

SYLLABUS
of the
23rd Annual Ralph Page Dance Legacy Weekend

January 15-17, 2010

**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)**

**1770 Massachusetts Avenue
Cambridge, MA 02140-2102**

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Introduction

On Saturday evening, January 16, 2010, on the campus of the University of New Hampshire in Durham, New Hampshire, caller Lisa Greenleaf spoke to a packed hall of dancers, many in very elegant attire. “I just want to give you a reminder,” she said, “especially if you’re new to the Ralph Page Legacy Weekend, that we like to celebrate good dancing here.... That’s what this weekend is about. It’s a celebration of an older style of dancing, a courteous style of dancing, a gracious style of dancing. It does not mean you don’t have fun – oh boy, do you still have fun! – but we’re very gracious, as we were in that Grand March. And, by the way, you all look lovely.” And she was right. We did!

Just how does one describe the Ralph Page Dance Legacy Weekend to the uninitiated? I think that Lisa really got at a key idea. Dancers who come to the weekend have figured out that no conflict has to exist between old and new, between elegant and energetic, between being gracious and having fun. These are not opposite ideas; they are entirely compatible. Those of us who make the trek through a New Hampshire winter year after year “get it” that traditional dance is a living tradition, and that being gracious and dancing, as Ralph Page used to say, “with a wee bit of elegance” is just part of the fun. We are a crowd that can dance an intriguing 21st century dance with one vigorous swing after another, and then turn around and dance a joyous Money Musk for over sixteen minutes straight (as we did this year) even though this centuries old triple minor contra dance has neither a partner swing nor a neighbor swing. We love the dances you will find below, the easy or complex, the recently composed or venerable, the dances for two or eight or eighty. All offer opportunities for us to celebrate good dancing.

This pamphlet is a syllabus, or outline, similar to those that I have been making for the weekend since 1998, and the ones that others made before I took on the task. In it I try to record all of the many dances we enjoy during the weekend, as well as a summary of the content of the dance-related workshops. I notate the dances in consultation with those who called them and, when possible, those who composed them. Whether or not you can actually reproduce the dance based on the directions 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 believe 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!

Before each dance I include a header with the following components:

Title

By [author’s name, if known] (date of composition, if known)

As called by [caller’s name, omitted in sessions called by a single caller]

Source: a publication where you can find the dance, not necessarily the only one; full bibliographic info appears at the end of the syllabus [omitted if I know of no published source]

Formation: [including a note about progression for squares or Becket formation dances]

Tune type: the names of the tune or tunes that were played; others can usually, but not always, be substituted; if I know the name of a tune’s composer, I include it (in parentheses)

I make a considerable 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).


I volunteer for the task of pulling together the syllabus each year because I love doing it, and I always feel I learn so much from the process. But I really do not do this job alone. Each year I receive enormous assistance from the many callers, musicians and organizers of this weekend, all of whom consistently respond to my pestering with considerable helpfulness. I am especially indebted to David Millstone, who has meticulously checked the syllabus for errors every year that I have produced one. I would not do nearly as good a job without him; indeed, I always marvel at the number of errors he finds! Three musicians—Dave Langford of the Latter Day Lizards, Jane Orzechowski of Old New England and Vince O’Donnell of the White Cockade—merit some extra appreciation for saving a part of their attention while working at the weekend to write down each tune that they played for inclusion in this syllabus. The many composers and callers whose dances and dance adaptations are included also deserve heartfelt thanks. Their creativity breathes life into the tradition. Any mistakes that have crept into their work as I have put together this syllabus are my responsibility, and not theirs. Finally, I am deeply grateful to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who put out extraordinary effort to pull together this superb weekend event each year. The committee works under the umbrella of the New England Folk Festival Association; the Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.” Their vision is what keeps the old and the new in such close contact.

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 simply making a donation at the NEFFA office to the Ralph Page Dance Legacy Weekend.

Would you care to dance? I hope that you will join us at a future Ralph Page Dance Legacy Weekend.

David Smukler
February 2010
Syracuse, NY

Program Grid

UNH January 15-17 2010 Memorial Union Building (MUB)		23rd Ralph Page Dance Legacy Weekend Sponsored by the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA), with additional support from the University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts.		
FRIDAY NIGHT		STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
7:30-11:00 Session A		WELCOME DANCE PARTY MC: John McIntire with music by The White Cockade Lisa Greenleaf, Tony Parkes, and Committee callers		
SATURDAY MORNING		STRAFFORD ROOM (Dance hall at the MUB, Level 2)		NH Library of Traditional Music & Dance (Dimond Library, Level 1)
9:00-10:30 Session B		Dance Session: “Silver & Gold: 50’s Squares and oo’s Contrás” Lisa Greenleaf with Old New England		11:00 – 5:00 Book and Music Sale See the Ralph Page Collection
10:30-11:00		SNACK BREAK		
		STRAFFORD ROOM (Dance hall at the MUB, Level 2)		MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
11:00-12:30 Session C		Dance Session: “Contrás Worth the Challenge” Tony Parkes with The Latter Day Lizards		Music and Talk: “Favorite Tunes” with Old New England
12:30-1:30		LUNCH (MUB Food Court, Level 2)		1:00 – 1:45 FOOD COURT Music Jam with De-Ge-Bo
SATURDAY AFTERNOON		STRAFFORD ROOM (Dance hall at the MUB, Level 2)		MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
1:30-3:30 Session D		RETROSPECTIVE: “The Inspirational Legacy of Marianne Taylor” MCs: Sylvia Miskoe and Marcie VanCleave with The Latter Day Lizards		
3:45-5:00 Session E		Dance Session: “Dances I Learned from Ralph” with Tony Parkes and Old New England		Calling Workshop: “The Caller and the Dance Community” with Lisa Greenleaf
5:00-6:00 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: Callers Lisa Greenleaf and Tony Parkes 8:00-9:40 Old New England 9:50-11:30 The Latter Day Lizards		Festive Attire Suggested Line up in the hallway for the Grand March .
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: “Sunday Morning Favorites” Lisa Greenleaf with The Latter Day Lizards		Calling Workshop: “How to Call Squares that Contra Dancers Will Love” with Tony Parkes
10:45-11:15		SNACK BREAK		
11:15-12:45 Session I		Open Mic Dance Session MC: Dave Bateman, with Old New England and Staff Callers Critique (Lisa and Tony)		Music Workshop: “The Art of Improvising Within the Tradition” with The Latter Day Lizards
12:45-1:45		LUNCH (MUB Food Court, Level 2)		1:15 – 1:45 (MUB Food Court, Level 2) Music Jam with The Latter Day Lizards
SUNDAY AFTERNOON		STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
2:00-4:00 Session J		FAREWELL DANCE PARTY MC: Sandy Lafleur Staff and Guest Callers and Staff and Guest Musicians		See You Next Year! January 14-16, 2011

Welcome Dance Party

Friday evening, 7:30 -11:00 PM

John McIntire, MC; music by **White Cockade**

Vince O'Donnell (fiddle), Ralph Jones (flute), Sylvia Miskoe (accordion), Cal Howard (bass), RP Hale (piano) and Allan Chertok (percussion)

Twenty Ten

By Sandy Lafleur (January 2010)

As called by the author

Formation: Contra, Becket formation (progress cw)

Jigs: *Mist Over Tennessee*/*Stan Chapman's* (Jerry Holland)/*Andy DeJarlis*

- A1- Ladies (right hand in right hand)
balance, pull by and half courtesy turn
with gent to face counterclockwise
round the whole set
Promenade, turn as couples
- A2- Return
Ladies chain back to your partner
- B1- Long lines forward and back
Gents do-si-do
- B2- All balance and swing partner
On last few counts lead to the left to
meet the next neighbor

This was the debut of Sandy's first dance composition. Sandy suggested using a "Varsouvienne" position for the promenade.

Frederick Contra

By Tom Hinds

As called by Dave Bateman

Source: *Give-and-Take*

Formation: Contra, duple improper

Jigs: *Kesh Jig*/*Little Burnt Potato*/*Jimmy's Favorite*

- A1- Two gents do-si-do
Two ladies allemande left 1½
- A2- Balance and swing partner
- B1- Down the hall 4-in-line, turn as couples
Return, bend the line
- B2- Circle left ¾ and swing neighbor

Gents look on left diagonal to find new neighbor gent in A1.

Ted's Mixer

By Ted Sannella (October 29, 1979)

As called by Lisa Greenleaf

Source: *Swing the Next*

Formation: Circle mixer

Reels: *Miss Grace Hay's Delight*/*Miss McPherson Grant*

- A1- All into the center and back
In again, as ladies back out the gents
turn to right to face partner and follow
- A2- Allemande right partner 1½
Do-si-do
- B1- Allemande left 1½
Promenade, gents reach back and ladies
reach forward to take right hand with
the next (forms a wavy "Alamo" ring
with gents facing out and ladies in)
- B2- All balance twice
Swing new partner (the one in your
right hand), and face the center

Stuart's Big Move

By David Kaynor

As called by John McIntire

Formation: Contra, duple improper

Reels: *Evit Gabriel*/*Old Man and the Old Woman*/
Dick Gossip's

- A1- Do-si-do neighbor and swing
- A2- Lines forward and back
Circle left all the way...
- B1- ...and a quarter more to swing partner
on the side
- B2- Gents turn by the left hand 1¼, ladies
join in behind partner
Left hands across star until you see new
neighbors

Swing Two Ladies

By Ralph Page

As called by Tony Parkes

Source: *Contras: As Ralph Page Called Them*

Formation: Square (no partner change)

Jig: *Maple Leaf Jig*

All go forward and back (8)

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

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

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

(The 3-person basket swing) (16)

Open up and circle three (8)

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

Begin a partner swing (4)

Continue swinging partner (8)

Allemande left corner (8)

Promenade partner home (16)

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

Québécois Square

As called by Peter Yarensky

Source: from the calling of Yaëlle Azoulay

Formation: Square (no partner change)

Reels: *Reel de Rémi/Fiddler's Bastringue*

Intro and ending:

Bow to partner and corner

Allemande left corner

Grand chain (grand right and left)

Swing partner and promenade

Figure

Couple one present to couple three

Cut away six; back by four, cut away two
(see note)

Present to couple three again

Repeat cut/return but in random sequence,
ending at home

Everyone swing; promenade

The active couple dances forward and back, acknowledging their opposites (who remain in place and, we trust, appreciate the attention). To "cut away six" the actives divide the couple across and separate to come back to place. To "cut away four" they go down the center, separate and leave the set passing between their opposite couple and the nearer side couple. And, to "cut away two" they separate and split between the nearest side couple. "Cut away" tells the dancer to go from the center of the set to the outside somehow. "Back by four" would mean to come back to the center through the same "door" as you would use to leave if you were "cutting away four." So, "Couple one cut away six, back by four, and cut away two" means... Go down the center and divide couple three. Gent goes left and lady right around one person and come back into the center. Gent turns right and lady left to split the nearest side couple and go outside again. Finally, the gent turns left and the lady right and they return to their home place.

Once each couple has done this sequence, the caller offers a random and playful sequence, mixing "cut away..." and "back by..." in any way desired. The routine repeats for each couple in turn, and the challenge becomes greater for each successive couple. (Compare with "The Merry-Go-Round," page 50.)

Carts Reel

By Thelma Thompson

Performed by WildCarts (UNH Library Cart Team)
and called by Chrissy Fowler masquerading as
Ralph Page (including holding a life-sized
photograph in front of her face as she called)

Formation: Contra, “Becket” formation (each couple
consisting of one human and one cart)

Reels: *St. Anne’s Reel/Mason’s Apron*

A1- All go forward and back: Humans bring
cart in front of them, taking hold of
end of cart with both hands, and go
forward four steps toward opposite
couple to move carts right-side to
right-side (like right-shoulder-to-
right-shoulder siding in English
dancing); all fall back to place in four
steps

Swing “cartner” (A brisk clockwise
circle)

A2- Carts chain with a “cartesy” turn:

Opposite humans send their carts
across toward the one another, giving
a firm straight-line shove in that
direction and letting go (carts pass
right-side to right-side), then catching
the opposite cart at both ends and
turning it once around counterclock-
wise (the “cartesy turn”) while the
other human does likewise

Repeat so that all have their own carts

B1- Pousette see-saw (done without cart,
this would be a simple left shoulder
do-si-do or “see-saw” for the humans,
but with a cart partner it becomes a
counterclockwise pousette with
humans pushing carts in front of them
and passing left shoulders): move 8

steps forward and slightly to the left,
then back up to place, passing right
shoulders

B2- Humans return their carts to their right
side, retain hold on cart with the right
hand, and take hold of opposite cart
with the left hand (4)

Circle left once around (8)

And slide left to the face a new couple
(4)

See bibliography to link to a video of this routine.
Library cart drill team routines are popular at library
conferences. The WildCarts have developed the only
such routine based on New England contra dancing!
Athletic teams at UNH are “Wildcats,” hence this
team’s name: “WildCarts.”

The UNH Library possesses an extensive collection
of country dance materials, including material
donated by the estates of Ralph Page, Ted Sannella,
and others.

Chorus Jig

As called by Lisa Greenleaf

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reels: *Chorus Jig/Opera Reel*

A1- Ones down the outside and back

A2- Ones down the center, turn alone

Return and cast off

B1- Ones turn contra corners

B2- Ones balance and swing

Waltz: Penobscot Memory (Vince
O’Donnell)

❧ Break ❧

Polka: Laura Susan**Hull's Victory**

As called by Peter Yarensky

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Hornpipe: *Hull's Victory*

- A1- Actives turn by the right hand halfway
and give left hand to opposite to form
a line-of-4 (actives in center, gents
facing down and ladies up), balance
that wavy line
Actives allemande left twice around
with the one below
- A2- Actives allemande right once in the
center to same line-of-4, balance
Actives swing
- B1- Active couple down the center, turn as a
couple
Return, cast off proper
- B2- Right and left through, over and back

Deer Park Lancers

As called by Tony Parkes

Source: *Northern Junket*, vol. 10, no. 4

Formation: Square (no partner change)

Marches: *Pete's March* (Bob McQuillen)/*Earl of
Mansfield*

Heads promenade the outside counter-
clockwise (expected direction) (16)
Head ladies chain to the right and back (16)

Facing same couple, dip and dive once
around (sides arch first) (16)
Do-si-do the one you meet (8)
Swing partner (8)

Heads promenade the outside *clockwise*
(unexpected direction) (16)
With the couple you meet, right and left
through, over and back (16)

Facing this way, sides arch and dip and dive
all around the square (16)
Do-si-do the one you meet (8)
Swing partner (8)

Sequence: Intro; figure above starting with heads;
break; figure starting with sides; ending. Adapted by
Ralph Page and Ed Moody from a late 19th century
Lancers figure. Tony contributed the do-si-do.

Settlement Swing

By Penn Fix (1982)

As called by Sarah Mason

Source: *Zesty Contras*

Formation: Contra, duple improper

Jigs: *The Torment/Moon and Seven Stars/Calliope
House* (Dave Richardson, 1983)

- A1- Do-si-do neighbor, gents face out and
ladies in to form a long wavy line on
the side (right hand to this neighbor
and left hand to former neighbor)
Balance the wave, allemande right all
the way round
- A2- Allemande left the "former" neighbor
and swing the original neighbor
- B1- Ladies chain, over and back
- B2- Couple one balance and swing

Friday Night Fever

By Tony Parkes (June 1989)

As called by Dave Bateman

Source: *Son of Shadrack*

Formation: Contra, duple improper

Reels: *Miss Thompson's/Edward Jay's Jaunt/
J. B. Milne*

- A1- Balance and swing neighbor
- A2- Gents turn by the left 1½
Swing partner
- B1- Promenade across
Ladies chain back
- B2- Balance partner (4), pull by across (2),
pull by neighbor by the left hand (2)
Repeat

The timing given in B2 is the most common nowadays, but Tony's original intent was for a more relaxed timing: Balance partner (4); four changes of rights and lefts (12). If no second balance is inserted there are three counts for each change instead of only two. Compare to "Friday Night Affair," page 15.

Separate and Do-Si-Do

By Tony Parkes (September, 1975)

As called by Lisa Greenleaf

Source: *Shadrack's Delight*

Formation: Square (ladies progress to left)

Reels: *Julianne Johnson/Nail That Catfish to the Tree*

- Head couples right and left through
(counts 1-8)
- Side couples right and left through (5-12 –
start as heads are backing up)
- Head couples separate and go halfway round
the outside (9-16)
- Heads do-si-do partner, and back away to
join the side couples, forming lines-of-4
at the sides ("he-he-she-she" lines) (8)
- Forward eight and back (8)
- Center four (sides) pass through (4), balance
the one you meet (4)
- And swing (8)
- Promenade to the gent's home (16)

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

Spinning Yarn

By Frank Woodward (approximately 2003)

As called by Sandy Lafleur

Source: *CDSS News*, no. 190

Formation: Contra, duple improper

Reels: *You Married My Daughter But Yet You
Didn't/Father Francis Cameron/Barrowburn*

- A1- "Couples do-si-do": acting as unit with
your partner, do-si-do with the
neighbor couple
As individuals, swing neighbors
- A2- Couple one down the center, turn alone
Return and cast off
- B1- Half hey-for-4 (ladies start by passing
right shoulders)
Ladies chain back
- B2- Balance in a ring, spin to the right one
place (as in *Petronella*, page 38)
Balance again, California twirl to face
new neighbors

The author writes, "My wife, Susan, spins yarn from the wool we get from our sheep. The *Petronella* twirl represents the two single strands of spun wool, and the California twirl represents the plying of the two strands to make finished yarn."

Dance Gypsy

By Gene Hubert

As called by Tony Parkes

Source: *More Dizzy Dances III*

Formation: Contra, Becket formation (progress ccw)

Reels: *Da Tushkar/Gordon's Reel/Millbrae*

- A1- Down the hall 4-in-line, turn as couples
Return, bend the line
- A2- Circle left ¾ and swing neighbor, end
facing the couple on the right
diagonal
- B1- Ladies chain on the right diagonal
All left-hand star straight across
- B2- Balance and swing partner

Remember the rule for diagonal action in contra dances. At the end of the set, if there is no one on your right diagonal for the chain at B1, stand pat.

Waltz (see below)

The Logroller's Waltz
for Marianne Taylor

Vince O'Donnell
June 7, 2008

The musical score is written in 3/4 time and B-flat major. It consists of four staves of music. The first staff contains the following chords: F, Am7, Bb, F, Bb, Bdim7, G7, C7. The second staff contains: F, Am7, F, Gm7, Am7, Bb, G9, C7, F. The third staff contains: A7, Dm, Bb7, A7+5, A7, Dm, Bb, C, Dm, A7. The fourth staff contains: Bb, Eb, C, F, Bb, C7, followed by a first ending (Dm) and a second ending (F). The score ends with a double bar line.

Silver and Gold: 50's Squares and 00's Contras

Saturday, 9:00 AM program

Led by **Lisa Greenleaf**; Music by **Old New England**

Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

Soundcheck Reel:

Funnel in the Tunesmith's Truck

(written by David Kaynor for Bob McQuillen)

A-1 Reel

By Chris Weiler (October 24, 2008)

Source: Chris's website

Formation: Contra, Becket formation (progress ccw)

Reels: *Mountain Ranger's/Morningstar/Batchelder's*

A1- Circle left $\frac{3}{4}$

Balance the ring, California twirl

A2- Balance and swing the neighbor you meet

B1- Right and left across

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

B2- Balance and swing partner

The title does not refer to the first part of the music, but to a diner in Gardiner, Maine.

Two Faced Line

By Doc Heimbach

Source: *Sets in Order Yearbook*

Formation: Square (no partner change)

Jigs: *Blackberry Quadrille/Pipe on the Hob*

Figure

Head couples forward and back (8)

Forward again and pass through, separate and go around one to lines at the sides (a "he-he-she-she" line) (8)

Forward eight and back (8)

Middle four pass through and join opposite line with convenient hand, still facing out (the "two-faced line" of the title; Lisa called them, "funny lines") (4)

Balance (4)

Turn on the outside hand $\frac{3}{4}$ to similar lines at the head and foot (4)

Balance again (4)

Middle four pass through, and cross trail to allemande left corner (8)

Swing partner (16)

Break ("Chain all four")

Right hand to corner and balance (4), pull by and courtesy turn your opposite (in your corner's place) (4)

Four ladies grand chain (8) (you are back with your partner and have moved one place to the left)

Repeat 3 more times to home (48)

Sequence: Intro; figure as above; break; figure with sides leading; break; figure with heads leading; break; figure with sides leading; ending. Lisa taught this break from the 1950s. Despite the way the dance is notated above, the figures, while well phrased do not always correspond to the tune. For example, after the figure, there might be a promenade and some more improvisation before the break sequence that Lisa taught.

American Gothic

By Nathaniel Jack (Summer of 2004)

Formation: Contra, duple improper

Reels: *Cup o' Tea/John Egan's/Poor Old Woman*

- A1- Move clockwise once around your neighbor while facing your partner (a sideways do-si-do, now often called "Mad Robin" after an English country dance with a related figure)
Ladies allemande left 1½
- A2- Pick up your partner around the waist as in a star promenade, bring him back to the lady's side and wheel around ("butterfly whirl"), lady backing up and gent going forward
Half hey-for-four (gents start by passing right shoulders)
- B1- Balance and swing partner
- B2- Long lines forward and back
Circle left $\frac{3}{4}$ and pull past your current neighbor to progress, meanwhile turning to face partner to start the next "Mad Robin"

Nathaniel's first dance composition.

Double Cross

By Ruth Graham and Luke Raley (1954)

Source: *Sets in Order Yearbook*

Formation: Square (no partner change)

Reels: *The Kitchen/Kiss the Cook* (Ralph Page)

Figure

- Side ladies chain across (8)
Head couples forward and back, rollaway with a half-sashay as you back up (8)
Forward again and pass through, separate and go around two to hook onto the ends of lines at the sides (you have a same sex "buddy" next to you in line and the next figures are done with the two of you acting as a unit) (8)
Lines-of-4 go forward and back (8)

Cross trail through (as couples with your buddy) (8)

Do-si-do across (still as a unit) (8)

Dip and dive all the way around the set, the gents arching and the ladies diving to begin (note: when heads and sides switch roles, the ladies arch first) (16)

Box the gnat with your partner (4)

Do-si-do partner and swing (12)

Same four circle left (8)

Head gents break to a circle of eight (8)

Allemande left your corner....

Break ("El Paso Star")

Allemande left your corner (4)

Allemande right your partner, all the way around (4)

Four gents left-hand star once around while the ladies go single file (clockwise) halfway (8)

Allemande right your opposite, 1½ around (8)

Four ladies left-hand star once around while the gents go single file halfway (8)

"Big" allemande right with partner (8)

Allemande left corner (4)

Come back and swing your partner (12)

Promenade home (8)

Sequence: Intro; figure as above; break; figure reversing head and side roles; break; figure with heads leading; break; figure with sides leading; ending. The suggested timing is flexible and can be adjusted to the situation by inserting generic figures ad lib. But clearly phrased figures are satisfying.

United We Dance

By Bob Isaacs (9/12/2001)

Formation: Contra, duple improper

Reels: *Dancing Bear* (Bob McQuillen)/*Lord McDonald's/Return to Dancing Bear*

(Begin in long wavy lines, gents facing out and ladies facing in)

A1- Balance to the right and left, slide or spin to the right (as in Rory O'More, page 40)

Balance to the left and right, slide left

A2- Balance and swing neighbor

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

B2- Ladies chain across

Left-hand star (hang on to this neighbor by the left hand and take right hands with the next to form a new wave)

The title honors those who perished on September 11, 2001.

Double Pass Through

A 1950s square from the calling of Louise Winston

Formation: Square (no partner change)

Reels: *Quadrille Français/Reel de Ste. Louise*

Figure

Couple one promenade, go halfway around behind couple three (8)

Those two couples (facing same direction) go forward and back (8)

Forward again, "lead couple" (couple 3) goes right, "next" (couple 1) goes left, end behind the side couples (8)

All go forward and back (8)

Forward again and pass through two (passing both couples that you face), lead couples go right, next go left, until you face another couple across (8)

Right and left through with the ones you face (8)

Ladies chain across (8)

Chain back to your partner with a "power turn" (turning nearly twice around) (8)

All promenade home (16)

Allemande left corner, come home and swing your partner (16)

Sequence: Intro; figure with couple 1 leading; figure with couple 2 leading; break; figure with couple 3 leading; figure with couple 4 leading; ending. The "power turn" is Lisa's adaptation.

Friday Night Affair

By Chrissy Fowler

Formation: Contra, Becket formation (progress ccw)

Reels: *Ross's Reel #4/Bob with the One Horn*

A1- Right and left through

Ladies chain back

A2- Balance partner (4), pull by the right
hand across the set (2), pull by
neighbor along the set (2)

Repeat

B1- Balance and swing next neighbor

B2- Give-and-take to the lady's side
Swing partner

The title acknowledges that this dance is a "nice combination" of Becky Hill's Square Affair and a slightly folk-processed version of Tony Parkes' Friday Night Fever.

If you removed the balances from the figure in A2 it would be what modern western square dancers call "square through four" or what English country dancers call "four changes of rights and lefts." With the balances, Lisa calls it an "interrupted square through."

Larry invented the give-and-take figure, and describes it as follows: "The 'swingers,' a man and a woman facing across the set, meet, join free hands, retreat to the designated side of the set, and prepare to swing. Unless otherwise specified, the dancers retreat to the man's side." Although often performed as an 8-count action, Larry's preferred timing was tighter: 2 counts to meet and 2 more to retreat.

Waltz: The JB JB Waltz (Bob McQuillen)

Contras Worth the Challenge

Saturday, 11:00 AM - 12:30 PM

Tony Parkes, MC; Music by the Latter Day Lizards

Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

Salutation

By Ted Sannella (early in 1980)

Source: *Northern Junket*, vol. 13, no. 8

Formation: Contra, duple improper, double progression

Reel: *Temperance*

A1- Gents change places passing right shoulders (4), balance partner (4)

And swing partner (8)

A2- Long lines forward and back

Right and left through on the right diagonal

B1- Take hands four straight across (when in doubt look a little to the left), balance the ring (4), circle left $1\frac{1}{4}$ (about 10), and pass through, couple one moving up the hall and couple two moving down (about 2)

B2- Swing the neighbor you meet (8)

Right and left through across (8)

Ted's daughter Janet named this dance to welcome in the 1980s.

The Women's Wall

By Al Olson

Source: *Zesty Contras*

Formation: Contra, duple proper

Jig: *My Darling Asleep*

A1- Ones down the outside past two standing couples

Come up the center and cast off

A2- Ones turn contra corners

B1- Balance and swing first contra corner, end facing the women's wall (see note)

B2- Allemande left the second contra corner until ones can join right hands in the center to form wavy line-of-4 diagonally across the set, balance Couple one swing, end facing up

"The women's wall is the side of the hall faced by those in the men's line" (Larry Jennings, in *Zesty Contras*, page 72).

Fiddleheads

By Ted Sannella (February 23, 1983)

Source: *Swing the Next*

Formation: Contra, duple improper

Reel: *Wissahickon Drive* (Liz Carroll)

A1- Active cross over, go left around one, into the center and make a "diamond-shaped" ring (active gents face up, active ladies face down)

All balance, one-quarter turn to the right

A2- All balance, one-quarter turn to the right, actives continue spinning halfway more to find each other Actives swing in the center (finish facing down)

B1- Go down the hall four in line (actives in the center), active turn as a couple and others turn alone

Come back to place, cast off with a hand cast

B2- Those four circle left halfway around

Swing your neighbor, end facing across

The diamonds in A1 are like those in the dance Petronella when couple two participates (see page 38). If you are an active couple, your partner will not be in the diamonds with you, but you will be reunited at the end of A2. Near the end of the set you may be in a diamond with only three dancers, or one active dancer may be standing out alone until the swing.

Many dances have been composed using a Petronella "spin." This may not be the first to borrow the figure (Simple Gifts by Heidi Stridde, claims that distinction), but it is probably the first to borrow the "Citronella" figure, which evolved in the 1970s, that is, the version of Petronella in which all four dancers spin. And few other dances use the diamond shape.

The Trial

By Larry Jennings

Source: *Zesty Contrás*

Formation: Contra, triple improper

Rags: *Peacock Rag/Beaumont Rag*

- A1- Couples one and two balance and swing neighbor and couple three balance and swing as well
- A2- Change the swing into a two-hand turn
Circle left all six, just halfway (until ones are in middle place and proper)
- B1- Allemande right the one you swung, twice around to place
Allemande left your corner from there 1½ to change places
- B2- Allemande right the next 1½ to change places
Allemande left the next 1½ to change places

In the three final allemandes gents are progressing clockwise around the ring of six, and ladies are progressing counterclockwise.

Larry Jennings wrote: "The dance was not named for any difficulty; instead it was designed to test the dancers on the most important zesty figures: swing, allemande, and circle." Here is Larry's notation:

- 1&2. Act with #2, #3 with pt: bal & sw 3. Two-hd turn same cw & face into minor set? 4. Cir six L ½?
- 5. All almd R ind of ph 1-3, x2 6. Almd L on L 1½
- 7. Almd R on R 1½ 8. Almd L on L 1½

Contravention

By Ted Sannella (June 29, 1977)

Source: *Balance and Swing*

Formation: Contra, triple proper

Reel: *Batchelder's* (played both in F and D)

- A1- First two couples forward and back
Same four swing partner and face up
- A2- Cast off individually to go down the outside, twos in the lead, go almost to the second standing couple, then twos come up the center and ones follow them up; when in progressed place, ones face down
- B1- Couples one and three star right
All six circle left halfway, ones face down again
- B2- Couples one and two (who are now below) star *left*
All six circle right halfway

As the dance starts again, the ones can retain hands with those below them (the original threes) for the forward and back. This alerts them that they are now twos. As in *British Sorrow*, you will find that the role of lady one is key during the B-parts. She should be certain to end each star between the two other ladies.

Ted created the unusual progression on the way home from a square dance convention in Atlantic City, New Jersey. Ted proposed naming this dance the *Conventional Contra*, but Tony convinced him that *Contravention* would be a snappier title.

Waltz: Iles de la Madeleine

Music and Talk: Favorite Tunes

Saturday, 11:00 AM - 12:30 PM

Led by **Bob McQuillen, Jane Orzechowski and Deanna Stiles (Old New England)**

As in other workshops led by Bob McQuillen in recent years, Bob did a wonderful job of creating an informal and comfortable session that allowed participants to share tunes and learn from him and from one another. The tunes that people chose were wide ranging. Some were written by Bob. One was written for Bob by Ralph Page. Others came from various traditions. All were marvelous tunes. Here is the list of tunes that were played:

- *Road to Lisdoonvarna* (jig in E-Dorian)
- *His Dad's Polka* (a favorite tune that Don Braley learned from his father) (polka in G)
- *Pete's March* (by Bob McQuillen, for Pete Colby, march in D)
- *Scollay's Reel* (Reel in Em)
- *Moon and Seven Stars* (jig in D)
- *Memories of Emma Lake* (by John Arcand, march in G)
- *Star of Munster* (reel in Am)
- *Prince Imperial Galop* (in C/G)
- *McQuillen's Squeezebox* (by Ralph Page, march in C)
- *Gärdebylåten* (Swedish walking tune in D)
- *Chinese Breakdown* (two-step in D)
- *Piper's Lass* (reel in D)
- *Maggie Brown's Favorite* (jig in G)
- *Coleraine* (jig in Am)
- *La Bastringue* (reel in D)
- *Crooked Stovepipe/Glise de Sherbrooke* (two-steps in G)
- *The JB JB Waltz* (by Bob McQuillen) (waltz in G)

Bob was in rare form and shared many stories and memories related to the tunes.

Retrospective The Inspirational Legacy of Marianne Taylor

Saturday 1:30 - 3:30 PM

Led by **Marcie Van Cleave** and **Sylvia Miskoe**; music by **The Latter Day Lizards** and guests
The Lizards are Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

🗨 **Marcie Van Cleave** launched the session as follows:

Today we are honoring Marianne Taylor, a doyenne of dance, a maven of moves, a teacher of traditions, a nurturer of newbies, and a person worthy of countless other alliterations (from which I will spare you!).

Marcie described Marianne fittingly as “the woman with the perpetual smile and boundless enthusiasm,” and introduced four of Marianne’s family members who were in attendance: her long-term partner, Don Gorman; her daughter, Andy Taylor-Blenis; her grandson, Nick Blenis; and her sister-in-law, Angela Taylor.

Atlantic Mixer

As called by Tony Parkes

Formation: Circle mixer

Source: *Zesty Contras*

Reel: *Girl With the Blue Dress On*

- A1- Promenade (14), ladies turn back over right shoulder (2)
- A2- All promenade single file (gents counterclockwise, ladies clockwise)
- B1- Allemande right with the one you meet
Change hands and allemande left
- B2- Same two do-si-do
And swing

The beginning of B1 can feel a little competitive. Ralph Page would say, “Don’t be polite; be quick.” Fortunately, if you are left out, someone else is in the same predicament, and you can find one another in “lost and found” in the middle of the hall.

🗨 **Bob McQuillen** recalled the last evening of dance that Duke Miller led, which he called from a chair. Bob thought it was Duke at his best, and compared this to the fine time he and the other musicians from Old New England had playing for what turned out to be the last evening where Marianne called.

🗨 **George Fogg** and Marianne collaborated frequently over the years. George called the following English country dance in an accessible style that Marianne would have appreciated.

The Rose Tree

As called by George Fogg

Source: *Seven Midland Dances*

Formation: Contra, duple proper

Reel: *Rose Tree*

A1- First corners (first man and second woman) right hand turn, then left hand turn

A2- Second corners the same

B1- Couple one lead down the middle, turn alone; return and cast down one place (unassisted)

B2- Swing partners

Notes from George: In B1 the woman can turn under the man's arm. An alternative in B2 is for the two couples to rotate counterclockwise all the way around one another while they swing. Apparently there are several versions of The Rose Tree from Northamptonshire. This is the Titchmarsh version.

🗨 **Vince O'Donnell** remembered Marianne's varied range of musical interests, which included American jazz standards. He and the musicians from The Latter Day Lizards played Ain't Misbehavin' (by Fats Waller) for us.

🗨 **David Millstone** presented the dance "Marianne the Magnificent," which was created by Susan Elberger for Marianne, and first shared with her at a surprise party (organized by Marcie Van Cleave) to celebrate her 65th birthday. David read the following comments about the dance by its author from the 2009 Ralph Page Dance Legacy Weekend syllabus: "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."

Marianne the Magnificent

By Susan Elberger (1995)

As called by David Millstone

Source: *CDSS News #124*

Formation: Contra, duple improper

Reel: *Star of Munster*

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

🗨 **Andy Taylor-Blenis**, Marianne's daughter, shared the following stories. Marianne's father played in a banjo band. On visits to their home he sat on the porch and would play systematically through a scroll filled with songs from World War I and World War II while his wife sang the songs. At her mother's

insistence, Marianne studied classical piano from 3rd grade through 11th grade. Marianne went to Sargent College in Boston, where she earned a degree in Physical Education. There were pianos in all the student lounges there and she played music regularly. It was her sister-in-law, Angela Taylor (a fixture at the Ralph Page Dance Legacy Weekend), who first dragged Marianne to folk dances and is largely responsible for her becoming so involved with dance. Marianne danced with Jeannie Carmichael, who founded the Boston branch of the Royal Scottish Country Dance Society. She loved Scottish dance and international dancing. Andy said that her mother felt that “if you could walk you could dance” and that “dancing is healing.”

Loon Mountain Reel

Scottish country dance

As called by Andy Taylor-Blenis

Formation: Four-couple longways

Reels: *The Brooch* (Robin Ellis)/*Major Mackie*

Begin with a bow/curtsey

A1- All eight circle left with a slipping step

And back to the right

A2- Lines-of-4 advance and retire

Repeat

B1- Two stars, right hands across (one for the top four and one for the bottom four)

Back by the left

B2- Top couple right-hand turn

Couples 2, 3 and 4 make two-hand arches, and top couple tunnel through the arches to the bottom (as the other couples move up one place)

Repeat three more times and end with a bow

Marianne was a Royal Scottish Country Dance Society certificated instructor. Andy, also an accomplished Scottish dancer, explained that Loon Mountain Reel is meant to depict a natural scene. The circle in A1 represents Loon Pond. The lines in A2 are the waves lapping the shore. The stars are meant to convey the flying of loons, and Andy encouraged us to flap our free arm and call like loons if we wished. B2 represents the loons diving and surfacing.

☛ **John McIntire** reminisced about meeting Marianne about eighteen years ago. She seemed to turn up at every dance he went to. John did not believe he could learn to dance couple dances, but Marianne thought otherwise, and successfully taught him first to waltz and later to hambo. It was Marianne who invited John onto the committee that organizes the Ralph Page Weekend.

The Rye Waltz

Novelty couple dance

Presented by Lisa Greenleaf and George Fogg

Formation: Couple dance in ballroom position, man's back to center

Tune: *The Rye Waltz* (an adaptation of *Comin' Through the Rye* and *The Highland Schottische*)

Part I (to two-step rhythm)

Bars 1-2 Starting with gent's left foot and lady's right foot, touch **heel, toe, heel, toe**

Bars 3-4 Take 3½ sliding steps toward the gent's left and the lady's right: **slide-together-slide-together-slide-together-slide**

Bars 5-6 The other way: Starting with gent's right foot and lady's left foot, touch **heel, toe, heel, toe**

Bars 7-8 As above, take 3½ sliding steps toward the gent's right and the lady's left:
slide, slide, slide, slide

Bars 9-16 Repeat all of the above

Part II

12 measures of waltzing with your partner. As the waltz winds to a close, the music makes a rhythm change back to the final two bars of *Comin' Through the Rye*, and the dancers take 3½ sliding steps toward the gent's left and the lady's right to make a transition back to Part I.

The directions above are from Marianne, when she presented this dance at the Ralph Page Dance Legacy Weekend in January 2000. Below is an abbreviated summary.

In LOD, heel, toe, heel toe, slide & slide & slide & slide
Opposite to LOD, heel, toe, heel toe, slide & slide & slide & slide
Repeat all of the above

Waltz with partner for 12 measures
Finish with slide & slide & slide & slide

🗨️ **Roland Goodbody** shared that Marianne was the first person to help him organize the 600 or so books in Ralph Page's collection after they were donated to the library in 1986. Roland learned much about dance from Marianne as they worked together on the collection. She helped him as well with a radio show that he still hosts by educating him about traditional music and being a "gentle guide." Roland said that Marianne's optimistic 'can do' approach to any task lifted the spirit of all who worked with her. Roland saw Marianne as an "ambassador of dance," who made all dancers, of any experience level, feel welcomed and included.

🗨️ **Sylvia Miskoe** met Marianne in Boston when she first left college, and was just enough younger that she looked up to her as an older and wiser leader. But later, she felt more like they were peers, and she and Marianne often carpooled to dances and shared parenting stories. (Andy Taylor-Blenis confirmed with a smile that her mother had a "tough love" approach to child rearing.) Sylvia recalled that she had a crucial part to play for Marianne's surprise 65th birthday, picking up her partner, Don and bringing him to the event. Sylvia presented the Canadian Barn Dance, which we danced to a tune composed by Marianne.

Canadian Barn Dance

As called by Sylvia Miskoe

Formation: Couples facing counterclockwise around a circle with inside hands joined

Schottische: *The Carfuffle Shuffle* (Marianne Taylor)

- Bars 1-2** Schottische step forward in line of dance, starting on outside foot (gent's left, lady's right) (**one, two, three, hop**)
Same step back, starting on the inside foot (**one, two, three, hop**)
- Bars 3-4** Same step sideways (gents left and ladies right) to move apart
Same step sideways (gents right and ladies left) to come together, but gent moves diagonally forward enough to meet a new partner, they take ballroom position – the lady's back is to the outside and the gent's back is to the center
- Bars 5-6** In ballroom position, starting on gent's left and lady's right: **step-close-step** in line of direction
Step-close-step backwards, starting on gent's right and lady's left
- Bars 7-8** **Step-hop** four times, turning as a couple, and opening out to start again

Repeat as often as desired.

The Carfuffle Shuffle

Marianne Taylor

The musical score for "The Carfuffle Shuffle" is written in 4/4 time. It consists of eight staves of music. The key signature has one flat (B-flat). The music features various chords and rhythmic patterns, including triplets in the final two staves. The chords are: C, G7, C, G7, C, C, F, Dm, G7, C, F, Dm, G, C, G7, C, Am, E7, Am, E7, Am, G7, C, F, Dm, G7, C, F, Dm, G7, C, G7, C, F, Bb, C, C7, F, Bb, C7, F, G7.

☛ **Dave Bateman** appreciated how Marianne got him to travel. He took a trip to Portugal as one of a group of eight with Marianne and Don. Dave also recalled going with Marianne to a little Chinese restaurant. She had been there one year before. The hostess recognized Marianne despite it having been an entire year, and said, “Here are the postcards you left on the table last time.”

☛ **Don Gorman**, Marianne’s longtime partner, played a haunting solo for us on a rustic flute. He explained that he found the instrument about a week before her death and has been teaching himself to play. Don has found that playing the flute creates a sort of magic that takes him to another place. He created some of that magic for us.

☛ **David Smukler** spoke about Marianne’s consistent and rich contributions to the Ralph Page Dance Legacy Weekend, including couple dancing, English dances, and contras. He recalled the time in 2006 when she walked through a Serbian kolo with the group. When the music came on it was a different Serbian kolo, so she called that one on the fly so effectively that everyone could dance it.

The Improper Apothecary

By Marianne Taylor

As called by David Smukler

Formation: Contra, duple improper, double progression

Reel: *Fisher’s Hornpipe*

A1- Allemande right neighbor 1½

Allemande left the next neighbor 1½

A2- Ladies chain over and back

B1- Couple one balance and swing your partner, end facing up

B2- Put the convenient arm around your neighbor above cast off, go twice around

Ones half figure eight up through the twos, and face new neighbors below

This is Marianne’s variation of a Ted Sannella dance, Apothecary Reel, which is proper. The original Apothecary Reel can be found in *Balance and Swing*. Marianne’s title is a tribute both to Ted’s profession and to his humor. The Improper Apothecary is a highly energetic dance. If a dancer needs to slow things down a bit, the cast off in B2 can go once around.

☛ **Bill Tomczak** first met Marianne in 1979. He had been hearing about the Taylors as the go-to people for international dancing. Bill started going to international dances, and fell in love with the music and dancing. He soon also became friends with Marianne. The first time he played for one of her dances was in 1980, with Marianne at the piano. The tune they played then was Alte Kath, and Bill and the band played it for us as well.

Zwiefacher: Alte Kath

A Zwiefacher is a couple dance that mixes two time signatures. This one has two measures of 3/4-time, followed by two of 2/4. The dancers waltz for two measures, immediately take two slower steps for the 2/4 measures, and continue like this for the length of the dance.

The Nova Scotian

By Maurice Hennigar (1954)

Source: *Zesty Contrás*

Formation: Contra, duple improper

Called by Marianne Taylor (recorded at the Ralph Page Dance Legacy Weekend on January 14, 2005)

Reels on recording (Don Roy Trio): *Reel in G/Fraser Valley/Cindy Roy's* (Don Roy)/*High Level Hornpipe*; as the recording finished, The Latter Day Lizards, without missing a beat, kept the dance going with *Dominion*

A1- Couple one split couple two with a mirror allemande

Couple one swing in the center

A2- Gent one 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

This version appears in *Zesty Contrás* with the note: “Adapted by the folk process.” The allemande turn in A1 is with the right hand for lady one and gent two, and left hand for the other two dancers.

Marcie Van Cleave closed the session with a beautiful Lesnoto.

Lesnoto

Macedonian line dance

Formation: A line of dancers, leader on the right, hands held, bent at elbows

Tune (in 7/8 time): *Bitola* (the name of a town in southwest Macedonia)

Three counts to each measure: short, short, long (♪ ♪ ♪♪ – think: “apple, apple, apricot”)

Measure	Count	Directions
1	1	Facing slightly to the right, and moving right, step on right foot
	2	Continuing to the right, step on left foot with a small bounce (do not put full weight onto left)
	3	Shift full weight onto left foot in place
2	1	Facing center, slight side step to the right with right foot
	2	Lift left foot slightly in front, with a small bounce
	3	Another small bounce in this position
3	1	Slight side step to the left with left foot
	2	Lift right foot slightly in front, with a small bounce
	3	Another small bounce in this position

For a last waltz, the band chose one of Marianne’s compositions.

Waltz (see below)

Mist On the Mountain

*Marianne Taylor
May 11, 1992*

The musical score for "Mist On the Mountain" is written in 3/4 time and consists of four staves. The first two staves are in the key of F major (one flat), and the last two staves are in the key of G major (one sharp). The melody is primarily composed of eighth and quarter notes, with some triplet markings in the third and fourth staves. Chords are indicated above the notes.

Staff 1 (F major): Chords: Gm, Cm, Gm, F, Gm, Cm, C#°, D7.

Staff 2 (F major): Chords: Gm, Cm, Gm, F, Gm, Cm, C#°, D7, Gmaj.

Staff 3 (G major): Chords: G, G7, C, A7, G, Em, Am, D7. (Triplet markings over the 5th and 6th measures).

Staff 4 (G major): Chords: G, G7, C, A7, G, Em, C, Am7, D7, G.

Originally written in the key of Fm/F, the version above has been transposed by Barbara McOwen to be friendlier to fiddlers.

Dances I Learned From Ralph

Saturday, 3:45 - 5:00 PM

Led by **Tony Parkes** with **Old New England**

Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

St. Lawrence Jig

By Ralph Page (1956)

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Jigs: *Fiddle Hill Jig* (Ralph Page)/*Old Box Stove*
(Ward Allen)

- A1- Allemande left neighbor until the
actives meet in the middle and swing
- A2- Down the hall with the actives in the
center of a line-of-4, turn alone
Return, cast off
- B1- Right and left four
- B2- Long lines forward and back
Right-hand star

The first left hand turn should go at different speeds so that the first couple comes into the center at the same time. Tony suggested that gent 1 and his neighbor go once around, while lady 1 and her neighbor go 1½.

Lads of Kildare

By Ralph Page (1968)

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple proper

Reels: *Piper's Lass/Collier's Daughter/Peacock
Fancy*

- A1- Actives allemande right 1½
Allemande left the neighbor 1½
- A2- Do-si-do with the *next* neighbor
Circle left with these new neighbors
- B1- Actives swing, end facing up
Cast off proper with original neighbors
- B2- Same four, right and left through, over
and back

This dance was originally conceived as a triple minor dance, which is why you work with neighbors on either side. It works well as a duple .

Hofbrau Square

By Jerry Helt

Source: *Northern Junket*, vol. 6 no. 8

Formation: Square (gents progress to left)

Jig: *Guy Walks Into a Bar...* (Mary Lea)

- All circle left halfway (8)
- Heads right and left through (8)
- Circle left halfway (8)
- Sides right and left through (8)
- Four ladies grand chain across (8)
- Heads half promenade inside the square (8)
- Four ladies grand chain across (8)
- Sides half promenade (8)

- Take eight hands round and balance to the
right and left (4), slide three steps to the
right in your circle (4)
- All balance to the left and right (4), slide
three steps to the left (4)
- Allemande left corner (about 6)
- Do-si-do partner (between 6 and 8)
- Four gents begin a left hand star (between 2
and 4)

- Turn the star three quarters round until you
meet your corner (4), balance (4)
- And swing (8)
- Promenade to lady's home (16)

Sequence: (No intro); Twice through with the heads leading in Part I; twice more with the sides leading.

British Sorrow

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

Reels: *Black Cat Quadrille/Prince Imperial Galop/George Cheveux*

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

It is crucial that the active woman end the left-hand star between the two other women before the circle right.

The Rout

Formation: Square (no partner change)

Source: This was common as a plain quadrille figure in several collections from the 1800s.

Reel: *La Tadoussac*

- Heads to the right and circle four with the sides; head gents let go of left hands to open to a line-of-4 at the sides (8)
- Forward eight and back
- Ladies chain across
- Ladies chain down the line
- Ladies chain across
- Ladies chain down the line, courtesy turn is approximately twice around
- Promenade home

Sequence: Start and end with breaks, and alternate heads and sides leading the figure with more breaks in between. The sequence of chains is not fixed. Use either chains or rights and lefts, and sometimes go across and sometimes along the line. Of course, the caller should always leave everyone near home with original partners for the promenade. See the 2003 RPDW Syllabus for a detailed description of one way to do this.

One meaning of the word "rout" is "a noisy party."

Sackett's Harbor

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

Jigs: *Steamboat Quickstep/New Rigged Ship/Kimmel's #1*

- A1- Forward six and back
Circle left, six hands, $\frac{3}{4}$ round
- A2- Actives through the center, turn alone
Return, cast off
- B1- Turn contra corners and fall back into your own line
- B2- Forward six and back
Circle *right*, six hands, $\frac{3}{4}$ round

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

Waltz: Micki's Waltz (Bob McQuillen)

The Caller and the Dance Community

Saturday, 3:45 - 5:00 PM

Callers Discussion led by **Lisa Greenleaf**

Lisa facilitated a rich discussion on the topic of what callers can do to address various interaction problems that arise at dances. Below is a list of ideas that were brainstormed at the session.

A caller is never simply a caller, but often has other roles in the dance community, for example, as a dancer, or organizer. This means that callers are often uniquely positioned to be the best facilitators for community discussion, whether it happens between caller and dancer, caller and organizer, or dancer and dancer. What we can do as callers to have a positive impact depends in part on which hat we are wearing. Therefore the usefulness of any of the ideas listed below is likely to vary depending on circumstances. The issues also overlap. You might choose to use a particular style-teaching tip as a technique for addressing a problem issue, such as out-of-space dancing. It all interrelates. So, please consider any idea that you think might be helpful to your dance community – with the disclaimer that every idea we came up through this brainstorming process is not necessarily one that everyone at the workshop would agree with or endorse. Also, please note that the lists below are an attempt to organize the content of the workshop discussion, but the points did not come up in such an organized fashion. Rather it was a brainstorming session that wandered from place to place, sometimes revisiting earlier topics.

First, what are the issues of concern? We discussed:

- *Physical safety*, including swing lifts, cranks and yanks, wild or out-of-space dancing, and reluctance to adjust style when the floor is crowded
- *Crossing of sexual boundaries*, for example, young women being held too closely, ogling (eyes down shirt, etc.), inappropriate comments, or pursuit.
- *Promoting higher quality dancing* (good ‘style’), such as dancing on time, dancing with good connection, anticipating, and taking care of others around you.
- *Experienced dancers not being helpful to newcomers* – avoiding asking, self-segregating, impatient reactions, “helping” by physical pushing, or too much talking at the newcomer

What can we do as callers regarding dancers’ physical safety?

- When not at home, we may feel less entitled to intervene. We want to be liked and be invited back. But safety is safety!
- What to do? In general, don’t intervene about behavior on mic. Step one when you identify a problem is to talk to an organizer. Ask, “Do you have a policy?” (“Oh, we should have a policy! What do you think it should be?”) Then you can say to dancers, I’ve talked to your organizers, and they have a policy about this! 😊
- Speak directly to the dancer who is behaving unsafely; pull the person aside discreetly with words like “I understand you are trying to have a good time, but...” so that the person is made aware but doesn’t feel attacked.
- Encourage dance groups to develop a document to share your vision/ expectations with visiting callers. Chrissy Fowler from Belfast, Maine has a great model.
- Encourage dance groups to develop clear policies. Some west coast dances have had to resort to restraining orders to restrict access of problem dancers.

- Use words like: “Take care of each other.”
- As a dancer in your home community, take responsibility. You might use words like “I’m going to ask you not to do that” (or “to do this instead”). Then, if the person improves, get back to him or her and say thanks for being a role model.

What can we do as callers regarding the crossing of sexual boundaries?

- Understand that many problems do not arise from bad intentions, but from misunderstandings. For example, a dancer who told a young female dancer “If you hold me closer it will be a lot more fun for both of us” probably did not understand how his words would be received.
- Empower the 20-year-old women to watch out for the teens. In general, when people come to you with this problem, suggest that they can take care of their friends. “Creeping someone out” is not easy for a caller or organizer to make a rule about.
- One dancer who felt that some men were coming on to her found that talking to “safe men” about it caused word to spread and the problem subsided.
- Teach new dancers that they can say “No thank you” (nicely ☺) to someone they don’t feel comfortable dancing with.
- You can teach concept of “frame” (for swinging or waltz) with the words: “The swing is actually the opposite of a hug.”
- Explain to new dancers that eye contact is part of the culture, but that we understand it might be uncomfortable for some people. Eye contact during the swing is important because it lessens dizziness, but one can also look at the ear or forehead for the same effect. Addressing this issue for new people can also inform experienced dancers that they should back off if others are uncomfortable.
- As a strong dancer, make a point to dance with those who you know make others uncomfortable, and then provide them feedback on how they can make your experience more enjoyable.

What can we do as callers to encourage experienced dancers to be more helpful?

- Reach experienced dancers when talking to the new folks: “Many dancers will try to help you. The *best* dancers will get you where you need to go without a tug or push.” You can also tell the regulars: “If you take care of newcomers in the first half, I can call more interesting dances in the second half.”
- Re-name the skill-building session before a dance a “Welcoming Session” (instead of a “Beginners’ Session”). Just before letting the new dancers go, tell them, “Experienced dancers will want to dance with you because they are interested in your success.” Then, from the microphone, say, “Hey, let me tell you what I just told the new dancers....”
- Another approach: “During the course of the evening, make sure to dance with three different people: (1) someone whose name you don’t know, (2) someone whose dance level is significantly different from yours, and (3) someone you really want to dance with.”

- One dance organization made “Dance buddy” a role that you have to apply to the committee to earn (rather than self-selected). If someone is turned down, they get some feedback about why.
- One possible response to a “booking ahead” request: “Sorry, I don’t book ahead, but I’ll be looking for you later on.”
- Thank people who are good role models.

What can we do as callers to build dancing skills?

- Avoid overloading new dancers, who are learning a lot at once, not just about dance skills, but about dance culture. At the end of the welcoming session, gather folks in and share some “secrets.” Then later you can remind them from the mic.
- Make directions specific. Teach in memorable ways.
- Ask organizers, “Do you like mixers?” and use them (probably one per evening).
- When teaching style tips, give people permission to talk to one another: “Swing your neighbor; now talk to each other. Let your neighbor know what you need. Negotiate a better swing experience.”
- Remind folks that this activity is about having fun. Soften your tone, encourage good connection and emphasize the fun.
- One dance group maintained a notebook where dancers could write an anonymous response to, “Here’s what I’d really like to tell my partner.” Every now and again one or two entries were selected to be read from the mic.

In general...

- You probably have a fairly small fund of trust; don’t squander it. Similarly, if you say too much from the mic, dancers stop listening. People won’t identify themselves as the problem.
- Giving direction to people doesn’t have to be the same as scolding them.
- Cultivate community standards regarding making sure all have an enjoyable dancing experience. Tell the strong dancers, “We need you to...”
- Tell dancers that they should let you know about problems (sound, hands four, dance behavior, or what have you). “Tell me any time.” It is much better than hearing about a problem after the fact when there is no longer anything that can be done about it.
- Don’t try to fix everything at once. Consider that dance ability is developmental sequence. Newer dancers may actually *need* to dance by jumping around, etc.
- Ask experienced dancers to raise their hands, and tell newcomers to seek them out, rather than the other way around.

- Support community builders like potluck suppers, etc. It can help break down barriers when people know each other better.

Grand Dance

Saturday evening, 8:00 -11:30 PM

Old New England provided the music for the first half of the evening

Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

Grand March

Source for Grand March figures: *Legacy*

Formation: Couples one behind the other

Marches: *Comer's* (Bob McQuillen)/*Myron's* (Bob McQuillen)/*Campbell's Farewell to Redcastle*

The Grand March was led by Tony Parkes and Andy Taylor-Blenis, with planning help from Beth Parkes.

Get Me Going

By Lisa Greenleaf

As called by the author

Formation: Contra, duple improper

Reels: *Reel de Madame Jobin* (Bob McQuillen)/*Gramin's Reel/ John Brennan's*

A1- Balance and swing neighbor

A2- Long lines forward and back

Ladies do-si-do 1½

B1- Balance and swing partner

B2- Ladies chain across

Left-hand star

Follow the Leader

By Ted Sannella (October 2, 1978)

As called by: Lisa Greenleaf

Source: *Balance and Swing*

Formation: Square (ladies progress to left)

Reel: *Mrs. Frazier's*

Heads right and left through (counts 1-8)

Sides right and left through (5-12 – start as heads do their courtesy turn)

Heads right and left through home (9-16)

All circle left, go half way around (8)

Original first gent drop your left hand, turn over your left shoulder and turn the circle inside out (8)

All promenade single file (8)

Face in and circle *right*, go to the gent's home place (8)

Balance and swing your new partner (16)

Sequence: Intro; figure as above, then start with sides and gent 2 leading; break; figure starting with heads and with gent 3 leading, then start with sides and gent 4 leading; ending.

Blue-Haired Girl

By Chuck Roth (2000)

As called by Lisa Greenleaf

Source: *CDSS News #160*

Formation: Contra, duple improper

Jigs: *Miss Grace Hay's Delight/Brisk Young Lads/Boxman's* (Liz Carroll, written for Bob McQuillen)

A1- Balance the ring, spin to the right one place (as in *Petronella*, page 38)

Repeat

A2- Balance and swing neighbor

B1- Circle left ¾ and swing partner

B2- Ladies chain

Half hey-for-4 (ladies start by passing right shoulders)

In the original dance A2 was "Balance *the ring* and swing neighbor," and B1 was "Ladies allemande right 1½; swing partner." The dance commemorates an occasion when a teenage dancer showed up one night at Chuck's local dance in Austin, Texas with her hair dyed a bright blue.

Hot and Cold

By Gene Hubert

As called by Tony Parkes

Source: *More Dizzy Dances III*

Formation: Contra, duple proper

Reels: *Bricklayer's Hornpipe/Liza Constable's Reel*
(Bob McQuillen)/*Lamplighter's Hornpipe*

A1- Do-si-do same sex neighbor

First corners (gent one with lady two)
swing in the center

A2- Down the hall 4-in-line, first corners
turn as a couple

Return, fold the line

B1- Second corners (gent two with lady
one, who now above the other two)
swing in the center, end facing down
All swing partner on the side

B2- Gents chain across (see note)
Couple one half figure eight above

The gents chain is a mirror image of the ladies chain. Gents will start and end on the left side of a lady. They pull by each other with the left hand, connect with the opposite lady, and courtesy turn with her, the lady backing up and the gent moving forward. For the courtesy turn, the gent can take right hands with the lady as she "scoops him around" (mirroring the ladies chain), or both can put an arm around each other's back, as in a cast off.

Parisian Star

By Tony Parkes (November 1970)

As called by the author

Source: *Shadrack's Delight*

Formation: Square (ladies progress across; gents progress to right)

Reels: *Isle of Mull/Neil Vincent Orzechowski's Welcome to Earth* (both by Bob McQuillen)

Four ladies right-hand star (8)

Left-hand star back and give right hand to partner (8)

Balance (4), "move up," (ladies star halfway as gents move one place clockwise), take right hands here (4)

Balance and move up again (8)

Balance and move up one more time (8)

Swing original corner (8)

Promenade once around (16)

Sequence: Intro; figure twice; break; figure twice; ending. To "move up," pass two people without touching, and then take hands with the third. Dancers may discover that they meet the same person each time they arrive in the same position. The figure is adapted from the fifth figure of the *Parisian Varieties*, a quadrille from the 1870s.

Bye Bye Baltimore

By Bob Dalsemer (1991)

As called by Tony Parkes

Source: *Legacy*

Formation: Contra, duple improper

Jigs: *Debby Keller's/Regina Delaney/Mrs. Brennan's*
(all three by Bob McQuillen)

A1- Allemande left neighbor $1\frac{1}{2}$

Allemande right $1\frac{1}{2}$ with second
neighbor, giving left hand to neighbor
#3 to form a long wavy line

A2- Balance in that wave; slide or twirl
right past neighbor #2 (as in Rory
O'More, page 40)

Swing original neighbor

B1- Circle left $\frac{3}{4}$ 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 $\frac{3}{4}$ (6)

“Kitchen Junket” Lancers

One of several versions of Lancers figure #5

As called by Tony Parkes

Formation: Square (no partner change)

Reels: *Reel des Accordéonists* (Marcel Messervier)/
Reel Eugène

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

All go forward and back (8)

All sashay three steps to the right and back to the left (8)

Lady one lead the four ladies single file, go counterclockwise around the gents and back to where you began (16)

Similarly, gent one lead the four gents clockwise round the ladies (16)

All face partners, fall back and come forward (8)

Swing partner to original place in the square (8)

All go forward and back (8)

Repeat (8)

Sequence: Intro; figure as above, repeat giving each couple in turn the lead role; ending. The order in which the side couples fall into place is unimportant. The variation we danced included single file promenades that led dancers into other sets, but Tony brought us all home to original places and partners in the end.

Jubilation

By Gene Hubert (February 1988)

As called by Tony Parkes

Source: *More Dizzy Dances III*

Formation: Contra, duple improper

Reels: *Red Crow/Gypsy Girl* (Ed Reavy)/
Watchmaker's

A1- Balance and swing neighbor

A2- Gents turn by the left 1½

Turn your partner by the right, either once, once-and-a-half, or twice

B1- Half hey-for-4 (starts with whichever two are moving toward the center passing left shoulders)

Swing partner

B2- Long lines forward and back

Ladies chain

Waltz: *Ms. Eugenia Brennan* (Bob McQuillen)

~ Break ~

The **Latter Day Lizards** provided the music for the second half of the evening

Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

Soundcheck Reel: Lazy Brown

Money Musk

As called by Lisa Greenleaf

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

Reel: *Money Musk* (24-bar version, Dave Langford's fiddle was tuned to AEae)

- A- Actives turn by the right $1\frac{1}{2}$ (8)
Go down the outside below one (4) and all six balance (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)
Balance (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 to dance Money Musk sometime during each Ralph Page Dance Legacy Weekend. Even Chorus Jig is not considered to be as much of a "requirement" as Money Musk. This year's Money Musk created enormous excitement, partly because of the dynamic music and partly because Lisa chose to run the dance for a very long time so that all dancers got a reasonable chance at the number one role. Many dancers who were new to the weekend caught the excitement and became Money Musk enthusiasts!

Lisa taught the figure in the B-part with balance steps. See *Cracking Chestnuts* for a thorough discussion of Money Musk—its history, timing, folklore and more (including whether "to balance or not to balance" and other dance tips).

Salute to Larry Jennings

By Ted Sannella and Larry Jennings

As called by Lisa Greenleaf

Source: *Give-and-Take*

Formation: Contra, "sawtooth" formation (see note)

Reel: *Miss Monaghan's*

- A1- Circle left about $\frac{3}{4}$ until you are facing 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

Technically speaking, this dance is in "sawtooth" formation—halfway between Becket and duple improper. At the end of B2, you look on the left diagonal for the next neighbor couple. Generally it seems least confusing to line up dancers as if for a Becket dance.

See note after "Friday Night Affair" (page 15) for a description of give-and-take.

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

- 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 Jennings had a unique and telegraphic way of notating dances. Here is Larry's notation:

1. Cir L till you are straight across from pt 2 DSD
N 3&4. R hd to N: gd R & L along the set (and around the ends) to the fourth N; almd L that N; ret (gd R & L, two changes) 5&6. Bal & sw orig N & face across in $\frac{1}{2}$ sh-waist pos 7&8. Give-and-take; sw pt & face new cpl on L diag

Early Autumn Breakdown

By Gene Hubert

As called by Lisa Greenleaf

Source: *Dizzy Dances II*

Formation: Square (no partner change)

Reel: *Billy in the Lowground*

Figure

Heads right and left through (8)

Heads circle left $\frac{3}{4}$ in the center, pass through (8)

Swing the one you meet, end in lines-of-4 at the sides (16)

Forward eight and back (8)

Middle four (original heads) box the gnat with your opposite (4)

Same four right-hand star about $\frac{3}{4}$ (about 6)

Allemande left your corner (about 6)

Swing partner (8)

Break (“Allemande left like an allemande thar”)

Allemande left corner, pull by partner by the right hand

With the next allemande left $\frac{3}{4}$ and gents form a right-hand star (without letting go of the lady’s left hand)

Turn the star with the ladies going forward (“driving”) as the gents back up

Allemande left just about $\frac{3}{4}$ and pull by someone new

With the next (this is your corner), allemande left $\frac{3}{4}$ and gents form another back-up star

“Shoot the star” (allemande left the corner) and swing your partner

Sequence: Intro; figure as above; figure with the sides leading; break; figure with heads leading; figure with sides leading; ending. Lisa’s breaks incorporated “like an allemande thar,” but used other moves as well.

Delphiniums and Daisies

By Tanya Rotenberg

As called by Lisa Greenleaf

Source: *Give-and-Take*

Formation: Contra, duple improper

Reel: *Billy in the Rearview* (Dave Langford)

A1- Allemande left neighbor $1\frac{1}{2}$

Ladies chain across

A2- Hey-for-four (ladies start by passing right shoulders)

B1- Balance and swing neighbor (see note)

B2- Circle left $\frac{3}{4}$

Allemande right neighbor $1\frac{1}{2}$

This is a slight variation on the original dance, which did not include a balance in B1.

The Tease

By Tom Hinds

As called by Tony Parkes

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Reel des Eskimeaux /Hommage à la Belle Gaspésie*

A1- Ones gypsy in the center

All swing neighbor

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

B1- Ladies chain across

Ones half figure eight up through the twos

B2- Ones turn contra corners

Duck Through and Swing

By Tony Parkes (April 1975)

As called by the author

Source: *Shadrack's Delight*

Formation: Square (ladies progress to left)

Reel: *Growling Old Man and Grumbling Old Woman*

Heads right and left through (counts 1-8)

Sides right and left through (5-12 – start as heads do their courtesy turn)

Head couples right and left back (9-16)

Heads lead to the right and circle four; head gents break to a line-of-4 (8 counts)

Lines go forward and back (8)

Forward again and pass through (4), (then joining hands again) arch in the middle and the ends duck through (4)

Swing the one you meet (and those who make the arch swing each other) (8)

Promenade to the gent's home (16)

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

Bees in the Shower

By Jim Kitch

As called by Tony Parkes

Source: *Give-and-Take*

Formation: Contra, Becket formation (progress cw)

Reel: *Benton's Dream* (Benton Flippen)

A1- Gents allemande left halfway, take right hand with neighbor in a wave-of-4 and balance

Swing your neighbor

A2- Gents allemande left once around (4), pass neighbor by right shoulder (2) and ladies pass left shoulders (2)

Gypsy with partner once and a little bit more so that your partner is on the expected side (gent left, lady right) as you face across the set

B1- Circle left all the way around

Pass through across and loop to the right (lady in the lead) to meet a new couple

B2- With these new neighbors, circle left again all the way around

Swing your partner

The discrete parts of the dance will merge together into one flowing sequence.

Waltz: *Josefin's Dopvals* (Roger Tallroth)

Sunday Morning Favorites

Sunday, 9:15 AM

Led by **Lisa Greenleaf**; Music by **The Latter Day Lizards**

Dave Langford (fiddle), Bill Tomczak (clarinet) and Peter Barnes (piano)

Petronella

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reel: *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.

Square Affair

By Becky Hill

Source: *RosenHill Collection*

Formation: Contra, Becket formation (progress cw)

Reel: *Spoostiskerry* (Ian Burns)

A1- Long lines forward and back

Ladies chain across

A2- Give right hand to partner: balance (4), pull by across the set (2), with your neighbor pull by along the set (2)

Face across and repeat: balance, pull by partner and pull by neighbor

B1- Balance and swing new neighbor

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

A2 is what western square dancers call a “square through four,” interrupted (or “punctuated”) with the balances.

Fan in the Doorway

By Gene Hubert

Source: *More Dizzy Dances III*

Formation: Contra, duple improper

Slip Jig: *The Butterfly*

A1- Hey-for-4 across, six changes (starts neighbors passing right shoulders)

A2- Swing partner on gent’s side of the set

B1- Hey-for-4 across, six changes (starts *gents* passing *left* shoulders)

B2- Swing neighbor

C1- Down the hall 4-in-line (3 steps), turn alone (3); return (3), bend the line (3)

C2- Circle left all the way (8 or 9)

Pass this neighbor and hook to the right to start the hey with the next (4 or 3)

The tune (24 bars of 9/8 time) has four 3-count phrases per part, whereas most contra dances (32 bars of 2/4, 6/8, or similar) have a rhythmic structure that is four 4-count phrases per part. The dance is cleverly constructed to use these 12-count parts effectively.

Shooting Stars

By Tom Hinds

Source: *Legacy*

Formation: Square (no partner change)

Reel: *Angeline the Baker***Figure**

Head couples right and left through (8)

Head ladies chain back (counts 9-16)

Side couples pass through (start on count 13, as soon as head ladies are no longer in the center)

Turn to your right and promenade single file (gents follow partner), the lady round two and gent around one to lines-of-4 at the sides (these will be “she-he-he-she” lines) (8)

Lines go forward and back (8)

Right-hand star at each side of the set (8)

Gents left-hand star in the middle while ladies go single file (clockwise) on the outside track; pass your partner once (8)

The next time you meet your partner, pull right into a grand right and left (8)

Swing partner at home (8)

Break (“Red hot”)

Promenade halfway round

Gents, roll her across (all rollaway partner, ladies moving from right to left and turning over left shoulder to face the gent behind) “and you go red hot”

Allemande right once around

Allemande left partner 1½

Allemande right corner once around

Allemande left partner and “roll promenade” (snuggle into a promenade with your partner)

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

Beneficial Tradition

By Dan Pearl

Source: *Legacy*

Formation: Contra, Becket formation, double progression (progress cw)

Reel: *Saint Anne’s Reel*

A1- Ladies allemande left once around, give right hand to partner to form a wavy line-of-4 (4), balance the wave (4)

Swing your partner (8)

A2- Circle left ¾ and swing your neighbor

B1- Ladies chain across

Long lines go forward and back

B2- With the one across (opposite sex), pull by the left hand to change places (4), with the one on the right diagonal (same sex) pull by the right hand to change places (4)

Repeat (8)

At the beginning of the dance, ladies should look on the left diagonal for a new lady with whom to allemande. The rule for diagonal action applies: At the ends of the set, if there is nobody to pull by with on the diagonal, stay put! Also, in B1, note that the ladies chain precedes the forward and back. This sets up B2 well, but is opposite to what often happens, and so dancers may forget at times.

Dan Pearl writes that he especially likes the fit of the traditional tune *Willafford* for this dance.

Rory O'More

Source: *Cracking Chestnuts*

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 off with 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- Balance right and left in long wavy line; release hands and slide 2 steps individually to the right (alternatively, you can spin to the right by pulling your right shoulder back); give left to partner and right to next to form the wave again

Balance left and right, and slide (or spin) left

B1- Turn contra corners

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

The action in A2 appears often in other dances, and is usually taught with the words "as in Rory O'More." But many dancers nowadays have never done what Lisa called "The *Original* Rory O'More."

Fast Living

By David Kirchner (approximately 1993)

Source: *Give-and-Take*

Formation: Double contra, four-facing-four

Rag: *Goin' Uptown*

A1- Forward eight and back

Four ladies grand chain

A2- Hey-for-4 along the line-of-4 (this is across the hall; ladies start by passing right shoulders)

B1- Balance and swing the neighbor from courtesy turn in A1

B2- Four gents left-hand star just halfway
Swing partner, end facing original direction in a line-of-4

The four-face-four formation is sometimes called a "Portland Fancy," after an old dance in that formation, or a "mescolanza," the Italian word for "mixture" or "blend." In this dance, as in most four-face-fours, couples progress along the set past successive lines-of-4, and also by alternating sides within their own line.

Mary Cay's Reel

By David Kaynor (1988)

Source: *Legacy*

Formation: Contra, Becket formation (progress cw)

Reel: *Red-Haired Boy*

A1- Circle left $\frac{3}{4}$

Pass neighbor by right shoulder, allemande left the next neighbor

A2- Balance and swing the original neighbor

B1- Long lines forward and back

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

B2- Balance and swing your partner

Named for Mary Cay Brass, a musician who has worked for years in the Greenfield Dance Band with David Kaynor.

How to Call Squares that Contra Dancers Will Love

Sunday, 9:15 AM

Calling Workshop with **Tony Parkes**

Tony began by posing the question: “Why do many contra dance callers not like to call squares? What are some of the perceived problems with squares?” The following is a summary of responses generated by the attendees.

- Some dancers are just prejudiced
- Squares seem to break down often
- They don’t have the same sort of flow as many people like in contras
- Dancers don’t want to listen to the caller
- Too much standing around
- Too much running around
- Too hard
- Too easy
- They are badly called
- Not part of “our” culture
- Not as inclusive; need the right number of people
- You are stuck with the people in your square for 10 minutes (can’t do much about this; it’s a matter of taste)
- Dancers who can’t find a place must sit out for 10 minutes (a good reason not to use squares if the numbers are not right – 5 out of 61 probably okay; 5 out of 31 probably not)
- You need the right costume, need to take classes
- They are harder to call well

Tony’s next question was: “Given these objections and given that squares are a lot like contras, why do squares at all? Why bother?”

- Similar, but not the same. The square offers a different set of opportunities
- The satisfaction of a small group of people working together to create something that has a beginning, middle and end (vs. the “conveyor belt” or “open-house” feeling of contras)
- Inherently more interesting: 8 people create more choreographic possibilities to work with than 4
- Breaks allow the caller to play with the dancers
- There is more flexibility with timing, so that the caller can alter phrasing to allow dancers to catch up in case of trouble
- Home position lets dancers regroup if lost, gives a feeling of accomplishment at end
- Not knowing what comes next is fun (the same reason contra dancers like contra medleys)
- Squares attract different dancers than contra dances, and can expand the dance community

The list of objections above is clearly one that is really mostly a matter of taste or not logical (are they too easy or too hard?). Many of the objections dancers raise regarding squares used to be raised to contras when square dancing was the predominant style.

Tony promoted the idea (and all seemed to agree) that contras and squares should not be in an adversarial relationship. Contras and squares are related but different dance forms and each has much to offer. Contras are like an open house versus squares, which are more like a dinner party. Much discussion was generated. One non-judgmental way to explain the difference between squares and contras: “In a contra

dance you do the same things with different people; in a square you do different things with the same people.”

Here are some suggestions that Tony offered for a successful use of squares in the contra dance community.

1. Choose material wisely:
 - Keep most people moving most of the time
 - Use mostly basic moves that dancers will know from dancing contras (so that walk-throughs are not too long or cumbersome)
 - Use only 1-2 unfamiliar things per square, and learn to teach them carefully but quickly
 - Use choreography that wouldn't work in a contra (grand chain, grand right and left, etc.)
 - Use breaks that don't weigh things down. Keep them interesting, but simple enough to dance without lots of teaching/learning. Good breaks provide some contrast with the figure.
2. Practice, practice, practice, so that you learn to present squares well
 - The walk-through should not be longer than the dance
 - Listen to callers you respect. If you have good recordings with calls, use them as “training wheels,” calling along with them.
 - Become part of the music
3. Find excellent resources. The following list is from Tony's workshop handout (see bibliography at the back of this syllabus):
 - Ted Sannella, *Calling Traditional New England Squares* (book of theory and breaks; CD of field recordings of Ted calling squares) – a must have for serious square callers
 - Ted Sannella, *Balance and Swing* (figures & music for squares, contras, triplets)
 - Ted Sannella, *Swing the Next* (more of the same)
 - Tom Hinds, *Calling New England Squares* (theory, figures & breaks)
 - Tom Hinds, *Give Me a Break!* (64 breaks, some theory)
 - Tony Parkes, *Shadrack's Delight* and *Son of Shadrack* (figures for squares and contras)
 - Ralph Sweet, *Shindig in the Barn* (CD of singing squares with calls)
 - Bert Everett, *Complete Calls and Instructions for Fifty Canadian Square Dances* (complete call charts)
(all of above available from Country Dance & Song Society, www.cdss.org)
 - Bob Dalsemer, *Smoke on the Water* (classic singing squares)
 - Bob Dalsemer, *When the Work's All Done* (classic easy squares)
(above two titles available from www.dosado.com as CDs or MP3 files with companion booklets)
4. Make a case for squares with your dancers. Share your own passion for them. The last four letters of enthusiasm = “I am sold myself.”

Tony had originally planned to do some practice calling at the workshop, but the discussion was so rich that the time evaporated. Other discussion topics included many specifics about the craft of calling, the nature of breaks, and how to get over the hurdle of trying to call squares for the first time.

Open Microphone Session

Sunday, 11:00 AM

Dave Bateman, MC; Music by Old New England

Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

Soundcheck Polka: His Dad's Polka (from Don Braley, see p. 18)

Kittyhawk Hornpipe

By Don Armstrong

As called by John Rogers

Source: *New Century Collection*

Formation: Contra, duple improper

Reels: *Herrin' Brook/Never Was Piping So Gay* (Ed Reavy)/*She Passed By, Gently* (John Brennan, composed for Deanna Stiles)

- 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, hand cast
- B1- Actives turn contra corners
- B2- Actives meet in the center to balance and swing, end facing down

Writing about this dance in his *New Century Collection*, Don Armstrong observed that “the P-40 Kittyhawk fighter-plane, famous for ‘shark-tooth’ nose-art, saw combat in nearly every theater of WWII.” As well as being a fine caller and dance composer, Don was a test pilot, and did much of the certification of the Kittyhawk. Don passed away in the year 2000, just weeks after calling this dance and many others at the Ralph Page Dance Legacy Weekend.

Mason's Apron

As called by Hanny Budnick

Formation: Three-face-three arranged like spokes of a wheel

Reels: *Mason's Apron/Lucy Campbell's*

- A1- All six circle left once around
- A2- Middles face right: balance (4) and turn right-hand partner with a right elbow turn (4)
Face left: balance and turn with a left elbow turn (8)
- B1- Middle gives right hand to person on diagonal right, right-hand partner puts right hand on top (“teapots right”), those three right-hand star once around
Middle gives left hand to person on diagonal left, left-hand partner puts right hand on top (“teapots left”), those three left-hand star once around
- B2- Lines-of-3 forward and back
Pass right shoulders with opposite to meet a new line

Benjo

By Jo Mortland

As called by Mary Wesley

Formation: Contra, duple improper

Reels: *President Garfield's Hornpipe/Peter Street/Durang's Hornpipe*

A1- Balance and swing neighbor

A2- Ladies allemande right 1½

Swing your partner

B1- Long lines forward and back; as you
back out women roll the men from
left to right

Circle left ¾

B2- Balance the ring, spin to the right one
place (as in Petronella, page 38)

Balance again, spin to the right and
continue the spin halfway more to
face a new neighbor

The title comes from the fact that the author (Jo)
shares a birthday with a friend named Ben.

Selfish Man

By Nathaniel Jack (Summer of 2005)

As called by Joe Sykes

Formation: Contra, duple improper

Reels: *Rear End Reel* (Bob McQuillen)/*Sailor Set on
Shore/Brennan Brothers* (Bob McQuillen)

A1- Balance in a ring, spin to the right one
place (as in Petronella, page 38), and
then turn your back on your partner
Gypsy the one you face (a shadow) and
come back to the ring

A2- Balance the ring, spin to the right again
Long lines forward and back

B1- Two gents gypsy ("suspiciously") 1½
Swing your partner

B2- Give-and-take to gent's side and swing
your neighbor, face the next

For a description of "give-and-take," see note after
Friday Night Affair (page 15). The author writes,
"The dance was written listening to 'Selfish Man' by
Flogging Molly, so if you want an idea of the kind of
tune I was thinking of when I wrote it, there it is. Of
course many different pairings might work well."

The Playful Gypsy

By Dale Rempert

As called by Rachael Cohen

Source: *Hill Country Contras*

Formation: Contra, duple improper

Jigs: *Star Island* (Bob McQuillen)/*Harbor View*
(John Campbell)/*Humours of Ballymore*

A1- Mirror gypsy neighbors (starts with
ones going between the twos)

Ones swing

A2- Ones down the center past two standing
couples,

Trade places (lady crossing in front)
and come up the outside, proper

B1- Ones gypsy partner 1½

Swing neighbor

B2- Right and left through, over and back

Small Potatoes

By Jim Kitch

As called by Luke Donev

Source: *To Live is to Dance*

Formation: Contra, duple improper

Reels: *Mississippi Sawyer/Sandy River Belle/Green
Willis*

A1- Balance and swing neighbor

A2- Circle left once around

Ladies chain

B1- Ladies do-si-do once around, come
back to partner

And swing partner

B2- Circle left ¾ and pass through
Do-si-do next neighbor

The dance begins again with the neighbor with whom
you did the do-si-do.

Al's Safeway Produce

By Robert Cromartie

As called by Martin Fager

Source: *Give-and-Take*

Formation: Contra, duple improper

Jigs to a reel: *Jack's Jig/Dr. Becky's Jig/Martha's Hornpipe*

Waltz: Great Memories (Bob McQuillen)

A1- Left-hand star

Neighbor allemande left 1½

A2- Ladies allemande right 1½

Swing your partner

B1- Circle left ¾ and swing your neighbor

B2- Long lines forward and back

Same four right-hand star

The Art of Improvising Within the Tradition

Sunday, 11:00 AM

Led by **The Latter Day Lizards: David Langford, Bill Tomczak and Peter Barnes**

The three leaders of this workshop shared a consistent point of view about how they approach playing for dances. Just as when they play music, no one voice dominated the discussion. All three contributed insights and ideas. The Lizards introduced their topic by teaching the tune *You Married My Daughter But Yet You Didn't*, so that we would have a consistent place to start from. (They had considered calling the workshop “You Played That Tune But Yet You Didn’t.”) This tune became the vehicle for demonstrating different ideas about improvisation.

First we learned a fairly simple version of the tune, one phrase at a time:

You Married My Daughter But Yet You Didn't



One key idea that emerged repeatedly during the workshop was to start by simplifying rather than by learning a tune with a lot of ornamentation. Ask yourself: *What are the most important notes of the tune? Which notes or short phrases are this tune's 'touchstones'? What are the bare bones? Which notes really make it sound like the tune? What is essential?*

Once the basic structure of the tune is firmly in place, there are many ways to approach improvisation. One is to reduce what you play rather than trying to fit more in. Take out notes to make what you play more spare.

Look for possible embellishments. Relax and “noodle,” on your instrument. Listen to what others are playing and see if you can echo it in some way. Find a small pattern and repeat it wherever it might fit. Look for opportunities.

Where do the ideas come from? One great place to start is to use any structural elements you notice about the tune. What chords are happening? Where are scales or arpeggios part of the tune? Use those elements. Extend a scale or an arpeggio. When you find a useful pattern, repeat it in a different place. Take elements of the melody and play them elsewhere, based on notes from the chord (for example, playing a line one third down or up). Peter emphasized the importance of facility on your instrument. There is no substitute

for practice, and playing scales and arpeggios regularly in various keys is invaluable work that will pay off.

Ornaments of many kinds can be useful. Don't be afraid to use "cheap trills" or whatever ornaments work well on your instrument. Experiment with these to find what works best for you.

A vital aspect of dance music is rhythm. No matter how fertile your imagination is, you should never lose track of the fact that the purpose of your music is to support dancers. In a dance band, "we're *all* rhythm players." This doesn't mean that the beat has to be heavy. The band also needs to also provide "lift" or "drive." Bill said that the essence of New England dance music is the upbeat.

As long as the rhythm is clear, use of syncopation is a great way to vary what you play and keep the music lively. Try keeping the pitches very simple and use more rhythmic complexity. We played the following example together:



Paying attention to longer and shorter phrases of the tune is as important to supporting the dancers as having a clear rhythmic pulse. Touchstone notes are a great way to help you to keep track of the phrase.

Since you must play the same tune repeatedly for dances, use contrast to keep the energy up. You can't peak all the time. Bring the intensity down, and then build it up again. Take turns as a lead instrument. Trade short phrases back and forth between melody players. Try a pedal tone or other "blurring" of musical ideas on B-music, and then ramp up into a clear (and therefore reassuring) A-part. Much of this involves trusting your band mates. You must listen to one another a lot to make it work well.

Another way that the Lizards achieve variety is to "quote" or refer to different musical traditions. They do so very playfully and do not claim expertise in all these traditions. Rather they "shamelessly" use clichés, recommending that you get into the mindset of the style you are trying to refer to and bluff or fake it. Remember that it's all for fun. So, go to Jamaica, pretend to be Baroque, or insert a taste of the blues or Klezmer or gospel or Southern music or boogie-woogie or Irish music. Sometimes this sort of stylistic reference can be used throughout all the repetitions of a tune; at other times it may be just for one time through. Trust that you know enough to try some of this culture quotation; we've all heard a million different styles. "Real" proponents of a style might know it's a fake, but who cares? Your goal is to make living breathing dancers happy, not to be scholars of a tradition. Rather than worry about being correct, recognize that traditions change all the time anyway. This sort of mixing of styles is, in fact, a dynamic part of what is currently going on in our living tradition. To illustrate some of the possibilities, David, Bill and Peter played *You Married My Daughter* repeatedly, changing the style each time through.

One repeated theme in the workshop was that it is helpful to have a big bag of tricks, but only if you approach playing music playfully and are willing to try things out. The Lizards think of themselves as "kids in the candy store of music." There was a lot of discussion about this willingness to be yourself, rather than getting too wrapped up in others' ideas about authenticity. David explained that all these techniques that they walked through during the workshop are ways to add colors to your musical palette. This gives you more options when the caller requests a particular sort of feeling for a specific dance.

There is many a great tune in the world, but in the end it is the way you play it that really counts.

Farewell Dance Party

Sunday afternoon 2:00 - 4:00 PM

Sandy LaFleur, MC, with staff and guest callers, and staff and guest musicians

The final session was jump-started this year when a group of musicians from the after-lunch music jam paraded into the dance hall playing the tune Chorus Jig. An impromptu set was quickly formed and a jubilant Chorus Jig was danced for several minutes. No caller was necessary. Peter Barnes played piano from the stage as backup while the rest of the musicians (at least eight fiddles and various other instruments) fanned out in front of the stage. They played both Chorus Jig and Opera Reel.

Winter Storm

By Linda Leslie (2003)

As called by the author

Formation: Contra, Becket formation (progress cw)

Reels: *Saute de Lapin/Reel des Jeunes Mariés*

A1- Circle left $\frac{3}{4}$

Do-si-do neighbor $1\frac{1}{4}$ into a wavy
line-of-4

A2- Balance the wave, drop hands and walk
forward to next neighbor
Swing that neighbor

B1- Two gents allemande left $1\frac{1}{2}$ to face
partner

Half hey-for-4 (start by passing
partner's right shoulder)

B2- Balance and swing partner

This was written on a snowy trip to call for the dance
in Woods Hole, Massachusetts.

The committee that organizes this weekend is part of the New England Folk Festival Association. The Ralph Page Dance Legacy Weekend is NEFFA's "other dance weekend." Linda, NEFFA's Program Chair and Vice President, took this opportunity to invite dancers to join or otherwise support NEFFA, an organization that Ralph Page helped to found, and which does so much to keep contra dancing alive and vibrant in the 21st century.

Dip and Dive All Eight

By Ted Sannella (last revised January 11, 1980)

As called by Jeremy Korr

Source: Ted's dance cards in the UNH Library
collection

Formation: Square (active ladies progress to left;
inactive ladies progress to right)

Reel: *Ragtime Annie* (48-bar version)

Head couples go forward and back (8)

Forward again and do-si-do your
opposite (8)

Swing the same and face the nearest side
couple (8)

Circle left just three-quarters, sides arch (8)
(Note the dip and dive can begin a little
early in order to finish all five changes
comfortably and have time for the
swing)

Dip and dive around the square, *five* changes
(the gents will be at home) (16)

Swing your travelling companion (about 10)
Allemande left your corner (at the end of the
musical phrase, about 6)

Do-si-do the one you swung (8)

Swing your corner, and keep this one (8)

Promenade to the gent's home (16)

Jeremy has been researching Ted Sannella's materials at the UNH library, looking for unpublished gems. At last year's NEFFA festival he led a session based on Ted's unpublished dances, and Dip and Dive All Eight is another of these.

Sequence: Intro; figure as above; figure with the sides leading; break; figure with heads leading, figure with sides leading; ending. This sequence provides less variety for the ladies than for the gents.

However, both a HHSS and a HSSH sequence create other problems. Jeremy surmises that this is why Ted never published this otherwise very pleasing sequence.

Rhonda's Riches

By Michael Barraclough (December 27, 2008)

As called by the author

Formation: Contra, duple improper

Reels: *Allie Crocker/Evit Gabriel/Reconciliation*

- A1- Gypsy neighbor about halfway around
(4) and gents move straight across the
set (4) to flow into a ...
Swing with your partner
- A2- Give-and-take to the lady's side and
swing your neighbor
- B1- Balance in a ring, spin to the right one
place (as in Petronella, page 38)
Circle left halfway, and neighbors
change places across the set with a
rollaway with a half sashay
- B2- Balance in a ring, spin to the right one
place
Circle left halfway, and California twirl
with partner to face the next neighbor

Alternating Corners

By Jim Kitch

As called by Lisa Greenleaf

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *John Howatt's/Hughie Shortie's/Fisher's
Hornpipe*

- A1- Neighbors balance and swing (see note)
- A2- Long lines forward and back
Ones [twos] half figure eight up [down]
through the twos [ones] (all are now
proper [improper])
- B1- Ones [twos] turn contra corners
- B2- Ones [twos] balance and swing partner,
end facing down [up]

Called by request. The sequence is "alternating" because the role of active couple toggles back and forth between the ones and twos. Every other time, use the calls in brackets.

Note that the directions for A1 are not as composed by Jim. The original dance begins with a circle left into the neighbor swing.

Thanks to the Pharmacist

By Carol Ormand (1996)

As called by Adina Gordon

Source: *Jurassic Redheads*

Formation: Triplet

Reels: *Mouth of the Tobique/Barrowburn/Peter
Street*

- A1- Ones and twos down the hall 4-in-line
(ones in the center), turn alone
Return and ones (hand) cast off around
twos
- A2- Ones and first corners (gent 2 and
lady 3) hey-for-4 on right diagonal
(ones pass right shoulder to start)
- B1- Ones turn contra corners
- B2- Ones balance and swing to the bottom
of the set

Ends in 2-3-1 order. The pharmacist of the title is, of course, Ted Sannella, who was a pharmacist by day and introduced the contra dance community to triplets. Ones can go down the center alone in A1 if the hall is crowded. Carol also notes that the dance can be done as a duple proper contra if the ones simply swing in place in B2.

Little Green Heron

By Joseph Pimentel (May 2001)

Source: *The Cardinal Collection*

As called by Lynn Ackerson

Formation: Contra, duple improper

Jigs: *Rose in the Heather/Sean Ryan's/Paddy
Killoran*

- A1- Left-hand star with current neighbors
Right-hand star with former neighbors
- A2- Balance and swing current neighbor
- B1- Gents allemande left 1½
Swing partner
- B2- Circle left 1¼
"Zig zag": As a couple, with partner,
pass your neighbor couple by shifting
left out of the set and then (moving
forward) shifting right into the set to
meet new neighbors

The dance was originally composed as a Sicilian Circle, but works well in a longways set also.

Four By Four

By Melanie Axel-Lute

As called by Beth Parkes

Source: *One Good Turn Deserves Another*

Formation: Double contra, four-face-four

Reels: *Old Time Quadrille* (Bob McQuillen)/

J. B. Milne/Cincinnati

A1- Forward eight and back

Do-si-do your corner (see note)

A2- Right hand to corner and pull by,
allemande left the next, come back
one and...

Swing corner

B1- Promenade halfway round

Take eight hands round and balance the
ring, rollaway the one you swung

B2- Balance and swing partner, end facing
original direction to meet a new line

The corner is next to you if you are in the middle of
your line-of-4, and across from you if you are on the
end.

The Merry-Go-Round

Ted Sannella variant of a traditional dance

As called by Ted Sannella, recorded at the Ralph
Page Dance Legacy Weekend, January 16, 1994

Source: *Calling Traditional New England Squares*

Formation: Square (no partner change)

Reel: *Pat the Budgie* (Graham Townsend), played by
the band Fresh Fish on the same recording

Tony Parkes explained that he wanted to call one of
Ted Sannella's signature dances, The Merry-Go-
Round, but, not feeling equal to the task, he had
arranged for someone to call it who could truly do it
justice. Tony then took his place in one of the squares
on the floor, and we danced to a recording of Ted
Sannella, made sixteen years earlier at the 1994
Ralph Page Dance Legacy Weekend. Here is Ted's
description of the dance, from that year's syllabus:

This is an extemporaneous dance with the
following structure:

First lady/gent turns various others in the
square by the right/left hand and finishes by
swinging her/his partner in the center while
the other six circle left around the outside.
All promenade to home.

Second lady/gent does the same (or similar).
Third lady/gent does the same (or similar).
Fourth lady/gent does the same (or similar).

Note: swings are sometimes substituted for
hand turns.

Although it provides the basic structure of the dance,
this description does little to communicate the
playfulness and wit of Ted's delivery and
improvisation. A complete transcription of two
different recordings of Ted calling The Merry-Go-
Round (including this one) is available in *Calling
Traditional New England Squares*.

We are thankful to the weekend's sound engineers,
Rick Watson and Jerry Short, who recorded Ted in
1994, and who *still* do all the sound at the weekend.

Christmas Hornpipe

As called by David Smukler

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

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

- A1- Couple one balance to lady two
Same three basket swing
- A2- Couple one balance to gent two
Same three basket swing
- B1- Couple one down the center, turn alone
Return and cast off
- B2- Right and left four

There are many versions (and different names) for this dance.

The Reunion

By Gene Hubert

As called by Tony Parkes

Source: *Dizzy Dances II*

Formation: Contra, Becket formation, double
progression (progress cw)

Reel: *Miss Thompson/Father Kelly's/Wissahickon
Drive* (Liz Carroll)

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

Waltz: Amelia (Bob McQuillen)

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