

SYLLABUS
of the
24th Annual Ralph Page Dance Legacy Weekend

January 14-16, 2011

**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

The Ralph Page Dance Legacy Weekend is unique among events of its kind in the way it celebrates an amazing range of American contras, squares and related dances. 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 fifteen minutes straight (as we do most years) 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.

Another distinctive feature of the weekend is that a syllabus like the one you are reading is produced each year. The syllabus is an effort to document all of the many dances we enjoy during the weekend, as well as summarize the content of the dance-related workshops. The syllabi that have been produced over the years form an amazing record stretching back well over two decades now.

We 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, you should not have trouble deciphering the notation contained below. If you have never seen such dancing, we recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Before each dance you will find 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 we 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 we know the name of a tune’s composer, we include it (in parentheses)

We make a considerable effort to find sources and attribute compositions to their correct authors. If no author is indicated, we believe that the dance or tune is “traditional,” that is, no single author can be identified. Please contact us with corrections if we have misidentified any material. We will happily correct egregious errors for the electronic versions of these syllabi that find their way online (more about that below).

The various composers and callers whose dances and dance adaptations are included also deserve our heartfelt appreciation. Their creativity breathes life into the tradition. Any mistakes that have crept into their work as we have put together this syllabus are our responsibility, and not theirs. We are also greatly indebted to David Millstone, who has, once again, meticulously checked the syllabus for errors, turning up an impressive number!

Finally, we are deeply grateful to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who put forth an 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/nhltnmd/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, we 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.

Please come and dance with us at a future Ralph Page Dance Legacy Weekend!

David Nils
Syracuse, NY and Keene, NH

March 2011

Program Grid

UNH January 14-16 2010 Memorial Union Building (MUB)			24th 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.		
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 Sugar River Band Callers: Dudley Laufman* , Lynn Ackerson , Tod Whittemore		
SATURDAY MORNING			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
9:00-10:30 Session B			Dance Session: "What, no swing?" Tod Whittemore with Firetruck		
10:30-11:00			SNACK BREAK		
11:00-12:30 Session C			Retrospective: "The Ralph Page Legacy" MC: Sarah Dawson Guest Callers and Speakers Randy Miller, Peter Siegel, Bob McQuillen*		
12:30-1:45			LUNCH (MUB Food Court, Level 2)		
SATURDAY AFTERNOON			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
1:45-3:15 Session D			Dance Session: "Left Coast Choreography" Lynn Ackerson with Firetruck		
3:30-5:00 Session E			Dance Session: "Singing Squares" Tod Whittemore with Randy Miller, Peter Siegel, Bob McQuillen*		
5:00-... Session F			Informal Jam Session, Food Court		
SAT. EVENING 6:15-7:30			BANQUET Huddleston Hall Ballroom, 73 Main Street, Durham		
8:00-11:30 Session G			GRAND DANCE: Callers Lynn Ackerson and Tod Whittemore 8:00-9:40 Randy Miller, Peter Siegel, Bob McQuillen* 9:50-11:30 Firetruck		
SUNDAY MORNING			STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building, Level 2)		
9:15-10:45 Session H			Dance Session: "Beyond Duple Improper" Lynn Ackerson with Randy Miller, Peter Siegel, Bob McQuillen		
10:45-11:15			SNACK BREAK		
11:15-12:45 Session I			Open Mic Dance Session MC: Dave Bateman, with Firetruck and staff callers' critique: Lynn Ackerson and Tod Whittemore		
12:45-2:00			LUNCH (MUB Food Court, Level 2)		
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 Musicians (sit-ins welcome off mike)		

*National Heritage Fellows: Dudley Laufman (2009), Bob McQuillen (2002), awarded by the National Endowment for the Arts.

Note: UNH Library of Traditional Music and Dance, **Special Collections**, will be open **12-4 Saturday afternoon**. Some items will be for sale.

Welcome Dance Party

Friday evening, 7:30 -11:00 PM

John McIntire, MC; music by the **Sugar River Band**

The **Orzechowski family:** Jane, Russell, Sophie and Neil (Dudley and Jacqueline Laufman sitting in)

***Sound Check Tune: Miss Amelia Chadwick
of Claremont*** (Matt Fichtenbaum),
written for Millie Orzechowski

Lady Walpole's Reel / Boston Fancy

As called by Dudley Laufman
Source: *The Contra Dance Book*
Formation: Contra, duple improper
Reel: *Fireman's Reel*

A1- Balance and swing the one below
A2- Go down the center with your own
 Same way back and cast off
B1- Ladies chain
B2- Half promenade
 Half right and left

The calls presented are traditional, similar to how Ralph Page would call it. The calls in the A-parts are directed at the active (number one) couples: "Every other couple start the dance."

To make the dance *Boston Fancy*, the ones come directly back to progressed place for the chain without a cast.

Ralph Page often presented this as the first dance of an evening. He called it the "married man's favorite," because there was so little interaction with your partner. More recently, others have noted that it may have been the married woman's favorite for similar reasons.

There You Go

By Sue Rosen (~2004)
As called by Lynn Ackerson
Formation: Contra, duple improper
Reels: *Swinging on a Gate/Fisher's Hornpipe*

A1- Long lines forward and back
 Neighbor swing
A2- Down the hall 4-in-line, turn as couples
 Return, bend the line
B1- Circle left $\frac{3}{4}$ and swing partner
B2- Gents turn by the left hand $1\frac{1}{2}$
 Scoop up neighbor for a star promenade
 across the set, butterfly whirl

Paul Jones

As called by Dudley Laufman
Formation: Circle mixer, ladies in the middle facing out, gents outside facing in
Tune: *Redwing*

All join hands and circle right. When the leader calls out "Paul Jones" swing the nearest partner. Lost and found in the middle, and gender doesn't matter very much. Promenade.

Alternatively, all face partner and grand right and left. Again "Paul Jones" is the signal to swing. Then promenade.

The leader calls "Paul Jones" ad lib as desired. Eventually assertive dancers can take over calling "Paul Jones" whenever they feel so inclined!

Newlywed's Reel

By Ted and Jean Sannella (1954)

As called by Tod Whittemore

Source: *Balance and Swing*

Formation: Contra, duple proper

Reels: *Liberty/Glise de Sherbrooke*

- A1- (as in Hull's Victory) Actives turn by the right hand halfway and give left to neighbor to form a wavy line-of-4 (4), balance the wave (4)
 Balance again (4) and turn on the left hand once around (4)
- A2- All promenade single file (men going down and women up), turn alone
 Return (4), actives turn partner by the left hand once around (4)
- B1- All swing neighbor
- B2- Ones half figure eight up through the twos
 Ones do-si-do partner

Ted's original dance has one balance in A1, and the left-hand turn goes twice around. Tod tried out a few variations on this, and settled on the version above. Note also that the timing of the left-hand turn in A2 is very tight. What tends to happen (and is just fine) is that some or all of the turn happens in B1 instead.

Ted did not call the figure in B2 "half figure eight." He would say, "Cross through the ones above and go down the outside one place." Ted felt that "half figure eight" was a term from English country dancing, and not suitable to use in notating a contra dance.

Three Ladies Chain

As called by Dudley Laufman

Formation: Square (no partner change)

Tune: *There's a Tavern in the Town* (song by F. J. Adams, 1891)

- Couple one out to the right and circle left with couple two once around
- Three ladies chain in line: Couple one is in the center lined up with couples two and four. Ladies one and two chain, but gent one does only a half courtesy turn with lady two and sends her off to chain with lady four. He turns lady four halfway as well. Continue this process until all three ladies are back where they started.
- On to the next and ladies chain (normally)
- On to the last and circle left once around
- Three ladies chain in line (starts with couples one and four)
- All home and swing
- Promenade

Repeat beginning with each couple in turn, with improvised breaks.

Monadnock Muddle

By Ralph Page

As called by Dudley Laufman

Formation: Square (no partner change)

Reel: *Soldier's Joy*

Intro

Improvised using circles, swing, promenade

Figure 1

Couple one promenade the outside just over halfway and stand to the right of couple three (16)

Forward four and four fall back (8); forward four again and stand pat as a line-of-4 in the center (8)

Side ladies chain through the line (open a "hole" between the two head couples; side couples step slightly to their right and then the side ladies chain through that hole; over and back) (16)

Promenade (16)

Figure 2

Couple two promenade the outside and stand to the right of couple four (16)

Forward four and four fall back (8); forward four again and stand pat as a line-of-4 in the center (8)

Head couples right and left around the line (travel across on either side of the line-of-4 and courtesy turn as usual on the other side; over and back) (16)

Promenade

Break

Grand rights and lefts, etc.

Figure 3

Couple three promenade the outside and stand to the right of couple one (16)

Forward four and four fall back (8); forward four again and face the side couples (couples three and one are now in the center with their backs to one another, facing out toward the sides) (8)

"Four ladies chain in line": a series of chains; the inside couples' courtesy turns

are just half so that the ladies travel to each gent, eventually arriving back to the place they began (similar to "Three Ladies chain," p. 7) (32)

Swing partner (16)

Promenade (16)

Figure 4

Couple four promenade the outside and stand to the right of couple two (16)

Forward four and four fall back (8); forward four again and face the heads (8)

"Right and left all eight in line" (similar to the chain in line; all just keep walking all the way through and courtesy turn when you run out of couples) (24)

Swing partner (16, crosses the phrase)

Promenade (16, crosses the phrase)

Thank your partners (8)

Figure 3 is similar to the three ladies chain in the square Dudley called just before this one, except that all four couples are involved. Figure 4 is the equivalent, using rights and lefts instead of chains.

The Dog's Breakfast

By David Kaynor

As called by Lynn Ackerson

Formation: Contra, Becket formation (progress cw)

Jigs: *Cowboy Jig/Money in Both Pockets*

A1- Circle left

Balance the ring, ladies pass left shoulders to trade places

A2- Circle right (until gents are home)

Balance, gents pass left shoulders to trade places (gents continue looping and the ladies step a bit to their left)

B1- Gypsy partner and swing

B2- Long lines forward and back, as you fall back roll away with a half sashay to trade places

Pass through across the set, turn individually to right, promenade single file two steps along the set, and turn in to face new neighbors

Odd Couple Promenade

By Ralph Page (1940s)

As called by Dudley Laufman

Source: *An Elegant Collection*

Formation: Square (no partner change)

March: *Road to Boston*

Couple one out to the couple on your right
and balance four (4)

Same four right and left through, over and
back (12)

All four out to the right and circle six (16)

These six, allemande left corner and grand
right and left while the odd couple
promenades once around them (16)

All swing at home (16)

Repeat starting with each couple in turn. Insert intro,
breaks and ending as desired.

This dance was recorded on a 10" Folk Dancer
Recording MH 1031, with Ralph Page's Boston
Boys.

Gay Gordons

Formation: Couple dance

Source: *Dance a While* (as "Gie Gordons")

March: *Monk's March*

Begins facing in "line of direction" (LOD), which is
counterclockwise around the room. Couples are in
"Varsouvienne" position: side by side with the lady
on the right, left hands joined in front of them, the
gent's right arm behind his partner's back, and right
hands joined at the lady's right shoulder.

Bars 1-2 Take four walking steps forward
beginning on the left foot. Turn
halfway to the right on the
fourth step to reverse direction.
(Note that gent is still inside
circle, lady outside)

Bars 3-4 Take four walking steps
backward to continue moving
in the same direction. Do not
turn on beat 4.

Bars 5-8 Repeat in reverse LOD. (Half
turn is to the left.)

Bars 9-12 Releasing left hands, man takes 4
pas-de-bas (setting steps) or 8
walking steps forward in LOD
as woman (beginning on right
foot) turns twice clockwise
with 4 setting steps or 8
walking steps under joined
right hands. End facing partner.

Bars 13-16 Take ballroom position and
dance four measures together
with a two-step.

Waltz: The JB JB Waltz (Bob McQuillen)

✧ Break ✧

Polka: Macky Quacky (Alice McBride),
written for Bob McQuillen

Banks of the Dee

As called by Dudley Laufman

Source: *An Elegant Collection*

Formation: Contra, triple to duple proper improper

Reel: *Bonnie Dundee*

A1- Actives down the outside past two
standing couples

Up the center to place

A2- Down the center as a couple

Return and cast off

B1- Swing with the one below

Swing with the one above

B2- Actives (balance and) swing in the
center

Dudley started the dance as a triple minor. Partway through, instead of having the new couple at the top wait out twice, Dudley had them wait out only once and then start as an active couple. This way of dancing keeps the so-called inactives much busier.

This is Dudley's variation of the dance. As published in the *An Elegant Collection*, the first swing in B1 would be with the lady below but the gent above, and the second swing vice versa. Also B2 would not be a swing, but rights and lefts.

Life on the Ocean Wave

As called by Tod Whittemore

Formation: Singing square (ladies progress to left)

Song (1847) by Henry Russell and Epes Sargent

The head two ladies cross right over, by the
opposite gentleman stand

The side two ladies cross over, you all join
hands

You bow to your partner; bow to your
corners too

Swing that corner, and all promenade

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

Uptown Downtown

As called by Tod Whittemore

Formation: Square (no partner change)

Reel: *Ragtime Annie*

Couple one move up to couple three and join
hands four

Bring that couple back to couple one's place
("uptown")

Now move back to couple three's place
("downtown")

Ones split the threes, separate and go round
the outside to home

All do-si-do partner

Allemande left corner...

(...and swing partner, or grand right and
left, etc.)

Repeat starting with each couple in turn. Insert intro,
breaks and ending as desired.

The Tempest

As called by Dudley Laufman

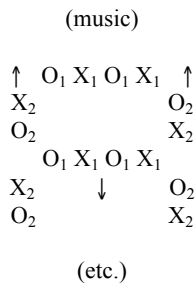
Source: *Cracking Chestnuts*

Formation: See note

Jig: *The Tempest*

- A1- Down the center 4-in-line
Return by backing up, and the actives
couples turn to face the nearer side
couple
- A2- These four balance twice (a step-swing
balance is preferred)
Circle left
- B1- Ladies chain over and back
- B2- Half promenade
Half right and left

Tempest formation is a particular kind of double contra formation. Two couples (the “heads” or “ones”) face down in a line-of-4 between and just above two couples (the “sides” or “twos”), who face in from the sides as if in a widely separated Becket formation line. In the following diagram, an ‘x’ is a gent, and an ‘o’ is a lady. The arrows represent the direction of progression:



Chorus Jig

As called by Lynn Ackerson

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reels: *Chorus Jig/Opera Reel/Chorus Jig*

- A1- Active couple down the outside and
back
- A2- Actives down the center, turn alone
Return and cast off
- B1- Turn contra corners
- B2- Actives balance and swing

Star the Ring

As called by Dudley Laufman

Formation: Square (no partner change)

Reel: *Hundred Pipers*

- Couple one swing in the middle
Out to the right with a right-hand star
(couple 2)
Go on to the next with a left-hand star
(couple 3)
And on to the next with a right-hand star
(couple 4)
All swing at home
Promenade

Repeat starting with each couple in turn. Insert intro, breaks and ending as desired.

Schottische: Old Timer's Schottische

Shadrack's Delight

By Tony Parkes (April 1972)

As called by Tod Whittemore

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Jig to Reels: *Rose in the Heather/Reel de Montebello*
(Richard Forest)/*Reel Ti-Mé* (Marcel Messervier)

- A1- Do-si-do neighbor 1¼ and take hands in
a wavy line-of-4
Balance the wave, turn on the right
hand halfway and gents join left
hands to form a new wave
- A2- Balance, gents turn on the left hand
halfway
Swing partner
- B1- Down the hall 4-in-line, turn as couples
Return, face across
- B2- Right and left through across the set
Ladies chain back

An alternative (preferred by the author) is to hand cast with your partner after coming up the hall at the end of B1. In that case, dancers must not go too far down the center before turning, to allow time for the cast off at the end of the phrase.

The Mozart

By Dudley Laufman

As called by the author

Source: *Okay, Let's Try a Contra*

Formation: 5-couple contra sets radiating from the center of the room ("like spokes of a wheel"); the band is in the center unamplified

Tune: *Theme from Mozart's Concerto for Horn and Orchestra K.417*

Waltz: Another Amelia's (Sarah Bauhan)

A1- All face the music and go forward and back

All face partner and go forward and back

A2- Swing partner

B1- "Top" couple (closest to the music)
weave to the bottom: as individuals
pass right and left shoulders
alternately with the dancers in your line

B2- Face the opposite line and go forward and back

Pass through (giving everyone a new partner)

Repeat the dance until all return to their original partners.

Dance Workshop: “What, no swing?”

Saturday, 9:00 AM program

Led by **Tod Whitemore**; Music by **Firetruck**

Ethan Hazzard-Watkins (fiddle), **Anna Patton** (clarinet), **Bruce Rosen** (piano)

Gone A-Rovin’

By Ralph Page

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple proper

Reels: *Torn Jacket* (Connie O’Connell)/*Paddy Fahy’s in G*

A1- Actives balance (4)

Allemande right $1\frac{1}{2}$ (8)

And go below one (going down the outside as the twos move up) (4)

A2- Half promenade; half right and left

B1- Left-hand star with the next couple below

Right-hand star with original neighbors

B2- Long lines forward and back

Actives cross the set, moving up the center, and cast off proper (as in Rory O’More)

Jacki’s Jig

By Larry Jennings

Source: *Zesty Contras*

Formation: Contra, duple improper

Jigs: *Carraroe/Lilting Banshee*

A1- Circle left halfway and allemande right your neighbor $\frac{3}{4}$ (gents join left hands in the middle to form a wave-of-4)

Balance the wave twice

A2- Walk forward single file (turn only if necessary to loop around the ends of the set), turn alone; return

B1- Gents allemande right halfway, and allemande left partner $1\frac{1}{2}$ on the side
Ladies allemande right halfway, and allemande left neighbor $1\frac{1}{2}$ (end with gent one and lady two facing up in the women’s line, and the others facing down in the men’s line)

B2- Promenade $\frac{3}{4}$ around the other couple in your group of four, end facing up or down

Ladies chain up and down your set with a “power turn” (an extra 180°)

Written for Jacki Spector, gardener, dancer, folk singer and clawhammer banjo player.

The caller Kathy Anderson invented the term “power turn,” and Larry Jennings would not have called the figure that way. Larry’s method for notating dances was idiosyncratic and telegraphic, packing an enormous amount of information into a small space. For example, his notation of this dance in *Zesty Contras* is as follows.

Duple & improper: 8Abd

1. Cir L $1\frac{1}{2}$; almd R N $\frac{3}{4}$! 2. Dbl bal in wave, M in cntr, act facing dn
3. All go ind along! 4. Turn ind; ret
5. M almd R $\frac{1}{2}$; all almd L pt $1\frac{1}{2}$ 6. W almd R $\frac{1}{2}$; almd L N $1\frac{1}{2}$ & adjust to prom pos, M1 & W2 facing up in W’s line, others dn in M’s line! 7. Prom $\frac{3}{4}$ around the other cpl & face pt along?
8. $\frac{1}{2}$ W ch along with extra $\frac{1}{2}$ courtesy turn to face new cpl!

Ph 3&4: Note the opportunity to keep eye contact with your partner.

Ph 5&6: An effective call is “put it in high” (gear).

The “!” indicates a place where attention to phrasing is important, and the “?” indicates a spot where there might be an orientation challenge. The code “8Abd” in the header also provides useful information for planning. The number 8 is the “piece count,” a measure of complexity (“an estimate of the number of dance fragments which an ‘average’ dancer must keep in mind to visualize the entire sequence”). Larry considers a piece count of 4 or 5 is to be fairly easy, while 9 or more is challenging. The other codes indicate that this dance...

- (A) is “well suited to the local style of the NEFFA Contra series.”
- (b) needs additional space up and down the hall, in this case, for the chain.
- (d) needs space above the set, in this case for the single file promenade in A2.

Madam, You Are the OneSource: *Don Armstrong's Dance Workbook*

Formation: Contra, triple proper

Reels: *Arizona/Green Mountain Hornpipe*

- A1- Actives down the outside below two standing couples
Up the center, crossing the set, and cast off improper
- A2- Heys-for-three across the set: actives start by moving on the right diagonal and passing left shoulder with that opposite; as the hey finishes, ones cross the set to end proper
- B1- Actives right-hand star with the couple below
Left-hand star with the couple above
- B2- Actives right and left through with the couple above, over and back

Don Armstrong must have liked this dance as he published it a few times. In his transcription, the ones cross the set at the beginning, and then cross again as they come up the middle to cast off proper. This allows the heys to end where they begin.

Butternut Squash

By Al Olson

Source: *Zesty Contras*

Formation: Contra, duple improper

Reels: *Dinny O'Brien's/The Tempest*

- A1- Allemande right your neighbor 1½
Gents chain, just halfway
- A2- Half right and left
Right-hand star
- B1- Circle right
Gents allemande left halfway, pick up neighbor around the waist, star promenade across the set
- B2- Hey-for-4 (starts with women passing right shoulders)

Sackett's HarborSource: *Cracking Chestnuts*

Formation: Contra, triple proper

Jigs: *Last Light of Day/Warren's Favorite* (both by Ethan Hazzard-Watkins)

- A1- Forward six and back
Circle left, six hands, ¾ 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, ¾ round

After A1 the gents are facing up and the ladies down. The actives move across the hall in A2, but if the set were not rotated it would feel just like down the hall and back.

The timing of the contra corners should be a bit tighter than in many other dances. This allows the actives a couple of extra beats to fall comfortably back into their lines-of-3 in time for the forward and back in B2.

Callers Workshop: “What do you call when...?”

Saturday, 9:00 - 10:30 AM

Led by **Lynn Ackerson**

Lynn led a discussion based on the question of what a caller can do when situations arise for which he or she has not planned. Callers shared experiences and discussed both what actually transpired and other responses that might have been helpful in a given situation. Below is a list of various suggestions that grew out of the conversation. These suggestions emerged from the specific group of callers that gathered for this workshop. Of course, in a different group other suggestions might surface.

Very crowded conditions

- It is not just a question of choosing dances well. Also encourage dancers to be aware of space. Keep elbows in. Consider an adapted barrel hold for the swing (no pointing hands out in space).
- Safer figures include circle and swing on side or figures where only half of the dancers go into the center, such as contra corners or waves up and down the center (of all ladies/all gents as in Trip to Lambertville, or all actives as in Rory O'More). The unusual modern hey called a ricochet hey actually works fairly well. Progressions that work well include circle, slide left and circle with the next (as in The Rendezvous) or a “yearn” (or “slice”) figure where Becket lines go forward on the left diagonal and then back straight up facing a new couple. Consider replacing a right and left with a promenade, as the promenade can be adapted to have the lady in front of the gent instead of side-by-side.
- In Nelson, NH the hall has a decided slope in one direction, which exaggerates any crowding problem as the dancers become compressed into one side of the hall. This has given rise to what are called “Nelson lines.” When the call is “lines forward and back” the downhill side doesn't go back.
- A four-face-four can be efficient of the space on either side, but avoid expansive figures like stars that require space up and down.
- There is an excellent CDSS booklet on the topic for English dance callers (see bibliography, *Dances for a Crowded Hall*).
- Some degree of crowding can actually help certain dances. For example, Becket dances with diagonal action can become confusing if the set gets too spread out up and down the hall. A full set tends to work better.
- One sarcastic suggestion was to do awful dances until half of the dancers leave!

Including a wheelchair user in the dance

- If everyone is in a wheelchair, as in a party at a nursing home, it is easier. In a mixed group the discrepancy in movement becomes a bigger problem.
- Be flexible about timing. Avoid having a preconceived notion of how the dance must go.
- Consider the purpose of the event. At a wedding or other celebration, the priority is to include everyone. In such cases it is entirely okay to ask everyone else to slow down to accommodate the needs of one family member. In that context the other dancers will almost certainly “get it.”
- Try using a “dance” where everyone sits. Glenn Bannerman does this with an audience where all face the stage (as in an auditorium). In recent years a caller at NEFFA has done

a similar dance with people sitting in a square formation. Calls include, “lean forward and back,” “tap your neighbor’s leg,” etc. The key is to do it to music and call rhythmically so that the movements are still a kind of dancing.

- If there is only one person using a wheelchair, consider making him or her your partner in the center of a circle dance. The two of you can demonstrate moves like the do-si-do. During the dance you can accommodate to the movement of the wheelchair user at any pace necessary without changing timing for the rest of the group. (A similar strategy can work with children: “Little ones come join me in the middle!”)
- Sometimes chairs are motorized and the user controls it. At other times there are pushers. If there are pushers, be careful not to exhaust them. If possible, consider connecting beforehand with a youth group that is looking for opportunities for community service, and let them become pushers.
- Note that motorized chairs vary according to users’ physical ability. Some can move fairly nimbly, but many others are set up to move slowly so that the user will be safer.
- Use simple play party games. It may be an advantage if only one couple or person is active at a time.
- Use a grand march. No need to worry about phrasing, and you can also use it to gather in some reluctant folks from the sidelines.
- Tony Parkes mentioned two pamphlets he had found useful. Both were published by *American Square Dance* magazine, and an Internet search will turn them up. Despite some outdated language in their titles they include some good ideas. These are:
 - Jenkins, M. F. (1976). *Wheeling and dealing with nursing home residents: A handbook for activity directors and volunteers interested in bringing happiness to others.*
 - McMenamin, B. (1978). *Allemande left with the mentally handicapped.*

Based on the ideas in these, Tony put together some sequences with titles like “Friends in the Center.”

Sudden influx of unskilled dancers halfway through the evening. (Many of us have experienced this. The program you planned so carefully goes out the window.)

- It’s helpful to have on hand a list of dances that are interesting but forgiving (also a useful strategy for other situations we discussed, such as dances in a crowded hall).
- Two dances suggested at the workshop were Family Contra, by Sherry Nevins, and Ellen’s Green Jig by Roy Dommett. Find your favorites.
- Neighbor interaction in general, and especially a neighbor swing, is an effective way to build skills in newcomers. Inexperienced dancers tend to dance with one another, and so neighbors are more likely to provide guidance than partners. Use fewer partner swings.
- Try to encourage those who don’t know otherwise that anyone can ask anyone else to dance. Women may not know that they do not have to wait to be invited (“It’s human’s choice”). Similarly, the caller can gently encourage dancers to dance with others of a different level of experience. An experienced couple can go as a couple to ask (and break up) a newer couple if they are willing. But don’t overdo these strategies or be too heavy handed about them. “It’s not a cult,” and some people just need to take their time.
- Even if you spot some unfamiliar faces, they might be experienced dancers who are visiting or new to your community. Note also that some “newcomers” are new to contra dance, but not new to dancing.

- If it is a one-night stand or party, remember that the dancers are not “beginners.” They aren’t “beginning” anything; they are just there to have a good time.
- Bottom line: Callers must judge each crowd and be adaptable.

Hot, humid weather

- Consider asking the band to slow down the tempos somewhat.
- Engage dancers without trying to hype up the excitement. Build a different kind of energy based on a sense of connection and pattern rather than aerobic movement.
- Choreography: Unequal dances become more acceptable. Less touching seems appealing. Include shorter / fewer swings. Skip star promenades; skip do-si-do 1½. Consider including more heys, especially half heys. Vary the pace; some faster dancing can be okay, but certainly not a whole night of it.
- Encourage dancing with good style. This is probably more important than which moves you include or omit. Encourage dancers to move smoothly, and keep their weight over the balls of their feet. Suggest that we will all last longer if we avoid multiple twirls, support one another well, etc.
- Wait a little longer between dances, and perhaps let the dancers know that you are doing so: “We’ll take a minute or two before the next dance.”
- In Maine they used to do Dick Forscher’s dance, Fairfield Fancy, as a Sicilian circle on hot nights with the band in the center. It was called “Fan the Band,” because the promenading dancers were like blades of a fan and moved the air. Note that the pace of this dance is calm and smooth. The dance Portland Fancy could also be used this way.
- Include reminders: “Drink water,” “Go outside.”
- There was some discussion about what to do if there is a medical emergency on the floor, such as a heart attack. Maintain calm. Don’t assume the caller can see the problem if a person is on the floor surrounded by others who are standing. (Apparently there is a medical emergency signal that has been codified in the modern western square dance community.)
- There was a plug for buying caller’s insurance through CDSS. It is cheap and well worth it. There was also a plug to join online callers lists: trad-dance-callers and sharedweight.

Problems with the culture that callers may be asked to solve

- Examples of such problems include
 - The “fireplace set”: a set of young dancers as far from the caller as possible.
 - Center set syndrome: similar to above. All the “hot” dancers want to be in the set in the middle of the hall, regardless of how crowded it gets, to avoid any new or “less hot” dancers. The problem is one of exclusivity.
 - A community that resists any form of dance but contras (no circles, squares, triplets, etc.)
- Sometimes the best thing you can do is to leave dancers alone. Trust that they’ll evolve.
- You need to understand who you are as a caller and where you are (home versus visiting, etc.). If the organizers are trying to accomplish something, it is fine to support this, but stay true to your strengths as a caller.
- Remember that we cannot control everything that happens from the floor. And that is okay....

Retrospective
The Ralph Page Legacy
 Saturday 11:00 AM - 12:30 PM
Sarah Dawson, Mistress of Ceremonies
 Music by **Randy Miller**, **Peter Siegel** and **Bob McQuillen**

Soundcheck Tune: The Wise Maid

🗨 **Dudley Laufman Stories:** Ralph was calling for the Fitchburg Quadrille Club's monthly dance one April Fool's Day. The band was Dick Richardson, Russ Allen, Al Quigley, Will Ayer and Walter Powers—five fiddles. Ralph said, "Line up for Morning Star. First, third and every other couple start the dance.... And the top of the dance is at the other end of the room." After about five times through he said, "Now the top is up here." Then it was over on one side of the room, and then the other. After, Ralph said, "The next dance will be a Schottische, and the band played the Rye Waltz. But those five fiddles were so marvelous I had to stop dancing, sit against the stage and just listen.

Ralph used to be the floor manager for a dance in Keene at the VFW Hall next to Wheeler's Store. He'd also do some prompting. The only contras they danced were Virginia Reel, Hull's Victory, maybe Lady of the Lake. One New Year's Eve, the band consisted of a drum, piano, clarinet and saxophone. During a break the sax player went out to Wheeler's Store, bought a lemon, and brought it back. He opened it in front of the clarinet player, who was annoyed by this. So, during the next break, the clarinet player went out to Wheeler's Store, bought an egg, and brought it back. As he walked by the sax player he broke the egg into the sax.

Ralph used to call in Boston on Tuesday nights at the YWCA. I used to ride my bicycle in from Arlington—I loved that dance. But, as things happen, the dance declined. The band got smaller and the dances became more infrequent. Eventually, instead of a crowded weekly dance with a 5-piece band it had become a monthly dance with one set dancing to records. Then one night they held a reunion to celebrate 25 years of Ralph calling there. There must have been 300 people. Amazing. But, sadly, the next time they held the dance it was back to one set.

Monadnock Reel

By Ralph Page

As called by Dudley Laufman

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Reel: *Glise à Sherbrooke*

- A1- Actives balance partner (4), do-si-do (~6), and allemande left with the one below (~6)
- A2- Actives balance and swing
- B1- Balance and swing the next below
- B2- Ladies chain over and back

This is Dudley's variation. The original timing involved much less swinging:

- A1- Active balance (forward and back, 8 counts); and do-si-do (8)
- A2- Allemande left with the one below (8); actives swing (8)
- B1- Down the center; same way back and cast off
- B2- Ladies chain over and back

The allemande left into a swing in the center shows up in a few Ralph Page dances. It creates interest because the length of the turn is different on each side.

Dudley added, "Page originally named the dance MacArthur's Reel after General Douglas MacArthur, but when the boys came home to Keene after the war, Ralph found that many of them did not share a love for the general. So he changed the name to Monadnock Reel."

☛ **Tod Whittemore Story:** Back around 1980 I went to Port Townsend for a dance week. Frank Ferrell ran it. Randy and Rodney Miller were playing music. At the beginning of the week Ralph found himself in front of an energetic crowd of young people dancing wildly. Ralph stopped the music, and said, "Where do you think you are? An aerobics class? This is a contra dance. You dance in control. You dance slowly." He continued to badger them, and the dancers resented it. The woman running sound told me, "You watch. Ralph will teach them to dance." At lunch during the week, I often sat with Ralph when no one else would.... Anyway, by the end of the week they were all dancing to the phrase and with control, and had learned to appreciate that. Why? Because Ralph stood his ground.

Haymaker's Jig

As called by Tod Whittemore

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Reels: *Silver Spear/Father Kelly's*

A1- Active couples balance the one below and swing

A2- Active couples in the center balance and swing

B1- Down the hall 4-in-line, turn alone (see note)

Return and face across

B2- Ladies chain over and back

Danced without a walk through. This is a variation of Lady of the Lake, which is identical except that only the first couple goes down the center in B1. They come back and cast off. In order to form the line-of-4 in B1, the second couple must "catch up" with their active neighbors, who have already progressed in A1. This is a result of our custom of leaving the lady on the right after a swing. In older versions of the dance you would end the swing where it began and avoid progressing until the B-parts.

Once the dance got going, Tod tried a prank he learned from Ralph Page, which was to have the dancers return in two stages at the end B1: "Just the ladies; then gents," or "just the musicians; then everyone else," or "those under the age of 35..." "those who voted for Bush..." etc. (Tod mentioned that when he heard Ralph do this it would have been "Nixon.")

Honest John

As called by Ralph Page on a Folk Dancer recording (#20) available on CD from the Kentucky Dance Foundation

Source: *Contras: As Ralph Page Called Them*

Formation: Singing square (no partner change)

Now the first couple out to your right and you balance with the two

Join your hands and circle left, and here is what you do

Sashay by, address your opposite

Sashay back, address your own

Now right and left from where you are... are-are-are... are-are-are

Right and left home to place, and the ladies grand chain (the music here switches to the tune of "Brighton Camp")

And promenade the ring

Sequence: Figure for each couple in turn. "Sashay by" is done by partners exchanging places, gent passing behind lady each way, facing opposites the entire time. Some callers occasionally insert "kiss" for "address."

Gents and Corners

By Ralph Page (early 1950s)

As called by Tony Parkes

Source: *Balance and Swing*

Formation: Square (ladies progress to the right)

Jig: *Dusty Bob's*

Head gents take convenient hand with their corners and go forward into the center and back (8)

Same four circle left (8)

Left-hand star (8)

All turn your partner by the right (4), allemande left corner (4)

Do-si-do partner (8)

Swing corner (8)

Promenade to the gent's home (16)

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

Tony found this figure, called "Heads and Sides" and attributed to Ralph, in a copy of *American Square Dance* magazine from 1953 or 1954.

Crooked Stovepipe

By Ralph Page, from traditional French Canadian dance

As called by Tod Whittemore

Source: *Contras: As Ralph Page Called Them*

Formation: Singing square (no partner change)

Reel: *Crooked Stovepipe*

Ladies one and three go into the center and you come right back
Forward again and right elbow swing, the rest circle left round the outside of that ring
Get home, and swing partner

Allemande left your corner lady, allemande right your own
Left shoulder do-si-do your corner, do-si-do your partner
Don't hurry, don't hurry, you've got time to swing...
...your partner round and round

Sequence: Intro; figure for head ladies; figure for side ladies; break; figure for head gents; figure for side gents; ending.

☛ **George Fogg Stories:** I used to dance to Ralph at the YWCA, where he called for years. Had a snack across the street. He'd go to the bus station and catch the 2:00 bus to Keene. Might go to bed at 4:00 AM. Do you know what he liked to read? Mystery stories!

Ralph asked me to teach English country dances at a November Square Dance week. The staff was George Hodgson, Roger Whynot, Ralph and me. One night we were up late talking. So, we got into the kitchen and ate breakfast in the middle of the night. Ralph brought it up frequently, but to George it just seemed like a normal thing.

Karen Gautier, who knew Ralph from Mainewoods Folk Dance Camp sent the following in a letter that George read: "Money Musk was one of Uncle Ralph's signature dances. For a few years after Ralph died I used to stop at the cemetery on the way back from Maine Folkdance Camp. It's really not the cemetery, but a burial ground just a few feet away from Ralph's homestead. I always sat myself down in the grass and told him all about the happenings at camp, which didn't matter to him but made me feel better. I always marveled that his whole life he just went from the house in which he was born to the place he was buried, and still he influenced the dance world from America to Japan to Europe. Lately I haven't been able to find the cemetery. They rerouted the roads or built a new highway—new construction. Someday I'll take a day and look for it."

Waltz Circle

As led by George Fogg

Source: *Community Dances Manual*

Formation: Circle of couples, ladies on the right-hand side of their partner

Waltz: *Planxty Fanny Power* (Turlough O'Carolan)

- A. Taking hands, balance in and out (2 measures)
 Each gentleman bring the lady in his left hand across in front of him to his right side, taking her left hand in his right as he does so (2 measures)
 Repeat all of the above three more times (12 measures)
- B. Take both hands with fourth dancer: sway in (1 measure), sway out (1 measure), and turn single inwards (2 measures)
 Take both hands again: sway out, and in, and turn single outwards (4 measures)
 In ballroom hold 2 waltz chassé steps in (2 measures)
 2 waltz chassé steps out (2 measures)
 Waltz in line of dance (counterclockwise around the big circle); end by opening into a big circle again (4 measures)

Notes on the dance (from George Fogg): "The Circle Waltz has many other names and variations and they all work well. A medley of waltz tunes is excellent for one-night stands. If the band selects tunes like 'Take Me Out to the Ball Game,' 'Bicycle Built for Two,' or 'After the Ball Is Over,' the dancers can join in singing, which uplifts the evening's program and enjoyment. Another advantage is that it is a quick teach; get on the floor so the dancers can see you and copy you. Another advantage it is a relief from the continuous contra formation."

George finished by reading the following advice for callers from the *New England Caller Magazine*: "1. Don't drink on the job. 2. Don't allow your parties to degenerate into brawls. 3. Keep your temper. 4. Smile even if it kills you to. 5. Have patience; remember that you had to learn one time. 6. Don't call dances beyond your ability. 7. Don't talk too much. 8. Admit a mistake. 9. Practice, practice, practice. 10. Never be satisfied by just getting by" (Ralph Page, 1944). For another version of these words of advice see *Northern Junket* (March 1953, vol. 3, no. 11, p. 4).

☛ **More Dudley Laufman Stories:** Ralph was calling Lady of the Lake at a workshop on the coast of Maine one time. And he said, "There are five known versions of this dance in the state of Maine." And some lobsterman up in the corner said, "I didn't know there were *any* virgins in the state of Maine."

Once at a folk dance camp he and Ed Durlacher were staying up pretty late and shooting the breeze. And on the table there was a bowl of pickles that they were eating. When there was one left, nobody wanted to take the last one. So, they stayed up until three in the morning, and I don't know who eventually got it.

Morning Star

As called by Dudley Laufman

Formation: Contra, duple proper

Source: *Contras: As Ralph Page Called Them*

Jig: *Rosin the Bow*

- A1- Actives give right hands, balance and swing
- A2- Actives give left hands, balance and reverse swing (swing counterclockwise)
- B1- Now go down the center with your own
 Come back proper and cast off
- B2- Right-hand star; left-hand back

🗨 **Bob McQuillen Stories:** Ralph Page had a band; I was lucky to be a part of that band. That's how I got my start in 1947. I was playing accordion then, but during the break at the Peterborough town hall, when Johnny Trombly (the piano player) was taking a break, I'd mess around with the piano. And Johnny Trombly came in from the wings and said (with his French accent), "Bob, do it this way!" And he showed me... [Bob demonstrates including a leading tone in the bass line]. And I call that "Johnny's move." And it makes all the difference in the world. I got the job in Ralph's band because there was a stool with a banjo player on it named Frank. And Frank, unfortunately, not only liked the banjo, but also was fond of drinking. So, Ralph had to let him go, and I got the spot.

Another story: One night in Peterborough Ralph called for quadrille sets. And there was this beautiful girl in the top set. Ralph turned to me, because I was handy nearby, and said, "Keep your eye on that girl." And by the end of that dance she'd gotten so dizzy that two guys had to help her off the floor. He wasn't a mean man, and didn't do that on purpose. It was just that he knew that if he called this dance that's what would happen. And it did.

Lads of Kildare

By Ralph Page (1969)

As called by Tony Parkes

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple proper

Reels: *Rannie MacClellan/Ships Are Sailing*

- 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
Up the center and 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.

🗨 **Tony Parkes:** I was a teenager when I encountered Ralph. It was toward the end of his career, so I didn't get to hear him in his prime but I'm grateful for the few opportunities I had to dance with him. But I have heard that in his prime he used to call "confusion" contras, or what we might call "hash" contras—snippets of this and that put together, long before anyone thought of doing a "contra medley." Legend has it that, if Ralph was gunning for you, you could spend three cycles out at the head.

One of my mentors, Betty McDermott (who owned the teddy bear Shadrack for whom Shadrack's Delight was named), told me about talking with Ralph at a folk dance camp after hours. They were skinny dipping in the lake, just talking about this and that. Ralph was smoking his trademark cigar, and a small wave happened to extinguish it. Although she had not led an especially sheltered life, Betty said, she learned a few new words that night.

Ralph had a reputation for being a purist, but he was not; he was a traditionalist, which is not the same thing. He used to say, "Don't hate a dance just because it is new, and don't love a dance just because it's old. It takes something more than age to make a dance good or bad."

Dance Workshop: Left Coast Contras

Saturday, 1:45 - 3:15 PM

Led by **Lynn Ackerson** with **Firetruck**

Ethan Hazzard-Watkins, Anna Patton and Bruce Rosen

One for Larry

By Mary Devlin (June 13, 1997)

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Maisonneuve/Céline* (Ned Landry)/*Belle Catherine*

- A1- Taking inside hands with neighbor (man's right and woman's left): balance, "star through": twirl to trade places and face across the set
Ladies chain across
- A2- Left-hand star, gents drop out at home
Ladies left-shoulder gypsy $\frac{3}{4}$ to partner and allemande right $\frac{1}{2}$ with him to form a wavy line-of-4 with gents in the center
- B1- Balance the wave, gents allemande left once around
Swing partners
- B2- Circle left $\frac{3}{4}$
Do-si-do neighbor $1\frac{1}{2}$

In the original B2 the ladies allemande right $1\frac{1}{2}$; neighbors do-si-do once and a bit more. Mary Devlin writes, "Perhaps the circle seems an improvement, but it's not what I intended. I like the ladies' allemande into the do-si-do because it's not the usual (as circle and do-si-do is) and because people may think it odd during the walk-through and then find out it works beautifully."

Mary created this dance for Larry Jennings, who brought Lynn to her first Ralph Page Dance Legacy Weekend in 2002.

Uncle Toby's Picnic

By Marni Rachmiel, Joe Grote, Mark Lewis, John Lawson and Sue Rosen (2008)

Source: *CDSS News (Fall 2010)*

Formation: Contra, duple improper

Jigs: *Orphan/Gigue du Salon* (Pascal Gemme)

- A1- Gypsy neighbor and swing
- A2- Half hey-for-4 (gents pass left shoulder to start)
"Mad Robin" chase (like a do-si-do around neighbor but face partner throughout; men dance through the middle of the set to start)
- B1- Gents allemande left once around while the ladies orbit clockwise halfway
Partner swing
- B2- Pass through across and California twirl
Circle left $\frac{3}{4}$ and pass through

Note that the women come into the Mad Robin a moment later than the men.

This dance was a group effort, written at Northwest Passage Camp in Oregon. Lynn's version omits a balance in B2. The original B2 is:

Circle left $\frac{3}{4}$ (8); balance the ring (4) and California twirl (4).

According to the *CDSS News* still another alternate B2 is suggested by Lisa Greenleaf:

Circle left $\frac{3}{4}$ (8); square through three changes (pull by neighbor by the right, partner by the left, and neighbor by the right; end facing next neighbor).

Box the Gnat Square

By Sherry Nevins

Formation: square (no partner change)

Reel: *Jimmy in the Swamp***Figure**

Heads balance and swing (16)

Promenade halfway round the outside (8)

Heads pass through, separate, and go around

one to make lines at the sides (he-he-

she-she) (8)

Forward up eight and eight fall back (8)

Forward again and box the gnat (4)

End couples arch and the centers dive, go

around one and form those lines (4)

Repeat three more times (see note)

All swing partner (16)

Promenade (16)

Break and Ending – “Sausage Grinder” by Gene Hubert (March 1997)

Allemande left corner, allemande right

partner, swing your corner

Repeat 3 more times

Promenade home

Sequence: Intro; figure starting with heads; figure starting with the sides; break; figure starting with heads; figure starting with the sides; ending. On the last repetition of “arch and dive,” those who dive do not separate from the one they are with (partner) but those making the arch do separate to meet partners.

Opening Doors

By Erik Hoffman

Formation: Contra, duple proper and double progression

Reels: *On the Danforth* (Keith Murphy)/*Belle Blanche*

A1- Long lines go forward and back

Twos gate the ones all the way around

A2- Ones gypsy $1\frac{1}{2}$ and swing neighbor

B1- Circle left all the way around

Couple one swing in the center

B2- With new neighbors, go down the hall

4-in-line, ones turn as a couple

Return, hand cast to long lines

Jump at the Sun

By John Rogers (2006)

Formation: Contra, Becket formation (progress cw)

Reels: *Green Mountain/Reel du Lievre/Rakish Paddy*A1- Circle left $\frac{3}{4}$ and pass throughDo-si-do next $1\frac{1}{4}$ into a wavy line-of-4

A2- Balance the wave and slide to the right

(as in Rory O'More)

Balance left and slide left

B1- Allemande right halfway with neighbor

to launch into a hey-for-4 (gents start

by passing left shoulder)

B2- Neighbor allemande right $\frac{3}{4}$ and ladies

pass left shoulder

Swing partner

Sounds Like a Match

By Lynn Ackerson (May 4, 2003)

Formation: Contra, Becket formation (progress cw)

Reels: *Earl's Chair/The Millhouse*

A1- Balance the ring, ladies pass left

shoulder to trade places (optional

spin)

Left-hand star

A2- With new neighbor gypsy and swing

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

Scoop up your partner for a star

promenade across and spin as a

couple once (a butterfly whirl)

B2- Ladies allemande right once around and

swing partner

Written for Marty and Anne Brenneis, and first danced at their wedding reception. For this session of the weekend, however, Lynn dedicated the dance to Warren Argo—caller, musician, sound maestro extraordinaire, and all around amazing left coast human being—who passed away unexpectedly last September.

Waltz: *Ina Mae's Waltz* (Mary DuShane)

Callers Workshop: “Is this dance social?”

Saturday, 1:45 - 3:15 PM

Led by **Tod Whitemore**

Tod began by offering the following two questions:

1. What does each of us mean when we refer to a dance community as “social?”
2. How do we know that a dance scene is indeed social? How does one recognize it?

Below are the many great ideas that grew out of the discussion. These emerged from the specific group of callers that gathered for this workshop. Of course, in a different group the discussion would probably go in different directions.

What helps a dance feel more like a social event, and maintain/foster a social feeling?

- People ask you to dance no matter what you look like.
- There are new people to meet (some turnover helps a community not to stagnate).
- People are smiling (not taking selves too seriously).
- People find partners easily.
- Regulars *go out of their way* to help newcomers.
- Food often helps. Good snacks at the dance, potluck suppers, or groups going out together after the dance all can promote sociability.
- Organizers and callers show up on a regular basis.
- Special events (camps, festivals, themed evenings) get people working together, increase volunteerism, and can create lots of fun.
- A crisis can build community; certainly we don’t plan those, but the way we respond can make a positive difference.
- Nametags can work both ways. They might help people relax and avoid embarrassment about forgetting a name they feel like they should have remembered. But having no nametags can create an impetus for conversation.

What can callers do to encourage a social feeling?

- Call simpler, more accessible dances. This not only allows newer dancers to be more successful; it also allows experienced dancers to relax and enjoy a dance without focusing on details or feeling a need to push struggling dancers through a figure that is confusing them. Suddenly the dance is just about the music and movement.
- Encourage greeting as part of the dance, for example as you meet each new neighbor (especially early in the evening).
- Use humor (e.g., “The most important thing you can do is to exhale on a regular basis”).
- Relax yourself. Mistakes, whether by you or by dancers, are inevitable. Accept your own mistakes graciously, so that you model that the activity is more about fun than perfection.
- Related to above, focus on recovery rather than mistakes, both for dancers and caller. Congratulate good recoveries. Forgiveness fosters sociability.
- If you run a newcomer session, do not focus on teaching lots of material. Instead, teach a few key survival ideas such as orientation or giving weight, and focus more on attitude: relax; don’t worry about perfection; dance with lots of other people.
- Thank dancers who demonstrate helpfulness.
- Increase time between dances to encourage conversation.

- Repeat some dance sequences on a regular basis to create familiarity. Certainly many dancers like novelty as well, but familiarity creates social feeling.
- Consider occasionally calling figures that “level the playing field,” such as a gents chain, or the counterclockwise swing in Morning Star.
- Think about your behavior when you are off microphone. Dance smoothly. Smile and relax. Dance in all parts of the hall. Find the new folks. Dance with them and give them positive messages like “you did a good job,” “you’re getting better at this fast,” and “thanks for the dance; that was fun!”

What can *dancers* do to encourage a social feeling?

- Dance with folks you don’t know or folks who are sitting out.
- Be alert to the needs of newer or struggling dancers, whether it relates to finding a partner, getting through a figure, or where to put their coat.
- Think about how you “help” when things are not going well. Usually “less is more.” Use subtle gestures or eye contact rather than talking or physical help. The best dancers get you where you need to go without your being aware that they did it.
- Relax and smile. The first goal is that no one feels bad (rather than everyone completing a figure successfully).

Other interesting issues that emerged, many without obvious conclusions

- The size of dances can affect sociability. A smaller dance feels more “automatically” social; a larger dance eventually breaks into smaller sub-communities.
- Influxes of young people can create more sociability and warmth, but also can create pockets of exclusivity. It is easier to foster a sense of shared community when dancers are of a similar age, have shared interests or life styles, and/or are all more or less at the same skill level. Nevertheless, when successful, a more diverse community (regarding dance skills, age, interests, experiences, income, etc., etc.) may be even more rewarding.
- The Facebook phenomenon can be powerful. It is a tool for promoting the dance. It brings in younger dancers. It can lead to subgroups that spin off to do other things together (e.g., form knitting circles). It helps users get rides to dances. It has contributed to the spread and evolution of “contra proms.”
- It is interesting to consider the difference between a “community dance” and a “dance community,” a distinction from Mary Dart’s thesis about contra dance, which is available online from CDSS (see online resources in bibliography). A community dance consists of people who are already a group with much in common, including an interest in dance. A dance community is a group that becomes a community because of dance and in order to dance. Which is ours? What do we want?
- Is clique-iness an inevitable stage in dancing? Cohesion is a good thing, but does it foster exclusivity? If we assume that dancers evolve through four stages...
 1. New and unsure: “I know nothing”
 2. Excited: “I know something”
 3. Clique-y: “I know everything”
 4. Welcoming: “I know nothing again, and am willing to share that”

...perhaps, we cannot avoid a clique-y stage, but should instead think about how to get people through it quickly.

- Without letting go of the need for a welcoming tone, is there is a related need to consider dancers' level of skill? Accepting that mistakes are inevitable and not worth a fuss is important, but feeling success and accomplishment is also part of what makes dancing satisfying. We talked about holding an occasional "advanced" dance to indulge those who want to try more complex material, and to thank them for helping on regular nights. Note also that really good dancing is about dancing smoothly and taking care of the dancers around you, versus getting through complex figures.
- All people have different needs around sociability, and we don't all have to be getting the same things from the dance in order for it to be successful. Some dancers, for example, who have trouble in other social contexts, come to dances to have human contact. We don't have to become friends with everyone who comes, or even know their names, in order to enjoy dancing with them and share the social experience that coming together to dance can offer.
- Despite our passion for dance, many (even most) people who try it out will not feel that it is the ideal form of recreation. The ideal of a "fully inclusive dance community" is always elusive, shifting and evolving.

Dance Workshop: Singing Squares

Saturday, 3:30 - 5:00 PM

Led by **Tod Whittemore** with music by **Randy Miller, Peter Siegel and Bob McQuillen**

Trail of the Lonesome Pine

Set to music by Don Armstrong (based on *Gents and Corners* by Ralph Page; see p. 20)

Ladies progress to right

Song by Harry Carroll and Ballard MacDonald (1912)

Source: *Smoke on the Water*

Intro, Break and Ending

Variations on allemande left your corner and grand right and left, ending at home

Do-si-do, and your *partner* you swing

Yes, you swing her, promenade her and sing

In the Blue Ridge Mountains of Virginia

On the trail of the lonesome pine

Figure

Head men take your corner to the center and you come right back

Same four circle left around that track

Star by the left hand round, and a right hand round your own

Allemande left your corner, and get back home, and

Do-si-do, and your *corner* you swing

Yes, you swing her, promenade her and sing

In the Blue Ridge Mountains of Virginia

On the trail of the lonesome pine

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

Chime Bells

Set to music by Tod Whittemore (figure based on Ted Sannella's *Do-Si-Do and Face the Sides*)

Ladies progress to right

Song by Bob Miller and Elton Britt (see note)

Figure

Head two couples forward, and then you come back

Forward again and do-si-do, go back to back

Face the sides, circle left, it's one time around

Split the side couples, walk around just one (to a line-of-4 at the sides)

Forward up and back, yodel-iddle, ay-ee-ti

Swing your corner, yodel-ay-ee, odel-ay-ee, ay-ee-ti

Promenade, go two by two, you walk this lady home

And hear those chime bells ring

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

Elton Britt's original music for Chime Bells is in 3/4 time. Tod used Bill Staines's adaptation when he put together this singing square. Bill heard it shortly after it was created and approved.

Smoke on the Water

By Pancho Baird

No partner change

Song by Zeke Clements (1944)

Source: *On the Beat with Ralph Sweet***Figure I**

Head couples swing your partners, round
and round

Down the center and pass through, then
separate around (around the outside)

When you get back home, you dos-a-dos
Allemande left that corner, grand old right
and left you go

Chorus

There'll be smoke on the water, on the land
and on the sea

Right hand to your partner, around you go
back three (start a grand right and left
the other way back)

It's a left, right, left, go all the way around
(just before you reach your partner at
home, rather than simply pull by the left
you allemande left once around)

Right hand to your partner, box the gnat and
settle down

Figure II

Heads promenade around the outside of that
ring (halfway)

Down the center, right and left through,
that's what the head couples do

Side right hand star, in the center of that ring
Allemande left your corner, grand old right
and left and sing (repeat chorus)

Bridge

Allemande left your corner, walk right by
your own

Turn the next lady by the right, turn your
partner by the left

Gents star right in the center of the ring
Allemande left your corner, grand old right
and left and sing (repeat chorus)

Sequence: Intro (with chorus); figure I once each for
heads and sides; bridge; figure II once each for heads

and sides; bridge; ending. A chorus follows every
part. Balance as you begin each grand right and left.

Maple Sugar Gal

By Rod Linnell

Progression: See note

Tune: *Maple Sugar Two-Step*Source: *Square Dances from a Yankee Caller's
Clipboard***Intro and Ending**

Allemande left your corner lady and you
balance to your own

Grand right and left all the way you will
roam

Go half way around, and when you meet
your partner

Swing your maple sugar gal

Swing a little harder, now you swing her
high and low

Take this lady with you, boys, and
promenade back home

And when you get back home, you swing
with your girl

You swing with your maple sugar gal

Figure

Four ladies chain across, you turn those
ladies right around

Just the head ladies chain back, straight
across the town

Four ladies star right across and everybody
swing

You swing with your maple sugar gal

Then you allemande left your corner, and
you balance to your own

Do-si-do her and promenade back home

Promenade, go two by two and walk this
lady home...

Sequence: Intro; figure twice for the heads; break;
figure twice for the sides; ending. The progression is
unusual: first, the head ladies progress to their
opposites and then back their partners. After the
break the same happens for the side ladies. Other
versions of the dance complicate this further with an
additional corner progression, so that half of the
ladies progress to the left while the other two
progress to the right.

Just Because

From Duke Miller

Ladies progress to right

Song: (See note)

Source: *On the Beat with Ralph Sweet*

Figure

Head ladies chain right down the center
Turn and chain those ladies right back home
and then

Side ladies chain right on over
Chain those ladies right back home again
Allemande left corner, allemande right your
partner too

And you swing the corner lady round and
round

You promenade the ring (to gent's home)
and everybody sing, "Because, just
because"

Break

You all do-si-do around your corner
Right hand, go twice around your own
("make it twice!")

You allemande left with your corner
And you dos-a-dos around your own
Allemande left your corner lady, and you
balance to your own

Grand right and left around that ring
When you meet up with this one,
promenade, let's have some fun
"Because, just because"

Sequence: Intro; figure as above; break; figure with
rights and lefts instead of chains; break; figure with
stars (*left-hand* first); break; figure with sashays
across; break.

"Just Because" or "You'll Miss Me When I'm
Gone," was recorded by Cliff Carlisle, the Shelton
Brothers, Frank Yankovic, Peggy Lee, Elvis Presley,
the Beatles, and many others. Although the Shelton
Brothers are often credited with writing the song,
there are earlier versions recorded, and so the exact
origin of the song is unclear.

Marianne

By Dick Leger

Ladies progress to right

Song: *Mary Ann* (1945) by Roaring Lion (Rafael de
Leon), copyright 1955 by Terry Gilyksin

Source: *On the Beat with Ralph Sweet*

Intro, Break and Ending

All four ladies chain across, turn with your
left hand (just a normal courtesy turn)
Chain the ladies right on back, and you turn
your Marianne

You do-si-do your corner, and you do-si-do
your own

You bow to your corner, but swing your
own

Chorus

All day, all night, Marianne, *promenade 'em*
Down by the seaside, along the sand, *sing it!*
Even little children love Marianne, *swing*
Down by the seaside, sifting sand

Figure

Head two couples pass through, and around
just one you go

Down the center and cross trail, and right on
home you go

You box the gnat with your partner, four
gents make a left-hand star

All the way around and you do-si-do; with
your corner swing

(Repeat chorus)

Sequence: Intro; figure twice for heads; break; figure
twice for sides; ending. Every part is followed by the
chorus.

Tod learned this from a recording by the composer:
Folkraft Records F-1282-A.

Wheels Q

By Dick Leger

Ladies progress to right

Source: Top 45 RPM recording, #25075

Tune: *Wheels Q***Intro, Break and Ending**

Circle left (halfway)

Head two couples right and left through

Circle left (halfway)

Side couples right and left through

Allemande left your corner, right to your
partner, balance

Grand right and left all the way around

Swing at home

(Or grand right and left halfway around,
promenade home and swing)**Figure**

Four ladies chain across

And chain them back

On your corner, do-si-do

Gents star by the left hand round

Home you go and do-si-do

Allemande left with the corner lady, box the
gnat with your own pretty baby

Pull by, turn your corner under

Promenade

Sequence: Intro; figure twice; break; figure twice; ending. A version of this dance (probably as altered by Ralph Page) appears in *Northern Junket* vol. 8, No. 11, May 1967 as "Wheels Quadrille," set to the tune of "Wheels Q." (*Northern Junket* is available online.)

Nelly Bly

Floyd Woodhull version

Ladies progress to right

Song by Stephen Foster (1850); play AAAB)

Head two ladies chain across, you turn the
opposite manChain them back on the same old track, you
turn your partner's handSide two ladies chain across, you turn the
opposite manChain them back on the same old track, you
turn your partner's handAllemande left your corner lady, allemande
right your partner too

Swing that corner lady round

And then you promenade

Promenade, you go two by two...

Sequence: Intro; figure above twice for heads and twice for sides; break; figure with a gents chain twice for heads and twice for sides; ending.

Red River Valley

Duke Miller version

Ladies progress to left

Edith Fowke suggests that the song originated in Canada in the 19th century. It became popular as a cowboy song in the 1920s.

FigureAllemande left your corner and you do-si-do
your own

Head couples promenade halfway

Side couples right and left through in the
valley

Four ladies chain, straight across that way

Join your hands and circle (left) in the valley

Break and swing that corner lady round

Allemande left your next corner, balance the
one you swung

Grand right and left around that ring

Well, it's reverse when you meet your
partnerGrand right and left right back home and
thenWhen you're home you swing in the valley
Yes, you swing with your Red River gal

Sequence: Intro; figure four times as above; ending.

Waltz: Planxty Irwin (Turlough O'Carolan)

Musicians and Callers Workshop: Band/Caller Communication

Saturday, 3:30 - 5:00 PM

Discussion led by **Lynn Ackerson**

And **Firetruck: Ethan Hazzard-Watkins, Anna Patton and Bruce Rosen**

Lynn and the musicians of Firetruck led a collaborative discussion intended for both musicians and callers. The overall theme was “improving band/caller communication,” with a specifically stated goal of developing a common language to allow for more effective matching of dances and tunes. Below is an outline of the conversation that happened during the session. These thoughts emerged from the specific group of callers and musicians that gathered for this workshop. Of course, in a different group other suggestions might surface.

Ethan started off with the following advice for musicians: “The most important thing when you’re picking tunes is TO PICK TUNES. Have tunes ready to go when the caller is ready to go, and everything else is gravy.” He went on to say that there is an art to matching music and dance, but that the bottom line remains the same; musicians should have tunes ready to play, that they enjoy and can play well, when the caller is ready to begin the dance.

First steps for getting to the “gravy” to which Ethan referred in his opening statement:

Musicians and callers can learn to speak each other’s language. Callers can make an effort learn to talk about music in the way musicians do, and musicians can make an effort to learn to talk about dances in the way callers do. Two points about this:

- For some people, matching music and dance is a lower priority than it is for others, and that it usually works out fine.
- If you look for opportunities to explore communication between musicians and callers (workshop session, touring, on staff at a camp, etc.), you will find them.

Firetruck played a well-phrased, major key jig, and invited the group to brainstorm ways of describing the tune from both the musician and caller perspectives. Below is a sample of the resulting descriptions:

- Bouncy
- Good for balances
- Happy
- Surges into the Bs
- Goes to the IV at the top of the B
- Irish
- Major
- Jig
- Rhythmic punctuation in the B part
- Short notes in the As, long notes in Bs

Firetruck then played a minor key reel with long phrases, and invited a similar brainstorming session. Below is a sample of the resulting descriptions:

- Driving
- Relentless

- Noodle-y
- Note-y
- Phrases aren't clear
- Long phrases
- No repeated music; each part is one phrase
- Descending melody
- Melody rolls back into the top of the tune, and rolls from the As to the Bs
- Tension
- Ambiguous

The reel inspired a brief discussion about the kind of dance that might work well with an ambiguously phrased tune with lots of notes:

- “That’s my least favorite kind of dance tune. I would never ask for it for dancing.”
- It’s perfect for a square, where you’re calling to the beat rather than the phrase.
- It would be good for dances with indistinct transitions (circle into a circle progression, circle—pass through, gypsy progression, allemande to allemande, etc.).

Lynn led the group in the direction of describing and analyzing dances. “Driving” and “smooth” came up as a descriptive terms that callers use frequently, and there was general agreement among musicians in the room that both terms are vague and not particularly useful in selecting music. She asked musicians for clearer language she might use to describe what she wants, instead of describing a dance as “driving” or “smooth” (for example, “heys,” “swings,” “little or no punctuation,” “a grand right and left up and down a contra line”). Below is a sample of the resulting suggestions and ideas:

- Note-y
- Short phrases, repeated, help to build tension and keep dancers moving
- Drones tend to generate drama and build tension
- Steady, horizontal motion
- Not balance-y
- No punctuation
- Modal
- Chug-a-chug-a

This led into a more general, free-flowing conversation about various ways to successfully match music and dance. Below is a sample of the resulting suggestions and ideas:

- Work closely as a band / caller combination
 - Tony Parkes and Yankee Ingenuity sat down together and divided the band’s tune list up into categories, so Tony was able to easily and quickly ask for what he wanted, and the band was able to select and play tunes that they knew and enjoyed.
 - The more you work together, the easier it is to interpret each other’s descriptive language.
- As a caller, talk to the band about the dance in a way that describes the feeling and mood as well as the figures themselves (for example, “This is a smooth, elegant dance, almost like an English Country Dance,” versus, “This is smooth dance, slightly up-tempo, but minor key kind of driving”).

- As a caller, talk more about the dance than the tune, and let the band make their selection based on your description. Leave room to be surprised by the musical choice that the band makes.
- Callers and musicians both understand the distinction between “mushy transitions” (for example, circle—pass through—gypsy, etc.) and transitions that require dancers to “be there, right now” (for example, circle—pass through—balance, etc.).
- There were differing opinions about “trance-like grooves” and improvisation that can make the overall structure of the tune less clear.
 - “We are in NH! It’s about timing!”
 - “I know that when I’m dancing, I absolutely hate it when musicians drop the melody. There has to be an A part and B part. You have to know what’s going on.”
 - The improvisation can be good if the dancers have the dance in their bodies already.
- “Arrival points” can be another effective way to ensure that dances and tunes line up. Below are some examples of arrival points in dances, along with ways of describing arrival points in tunes:
 - Balance and swing on A1
 - Returning to partner in a dance that takes you out of the minor set
 - Long lines forward and back
 - Grand right and left along the line, and return to where you started

A key change within a tune is one way that music can help communicate the sense of arrival.

- One caller brought up the topic of music appropriate for squares, suggesting that the term “southern” often doesn’t seem to deliver the kind of tune she wants when calling a southern square. The musicians asked what callers want when they ask for a southern tune, and here is a list of responses:
 - Fast tempo, that will encourage a steady stream of patter
 - Very little melodic difference between As and Bs
 - Very few chord changes
- Someone brought up the fact that in English and Scottish dance, there are often tunes that are prescribed to go with certain dances, and that it might be helpful for less experienced bands (open bands, or pick-up bands) working in the contra dance scene to have similar resources for contras. Bruce mentioned that Ted Sannella’s books (*Balance and Swing* and *Swing the Next*) often include good tune suggestions; he also mentioned *The Ralph Page Book of Contras* as a resource that includes tune suggestions. (See bibliography of this syllabus. Also consider *Community Dances Manual*, *Cracking Chestnuts* and *An Elegant Collection*.)

At this point in the session, things seemed to come full circle, with Ethan reiterating the point that he made at the beginning: “When you really get down to it, having a tune that you like to play is the most important thing.”

Other thoughts and insights from our discussion:

- The worst thing is for a caller to be ready to go, and to have the band debating about tune choice. Musicians – BE READY!
- Callers should think about joining musicians in rehearsal. It’s helpful and enlightening to work in a low-pressure situation, and allow a common language to develop between caller and musicians.

- Callers can make recordings, and take notes during and after gigs, to keep a record of dance/tune matches that were particularly good. Ted Sannella kept very detailed records in this way; Bruce said that Ted would often show up at his Saturday night dance having created a musical program for the band based on his notes from previous gigs.
- Callers should adjust their program based on the ability of the musicians, as well as the ability of the dancers. Use easier dances when the band is less experienced; the program can be more challenging if the music is strong enough to help the dancers move with purpose.
- If a caller is planning a particularly challenging dance, let the band know, so they can do their part.
- Callers can consider pre-programming the dance, and give the band the full program (all the dance figures) ahead of time.
- Understand your musicians (for example, if you're working with a bluegrass band, don't ask for jigs!).
- "Who's in charge of tempo?"
 - There was general agreement that the caller is in charge of tempo.
 - Agree on body language to wordlessly communicate "speed up" and "slow down."
 - Callers can suggest a starting tempo.
 - Bands can watch and adjust tempo if it seems like dancers are hurrying or plodding.
 - Musicians can ask callers if a tempo adjustment is necessary before making a change.
 - If a caller doesn't say anything, then the musicians assume that the tempo is okay.
 - Other factors that influence decisions about tempo include weather, who's on the floor, are the dancers on time, how many times the caller walks through the dance, the musical choice in the prior program slot, etc.
- "If the musicians and callers don't know ANYTHING about each other prior to meeting at the gig, how do you create a successful experience?"
 - Don't put yourself in that position.
 - Musicians – start simple, test the waters with a straightforward tune.
 - Musicians – don't improvise at the beginning, get a feel for what the caller is comfortable with before throwing any curve balls.
 - Musicians – pay attention to the floor, and see what the dancers need.
 - Callers – check to see if the band has an online presence, and listen to music samples ahead of time if possible.

For the remainder of the workshop, Lynn called several dances to a small group of dancers while Firetruck played a variety of tunes. It was interesting to witness the different responses from dancers; some clearly prefer well-phrased tunes without regard to smooth or bouncy choreography, while others appreciate the opportunity to find the flow of a dance by having tunes that allow for elastic transitions. A dancer made the interesting observation that some tunes accommodate a loose sense of timing better than others; if a dance is flow-y, and dancers are enjoying that feel, having a well-phrased tune that communicates "arrival" isn't always good, because it takes the dancers out of that dreamy groove. It's OK to let them be more flexible about timing, particularly if the tune allows for this.

For Lynn's final dance, Firetruck attempted to play two tunes that they felt weren't well suited to the choreography. The dancers still had a great time. Perhaps when musicians are this good, one can tolerate a less-than-perfect match!

Grand Dance

Saturday evening, 8:00 -11:30 PM

Randy Miller (fiddle), **Peter Siegel** (guitar/mandolin) and **Bob McQuillen** (piano)
provided the music for the first half of the evening

Grand March

Source for Grand March figures: *Legacy*

Formation: Couples one behind the other

Marches: *All the Way to Galway/Mari's Wedding/
Jenny's Gone to Linton/Liberty*

The Grand March was led by Tony and Beth Parkes.

Rory O'More

As called by Tod Whittemore

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Jigs: *Rory O'More/Saddle the Pony/Teviot Bridge/
Rory O'More*

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 this 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 left (or
spin pulling left shoulder back)

B1- Turn contra corners

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

The action in A2 appears in many other dances, and
is usually taught with the words "as in Rory
O'More."

Ninety-Four South Street

By Bill Cochran

As called by Tod Whittemore

Source: *Zesty Contras*

Formation: Contra, duple proper

Reels: *Ms. McCloud's/Julia Delaney*

A1- Actives down the center, turn alone
Return and cast off

A2- Actives gypsy one another 1½
Swing the opposite

B1- Actives half figure eight above and
swing partner, end facing up

B2- Turn same-sex neighbor with a "handy
hand" (men left, women right)
Switch hands and allemande with same
person until the actives can go down
the center

The handy hand allemande in B2 can go any
distance, but is intended to go roughly twice.

Star Trek

By Mike Richardson

As called by Tod Whittemore

Source: *Give-and-Take*

Formation: Contra, Becket formation (progress cw)

Reels: *Flying Home to Shelley* (Paul Gitlitz)/*Evit
Gabriel*

A1- Hands across star right, gents drop out
Ladies chain across to neighbor

A2- Hey-for-4 (ladies start by passing right
shoulders)

B1- Ladies pass right shoulders once more
to meet partner and swing

B2- Long lines forward and back
Same four hands across star right; drop
the star and walk single file 2 steps
along the set (gent in the lead with
partner following) to make a hands
across star right with new neighbors

Beneficial Tradition

By Dan Pearl

As called by Lynn Ackerson

Source: *Legacy*

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

Reels: *Reel Eugène/Pays de Haut/Reel de Montréal*

A1- Ladies allemande left once around and swing your partner

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

B1- Ladies chain across

Long lines forward and back

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

In the original dance the A1 included a wave: Ladies allemande left once around and give right hand to partner to form a wave (4), balance the wave (4) and swing your partner (8). Lynn omits the balance.

Give the Scout a Hand

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

As called by Lynn Ackerson

Source: Chris's website

Formation: Contra, Becket formation

Jigs: *Sean Ryan's/Star of Munster*

A1- Slide left along the set and circle left $\frac{3}{4}$ with new neighbors

Swing your neighbor

A2- Long lines forward and back

Gents allemande left $1\frac{1}{2}$ and give right hand to partner (all face partner, gents standing back to back in the middle of the set facing out, ladies facing across)

B1- Partner right-hand balance and box the gnat

Half hey-for-4 with hands (start with a little tug past partner)

B2- Balance and swing partner

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

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

Waltz: My Cape Breton Home

❧ Break ❧

Firetruck provided the music for the second half of the evening
Ethan Hazzard-Watkins (fiddle), **Anna Patton** (clarinet) and **Bruce Rosen** (piano/guitar)

Money Musk

As called by Tod Whittemore

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

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

Money Musk musicians: Ethan Hazzard-Watkins,
 Randy Miller, and Richard Backus, fiddles; Peter
 Siegel, mandolin; Bruce Rosen, piano

- A- Actives turn by the right $1\frac{1}{2}$ (8)
 Go down the outside below one, form
 lines-of-3 (4) and these lines balance
 forward and back (see note) (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)
 These lines-of-3 balance forward and
 back (4) and actives turn by the right $\frac{3}{4}$
 again, so that they are progressed and
 proper (4)
- C- Top two couples right and left through,
 over and back

Tod's manner of chanting the call:

Once and a half and around you go
 Once and a half and you go below
 Below one couple and you balance now
 (Dancers balance)
 Turn by the right three-quarters round
 Into lines and you balance now
 (Dancers balance)
 Turn by the right hand round
 Right and left through...
 Right and left back...

Comment: Ralph Page did not call balances in this
 dance, but simply a quick forward and back. The
 forward and back in 4 counts has become a balance
 in many communities, and is often done with gusto at
 the Ralph Page Dance Legacy Weekend.

Grand Square

As called by Tod Whittemore

As learned from Duke Miller

Formation: Square (no partner change)

Jigs: *Miller's Maggot/Hundred Pipers*

Figures:

1. Ladies chain across and back; chain to
 the right and back
2. Same as 1, but with rights and lefts
3. Right-hand star with the couple across,
 back with the left; right-hand star with
 the couple on the right, back with the left
4. Sashay past opposites (gents passing
 back to back) and return (ladies passing
 back to back); repeat on the diagonal
 with couple on the right

Called without walk through. All figures led first by
 head couples and then by sides, and then grand
 square.

At the end, grand square variations:

- Just the men grand square, ladies reverse
- Diagonal grand square

Grandma Slid Down the Mountain

Set to music by Tod Whittemore (based on *Presque Isle Eight*, a figure that Ted Sannella adapted from a dance by Rod Linnell)

As called by Tod Whittemore

Formation: Singing Square (gents progress to right)

Song: *Little Old Lady Who* by Rich Wilbur

Intro

Honor partner and corner

Circle left and right

Do-si-do partner and swing

Promenade

Figure

All the men go out to the lady on the right
and balance to that girl

Turn by the right hand, it's once and a half
you whirl

Ladies star by the left hand, go back to that
gent again

Balance with that fellow, go back-to-back
and then...

Swing this lady round with a little-odel-lay-
ee who

Little-odel-lay-ee who, little-odel-lay-ee
who

Promenade to the lady's place with a little-
odel-lay-ee who

Yodel ay-ee, little-odel-lay-ee who

Sequence: Intro; figure twice; yodeling grand square;
figure twice; grand square.

Sackett's Harbor

Source: *Cracking Chestnuts*

As called by Tod Whittemore

Formation: Contra, triple proper

Jigs: "*Dorky Jig*"/*Irishman's Heart to the Ladies/The Jiggermeister* (Josephine Marsh)

(see page 14)

Circadian Rhythms

By Lynn Ackerson (March 13, 2010)

As called by the author

Formation: Contra, duple improper

Reels: *The Hare/Diable Vert/Reel Saint Antoine*

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

A1- Balance the wave, "circulate" the wave
(gents turn over right shoulder to face
in and take the place of neighbor,
ladies walk straight across and take
the place of partner facing out; all
now have partner in right hand)

Balance, spin to the right as in Rory
O'More and catch left hands with
partner

A2- Partner allemande left 1½
Half hey-for-4 (ladies start by passing
right shoulders)

B1- Partner balance and swing

B2- Balance in a ring, gents trade places
passing left shoulders

Left hands across star

Lynn comments, "This was first danced in Aromas [CA] on the night we'd be moving the clocks forward an hour, thereby playing havoc with our circadian rhythms."

Geezy Peezy

By Larry Edelman

As called by Lynn Ackerson

Source: *On the Beat with Ralph Sweet*

Formation: Square (no partner change)

Reel: *Billy in the Lowground*

Head two couples go forward and back, up
to the middle and back like that

Forward again with your opposite swing

Face the sides and form a ring

Circle left and keep in time

Rip and snort and form a line (to “rip and
snort,” inside couples duck under an
arch made by outside couples, then
separate to the ends of lines of four
while the arching couple turns under
their own arch to take their place in the
center of lines of four)

Eight go forward and eight fall back

Go forward again and box the gnat (with
your opposite)

Right and left through, go the other way
back

Roll away with a half sashay

Swing your partner coming your way

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

Some alternate patter:

“Circle left, you're looking great
Rip and snort till you get straight”

The Squeaking Reel

By Cary Ravitz (May 2005)

As called by Lynn Ackerson

Source: Cary's website

Formation: Contra, *reverse* improper (from proper
line, twos cross), sometimes called “indecent”

Jig to Reels: *Whelan's/E-minor tune from Lisa
Ornstein/The High Drive*

A1- In a ring of four, balance and spin to
right as in Petronella

Gents allemande left 1½

A2- Neighbor balance and swing

B1- Circle left ¾ and swing your partner

B2- Right and left through

In a ring of four, balance and spin to
right as in Petronella, and turn alone
in place to face new neighbors

Note: When waiting out at the ends, face up or down
with your partner on the unexpected side: lady on the
left and gent on the right.

Waltz: Far Away

Dance Workshop: Beyond Duple Improper

Sunday, 9:15 - 10:45 AM

Led by **Lynn Ackerson**

Music by **Randy Miller, Peter Siegel and Bob McQuillen**

Ted's Triplet #30

By Ted Sannella (February 10, 1981)

Source: *Swing the Next*

Formation: Triplet

Jig: *Top of Cork Road*

A1- Couple one swing, end facing down
Actives swing the neighbor below, end facing across

A2- Forward six and back

Actives swing the next below

B1- Those four circle left once around

Top couple join and circle six hands halfway around (putting the active couple back at the top)

B2- Actives cross through the couple below and go down the outside one more place to bottom, each inactive couple moving up one place in turn

From here, bottom four do a right and left through across the set

Ends in 3-1-2 order with new top couple improper. In B1 the *threes* (who are in the middle of the set) let go of their partners in order to open the circle and bring in the top couple.

Top of the Deck

By Gary Roodman

Source: *Additional Calculated Figures*

Formation: A "quadruplet": four couples arranged as in Becket formation

March: *Gone A-Rovin'* (Ralph Page)

A1- Promenade across the set

Four ladies grand chain

A2- Lines forward and back

Pass through and turn away from the person you courtesy turned with, facing in to form a square formation (your temporary partner in the square is always the same person)

B1- Heads forward and back (beats 1-8)

Sides forward and back (5-12)

Heads pass through (9-12)

As the heads turn away from one another the sides pass through (13-16) (all find their partner here in a new position)

B2- Balance and swing partner

Progression is one place to the left in your set of four couples. This is Lynn's variation. The original is identical, except that it begins with the partner balance and swing instead of ending with it.

The title does not refer to playing cards. This sequence was first danced on a newly constructed deck in the Roodmans' back yard. The dance just fit.

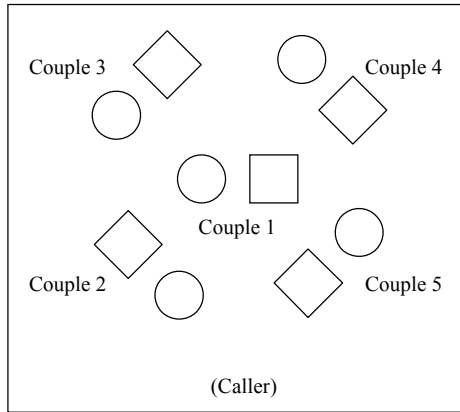
Throw a Fiver #4

By Inga Morton (December 1, 1989)

Source: *Square Dance Century*

Reels: *Green Mountain Petronella/Miller's Reel*

Formation: Five-couple set as follows (squares represent gents and circles represent ladies)



A1- Couple 1 star left (three hands) with same sex dancers on the sides (lady 1 with ladies 2 and 3, and gent 1 with gents 4 and 5)

All allemande right with partner 1½

A2- Couple 1 star left with the other two same sex dancers (gent 1 with gents 2 and 3, and lady 1 with ladies 4 and 5)

All swing partner

B1- Couples 1 and 2 right and left through
Couples 2 and 3 right and left through

B2- Couples 3 and 4 right and left through
Couples 4 and 5 right and left through

The author writes: "This formation, which looks like the 'five' on a die, gave the dances their name. ... I do not usually recommend any special music, but for these dances I think the tune 'October Rose' by Ruth McLain Riopel cannot be surpassed."

Inside Out Circle

By Ted Sannella

Source: *Zesty Contras*

Formation: Double Sicilian circle (hence the title) or four-face-four longways (which is how we did it)

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

A1- Forward eight and back

Ladies chain to the opposite gent

A2- Same two couples half promenade

Half right and left through

B1- Forward eight and back

All four ladies grand chain

B2- Circle left, eight hands round, just halfway

Swing your new partner

Alternate between two partners. Men change back and forth from one side of the set to the other, but women do not.

Toronto Tempest

By David Smukler (November 23, 2008)

Source: David's website

Formation: Tempest formation (see p. 11)

Reels: *Lady Ann Montgomery/Siobhan O'Donnell's*

A1- Line-of-4 go down the hall, turn as couples

Return, face the nearer side couple and take hands four

A2- Circle left just halfway and pass this neighbor by the right shoulder

Ones allemande left 1½ with a "shadow" from the other first couple; meanwhile the twos turn as a couple

B1- Ones meet a neighbor on the opposite side: balance and swing, end facing partners up or down the hall

B2- Circle left halfway and swing your partner; end with twos facing in and ones facing down

***Forget Your First Opposite but Remember
Marianne***

By Inga Morton (August 2, 1991)

Source: *Square Dance Century*

Formation: Sicilian circle

Reels: *Troll Soup/Judy's Reel*

- A1- Right and left through with a power
turn to face neighbor #2 (see note)
Repeat to face neighbor #3
- A2- Left-hand star with neighbor #3
Right-hand star with neighbor #2
(continue to face these neighbors; you
are facing in the opposite direction of
how you began)
- B1- Do-si-do the one you face
Do-si-do partner
- B2- Swing your partner and face the same
couple (neighbor #2)
Right and left through (no power turn
here; the dance starts again with the
same neighbors)

A "power turn" (also described on p. 13) is a courtesy
turn that continues for an extra 180° so that you face
a different couple than the one with whom you
started the chain.

Texas Stardom

By Tom Hinds

Source: *Dance All Day Too!*

Formation: Square (no partner change)

Reel: *Cold Frosty Morn*

Head two gents allemande right once around
Scoop up your corner in your left arm for a
star promenade
Turn the outsides in and the insides out:
gents push off each other's right hand
and couples whirl once-and-a-half until
the ladies are in the center
Turn that star around, all walking forward
Gents now scoop up your partner in your
right arm
Again turn the outsides in and the insides
out: ladies push off each other's right
hand and threesomes whirl once-and-a-
half until the other ladies are in the
center
Turn that star around
End ladies scoop up your partner in your
right arm
Ladies push off and wheel around until the
two lines-of-4 face each other
Right and left through, over and back
Allemande left your corner
Grand right and left
Promenade home

Texas Stardom is a Tom Hinds variation of a much
older dance by George Perry. Lynn used the
following break:

Allemande left your corner
Right to your partner, box the gnat
Ladies to the center with a left-hand star
Back to your partner and box the gnat
Gents to the center with a left-hand star
Back to your partner and box the gnat
Pull by to your corner and allemande left
Swing partner and promenade

Open Microphone Session

Sunday, 11:15 AM - 12:45 PM

Dave Bateman, MC; Music by **Firetruck**

Ethan Hazzard-Watkins (fiddle), **Anna Patton** (clarinet), **Bruce Rosen** (piano)

Soundcheck Polka: Salmon Tailing Up River

A Gig with the Wingnuts

By Christine Hale (April 2000)

As called by Gale Wood

Source: "'Contra' Choreography" website

Formation: Contra, duple improper

Reels: *Bird in the Bush/The Hunter's Purse*

- A1- Do-si-do neighbor
Circle left once around
- A2- Keep going: right hand star once around
Swing your neighbor
- B1- Gents turn by the left just halfway and
swing your partner
- B2- Right and left across
Ladies chain back

Gypsy Everyone

By Seth Tepfer (January 2008)

As called by Meghan Mella

Source: Seth's "Dance Rhapsody" website

Formation: Contra, duple improper

Jigs: *G-jig from Elvie Miller/The Prince of Seals*

- A1- Do-si-do neighbor
Two ladies gypsy once around
- A2- Gypsy and swing your neighbor
- B1- Gents gypsy 1½ and swing your partner
- B2- Long lines forward and back
Circle left ¾ and California twirl to face
next

The author notes that the timing in the second half of B2 is tight and may require stealing a little time from the do-si-do in A1.

Meghan taught the dance using right shoulder (clockwise) gypsies throughout, which made for a very smooth dance. In Seth's original dance the gypsies in A1 and B1 are by the left shoulder.

To Have and to Hold

By Don Flaherty (October 25, 1992)

As called by Paul Wilde

Source: *Dances in Time*

Formation: Contra, Becket formation, double
progression ccw

Reels: *The Ninety-Nine March* (Randal Bays)/
Lafferty's

- A1- Long lines forward and back
Ladies chain on the right diagonal
- A2- All pass through across the set and
swing your neighbor
- B1- Circle left once around
Gents allemande right once around
- B2- Gents allemande left halfway with the
next gent, allemande right halfway
with the *next* gent and partner swing

Paul modified Don's timing slightly. In the original dance the gents' allemande in B1 uses only four counts and the two other hand turns both occur before B2, which becomes a 16-count partner swing.

A Question of Balance

By Kate Power and Dave Sebolt (May 2007)

As called by Rickey Holt

Formation: Contra, duple improper

Reels: *Peas Breakdown/F#m Tune/Reel Ti-Mé*
(Marcel Messervier)

- A1- Balance and swing your neighbor, end
in a ring-of-4
- A2- Balance the ring, spin to the right (as in
Petronella) into your partner's arms
Swing your partner on the side
- B1- Balance neighbor across the set, square
through two (pull by neighbor across
and pull by partner by the left hand)
Repeat, but with a twist: balance
neighbor, pull by across, and give left
hand to partner for a courtesy turn
- B2- Ladies chain; left-hand star

Hudson Holiday

By Jim Kitch

As called by Rachel Shapiro

Source: *Give-and-Take*

Formation: Contra, Becket formation (progress cw)

Jigs: *The Humours of Glendart/Morrison's*

- A1- Circle left $\frac{3}{4}$ and pass this neighbor
Swing the next neighbor
- A2- Gents allemande left $1\frac{1}{2}$ and give right
hand to partner to form a wave across
Balance the wave, allemande right
partner $\frac{3}{4}$ and give left hand to a
shadow to form long waves
- B1- Balance the waves, allemande left with
shadow
Gypsy partner $1\frac{1}{4}$
- B2- Half hey-for-4 (gents start by passing
left shoulders)
Swing partner

O.A.T.A. Reel

By Roger Whynot (October 1982)

As called by John Rogers

Source: *Why Not Dance with Me?*

Formation: Contra, duple improper

Reels: *Hommage à Roche Proulx* (Marcel
Messervier)/*Le Releveur* (Richard Forest)

- A1- Do-si-do neighbor, give neighbor
"inside hand" (gent's right and lady's
left)
Star through (twirl to face across),
circle left halfway
- A2- All balance and swing your partner in
the center of the set, end facing
neighbor couple
- B1- A full ladies chain up and down the set
- B2- Half right and left through up and down
A full promenade around the same
couple to face the next

The author, Roger Whynot, wrote that this dance works well as a Sicilian circle, so that the ladies chains will not be cramped.

The dance was first called in Rochester, NY. Eric Rounds from Rochester, who knew Roger pretty

well, says that Roger asked the Rochester dancers to suggest a name for the dance. Someone suggested naming it after the Oatka Creek, a favorite local spot for hiking and boating. Roger jotted that down, but later misread his own handwriting and published the dance as O.A.T.A. Reel. The letters O.A.T.A. do not mean anything at all, but the dance is now sometimes referred to as "Oh Whatta Reel."

The Gang of Four

By Gene Hubert (January 1992)

As called by Alice Morris

Source: *Give-and-Take*

Formation: Contra, Becket formation (progress ccw)

Jigs: *Old Copperplate/John Brain's*

- A1- Circle left $\frac{3}{4}$ and swing your neighbor
- A2- Promenade along the set and around the
ends counterclockwise (so the gents
are closer to the center) (6), ladies
turn back over right shoulder as the
gents continue forward (2)
Swing this new neighbor (8)
- B1- Take hands in long lines (and across at
the ends) and slide to the left until
you face your partner (8)
All go forward and back (8)
- B2- Ladies allemande right $1\frac{1}{2}$
Swing partner

You get two swings with each neighbor: a short-ish one in A2 and then a longer one in the following A1.

In B2 each gent can guide the lady on his right in to meet his partner for the allemande right with the opposite lady. These four then begin the next round.

In *Give-and-Take* the ladies' allemande in B2 is by the left hand, but in Gene Hubert's own notes for the dance it is an allemande right. Gene writes: "A very distinctive dance! The promenade should only be about 6 steps. In B2, a progression has already occurred and you are working with new neighbors. This dance went through several variations in my hands and I think it may have been George Marshall who put the allemande right in B2."

Musicians Workshop: “Favorite Jam”

Sunday, 11:00 AM

Music Workshop led by **Randy Miller, Peter Siegel and Bob McQuillen**

It has become traditional at the Ralph Page Dance Legacy Weekend to include a workshop led by a Bob McQuillen band where musicians share beloved tunes often played at contra dances. This year was no different, and a congenial group of musicians of all levels of experience met to play some of their favorite tunes.

Several participants arrived early. The following tunes were played before the official beginning of the workshop:

Lady Walpole’s Reel in Bb

Batchelder’s Reel in F

Ross’s Reel #4 in F

Fisher’s Hornpipe in F

Banish Misfortune, jig in D/Dm

March of St. Timothy in G (composed by Judi Morningstar)

Randy introduced the structure of the workshop, which was simply to go around the circle and allow each person to introduce himself or herself, and then play a current favorite tune. Before we got going, there was some discussion about the idea of “favorite tunes.” Peter suggested that there is no such thing as a “bad” tune, because you can play them different ways, and thereby transform a tune you might dislike into one you like. Others talked about associations we have with tunes: where we learned them, stories attached to them, etc. Randy gave some background (as a “for instance”) for the tune *Quindaro Hornpipe*. Apparently, Quindaro was a native American woman who moved to the only free soil town in a region of Kansas near the Mississippi River.

The following tunes were played at the workshop:

Quindaro Hornpipe in G

Star above the Garter, jig in G

Valse la Gueussinette, waltz in Bm (composed by Steve Jones; popularized by Raz-de-Marée)

Chief O’Neil’s Hornpipe in D (Mixolydian mode)

Maggie Brown’s Favorite (in Scotland, *Miss Margaret Brown*), jig in G

Reel Ti-Mé in D (composed by Marcel Messervier)

Rose Tree, reel in D

Cold Frosty Morning, reel in Am (Dorian mode)

Le Tourment, jig in G (composed by Jean-Paul Loyer)

Maison d’Glace, jig in G (composed by Réjean Brunet)

Big Scioly, reel in G

Frenchie’s Reel in Bb (composed by Ward Allen and Mel Lavigne)

Joys of Quebec, reel in A

Fourth of July, march in G (composed by Bob McQuillen, recorded on the Rhythm Rollers CD)

The Butterfly, 3-part slip jig in Em

Sainte Anne's Reel in D

6/8 des Rapides, jig in D (composed by Sabin Jacques)

Fireman's Reel, also often called "Portsmouth Hornpipe," reel in A

Le Cotillion (from the playing of Raynald Ouellet) in D

Coleman's March in D

Chorus Jig, reel in D/G and *Opera Reel* in D

Wals voor Polle, waltz in G (composed by Wim Poesen)

Year End Two-Step in G (composed by Ralph Page) and *O'Donnell Abu*, march in G, played as a medley

Darling Nellie Gray (composed by Benjamin Hanby), popular song in D used for one of Ralph Page's favorite singing squares

Farewell Dance Party

Sunday afternoon 2:00 - 4:00 PM

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

Roll Eleven

By Sue Rosen and Larry Jennings (1997)

As called by Kim Roberts

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Glencolmkillie/Paddy Fahy's #1* (Paddy Fahy)

- A1- Circle left halfway and swing your neighbor on the side
- A2- Long lines forward and back
Ladies chain across
- B1- Balance the ring, rollaway across the set with your neighbor
Swing partner on the side
- B2- Promenade across (see note)
Circle left $\frac{3}{4}$ and California twirl

Roll Eleven can be found in *Give-and-Take* with a right and left through instead of promenade, or in the *RosenHill Collection* with "Pass through across the set, California twirl to face back in" (basically a right and left through with a twirl).

Petronella

As called by Tod Whittemore

Source: *The Country Dance Book*

Formation: Contra, duple proper

Tune: *Petronella*

- A1- Actives only, each turn over own right shoulder spinning $\frac{3}{4}$ while rotating just 90° ccw around each other (end with the man facing up and woman facing down in center); balance there
Repeat the turn and the balance
- A2- Around to right and balance, twice more
- B1- Actives down the center, turn alone
Return, cast off
- B2- Right and left through, over and back

Tod taught the older version of Petronella, where only the actives are active in the A-parts.

Once the dance was underway, the band began to pause in playful ways. First they dropped out for four beats for each of the four balances, which allowed the dancers' balances to become the only music for those counts. The next time through they dropped out for five beats for each balance, and the next time for three beats, each time to the vast amusement of the dancers!

Amherst and Wooster

By Chris Weiler (August 23, 2010)

As called by the author

Source: Chris's website

Formation: Contra, duple improper

Reels: *Temperance/Silver Spear/Siobhan O'Donnell's*

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

- A1- Balance wave, allemande right $\frac{3}{4}$
Gents allemande left $1\frac{1}{2}$
- A2- Balance and swing partner
- B1- Long lines forward and back
Half hey-for-4 (ladies start by passing by right shoulders)
- B2- Ladies allemande right $1\frac{1}{2}$ to a wavy line-of-4 across
Balance wave, allemande left $\frac{3}{4}$ to a long wavy line

Written as an auction item for CDSS during English and American Week at Pinewoods, 2010. The winning bidders, Alex Barron and Jenna Henderson, gave this dance to their friends Dr. Andrew Noble (from Wooster) and Dr. Emily Riddle (from Amherst) on the occasion of their wedding.

The Roberts

English/Scottish Old Time Dance

As called by George Fogg

Source: Methodist Church 1958, General Board Of Education

Formation: Circle of couples; face your partner, gents facing out of the big circle and ladies facing in

Tune: *Rikmaree*

- Bars 1-2** Join both hands; take 2 step-slides (step-close, step-close) counterclockwise around the circle
- Bars 3-4** Drop hands and each turns in place once around with 4 walking steps, man turning to the left and lady to the right (a “turn single” in English country dance)
- Bars 5-8** Repeat all of above
- Bars 9-10** Take open ballroom position, couples facing counterclockwise: starting with outside foot (man’s left, lady’s right) both do a heel and toe and a two-step (step-close-step) forward in a counterclockwise direction
- Bars 11-12** Repeat with inside foot
- Bars 13-16** In closed ballroom position couples turn around the circle with 4 two-steps and open to start again (no partner change)

Summary (you can call this to cue the dancers)

1. a. “Step-slide, step-slide, turn 2-3-4.
b. Step-slide, step-slide, turn 2-3-4.
2. a. Heel and toe and step-close-step.
b. Heel and toe and step-close-step.
3. Turn with a step; turn with a step; turn with a step; turn with a step.”
(two-step turning in ballroom position)

Salute to Larry Jennings

By Ted Sannella (October 16, 1980)

As called by Sue Rosen

Source: *Swing the Next*

Formation: Contra, duple improper

Reel: *Flying Home to Shelley* (Paul Gitlitz)/*Dancing Bear* (Bob McQuillen)

- A1-** Circle left once around
Do-si-do neighbor and give right hand
- A2-** Grand right and left along the line
(wrapping around at the ends as needed), three 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-** Lines go forward and back
Couple one swing partner

Sue learned this variation from Ted. The version he published is identical, except that the sequence begins in a different place. A1 is lines forward and back, and the dance ends with the neighbor swing.

Black Joke

As called by Dudley Laufman

Source: *Community Dances Manual* (as “Black Jack”)

Formation: Sicilian Circle

Jig: *The Black Joke*

- Bars 1-6** Clap on beat one and circle left
- Bars 7-12** Clap and circle right
- Bars 13-14** Facing partner, clap: “together, right, together, left”
- Bars 14-16** Repeat clapping pattern with opposite
- Bar 17** Women trade places passing right shoulders (2 steps)
- Bar 18** Men the same
- Bar 19** Women return to place passing right shoulders
- Bar 20** Men the same
- Bars 21-22** Pass your opposite by the right shoulder and greet the next

The Teakettle

By Ron Buchanan (1988)
As called by Beth Parkes
Formation: Square (no partner change)
Reel: *Reel de Montréal*

Figure

Head couples forward and back
Heads face partner, do-si-do and back up
into lines-of-4 at the sides
These lines go forward and back
Forward again, pass through and turn alone
into a 4-couple contra set facing the
“top” of the set (see note)

Actives (couple one the first time) go down
the center
Actives come back up the center and cast off
one place
Lines of four go forward and swing the one
across (heads are with their partners,
sides are not); all end facing the actives’
home

Leaders (be careful not to call them ones)
separate and go down the outside, with
the others following
Leaders meet at the bottom and pull by right
to start a progressive right and left grand,
which ends with everybody home
Swing partner

Sequence: Intro; figure as above; figure starting with
sides and couple 2 active; break; figure starting with
heads and couple 3 active; figure starting with sides
and couple 4 active; ending. The “top” of the contra
set that forms after the pass through is different each
time through the figure. The first time it is couple 1’s
spot, the next time couple 2’s spot, and so on.

Ron sets up the first lines-of-4 differently: Heads
forward and back; heads forward, pass through,
separate and go around two, hold onto your corner.
He writes: “Larry Edelman lived in Pittsburgh at the
time and had a band called the Percolators. The
couple going down the center, back up and casting
off was my effort at mimicking a coffee percolator.
Larry didn’t seem to think much of the dance and I
prefer tea, so I changed the name.”

Starline

By Ed Gilmore
As called by Tony Parkes
Source: *Sets in Order Year Book No. 3*
Formation: Square (no partner change)
Reel: *Fireman’s Reel*

Figure

Head couples lead to the right, circle four
about halfway, head gents release left
hands and “pull it out” to lines-of-4 at
the sides (8)

Forward eight and back (8)
Forward again, form two right-hand stars,
turn them $\frac{3}{4}$ (6)

Heads only star left in the center once
around (8)

Return to the same right-hand stars (2)
and...

Turn the stars about halfway, release hands
and follow the head gents who “pull out”
the stars to lines-of-4 at the heads (4)

Forward eight and back (8)

Forward again, form two right-hand stars,
turn those stars $\frac{3}{4}$ (6)

Heads only star left in the center once
around (8)

Return to the same right-hand stars, turn
them about halfway, and head gents
“pull out” the stars again (6) to...

Single file circle about halfway round (8)

Ladies about face, find your corner and
swing (8)

Promenade to gent’s home (16)

Sequence: Intro; figure twice for heads; break; figure
twice for sides; ending. Gents are in the lead for the
star swapping. The timing offered above fits the tune
well, but is challenging for the caller, as some
elements cross the phrase.

Ed Gilmore recorded this dance on his LP, *Square
Dance Party* (Decca DL 79052, reissued on MCA
label). The printed version in *Sets in Order* is a bit
different. Tony called it as on the recording.

Kalamatianós

Greek folk dance

As led by Marcie Van Cleave

Formation: Open circle (no partners), hands held shoulder high

Tune in 7/8 meter (3+2+2) counted as “long-short-short”

Traveling

& Slight lift on L foot
Bar 1 slow Facing center, step sideways on R to right (CCW)
 quick Step on L behind R
 quick Step on R to right

& Slight lift on R foot
Bar 2 slow Facing slightly right of center, cross L over R
 quick Step on R to right
 quick Cross L over R

Balancing

& Slight lift on L foot
Bar 3 slow Facing center, on R to right
 quick Cross L over R (“rock forward”)
 quick Step back on R behind L (“rock back”)

& Slight lift on R foot
Bar 4 slow Step on L to left
 quick Step on R behind left (“rock back”)
 quick Step forward on L in front of R (“rock forward”)

Pronounced “kal-lah-mah-tee-ah-NOHS.” Marcie offered this dance as an example of the wider interest in folk dancing that Ralph Page supported, as did many dance leaders who followed Ralph’s example, including Marianne Taylor and Marcie herself.

Waltz: *Amelia* (Bob McQuillen)

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