (your
original opposite)

Side gents the same

All circle left halfway

Swing corner

Promenade to gent's home place

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

By Bob Dalsemer (1991)

As called by Chris Ricciotti

Source: *Legacy*

Formation: Contra, duple improper

Reels: *Reel en ré* (from the repertoire of Marcel
Messervier)/*Chaine du cotillon*

A1- Allemande left neighbor 1½

Allemande right 1½ with second
neighbor, giving left hand to neighbor
#3 to form a long wavy lineA2- Balance in that wave; slide or twirl
right past neighbor #2 (as in Rory
O'More)

Swing original neighbor

B1- Circle left ¾ and swing partner

B2- Right and left through across the set
Roll away with a half sashay to trade
places with partner (2), right-hand
star ¾ (6)***Two on the Aisle***

By Ted Sannella (June 19, 1993)

As called by Chris Ricciotti

Source: *Swing the Next*

Formation: Contra, duple improper

Reels: *Hommage à Philippe Bruneau/Reel de Beloeil*

A1- Do-si-do neighbor; two-hand turn 1½

A2- Circle left once around

Balance, without letting go of any
hands the ones (who are below) roll
back to back as twos bring their arms
over the ones to form a cloverleafB1- Spin that clover 2¼ (buzz step, like a
swing)B2- Release your neighbor's hand and pull
into a partner swing on the sideLeft-hand star: gents begin with left
hands across; ladies immediately
follow behind your partner into the
star

Maliza's Magical Mystery Motion

By Cary Ravitz (December, 1996)

As called by David Millstone

Source: Cary's website

Formation: Contra, Becket formation

Reels: *Petronella/Temperance Reel*

- A1- Gents allemande left 1½
Swing neighbor
- A2- Promenade across
Ladies chain back
- B1- Balance ring, spin round to the right as
in *Petronella*, spinning half a turn
extra
Balance in a *new* ring, spin to the right
- B2- Balance and swing partner

The Meaning of Life Plus Ten

By Gillian Stewart (2002)

As called by David Millstone

Formation: Contra, duple improper and double
progression

Jigs: *Quadrille de Beauharnois/Gigue des sucres*

- A1- Circle left once around
Swing neighbor
- A2- Circle left ¾ and swing partner
- B1- Circle left ¾, pass through
Swing next neighbor
- B2- Hey-for-4 (men start by passing left
shoulders)

Composed for Susan Elberger (Gillian's mother) on
the occasion of her 52nd birthday.

Du Quoin Races

By Orace Johnson (June-October 1991)

As called by David Millstone

Source: *Midwest Folklore*

Formation: Contra, Becket formation

Tunes: *Reel de Boucherville* (Alfred Montmarquette);
Dedicado à Joe (Mexican tune adapted by Martin
Racine); *Reel des ti-minous* (from the repertoire of
Marcel Messervier)

- A1- Balance in a ring, pass through to an
ocean wave (see note on p. 25)
Balance, turn partner by the right ¾ to
form long waves (gents facing out)
- A2- Balance, "rotate": ladies cross the set to
take neighbor's place while gents turn
over right shoulder into partner's
place, forming new long waves
(ladies facing out)
Balance, gents cross set and ladies loop
to the right
- B1- Swing partner (8)
Circle left halfway (4) and rollaway
with a half sashay to trade places with
neighbor across set (4)
- B2- Circle left halfway and partners
rollaway on the side of the set
Circle left halfway and slide left along
the set to take hands four with the
next neighbors

The title refers to harness races held at a track in
southern Illinois.

The final progression requires only a couple of beats,
and it is easy to arrive a bit early. David
demonstrated an optional adaptation suggested by Cis
Hinkle, which is to take two hands with partner and
spin once to the new place, rather than simply sliding.

Waltz: *Valse La Gueussinette* (Steve Jones,
written for his son Gareth)

Cracking Chestnuts

Sunday, 9:15 A.M.

Led by **David Millstone** and **David Smukler**

Music by **George Wilson**, **Deanna Stiles** and **Bob McQuillen**

With readings from the recently published book *Cracking Chestnuts*, written by the two presenters

Calais Sally (Careless Sally)

As called by David Smukler

Formation: Contra, duple proper

Reels: *Careless Sally's Reel* (Ralph Page)/*Bay of Fundy* (Bill Guest)

"Anyway, somewhere along the line, some bright young troublemaker discovered that many triple minor dances could be converted to duple minor by having couple two play a *double* support role, acting as 'twos' for the couple on one side, and 'threes' for the couple on the other side. The best-known example of this is Chorus Jig, with its contra corners figure in which the standing dancers alternately turn an active person coming first from one direction and then the other. In Chorus Jig, the trick has become so popular that the original triple minor version has all but disappeared. Because couple number one is interacting with couples on either side, it will seem to the ones that the compressed version of a once-triple-minor dance retains much of the feel of the original. But the other couples are now required to be much more alert, and they also move more quickly to the top of the set."

- A1- Actives give right hand to partner and balance, turn by the right 1½ and go down the outside one place (twos move up)
- A2- Give left hand to partner and balance, turn by the left 1½ and go down the outside one more place (twos stay put)
- B1- Actives circle left once around with the couple above
Up the center and cast off with original neighbors
- B2- Right and left through, over and back

The Young Widow

As called by David Millstone

Formation: Contra, triple proper

Jig: *Young Widow*

"The earliest published source for The Young Widow is a copy of the 1788 dance manual, *A Collection of The newest and most fashionable Country Dances and Cotillions*, by John Griffiths. The original resides at the Rhode Island Historical Society by a copy with interpretation was published by Charles Hendrickson.... The dance must have been popular in its day as it appears in several other dance manuals of the time, but had all but disappeared in the 20th century, until it was rescued from oblivion at the time of the United States' bicentennial. In 1976 it was published in two important collections: *Heritage Dances of Early America*, by Ralph Page, and *Twenty Four Early American Country Dances* by James Morrison. Because of its unusual features and clever construction The Young Widow has since become a staple of the modern English country dance repertoire. We have seen it greatly appreciated in contra dance communities as well.

"Like their English cousins, early American dances were often created with a close association to a particular tune. The tune called Young Widow is wonderfully upbeat. This young widow was clearly quite the cheerful soul. Like many chestnuts (and English dances also, certainly) you will find that the fit between this dance and its tune is superb."

- A1- Couples one and two star right
And back to the left
- A2- Actives down the center, turn as a couple halfway (lady going forward and gent backing up)
Return and cast off
- B1- Lines of three go forward and back
Circle left six hands, just halfway, ones back away a bit and couples two and three face each other up and down
- B2- Couples two and three do two step-swing balances
Right and left through along the set

Genet's Recall

As called by David Millstone

Formation: Contra, triple proper

Reels: *John Howatt/Cooley's Reel*

"In March, 1793, news reached the U.S. of the execution of Louis XVI, followed a month later by the arrival in Charleston, South Carolina, of French diplomat Edmond Genet. A dashing figure, age 30, Citizen Genet received an enthusiastic public welcome. Rather than travel to the nation's capital in Philadelphia to present his credentials, normally the first item of protocol, Genet traveled throughout the South to increase support for the French cause.

"Determined to avoid entanglement in a war for which the nation was not prepared, Washington issued a Neutrality Proclamation in late April 1793. Genet, however, continued his efforts. He enlisted American privateers to raid British shipping, with prizes being brought to American ports, actions that mocked the American government's neutral stance. He attempted to raise an army to attack Spanish Florida and New Orleans. Caught up in revolutionary fervor, Genet even published a list of prominent men in Boston who were appropriate candidates for the guillotine."

"The President finally had enough. Incensed by Genet's willingness to violate America's stated neutrality, Washington demanded that the French recall their young representative...."

A1- Actives down the outside and back

A2- Actives cross over, go down the outside
past one neighbor and swing the next

B1- Ones swing in the center

Come up the hall and cast off with
couple two

B2- Right and left four

Hull's Victory (two variations)

As called by David Smukler

Formation: Contra, duple proper

Reel: *Hull's Victory*

"As Willis Abbot recounts, 'Hull had been walking the quarterdeck, keenly watching every movement. He was quite fat, and wore very tight breeches.' Lt. Morris asked for permission to fire a broadside, but Hull denied his request: 'Not yet.' A few minutes later, he repeated the request; it was denied again. Guerrière was getting the range, but when cannonballs hit the Constitution, they bounced off. At one point an American sailor cried, 'Huzza! Her sides are made of iron,' giving Constitution her eventual nickname of 'Old Ironsides.'"

"When the two ships were within half a pistol shot, Hull shouted, 'Now boys, pour it into them!' at the top of his lungs and gestured vigorously. The history continues, 'When the smoke that followed the result of that order cleared away, it was discovered that the commander, in his energetic movements, had split his tight breeches from waistband to knee, but he did not stop to change them during the action.'"

A1- Actives turn by the right halfway and
give left hand to opposite sex
neighbor to form a wavy line-of-4 (4),
balance (4)

All turn on the left hand once around

A2- Actives turn halfway by the right hand,
give left hand to same sex neighbor to
form a wavy line-of-4 (4), balance (4)

Turn this neighbor by the left hand once

B1- Ones down the center, turn alone

Return and cast off

B2- Right and left four

A1- Actives, right hand with your partner,
and left to the next (4) and balance
four in line (4)

Turn this neighbor by the left hand
twice around

A2- Actives turn all the way round by the
right hand and give left hand to form
the same wave (4), balance (4)

Actives swing in the center

B1- Ones down the center, turn as a couple

Return (proper) and cast off

B2- Right and left four

Jamie Allen

As called by David Smukler

Formation: Contra, triple improper

Marches: *Jimmy Allen/Huntsman's Chorus*

A1- Actives lead between the two inactive ladies, separate and come back to the center

Lead between the two inactive gents, separate around one and end with gent one between couple two facing down and lady one between couple three facing up

A2- Balance (4), turn by the right hand just $\frac{3}{4}$ and back into lines, progressed and proper (8), balance (4)

B1- Actives turn contra corners

B2- Actives balance and swing, end facing down (improper)

Morning Star

As called by David Millstone

Formation: Contra, duple proper

Reels: *Staten Island/16-bar reel in G/Em*

A1- Actives give right hands, balance and swing

A2- Actives give left hands, balance and reverse swing (swing counterclockwise)

B1- Actives down the center, turn alone
Return, cast off

B2- Right and left four

Bob McQuillen told the following story:

"There hasn't been a dance in the town of Hancock for a good many years, but there *used* to be a dance in the town of Hancock quite often, years ago. And Ralph Page was calling and of course yours truly was *dancing* in those days. This was before I ever started to play; this was a long time ago.

"So Ralph was going to do Morning Star, and it's got a left-hand balance in there: right-hand balance and swing, left-hand balance and swing—I forget which one comes first. Anyway, it's *fun* to do a left-hand balance. And you come out of the thing and go into the other and it's a marvelous transition.

"Well it turns out when we got out on the floor there weren't any girls left, except this guy." (Bob

picked out a dancer, brought him forward and described the "guy" as being about 2 inches shorter, 6 inches wider and 40 pounds heavier.) "And this guy's name was Cleo Pinney, and Cleo was an old friend, and there was just he and I left on the floor."

"So, I says, 'C'mon, Cleo, we're going to dance,' and he says, 'Well, I ain't gonna be the mm-mm girl,' and I says, 'I'll be the mm-mm girl; let's dance.' (There was 'g-d' in there.)

"So, anyhow, we danced this thing and I'm telling you, you never saw a hall fall apart quicker than what we did, 'cause we really slammed the hell out of that floor. And it was really fun and I just never forgot it. That's the story."

Devil's Dream

As called by David Millstone

Formation: Contra, duple improper

Reels: *Devil's Dream/Castle Hornpipe*

"At the end of A2 notice the surprising left-hand turn for half of the dancers (number two gents and number one ladies). Done well, it can be a bit like a good comedian's punchline—all the more satisfying for being somewhat unanticipated. Although you needn't do this literally, imagine it as a feint with the right hand, and then a (wink and a) switch to the left. In any case, gent two can be a hero if he anticipates the moment, drops his partner's hand to free up his left hand and, without hesitation, bears right to surge into that left-hand turn with his neighbor. (Note that the left-hand turn must also go farther around for these two dancers than it does for their partners.) If gent two is prompt enough, the ladies are repaid with a moment of strong satisfaction as they meet on the beat for the beginning of the chain. If the opportunity is missed occasionally, however, it doesn't harm the dance as a whole, because the timing of the chain is more than forgiving enough to allow for catching up."

A1- The ones go down the center while the twos come up the outside
Return and turn halfway by the nearest or "handy" hand

A2- Now the ones down the center while the twos go up the outside
Return and all allemande *left* [see note]

B1- Ladies chain, over and back

B2- Half promenade
Right and left through back

Gender-Free Calling and Historical Perspective

Sunday, 9:15 A.M.

Calling Workshop with **Chris Ricciotti**

One purpose of this workshop was to share with the attendees a social history of gender roles within traditional dance forms, including many examples of same gender interactions over that history. A second purpose was to share with callers the different styles and methods for what is currently known as gender-free calling, as well as providing an historical background about how this style emerged and is evolving. Lastly, the workshop provided an opportunity to learn how to apply the philosophy behind gender-free approaches to traditional dance situations, and to convert conventional gender terminology used in teaching and calling to a gender-free teaching and calling format.

Participants received a draft of a book that Chris has been working on: “Welcome to Gender-Free Dancing!” which will be an extraordinary resource for those interested in a gender-free approach.

During the first part of the workshop, participants explored many historical examples of same sex traditional dancing. These included tribal dancing, Morris dancing, frontier and cowboy dancing, as well as dancing related to various (typically all male) professions, such as dancing engaged in by miners or lumbermen. There were also fascinating historical examples of same sex dancing among Mormons, college students, soldiers, and more. Both rural and urban examples were included. The meanings of the same-sex dancing varied depending on context. Sometimes same sex dancing was exclusively male or female in origin, and dancing carried no explicit overtones related to heterosexuality or homosexuality. At other times, as in New York City “drag balls” of the 1890s to 1930s, gender roles were explored more purposefully and playfully. Situations where same sex dancing resulted from the unavailability of members of the opposite sex (such as in wartime) might have had different meanings to people at different times.

After exploring these older historical examples, Chris brought us up to date by providing some background on the recent tradition of gender-free dancing. Chris himself has been highly influential in the expansion of this approach, especially as applied to contra and square dancing. However, Chris also acknowledged the work of many others, in particular Carl Whitman. In the 1970s, Carl combined an interest in Scottish and English country dance with his activism in gay political action, and began leading dances within mixed communities of gays and lesbians, as well as straight families and friends, starting out in his barn in Wolf Creek, Oregon. Over time Carl began experimenting with gender-neutral ways to identify dancers at such events and expanded this work to many other locations in Oregon. These dances also attracted both straight dancers and dancers who identified as gay or lesbian, and the gender-neutral approach proved to create interesting and inclusive opportunities for everyone. This is an important part of gender-free philosophy. While gender neutral dancing is certainly friendly to the LGBTQ community, it has never been exclusive. This approach has much to offer *any* dancer who is interested in a broader understanding of dance from all perspectives, and has the potential to make traditional dancing attractive to a wider spectrum of people in the process.

One intriguing part of Carl's work was that he established dance communities that used a gender-neutral approach in places where there were no other dance communities. In other words, people did not go to gender-free dances as an alternative to a traditional dance venue; a gender-free approach to dancing was simply the norm in those communities. Other dance leaders deserve credit for the evolution of a gender-free style, including Alan Troxler in North Carolina and Michael Cicone in the Boston area, each of whom have promoted gender-free English Country dancing in their respective communities, and Brian Humphries and Carol Ormand with the Les be Gay and Dance community in Minnesota.

Chris Ricciotti developed a gender-free approach to dances somewhat independently of these other leaders, but as a response to similar concerns. Chris was also trying to bring together his personal interest in traditional dance with a desire to create and build a healthy social scene that could respond to the needs and concerns of a gay community in the Boston area where he developed as a caller. Eventually, Chris was instrumental in founding the Lavender Country Dancers. He has developed wonderful techniques for adapting calls to make them gender neutral. At the regular gender-free dances in Jamaica Plain, MA in which he has been active, Chris pioneered the use of armbands that easily come on or off for identifying dance roles. However, he also suggests that communities experiment with what works for them. Armbands are not required! In some dance communities, roles are identified by colored ribbons, plastic Hawaiian leis, or what have you.

Gender-free dancing has been spreading, and many of the groups that offer it are networking together. It has a strong following in both the English country dance and contra dance communities, as well as Scottish country dancing in some places (e.g., The Gay Gordons in London, England). Gender-free contra and English country dancing have become regular offerings at the annual NEFFA dance weekend. A gender-neutral approach is more inclusive and is friendly to both gay and straight dancers. It is also extremely useful for family and community dances, or dances where numbers of gents and ladies are not balanced well.

Chris closed the workshop with some specific examples of how to modify traditional calls to make them gender-free. Callers and dancers who are interested in gender-free dancing and dance leadership can contact Chris by phone at (617) 852-4042 or (781) 982-8042, or by email at <Ricciotti@aol.com>, or can use the resources of the Lavender Country and Folk Dancers (<<http://www.lcfd.org/>>), which organizes and networks dance communities, produces a semiannual dance camp, and has links to many other organizations from all over the world.

Open Microphone Session

Sunday, 11:00 A.M.

Dave Bateman, MC; Music by Raz-de-Marée (Tidal Wave)

Forgotten Treasure

By Beth Parkes

As called by Maggie Robinson

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Reel du semeur/Reel en ré*

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

Bill Bailey

By Melanie Axel-Lute

As called by Richard Green

Source: *One Good Turn Deserves Another*

Formation: Contra, Becket formation

Reels: *Reel Chateauguay/Reel des Verret en ré*

A1- Long lines forward and back
Gents allemande right $\frac{3}{4}$, allemande left
the next gent $\frac{3}{4}$

A2- Balance and swing a new neighbor

B1- With the couple on a slight left diagonal
circle left (you partner is not in this
circle, but a shadow is)
Same four left hands across star

B2- Balance the star, ladies drop out as
gents pull by and all swing partner

A Waltz for Terry

By Don Armstrong

As called by Rachael Cohen

Source: *The New Century Collection*

Formation: Contra, duple improper

Waltz: *Valse des nations* (Numbers in parentheses
below refer to measures of waltz time, not beats)

Active couple take hands in a ring with gent
two, balance in and out twice (4 meas.)
Circle left once around (4)

Active couple with lady two, balance in and
out twice (4)
Circle *right* once around, active lady break
the circle (4)

Down the hall with the actives in the center
of a line-of-4 (2)

Balance the line forward (but not back) (1);
turn alone (1)

Return and hand cast (see note) (4)

Open ladies chain, over and back (use open
left-hand turns in lieu of courtesy turns)
(8)

Named for the author's daughter, Terry Stanley. A
firm hand cast (ones continuing to move forward as
the twos back up, much like an English country
dance "gate" figure) moves beautifully into the chain.

Wasatch Wiggle

By Erik Weberg (August, 2007)

As called by Kim Roberts

Source: Erik's website

Formation: Contra, duple improper

Jigs: *6/8 des rapides; 6/8 de lachine; 6/8 de l'éclusier*
(all by Sabin Jacques)

- A1- See-saw neighbor (*left-shoulder do-si-do*)
Gents allemande left 1½
- A2- Gypsy and swing partner
- B1- Balance the ring, spin to the right one place as in Petronella
Balance again, spin *two places* to the right
- B2- Balance and swing neighbor

Erik calls the second spin in B1 "Petronella-nella."

Green Mountain Volunteers

As called by Sylvia Miskoe

Source: *Cracking Chestnuts*

Formation: Contra, duple improper

Reels: *Reel Americain/Reel de Bergeville* (Adelard Thomassin)

- A1- Active gents sashay down and back with their neighbor while the active ladies balance and swing with their neighbor
- A2- Reverse roles: Active ladies sashay down and back with their neighbor while the active gents balance and swing with their neighbor
- B1- Actives down the center with your partner, turn alone
Return and cast off
- B2- Right and left through, over and back

Ad Vielle (Oddville)

By Erik Weberg (February 2005)

As called by Tina Fields

Source: Erik's website

Formation: Contra, Becket formation

Reels: *Reel Eugene; Set Americain*

Starts in a wavy line-of-4 across: men take right hands in the center and give left hands to partner

- A1- Balance forward and back, drop hands and walk forward into a new wave
Balance, allemande left halfway and walk forward to partner
- A2- Balance and swing partner
- B1- Circle left ¾ and pass through, passing neighbor by the right shoulder
Swing the next neighbor
- B2- Ladies allemande right 1½
Partners allemande left about 1¼ until gents can take right hands to form a new wavy line across

Cricket's Delight

By Kent Koeninger

As called by the author

Formation: Contra, duple improper

Reel: *Partie du lancier*

- A1- Gypsy neighbor and swing
- A2- "Mad Robin": gents moving forward first, move clockwise around with your neighbor, but watch your partner throughout
Same four circle half, gents stop there but ladies continue the clockwise motion, moving behind neighbor to trade places with one another
- B1- Gypsy partner and swing
- B2- "Mad Robin" as in A2, moving around partner and watching neighbor
Circle half, gents stop and ladies move behind partner to trade places, look for the new neighbor along the set

Waltzes: Valse Jacqueline/Valse Pigeon

Favorite Tunes

Sunday, 11:00 A.M.

Music and Talk with **Bob McQuillen, Deanna Stiles and George Wilson**

Bob McQuillen led the workshop. The format was simply to go around the circle and have each participant choose a favorite tune for the group to play. Below are all the tunes that were chosen and shared:

The Ice House - jig in D by Réjean Brunet
Reel de Gaspé - reel in D
Miss Grace Hay's Delight - jig in D/G
Morrison's Jig - jig in Em
Frisco Waltz - waltz in F by Ward Allen
Road to Batoche - reel in Em

Phil Katz told the following story about Road to Batoche: Perhaps 8 or 10 years ago Phil got this Métis tune from someone in Seattle. It is from the repertoire of Mike Page, an Ojibwe from the Turtle Mountain Reservation in Montana. The tune has become popular in the Seattle dance community. Last year, Phil was staying with David Millstone on his trip to the Ralph Page Dance Legacy Weekend. David said, "I have a video about Métis tunes you might want to see" (*Medicine Fiddle* from Northern Mich U.). It turns out that Mike Page is on the video playing this tune.

Reel Saint-Antoine - reel in A
Pays de Haut - reel
Manitoba's Golden Boy - reel in D by Andy De Jarlis

The people who offered the next two tunes were not sure of the titles

Saint Catherine? - reel in D
Mother In Law's Waltz or *I Wish I Were Single Again* - waltz in G
Churning Butter - reel in G/C
Da Slockit Light - slow air from Shetland in D
March of Saint Timothy - march in G by Judi Morningstar (1992)
Rock Valley - jig in C
Gentle Annie - song by Stephen Foster (1856) played in D by Bob McQuillen
Darling Nellie Gray - 19th century popular song by Benjamin Hanby (played in D)
Roddy McCorley - march in D
Neil Vincent Orzechowski's Welcome to Earth - march in A by Bob McQuillen
McQuillen's Squeezebox - march in C by Ralph Page
Year End Two-Step - march in G by Ralph Page
O'Donnell Abu - march in G

As he does each year, Bob McQuillen led this tunes workshop with grace and humor. Thanks, Bob!

Farewell Dance Party

Sunday afternoon 2:00 - 4:00

Sarah Mason, MC, with staff callers and staff and sit-in musicians

Maggie Mixer

By Lynn Gault, John Ramsay, and others

As called by David Millstone

Source: *CDSS News #118*

Formation: Circle mixer

Reel: *Grand Chaine*

Start in a circle of couples facing promenade direction, with inside hands joined.

Starting with outside foot (gents' left, ladies' right), walk forward (counterclockwise) eight steps in promenade direction (8)

Turn to face partner, take two hands with partner and chassé two steps (side, close, side, close) in line-of-dance (4), two-hand turn halfway (4)

Repeat in the other direction (clockwise) (16)

Go single file, men counterclockwise and women clockwise (8) and return (8)

See-saw partner (*left*-shoulder do-si-do) (8) and swing the next person diagonally to the right (8)

This dance was devised in 1969 at the John C. Campbell Folk School to honor Marguerite Bidstrup, co-founder and director emeritus of the school. The authors suggest as music, "When You and I Were Young, Maggie." It also works nicely to rags.

Quadrille Joyeux

By Ted Sannella (October 1960 or earlier)

Source: *Balance and Swing*

Formation: Square (ladies progress to the left)

As called by Tony Parkes

Reel: *Ragtime Annie* (3-part version)

Head couples forward and back (beats 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 called his variation of Ted Sannella's original figure, which is to substitute the calls in brackets every other time.

Surprise for Tom

By Bob Dalsemer (February 1992)

As called by Marcie Van Cleave

Source: *Swing the Next*

Formation: Contra, duple improper

Jigs: *Full Rigged Ship/Tappet Hen/Munster Lass*

A1- Ladies allemande left 1½, give right hand to partner

Balance the wave, allemande right just halfway to form a new wave with the gents in the center

A2- Balance, gypsy partner about ¾ into... Half hey-for-4 (starts with gents passing left shoulders)

B1- Balance and swing partner

B2- Right and left through across the set
Same four circle left ¾, pass through up or down the set

Written for Tom Hinds as a birthday gift.

Money Musk

As called by Chris Ricciotti

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

Dancers have come to expect that a Money Musk will be danced sometime during each Ralph Page Dance Legacy Weekend. Even Chorus Jig is not considered to be as much of a “requirement” as Money Musk.

Note that each forward and back takes only four counts. Many dancers use balance steps for these, although there are those who object to this. Note also that the timing in the B-parts recommended above can be altered slightly, but the first couple should plan ahead in order to get back to their progressed place in time for the rights and lefts. For an extremely thorough discussion of Money Musk, including history, timing, dance tips and more, see *Cracking Chestnuts*.

Sally Goodin

As called by Ralph Sweet

Source: *Dance a While*

Formation: Square (no partner change)

Reels: *Don Messer Reel/Hotelier*

Figure:

First gent go out to the right...
Turn Sally Goodin by the right hand round
Back to your honey with a left hand round
Your opposite girl with a right hand round
Sally Goodin once more by the left hand
round
Partner right, go all the way around
Corner lady with the left hand round

Home you go and swing your own
Allemande left corner, etc.

“Sally Goodin” is the gent’s right-hand lady (not his partner, corner or opposite). The “etcetera” at the end of the figure can mean anything from swing your partner and promenade, to any of dozens of grand right and left variations, depending on the needs of the dancers and the skills of the caller.

Sequence: Intro; figure for each gent in turn; break; figure for head gents, figure for side gents; break; figure for all four gents; ending.

Micah’s Triplet # π (3.14159...)

By Micah Smukler (March 2003)

As called by David Smukler

Formation: Triplet

Jigs: *Geese in the Bog/Kitty of Coleraine/Trip to the Cottage*

- A1- Couple one do-si-do $1\frac{1}{2}$ to trade places
and face down
Couples one and two allemande left
your neighbor $1\frac{1}{2}$ to trade places
- A2- Same four circle *right* once around
Bottom four (couples one and three)
circle left once around
- B1- Hey-for-3 along the line (starts with
ones passing the neighbor below by
the right shoulder), continue the hey
for one extra change so that the ones
end at the bottom
- B2- Ones balance and swing

Ends in 2-3-1 order. This is part of a series of triplets with non-integers in their titles. There is also Micah’s Triplet #*i*, and plans for triplets numbered e and ∞ . The π triplet, of course, had to include circles. These particular circles were inspired by Gene Hubert’s dance, Momma Loo’s Reel (see page 6). Note also that the hey in B1 could be called a “hey for three and a little bit more....”

Free the French Four

By Roger Diggle (mid 1980s)

As called by the author

Formation: Contra, duple improper

Jig to Reel: *Gigue de thenfant* (Joseph Allard)/*Danse de campagne*

- A1- Right-hand star $1\frac{1}{4}$ (about 10)
Allemande left a trail buddy and give right hand to partner in handshake grip (about 6)
- A2- Within your foursome: balance partner (4), right-hand pull by partner on the side (2), left-hand pull by neighbor across the set (2)
Repeat from new position (8)
- B1- Balance and swing partner
- B2- Ladies chain across
Left-hand star

The figure in A2 is essentially a grand right and left for four, interrupted by balances. It is also the figure that resembles the traditional dance, French Four.

The Last Resort

By Kathy Anderson (2001)

As called by David Millstone

Formation: Contra, Becket formation

Reels: *Reel Céline/Old French (Rambler's Mixolydien)*

- A1- Circle left $\frac{3}{4}$
As a couple move left and right to weave past neighbor 1, as individuals pass left shoulder with neighbor 2
- A2- Allemande right with neighbor 3 and swing neighbor 2
- B1- Long lines forward and back
Ladies allemande right $1\frac{1}{2}$ and pass partner by the *right* shoulder
- B2- Gents allemande left once around and swing your partner

Named for Sturtevant Camp, the "last resort" in the Sierra Madre mountains, where Kathy called at a hike-in dance camp run by Rich Cageo. There is plenty of time for the figures in A1; don't rush them!

First Bloom

By Al Olson

As called by Chris Ricciotti

Source: *Zesty Contrás*

Formation: Double contra, 4-face-4

Reels: *Reel de Levis/Golden Wedding Reel*

- A1- Forward eight and back
Ends and sides swing (see note), end in square formation
- A2- Four ladies grand chain over and back
- B1- Allemande right new corner $1\frac{1}{2}$ to trade places
Allemande left next corner $1\frac{1}{2}$
- B2- Balance and swing partner, end facing the next

As in many similar dances, when you progress past each neighboring group you also swap which side of your line-of-4 you begin on. "Ends and sides": If you were to hold eight hands round, your corner would be the gent on the right (for ladies) or the lady on the left (for gents). Thus, when you are on the end of the line-of-4, your corner is a "neighbor" you are facing. When you are in the middle of the line-of-4, the corner is a "shadow," also in the middle of the line.

In 1978, Jacob Bloom wrote what might be the first 4-face-4 dance to swap couples back and forth in this way, a dance he originally called The Grand Square Contra, with an alternate title that came later: Fox Hollow Fancy. Al Olson was intrigued by the possibilities of this formation and created a series of dances he called "Bloom One," "Bloom Two," etc. Bloom One was eventually published in *Give-and-Take*, and Bloom Five appears in the 1998 *Ralph Page Dance Legacy Weekend Syllabus*. First Bloom, which is not the same as Bloom One, appears in *Zesty Contrás*.

Waltz: Westphalia

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