

**SYLLABUS**  
of the  
**25<sup>th</sup> Annual Ralph Page Dance Legacy Weekend**

**January 13-15, 2012**

**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 celebrates contra and square dancing from New England. It was established a few years after Ralph Page's death in February 1985; the first Ralph Page Weekend was offered in January 1988. The annual gathering honors Page's extraordinary contributions to New England contra dancing.

Many consider Ralph Page responsible for keeping traditional contra dance alive through several decades when it had all but died out. Similarly, the weekend is a place where many older dances that are rarely done in most other venues are still eagerly anticipated and danced with gusto. Dancers at the Ralph Page 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 21<sup>st</sup> 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 unusual feature of the weekend is how well documented it is. A "syllabus" like this one has been produced for all but four of the weekend's twenty-five years, and an effort is underway to partially recover the dances from those years as well. This collective body of material provides an amazing snapshot of New England dancing that reflects past, present and future. As well as dance sequences, the syllabi provide summaries of discussions from the weekends.

Each dance description contained in this syllabus is preceded by a header with the following information:

### ***Title***

By [author's name if known; omitted for sessions like this year's tribute to Rich Blazej, where all the dances are composed by the same author] (date of composition, if known)

As called by [caller's name; omitted in sessions called by a single caller]

Musicians: listed during this year's Retrospective, when they changed frequently

Source: a publication where you can find the dance, but not necessarily the only one; the sources are listed in a bibliography 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)

Dance notation in this syllabus is not entirely standardized, but depends on the type of dance presented. Most contras are presented using an A-part/B-part structure. For singing squares we try to capture the lyric more or less as sung, and add clarifications in parentheses as necessary. A couple dance may be explained in detail. For any style, extra notes often follow the dance. Whether or not you can actually reproduce the dance based on our 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. If you have never seen such dancing, then you might find much of this introduction and the subsequent material to be confusing. We recommend that you put down this syllabus and go find out about contra dancing firsthand. There is probably a dance near you!

We notate the dances in consultation with those who called them and, when possible, those who composed them. You may notice that certain beloved dances tend to appear repeatedly in the syllabi. The transcriptions may be very similar from one year to the next, but they are not always identical, and sometimes the newer ones really improve on the older ones. This year, for example, the notation of Odd Couple Promenade (which was part of Sunday afternoon's Farewell session) includes clearer and more nuanced phrasing than in past years. We also make a considerable effort to find sources for every dance, and attribute compositions to 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 are available online.

We appreciate the many callers and musicians who have helped us pull the syllabus together. Unlike what is expected at most of their gigs, at the Ralph Page Dance Legacy Weekend performers are asked to save a part of their attention for the mundane task of documentation. We consult with them about the moves of each dance, or ask them to write down titles of the fine tunes that they play, so that this material may be included in this syllabus. Please be generous with your applause if you meet any of these callers or musicians! 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 deeply grateful to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who put forth extraordinary effort each year to pull together this superb weekend event. 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/nhltd/default.htm>>. They are typically put 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.

We hope that you will come and dance with us at a future Ralph Page Dance Legacy Weekend!

David Smukler (Syracuse, New York), with help from Lynn Ackerson (El Cerrito, California) and David Millstone (Lebanon, New Hampshire) – Contact: <[dsmukler@verizon.net](mailto:dsmukler@verizon.net)>

## Program Grid

<b>UNH</b> <b>January 13-15</b> <b>2012</b> Memorial Union Building (MUB)	<b>25<sup>th</sup> Ralph Page Dance Legacy Weekend</b> 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.	
<b>FRIDAY NIGHT</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	
7:30-11:00 Session A	<b>WELCOME DANCE PARTY</b> MC: John McIntire with music by <b>Northern Spy</b> Calling: <b>Amy Cann, Adina Gordon, Ruth Sylvester &amp; Mary Wesley</b>	
<b>SATURDAY MORNING</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB Level 3)
9:00-10:30 Session B	Dance Session: <b>Amy Cann</b> with <b>Nor'easter</b> <b>"Jovial Gems of Rich Blazej?"</b>	Music Workshop: <b>Bob McQuillen &amp; Vince O'Donnell</b> <b>"Favorite Tunes"</b>
10:30-11:00	<b>SNACK BREAK</b>	
11:00-12:30 Session C	Dance Session: <b>Adina Gordon</b> with <b>Bob, Lissa &amp; David</b> <b>"Dancing by the Numbers," Dances for 1, 2, 3 etc.</b>	Caller Roundtable: w/ Amy Cann <b>"What's (not) Happening Here?" Working with Negative Space</b>
12:30-2:00	<b>LUNCH</b> (MUB Food Court, Level 2)	<b>1:15 - 1:45</b> (MUB Food Court, Level 2) <b>Music Jam w/ Nor'easter</b>
<b>SATURDAY AFTERNOON</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB, Level 3)
2:00-4:00 Session D	<b>Retrospective: "The Nelson Dance"</b> MC: Rich Hart with many callers & musicians including Dudley Laufman, Steve Zakon-Anderson, Mary DesRosiers, Don Primrose & others	
4:15-5:30 Session E	Dance Session: <b>Mary Wesley</b> and <b>Nor'easter</b> <b>"Weathering the Dance"</b>	Discussion: Nelson and NH dance history and stories
5:30-7:00 Session F	<b>Informal Jam Session</b> , Food Court	
<b>SAT. EVENING 6:30-7:30</b>	<b>BANQUET</b> Huddleston Hall Ballroom, 73 Main Street, Durham	Dinner will be served when all diners are present. <b>Please be on time!</b>
8:00-11:30 Session G	<b>GRAND DANCE</b> with <b>Steve Zakon-Anderson</b> & <b>Mary DesRosiers</b> 8:00-9:40 <b>Bob, Lissa &amp; David</b> 9:50-11:30 <b>Nor'easter</b>	<b>Festive Attire Suggested</b> Line up in the hallway for the <b>Grand March</b> .
<b>SUNDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB, Level 3)
9:15-10:45 Session H	Dance Session: <b>Ruth Sylvester</b> with <b>Nor'easter</b> <b>"How did I get here?"</b>	Caller Workshop w/ <b>David Kaynor</b> <b>"Whys &amp; Hows"</b>
10:45-11:00	<b>SNACK BREAK</b>	
11:00-12:30 Session I	<b>Open Mic Dance Session</b> MC: Sandy Lafleur, with <b>Bob, David &amp; Lissa</b>	Music Workshop: with <b>Nor'easter</b> <b>"What Makes Dance-able Dance Music"</b>
12:30-2:00	<b>LUNCH</b> (MUB Food Court, Level 2)	<b>1:15 - 2:00</b> (MUB Food Court, Level 2) <b>Music Jam with Bob &amp; Co.</b>
<b>SUNDAY AFTERNOON</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	
2:00-4:00 Session J	<b>FAREWELL DANCE PARTY</b> MC: Sarah Mason Staff and Guest Callers and Staff and Guest Musicians	<b>See You Next Year!</b> January 18-20, 2013

**2012 Callers:** Steve Zakon-Anderson, Mary DesRosiers, Adina Gordon, Amy Cann, Ruth Sylvester, Mary Wesley

**2012 Saturday and Sunday Bands:** Bob McQuillen (piano), Lissa Schneckenburger (fiddle), David Kaynor (fiddle)

Nor'easter: Cedar Stanistreet (fiddle), Julie Vallimont (piano), Max Newman (guitar)

**2012 Friday Night Band:** Northern Spy: Bill Shepard (fiddle), Andy Stewart (fiddle), Rick Barrows (mandolin, mandola, tenor banjo), David Murray (flute, piccolo), Alan Graham (guitar), Mary Jo Slattery (guitar), Carol Compton (piano)

## Welcome Dance Party

Friday evening, 7:30 -11:00 PM

**John McIntire, MC;** music by **Northern Spy**

**Bill Shepard** (fiddle), **Andy Stewart** (fiddle), **Rick Barrows** (mandolin, mandola, tenor banjo), **David Murray** (flute, piccolo),  
**Alan Graham** (guitar), **Mary Jo Slattery** (guitar), **Carol Compton** (piano)

### *Sound Check Polka: Lady of the Lake #2*

#### *Last Time I Checked This Was Still a Democracy, Isn't It?*

By Amy Cann (and altered by a "committee" of  
Nelson dancers)

As called by the author

Formation: Contra, duple improper

Reels: *Gaspé Reel/Glise de Sherbrooke/Robertson's  
Reel*

- A1- Long lines forward and back  
Ones do something (see note), ending  
improper as you began
- A2- Line-of-4 down the hall (ones in the  
center), ones turn as a couple  
Return, hand cast the twos up and  
around the ones into the center
- B1- Twos half figure eight down through  
the ones  
Twos swing in the center
- B2- Circle left halfway, and pass through  
along the set  
Do-si-do new neighbor and face across

The dance was first presented during a cold night in Nelson during tax season. The caller said "gypsy," but some dancers decided that they'd rather do-si-do. One couple started a swing. When the caller reminded them that she'd said "gypsy," a dancer replied that he'd been working on his taxes all day and was tired of following directions. So now the call is to do whatever you wish (default is a swing), as long as you are ready in time to go down the hall at the top of A2.

### *Off to the Outhouse*

By Amy Cann (also with "crowd source" input)

As called by the author

Formation: Contra, duple improper

Reels: *Jimmy in the Swamp/Pretty Little Dog/North  
Carolina Breakdown* (Arthur L. Smith)

- A1- Do-si-do as couples  
Box the gnat with your neighbor,  
allemande right  $\frac{3}{4}$  until ladies meet  
with a left hand
- A2- Balance the wave, ladies allemande left  
halfway  
Swing partner
- B1- Right and left through across  
Ladies chain back
- B2- Circle left halfway, balance the ring  
Circle right once around, and turn as  
individuals, changing hands with your  
partner, to face the next

### *Lucy's Here*

By Richard Blazej

As called by Amy Cann

Source: *Ferryin' with Lucy Beyond the Mist*

Formation: Contra, duple improper

Jigs: *Maggie Mawhinney* (Bill Cormier)/*Circus Jig*  
(Mickie Zekley)/*Fiddle Hill Jig* (Ralph Page)

- A1- Neighbors do-si-do  $1\frac{1}{2}$   
Gents do-si-do  $1\frac{1}{2}$
- A2- Balance and swing partner
- B1- Down the hall 4-in-line (at least 6  
counts), turn as a couple with your  
partner, return, do *not* bend the line
- B2- Balance the line twice  
Circle left  $\frac{1}{4}$ , pass through to the next

Slightly altered: in the published version the neighbor do-si-do is just once around. Amy also suggested step-kick balances, and that the dancers do their best to impress the band.



### ***Road to the Isles***

As taught by Amy Cann

Source: *Dance a While*

Formation: Couple dance in "Varsouvienne" position (partners are 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)

Tune: same

First Part (8 measures): *Point, Grapevine*

- 1 Point left toe forward to the left
- 2-3 Step left behind right, right to the side  
Left in front of right, hold
- 4 Point right toe forward to the right
- 5-6 Step right behind left, left to the side  
Right in front of left, hold
- 7-8 Point left toe forward, hold  
Point left to back, hold

Second Part (8 measures): *Schottische*

- 9-12 Beginning on left foot, take two schottische steps forward; without releasing hands, individually turn clockwise on the hop to face opposite way (now lady is on the left, gent on the right)
- 13-14 Take one schottische step in this direction; without releasing hands, individually turn counterclockwise on the hop to face the original way (now gent is back on the left, lady on the right)
- 15-16 Step in place: right left right

### ***Ease About Thing***

By Cis Hinkle

As called by Mary Wesley

Formation: Circle mixer

Reels: *Rannie MacLellan* (Brenda Stubbert)/  
*Wissahickon Drive* (Liz Carroll)

- A1- Balance and swing partner
- A2- Promenade around the ring  
Promenade into the center and back
- B1- Ladies weave to the right: pass in front  
of gent on the right, behind the next  
All go forward and back

B2- Gents weave to the right (similarly)  
Allemande right partner 1½ and on to  
the next

This is Cis's variation of the Ease About Mixer by Deric Owens and Gene Hubert (October 1985), which is published in *Dizzy Dances II*.

### ***Honest John***

As called by Mary Wesley

Source: *Contras: As Ralph Page Called Them*

Formation: Singing square (no partner change)

Tune: *Brighton Camp* (with additional bits)

Now the first go out to the right and you  
balance with the two  
Join hands and circle to your left, and here is  
what you do  
Sashay by, address your opposite  
Sashay back, and bow to your own  
Now you right and left as you are, ah-ah-ah,  
ah-ah-ah  
Right and left to your place, and everybody  
swing  
And promenade around 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.

Ralph Page calls Honest John on a Folk Dancer recording (#20) available on CD from the Kentucky Dance Foundation. Page was so intrigued by this dance that it appeared in the very first issue of his Northern Junket magazine, and he discussed its history and its figures in two later issues. He wrote in the first of these articles, "Honest John has been of great interest to me for at least ten years..." The Orford dancers' style in particular impressed him: "In Orford, N.H. we found an extremely interesting variant of this second part of Honest John. Everybody up that way, on both sides of the Connecticut River say that only the Orford dancers do it this way. It is VERY VERY slow. The set that we saw dance were excellent dancers, and it was ceremonial in character. It was solemn and stately and we caught a breath of sadness about the dance. It was truly 'out of this world' and like no other American dance we have ever seen."

**Queen Victoria**

As called by Mary Wesley

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Marches: *Rollstone Mountain* (Ralph Page)/*Sing*

*Boys Sing* (Carol Compton)

A1- Actives allemande right and fall back into lines

Actives allemande left 1½ and take right hands with neighbor to form a wavy line-of-4

A2- Balance twice

Allemande right, gents continue to turn alone so that all face down

B1- Down the hall 4-in-line, actives turn as a couple while others turn alone

Return and hand cast the ones up and around to progressed place

B2- Right and left four

**Ted's Triplet #3**

By Ted Sannella (June 24, 1968)

As called by Mary Wesley

Source: *Balance and Swing*

Formation: Triplet, all proper

Jigs: *Midnight Rider* (Rick Barrows)/*Lilting Banshee*/

*The Magho Snaps* (Mick Hoy)

A1- Top two couples star by the right  
Star back by the left

A2- Couple one down the center, trade places (lady in front)

Come up the outside to the top and face down (ones now improper)

B1- Dip and dive all six

B2- Ones cast down the outside, other two couples move up one place

Ones swing at the bottom

Ends with couples in 2, 3, 1 order.

**Waltz:** *Star Waltz* (Omar Marcoux)

↻ **Break** (ending with a hambo) ↻

**Brimmer and May**

By Dan Pearl

As called by Ruth Sylvester

Source: *Zesty Contras* (earlier version)

Formation: Contra, duple improper

Reels: *Father Kelly's/Birchard's Hornpipe* (Martin

Springer)/*Swinging on a Gate*

A1- Balance and swing neighbor

A2- Right and left through across the set  
Couple one swing in the center

B1- Down the center four-in-line (4),  
couple two remains facing down as  
couple one wheels around to trade  
places (4)

Allemande neighbor with a handy  
hand, go twice around

B2- All up the hall, two-by-two with  
couple one in the lead (4), couple  
one cast (unassisted) below couple  
two as the twos finish coming up and  
trade hands with each other to face  
down toward couple one (4)

Same four circle left halfway to  
original places and all pass neighbor  
along the set

Although Dan Pearl now prefers the timing above in the A-parts, the published version began as follows:

A1- Swing neighbor (8)

Right and left through across the set (8)

A2- Actives balance and swing

### ***Squeeze the Wheel***

By Rich Blazej

As called by Ruth Sylvester

Source: *Ferryin' with Lucy Beyond the Mist*

Formation: Three gents face three ladies, arranged like spokes of a wheel, gents facing counter-clockwise, ladies clockwise

Reels: *Road to California/Great Warthog Chase* (CW Abbott)/*Shenandoah Falls*

- A1- Center people turn contra corners
- A2- All balance and swing the opposite, end facing the center of the hall
- B1- All forward into the center, balance  
Back out, balance
- B2- Circle 6 hands once around and pass your opposite by right shoulder to meet a new line-of-three

### ***The Zombies of Sugar Hill***

By Gene Hubert (August 1985)

As called by Ruth Sylvester

Source: *Dizzy Dances II*

Formation: Contra, duple improper

Reels: *Reel des Jeunes Mariés/Reel de Montréal/Wizard's Walk* (Jay Ungar)

- A1- Balance and swing neighbor
- A2- Circle left halfway, slide left to the next couple  
Circle to the left with them  $\frac{3}{4}$  and  
California twirl with your neighbor
- B1- Balance and swing your partner
- B2- Ladies chain across  
Left-hand star

### ***Lamplighter's Hornpipe***

As called by Adina Gordon

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reels: *Reel Quebec/Lamplighter's Hornpipe/Bay of Fundy* (Bill Guest)

- A1- Actives cross the set to your corner's place as the twos slide up, (actives are now progressed, improper and facing out, twos are facing in), all take hands to form long waves (4), balance the wave (4)  
All allemande right once around back to the same wave again (4), balance again (4)
- A2- All allemande left person until the actives meet in the center (4), actives balance (4)  
And swing (8)
- B1- Actives down the center, turn as couples  
Return, coming *all* the way back, and cast off proper with couple two
- B2- Right and left four

Lamplighter's Hornpipe has many different versions, including triple and duple minor versions, some with a swing and some without, and various approaches to phrasing the figures. For a detailed discussion, see *Cracking Chestnuts*. See also the multiple versions called by Fred Breunig in the 2004 Syllabus for the Ralph Page Dance Legacy Weekend.

***Do-Si-Do and Face the Sides***

By Ted Sannella (February 1953)

As called by Adina Gordon

Source: *Balance and Swing*

Formation: Square (ladies progress to the right)

Reel: *Eddie's Reel*

Heads forward and back (8)

Forward again and do-si-do opposite, end facing nearest side person (8)

With the ones you face, circle left 1x (8)

Heads split the sides, separate around one to form lines-of-4 at the sides (all are next to their corner) (8)

Forward eight and back (8)

Middle four (the side couples) make a right-hand star and go once around (8)

Allemande left corner 1½ (8)

The other four (the head couples) right-hand star once around back to the corner (8)

Balance and swing corner (16)

Promenade to the gent's home (16)

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

***Ends Turn In***

By Ed Gilmore

As called by Adina Gordon

Source: *Sets in Order, Five Years of Square Dancing*

Formation: Square (no partner change)

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

Head two couples forward and back

Forward again and turn to face your corner

Split those two and go around one to hook onto the ends of lines-of-4 at the sides

Forward eight and back

Forward again pass through

Join hands again facing out, arch in the middle and the ends turn in and dive under the arch

Circle four in the middle (sides California twirl to face back in)

Heads face your partner, pass through and split the sides

Separate around one and again form lines-of-4 at the sides

Forward eight and back, forward again pass through

Arch in the middle and the ends turn in (dive to the middle)

Circle four once around in the middle

Pass your partner, allemande left your corner

Come back home and... (improvise from here)

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

***Contravention***

By Ted Sannella (June 29, 1977)

As called by Adina Gordon

Source: *Balance and Swing*

Formation: Contra, triple proper

Reel: *Red Haired Boy/Lady of the Lake/Fisher's Hornpipe*

A1- First two couples forward and back  
Same four swing partner and face up

A2- Cast off individually to go down the outside, twos in the lead; go well past your threes, then twos come up the center and ones follow them up, when in progressed place ones face down

B1- Couples one and three star right  
All six circle left halfway, ones face down again

B2- Couples one and two (who are now below) star *left*  
All six circle right halfway

As the dance starts again, the ones can retain hands with those below them (the original threes) for the forward and back. The role of lady one is key during the B-parts. She should be certain to end each star between the two other ladies.

***Waltz: Boda Waltz*** (Vals fran Boda)

## Dance Workshop: “Jovial Gems of Rich Blazej”

Saturday, 9:00 – 10:30 AM

Led by **Amy Cann**; Music by **Nor’easter**

**Cedar Stanistreet** (fiddle), **Julie Vallimont** (piano), **Max Newman** (guitar/mandolin)

A workshop of all dances by Rich Blazej. These can be found in Rich’s book: *Ferryin’ with Lucy Beyond the Mist*.

### ***Soundcheck Tune: Lamplighter’s Hornpipe***

#### ***Indian Summer Saunter***

Formation: Contra, duple improper

Jigs: *Off She Goes/Handsome Young Maidens*

A1- Joining *left* hand with neighbor, balance twice

Allemande left 1½ (gents turn in over left shoulder so that all face across)

A2- All balance and swing partner in the center (see note)

B1- Down the hall, two-by-two, couple two wheel as a couple while couple one turn single away from partner and join the ends of a line-of-4 with their neighbors

Return, a brief hand cast, twos backing up

B2- Couple one half figure eight down through the twos

Ones cross the set and go below one place

As published the half figure eight in B2 goes up through your former neighbors. However, when Amy taught it this way it created consternation on the floor, so she modified it as above.

Many of Rich’s dances include a swing for all in the center like this. For one of them, the author notes that in “an exceptionally crowded hall” just the first couple can swing.

### ***Marlboro Country Circle***

Formation: Sicilian circle (those facing counterclockwise are first couples)

Jigs: *Waves of Matanuck/Top o’ the Hill* (both by Rich Blazej)

A1- Do-si-do opposite  
Partner do-si-do

A2- All swing partners

B1- Balance in a ring, repeat  
Circle left, couple two break and open into a line facing counterclockwise

B2- Promenade in lines-of-4  
Balance the line, couple one make an arch and the ends dive through

If lady two holds steady to allow the ring to roll out into a line in B1, it prevents the set from gradually collapsing into the center.

***Rags to Riches***

Formation: Contra, duple improper

Rags: *Rich's Rag 1/Rich's Rag 2* (both by Rich Blazej)

- A1- Allemande right neighbor twice around  
Couple two allemande left twice around
- A2- Couple one allemande right twice around  
Balance, twirl the lady under the gent's hand and both face down with lady on the right
- B1- Couple one down the center while twos go up the outside, turn alone  
Return
- B2- Balance and swing your neighbor

B1 is reminiscent of the dance Devil's Dream.

The author writes: "Dancers may wish to pretend they've just gone from rags to riches and put some action into the promenade. And as for the tunes, any 32-bar reel will do, but something with a hint of ragtime is most appropriate."

***Garfield's Escape***

Formation: Circle of couples with an additional lone gent in the center

Jig: *Dunderback's Marching Home* (Rich Blazej's combination of the songs *Dunderback's Sausage Machine* and *When Johnny Comes Marching Home*, which is by Louis Lambert, 1863)

- A1- All into the center, attack the center man (or, at least, do your best to intimidate him...) And back out again
- A2- Circle left and back to the right
- B1- Ladies continue to the right single file while all gents (including the center one) "right hand star" by putting your right hand on the shoulder in front of you
- B2- When caller shouts, "Escape!" each gent swings the nearest lady; whichever gent ends up alone in the center is the new "Garfield"

***Kingston Quickstep***

Formation: Contra, duple improper

Reels: *Mackilmoyle/A Minor Consideration* (Rich Blazej)

- A1- Ones between the twos: allemande with the handy hand  
Ones swing
- A2- Couple one and lady two go down the hall 3-in-line; meanwhile gent two goes up the hall alone  
Turn with the right-hand lady high and left-hand lady low, and come back up (gent two turns alone and comes back down)
- B1- Twos swing while ones continue to promenade up  
Ones turn as a couple and return (as the twos continue to swing), all face across to form a ring
- B2- Balance the ring (4), circle left  $\frac{3}{4}$  until you are home (~8)  
Twos arch and ones duck under to meet the next (~4)

***Waltz: Whirlaway Waltz*** (Rich Blazej)

## Music Workshop: “Favorite Tunes”

Saturday, 9:00 – 10:30 AM

Music Workshop led by **Bob McQuillen** and **Vince O'Donnell**

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.

The following tunes were played at the workshop:

*Maison de Glace*, jig in D (composed by Réjean Brunet)

*Le Vieux Moulin*, reel in D

*Jamie Allen*, march in G

*The Wild One*, jig in Dm

*Crooked Stovepipe*, reel in G

*Happy Acres Two Step*, Quickstep A, D, A

*Dancing Bear*, reel in Em (composed by Bob McQuillen)

*Banks of Loch Alma*, jig in Bm

*Farrel O'Ghara*, reel in D

*Frank's Reel*, reel in A (composed by John McCusker)

*Charlie Hunter's*, jig in D (composed by Bobby MacLeod)

*Cowboy's Jig*, jig in A

*McQuillen's Squeezebox*, march in C (composed by Ralph Page)

*Piper's Lass*, reel in D

*Napoleon Crossing the Rhine*, march in D

*Ragtime Annie*, 48-bar reel in D, D, G

*Mistwold*, march in G (composed by Dudley Laufman)

*Road to Lisdoonvarna*, jig in Em

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

*Neil Vincent Orzechowski's Welcome to Earth*, march in A (composed by Bob McQuillen)

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

## Dance Workshop: “Dancing by the Numbers,” Dances for 1, 2, 3 etc.

Saturday, 11:00 AM - 12:30 PM

Led by **Adina Gordon** with **David Kaynor**, **Lissa Schneckenberger** and **Bob McQuillen**

A selection of dances based on the numbers one through ten.

### ***Soundcheck: Hambo and Schottische***

#### Dance #1

##### ***Accretion Reel***

By Chris Page (Spring 2006)

Source: Chris’s website

Formation: Scatter mixer

Reel: *Swinging on a Gate*

A1- Balance the ring (from the previous B2)  
and turn away to scatter promenade as  
individuals anywhere in the hall

A2- Find someone and do-si-do  
Swing same

B1- Scatter promenade (as couples)  
anywhere in the hall

B2- Find another couple (or two, or more!)  
and circle left with them  
Circle back to the right

The first time only, begin with the solo scatter  
promenade. Each subsequent time begins with the  
balance as above.

#### Dance #2 (a couple dance)

***Schottische***: Fleur de Lis (Bob McQuillen)

#### Dance #3

##### ***Silly Threesome***

By Kenneth and Sibyl Clark

Variation collected from Larry Edelman

Source: Thomas Green’s Barn Dance website

Formation: Threesomes facing counterclockwise in a  
big circle

Reel: *Dancing Bear* (Bob McQuillen)

#### A1- Promenade

A2- Center person: allemande right the  
person on your right, allemande left  
the person on your left

Do-si-do the person on your right

B1 & B2- Outside people join two hands  
and lift them high to create a tunnel,  
centers go clockwise through the  
tunnel until the caller calls out,  
“Capture!” and the outsides lower  
their hands over whoever is there  
Those three basket swing

Strays can go into the center. The pairs who need a  
third dancer will wave at you.



## Dance #4

***Tempus Fugit***

By David Smukler

Source: David's website

Formation: Tempest formation (see note)

Marches: *Jamie Allen/Meeting of the Waters*

A1- Ones go down the hall 4-in-line (as the twos slide up), turn as couples

Return and face the side couple

A2- Circle left halfway, twos arch and the ones dive through, then pass through with the other couple one

Do-si-do with a neighbor on the other side

B1- Same neighbor, balance and swing

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

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:

(music)

```

      ↑  O1 X1 O1 X1  ↑
      X2      ↓      O2
      O2      X2
      O1 X1 O1 X1
      X2      ↓      O2
      O2      X2
  
```

(etc.)

## Dance #5

***Hot Tub Rag***

By Steve Schnur

Formation: 5 individuals in a ring, one dancer is identified as "Jack"

Reel: *Soldier's Joy*

A1- All five left-hand star

"Jack turn back": The designated dancer turns out over right shoulder and dances clockwise around the star, which continues turning

A2- Jack balance and swing with any other dancer, end the swing 2-facing-3

B1- Middle person in the threesome (the new "Jack") do-si-do with the two who swung (acting as a unit), the new Jack ends facing out with arms crossed in front; all take hands from here

B2- The new Jack lifts upper arm and, pulling with the other, pulls two dancers under, all face in to form a basket (as dancers go under the arch raising their leading arm will simplify forming the basket)

Basket swing for five

Also called "Jack Turn Back" or "Cottontail Rag" (the name of a piece by Joseph Lamb). Several variations in figures and timing are common.

## Dance #6

***Thanks to the Pharmacist***

By Carol Ormand (1996)

Source: *Jurassic Redheads*

Formation: Triplet, all proper

Jig: *Sarah's Jig* (Bob McQuillen)

A1- Down the hall 4-in-line (ones between twos), turn alone

Return and (hand) cast off

A2- Actives and their first contra corners hey-for-4 on the right diagonal (ones pass right shoulders to start)

B1- Turn contra corners

B2- Actives balance and swing to the bottom of the set, end facing up so that all are proper

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

## Dance #7

***The Weevil***

By Richard Mason (1995)

Source: Richard's website

Formation: Line of 3 people facing a line of 4 people.

No partners. Any sex in any position as follows:

1 3 5 7  
2 4 6

Reel: *Arkansas Traveler*

A1- Those in the line-of-3 figure eight as individuals around those in the line-of-4: go through the gap in front of you, turn right, go round that person, go back through gap and round the left-hand person (dancer 2 goes round 3 then 1, as 4 goes round 5 and 3, etc.), ending in place

A2- All face on the right diagonal and change places with right hand, then face on the left diagonal and change by the left hand

Again change by the right on right diagonal, and left on left diagonal (this is the progression)

B1- From here all step forward in turn, starting with dancer 1, then 2, 3, etc. (each has one bar to move in), taking hands in an ocean wave; step back on eighth bar to form a tunnel down the middle

B2- Without letting go of hands, dancer 1 leads down the tunnel followed by everyone else; at the bottom, let go and return up the side that you started the tunnel from (first to left, next to right, etc.)

Richard Mason's website contains several intriguing dances in unusual formations.

## Dance #8

**Square Line Special**

By Gary Roodman

Source: *Calculated Figures*

Formation: 4-couple longways, couples 1 and 3 improper

Reel: *Batchelder's Reel*

- A1- Lines forward and back  
Pass partner by right shoulder and turn alone over right shoulder to face back in
- A2- Give right hand to partner, balance; pull by right, and pull by left with next (for square dancers this is "square through two"; for English country dancers it is "two changes of rights and lefts")  
Swing the one you meet (if you are at the ends of the lines it is your partner; in the middle it is the person coming toward along the line), end the swing in a square formation
- B1- Head couples half right and left through  
Head ladies chain back, and the heads lead out to right to the side couples
- B2- Circle left all the way to put heads back in the center  
Sides arch, heads duck through, separate and go around one to form new lines

When the dance ends the set is in 2-4-1-3 order according to original numbering. All are across from partner, and first and third couples are magically improper. Four times through puts the set back in the original order, and everyone will have had a turn in each position.

The author writes, "I got the main idea for this dance sitting in the Scranton Airport waiting for a delayed plane to take off (which it never did)."

## Dance #10

**Levi Jackson Rag**

Dance and tune by Pat Shaw (1974)

Source: *Pat Shaw's Pinewoods*

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

Tune: *Levi Jackson Rag*

- A1- Sides half right and left through; head couple moves to middle place  
Sides right and left back, and the heads move to the bottom
- A2- Sides circle left 4-hands once, while the head couple separates and returns up outside to home  
All do-si-do partner at home
- B1- Five ladies chain: ladies form a right hand star, leave partner, pass one, and courtesy turn with the third gent  
Repeat the five ladies chain to new partner (ladies are now with the gent one place to the right of their original partner)
- B2- With new partner promenade one place to the right (4), balance (4)  
And swing in new positions (8)

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

Adina planned a Dance #9 as well ("Monkey in the Middle") but there was not quite enough time to include it.

**Waltz: Westphalia Waltz**

**Callers Roundtable**  
**“What’s (not) Happening Here?”: Working with Negative Space**  
 Saturday, 11:00 AM - 12:30 PM  
 Led by **Amy Cann**

The focus of this workshop was to get the participants to look at things from a different point of view.

Amy noted a discussion on the Shared Weight electronic discussion list that talked about matching tunes to dances. Often, callers tell the musicians where the balances are in a dance. Why is that done? Callers may tell the musicians where they are because bands often ask for it. Musicians may ask where they are because the more experienced musicians often do, so it must be important. What if it’s really more important to know where a move ends than where a move starts? Especially with new dancers, they may need cues about when to stop a swing, a star, or an allemande. The musicians can facilitate this by inserting a pause in the music, say for the last two beats of the phrase. This can let the dancers know that the current move is over and to get ready for the next move. Musicians don’t always know that it’s okay to stop playing for a beat or two. Their image of a really great fiddler is one who packs in as many notes as possible.

Let’s think about the negative space as well as the positive space. Remember those pictures that can be seen as two different objects depending on if you focus on the negative or the positive space? One person sees a vase while another sees two faces. Callers tend to focus on what’s happening, not on what isn’t happening. It’s important for callers to visualize the dance from the perspective of all four dancers in the minor set. Note the times when someone isn’t doing anything.

Amy challenged callers to change their perspective on how they call. What about calling/teaching to the inactives as well as the actives? For example, a typical dance move might be taught like this: “Ones, you go down the center, turn alone, come back, put your arm around your nearest two and cast around them.” How about: “Ones, you go down the center, turn alone, come back; now twos, you put your arm around the nearest one and cast them around”? Tell the twos (not the “inactives”) what to do while the ones are going down the hall – they’re admiring, anticipating, preparing, adjusting the set. These are all active things. Don’t just tell them, “Now, twos, while you’re waiting (i.e., doing nothing), you can....”

What usually goes wrong with contra corners? Is it that the ones don’t know where to go or is it that the twos aren’t aware of their role? How about teaching the twos where to look for their first and second allemandes so they’re prepared and can make eye contact with the person who is supposed to come to them next?

As an exercise, the participants were asked to teach Chorus Jig exclusively from the perspective of the twos instead of the ones. Some example phrases:

“Twos, step together and admire the ones as they parade down the outside of the set. Indicate to them where they should come back to in order to meet each other in the center of the set. Twos, step apart, making room for the ones to go down the center. As they return, scoop

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them up and turn them around. While the ones allemande each other by the right half way in the middle, get your left hand ready to allemande the one who comes to you and send them back to the center so they can allemande each other again.”

Or “Inactive gents, you’ve been watching these ladies parade around for a while. Now’s your chance to touch them. After the ones turn each other, then you’ll get to turn one of the ladies. Then the ones will turn each other again, and you’ll get to turn another one of the ladies.”

Or “Gents, the lady you’ll get to steal from her partner first is the one below you. Turn her around by the left and send her back to her partner for a little reassurance that she hasn’t forgotten him. Gents, look for the other lady you’ve been watching, the one above you, and turn her too.”

This changes the story line so it isn’t all about the ones.

The same exercise was done for the dance “Haymaker’s Jig.” Phrases included: “Twos face up and balance and swing your neighbor. Twos, end the swing early enough so the ones can meet in the center on time for their balance and swing. Twos, face down the hall and take a step down to make a line of four with the ones going down the hall.”

Amy encouraged the participants to try teaching a dance they’d called many times, but use the opposite perspective for each move. For example, try teaching the ladies chain from the men’s perspective instead of the ladies’.

## Retrospective “The Nelson Dance”

Saturday 2:00 - 4:00 PM

**Rich Hart**, Master of Ceremonies with many callers and musicians

### ***March: Road to Boston***

Participants in the after-lunch jam played this tune to lead folks into the hall for the Retrospective session.

🔊 **Rich Hart:** Welcome to Nelson! We will try to reproduce many years of dancing in Nelson in the next two hours. Dancing has been going on in Nelson for 200 years, and there have actually been many Nelson dances over the years. It was a dance that changed with the generations.

🔊 **Dudley Laufman:** In the late 1940s and early '50s we only did two or three contras. About 70% of the evening's dances were squares. This was one of them. Frankie Upton liked this dance the most.

### ***Golden Slippers***

As called by Dudley Laufman

Musicians: Amy Cann, Bob McQuillen, Jacqueline Laufman, Sylvia Miskoe and others

Formation: Singing square (ladies progress to the right)

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

#### **Intro:**

Eight hands around; and the other way back  
Swing your partners everyone  
And you promenade your partner round the ring

#### **Figure:**

The first couple down the middle between the opposite two  
Lady go right and the gent go left and around the outside back to place  
You do-si-do right where you meet  
And swing your sweet

Now everybody, you swing your corner  
And take that lady and promenade round the ring, round you go

#### **Second time:**

Now the same gentleman with a brand new girl, go down the center with a butterfly whirl  
Lady go right, the gent go left around the ring  
Now you do-si-do, and swing your partner before you go

Now everybody, you swing your corners all  
All promenade

Sequence: Intro; figure twice for each gent in turn. The ladies, although continually changing places, will still each be active twice. Danced without a walk through.

☛ **Dudley Laufman:** That was right after when Happy Hale used to come up and call the dances. He was from Bernardston, Mass, a singing caller, one of the first ones. Sometimes he would go outdoors, and have a drink, and call through the open window.

And when Ralph Page used to call, he would stand at the mic and hold on tight. He'd have a pocket full of cigars. So did Happy Hale; he had the cigars.

### ***Hinky Dinky Parlez-Vous***

As called by Dudley Laufman

Musicians: Bob McQuillen, Jacqueline Laufman, Sylvia Miskoe and others

Formation: Singing square (ladies progress to the right)

Song: *Mademoiselle from Armetières*

#### **Intro:**

Eight hands around  
The other way back

#### **Figure:**

Head two ladies, forward and go back  
Now forward again and you do-si-do  
Now do-si-do with your corners all  
And you do the same with your partners all

And everybody swing your partner  
And promenade, promenade the ring

#### **Ending:**

... This time swing your corner  
Now run home and swing your own  
Promenade two times, all the way around  
And sing, "Hinky dinky parlez vous!"

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

☛ **Rich Hart:** In the 1970s, contra dancing was dying out and Ralph Page was trying to keep it going. All of a sudden a whole collection of new young people thought that it would be fun, and were dancing throughout the Monadnock region. Peter Temple started a Monday night dance in Harrisville. It lasted there for a few years and then in the early '80s it was moved to Nelson and became the Nelson Monday Night Dance.

☛ **Peter Temple:** Jack Perron used to run several Saturday night dances at that time: in Dublin and in Francetown, as well as in Nelson. In January of 1978 we started the Monday night dance in the part of Harrisville that used to be part of Nelson (they carved Harrisville out of Nelson and Dublin). We started the dance so that people who were intimidated by the Saturday night dances would have a place to go.

### ***Lady Walpole's Reel***

As called by Peter Temple

Musicians: Harvey Tolman and Bob McQuillen

Source: *The Country Dance Book*

Formation: Contra, duple improper

Reels: *Lady Walpole's Reel*/unidentified tune in Cape Breton style/*Lady Walpole's Reel*

A1- Actives balance and swing the one below

A2- Actives down the center, turn alone

Return and cast off

B1- Ladies chain, over and back

B2- Half promenade

Half right and left through

### ***Rory O'More***

As called by Peter Temple

Musicians: Bob McQuillen, Randy Miller, Jack Perron, Amy Cann, Deanna Stiles

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Jigs: *Rory O'More/Connaught Man's Rambles/Rose in the Heather*

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 country corners

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

☛ **Rich Hart:** In the 1980s, because so many new young dancers were getting involved, there was lots of change as a result. Hundreds of new dances and tunes were being created at that time. One of those responsible for all this creativity was Steve Zakon-Anderson.

☛ **Steve Zakon-Anderson:** Calling in Nelson can give you a misguided view of the world. That was where I started and got wonderful support. In those days it was a pretty regular crowd, and we did a lot of the same dances over and over again. And then I started traveling....

So, one night in Seattle, I was kind of a new caller and trying to impress everyone, and did a couple of pretty hard dances that didn't go as well as I'd hoped. So, I thought, "I'd better back way up and do something easy like Rory O'More." I lined everyone up, and then realized—"Oh, you mean, I have to teach this? Everyone doesn't already know it? How do you teach Rory O'More?" In Nelson, you'd just say, "Do Rory O'More" and then turn to the band. That wasn't what it was like in the real world. Well, I don't know which is the real world....



Rich assures me that my dance Trip to Lambertville is called frequently in Nelson. Like most good dances, the best part is stolen from somewhere else. The opening figure comes from Peter Lippincott's dance, The Snake River Reel, but I put a different spin on it.

### ***Trip to Lambertville***

By Steve Zakon-Anderson (Spring 1987)

As called by the author

Musicians: Bob McQuillen, Randy Miller, Jack Perron, Richard Backes, Lizza Backes

Source: *Swing the Next*

Formation: Contra, duple improper

Reels: *Sally Gardens/The Virginia Reel*

A1- Ladies walk forward to form a long wavy line between the two lines of gents (4), balance (4)

Ladies back out as gents walk in to form a wave between the lines of ladies (4), balance (4)

A2- Gents allemande left  $\frac{3}{4}$ , hold on, give right hand to neighbor and balance

Swing neighbor

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

Partner swing

B2- Right and left through across the set

Ladies chain back

🗨️ **Rich Hart:** You may or may not know that this year is the 200<sup>th</sup> anniversary of Hull's victory (the defeat of H.M.S. Guerriere by the U.S.S. Constitution in August 19, 1812).

Our next caller, Mary DesRosiers has been an influential radio host, and was one of the founders of the Monadnock Folklore society, sponsors of several dances.

🗨️ **Mary DesRosiers:** The Nelson Monday night tradition was distinct from the Nelson Saturday night tradition. Monday nights were associated with the fiddle playing of Harvey Tolman and Gordon Peery's piano playing—Cape Breton music. Another thing about Monday night was that we didn't have a sound system (nobody could afford one). Peter was the caller and he had a loud, resonant voice. Well, one night Peter didn't show up and we had this hall full of people, and great musicians. So somebody said, "Well, Mary, *you've* got a loud voice...." And that's the absolute truth. That is the reason that I'm doing this now.

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

As called by Mary DesRosiers

Musicians: Randy Miller, Jack Perron and friends

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reel: *Hull's Victory*

A1- Active couples: “right to your own and left below” (turn half by the right and join left with your opposite to form a wavy-line-of-four) (4) and balance (4)

All turn by the left hand twice around

A2- Actives turn once around by the right hand to form the same wave (4), balance (4)

Actives swing in the center

B1- Ones down the center, turn as a couple

Return (proper) and cast off

B2- Right and left four

☛ **Rich Hart:** The Monday night dances slowed down in the 1990s. It was no longer held in the wintertime. But then Don Primrose and Bob McQuillen agreed that they’d be there every Monday night to make sure the dance happened.

### ***Money Musk***

As called by Don Primrose

Musicians: Harvey Tolman and Bob McQuillen

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

Reel: *Money Musk* (24-bar New England version of a tune by Daniel Dow, 1776)

See p. 36 for directions.

Don ran Money Musk briefly, to give people a feel for Harvey’s Cape Breton style of playing the tune, and then dancers kept the same partner for the next dance. A satisfyingly long rendition of Money Musk was offered during the grand dance.

When Dudley Laufman (as a dancer) reached the top of the set, Don handed him the microphone, and Dudley chanted the calls twice through in the traditional style (channeling Ralph Page) until it was his turn to be active.

☛ **Don Primrose:** “Nelson lines”: In Nelson, the sets drift to the back left corner (from the caller’s perspective). So, instead of “Long lines forward and back,” the call is “Nelson lines,” or “Some go forward some go back.” It means everyone goes forward, but just the ones on the caller’s right go back.

***Elm City Reel***

By Don Primrose

As called by the author

Musicians: Roger Treat, Lloyd Carr

Formation: Contra, duple improper

Reels: Cape Breton tunes

A1- Circle left once around

Swing your neighbor

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

Return, bend the line

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

B2- Ladies chain

Couple one swing again

***Chorus Jig***

As called by Don Primrose

Musicians: Roger Treat, Lloyd Carr, Neil Orzechowski, Richard Backes, Lizza Backes, Matt Garland

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reel: *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

Lizza Backes and Matt Garland took their whistles down from the stage and played along while they also danced, in the line closest to the door.

☛ **Rich Hart:** Nelson dances cost three bucks, and all the callers and musicians are volunteers. The only reason, some say, that the callers and musicians come to the Nelson dance is the cookies. There are always homemade cookies there, and if they are not there, there are some musicians who have been known to leave. But, it's not really the cookies that power the dance; it's the smiles.

### ***Balance to My Lou***

By Becky Hill

As called by Rickey Holt

Musicians: Neil Orzechowski, Russell Orzechowski, Deanna Stiles, Jane Orzechowski and others

Source: *Give-and-Take*

Formation: Contra, Becket formation (progress ccw)

Reels: *Staten Island Hornpipe/Mountain Ranger/Durang's Hornpipe*

A1- Long lines forward and back

Circle left all the way around

A2- Right and left through straight across

Ladies chain on the left diagonal

B1- Balance the ring, spin to the right one place (as in Petronella)

Repeat

B2- Balance, spin to the right once more, spinning until you see your partner

Swing your partner

☛ **Rich Hart:** This last dance features a number of younger musicians who currently play regularly in Nelson. One thing that supports this is the Johnny Trombly memorial scholarship offered by the Monadnock Folksong Society, originally set up and funded by Bob McQuillen. One young person a year is given a stipend to take lessons in traditional music playing.

☛ **Dave Eisenstater:** When I first danced in Nelson, one of the regulars was an old-timer named Clayton. He has since passed on, but he was always in the center of things. Whenever I asked a younger dancer my own age for a dance, the inevitable answer was, "Sorry, I'm already dancing this one with Clayton." Clayton had a real sense of mischief and would sometimes prevent you from swinging someone he found attractive. He often wore a t-shirt with a horse on it. Don must have thought it was a cow, because he called his dance in honor of Clayton, Clayton's Cow.

### ***Clayton's Cow***

By Don Primrose

As called by Dave Eisenstater

Musicians: Neil Orzechowski, Richard Backes, Lizza Backes, Matt Garland, Perin Ellsworth-Heller, and others

Formation: Contra, duple improper

Reels: *Dancing Bear* (Bob McQuillen)/*Wizard's Walk* (Jay Ungar)

A1- Balance neighbor, pull by the right hand and pull by your partner by the left hand

Repeat

A2- Balance and swing neighbor

B1- Gents do-si-do 1½

Swing your partner

B2- Circle left ¾

Balance the ring, California twirl

🗨️ **Allison Aldrich:** My friend Alouette Iselin wrote a wonderful song called “Monday Night in Nelson,” which I’m going to sing before the last waltz, with help from Mary DesRosiers.

### ***Monday Night in Nelson***

Song by Alouette Iselin

As sung by Allison Aldrich and Mary DesRosiers

It’s been a day of unfulfillment and now I’m heading home  
 Looking forward to the comforts of the night  
 A glass of wine, some peace of mind, a warm room in a dark old time  
 And songs and jokes and friends and candlelight  
 And I never thought of dancing ’til I drove into the square  
 The town hall’s bright with steamy light and everyone is there  
 Everyone, that is, but me; I think I’ll just look in and see  
 And maybe dance if someone needs a partner

Chorus:

Lead me up and down, do-si-do below  
 When we swing look straight into my eyes, so we don’t get dizzy, you know  
 And we’ll stomp our worries underfoot as we balance in a line  
 And we won’t remember what they were ’til morning

The room is full of smiling folks, who’ve just heard Mary’s latest jokes  
 The lines are forming on the high side of the town hall floor  
 The rules are ones we understand, the touching, hugging, holding hands  
 And that is what the contra dance is for  
 Mary walks us through it once and Harvey starts to play  
 The world beyond these ringing walls slowly fades away  
 The dance demands a focused mind, it keeps us all in present time  
 And just for now we all know what to do

Chorus

Two hundred years ago these tunes and dances filled this simple room  
 And folks like us with partners facing lined up side by side  
 And for an evening’s time they laid away the work and cares of day-to-day  
 And joined with friends to dance away the night  
 Now we are here and we will laugh and dance away our time  
 Then we will pass and leave behind our places in the line  
 Younger hands will mark the beat, the tunes will call to younger feet  
 ’Til in the final waltz we all will join

Chorus (2x)

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

## Dance Workshop: “Weathering the Dance”

Saturday, 3:30 - 5:00 PM

Led by **Mary Wesley** with music by **Nor’easter**

**Cedar Stanistreet** (fiddle), **Julie Vallimont** (piano), **Max Newman** (guitar/mandolin)

All dances somehow related to the theme of weather – very important in New England! Mary suggested that with a little bit of audience “precipitation” we should have some fun.

### ***The Snowy Day***

By Tony Parkes (March 1976)

Source: *Shadrack’s Delight*

Formation: Contra, duple improper, double progression

Reels: *Colonel Roger’s Favorite/Crock of Gold*  
(Vincent Broderick)/*Sheehan’s Reel*

A1- Balance and swing your neighbor

A2- Circle left once around

With new neighbors left-hand star

B1- With original neighbors right-hand star

With neighbor 2, allemande left 1½

B2- Stay with these neighbors: ladies chain

Across and back

Tony writes, “This contra commemorates the night the Y’s parking lot was under three feet of snow, making it necessary to cancel the dance even though the roads were clear.”

### ***October Flurry***

Joe Baker (October 19, 1981)

Source: *Give-and-Take*

Formation: Sicilian circle, mixer

Reels: *Bay of Fundy* (Bill Guest)/*Hommage à la Belle Gaspésie* (Marcel Messervier)

A1- Forward and back; do-si-do opposite

A2- Allemande right the same ¾ and gents

join left hands, balance the wave

Gents left-hand turn halfway and

do-si-do partner

B1- Balance and swing your partner, end

facing in or out of the large circle

B2- Ladies chain over and back

With your opposite (who becomes your new partner for the next round), turn away from your current partner to face another couple

After the chain, face a new couple and everyone has a new partner. Ladies progress in the direction they face. Gents, however, stay more or less in place, facing first one way and then the other.

Written in the midst of an October snow flurry in the Berkshires.

### ***Keep Your Sunny Side Up***

Variation by Ralph Sweet

Source: *On the Beat with Ralph Sweet*

Formation: Singing square (ladies progress to the right)

Song: Keep Your Sunny Side Up (Ray Henderson, 1929)

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

Four ladies chain across, go right across that ring

Rollaway, then circle left around

Rollaway, then circle left around that old land

Now allemande left your corner, do the right and left grand

When you meet your lady, you do the do-si-do

That's back to back, then promenade

Stand upon your legs, be like two fried eggs

Keep your sunny side up!

#### **Figure:**

Head couples forward up and come right back again

Now swing your opposite lady round and round

Face the sides, split those two, around just one you go

Then right-hand star, go all the way around

Allemande left your corner, go right hand round your own

Corner swat the flea, and promenade

Stand upon your legs, be like two fried eggs

Keep your sunny side up!

Sequence: Intro; figure twice as above; break; figure twice with sides leading; ending. Ralph based his version on a dance by Earl Johnston.

### ***The Tempest***

Source: *Cracking Chestnuts*

Formation: Tempest formation (see p. 15)

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

A1- Ones go down the hall 4-in-line, do not turn

Back the line up, and turn to face the nearest side couple

A2- Balance in a ring-of-4, repeat

Circle left once around

B1- Ladies chain over and back

B2- Half promenade

Half right and left through and the ones lead on to the next

The band sped up the pace on the last time. Whew!

### ***Winter in Summerland***

By Jeffrey Spero & James Hutson (January 20, 2002)

Formation: Contra, Becket formation (progress cw)

Reels: *Easy Club* (Jim Sutherland)/*Turning of the Tide* (Maire Breatnach)/*Sligo Creek* (Danny

Noveck)

A1- Gents allemande left 1½

Swing your neighbor

A2- Long lines forward and back

Pass through to an ocean wave, balance

B1- Walk forward to new neighbor, looping to the right to start a hey-for-4 (pass right shoulders with the neighbor), walk the hey ¾ until you meet your partner on your own side of the set

B2- With partner balance and swing

Jeff writes: "The dance was written on a trip to a dance in Santa Barbara. The road we were on (US 101) offered a beautiful view of the Pacific Ocean and the waves crashing on the sand, while straight ahead we noticed the sweeping curves of the freeway. That was the inspiration for the dance. As it happens, that stretch of road was located in the small town of Summerland."

***Waltz: Valse du Mois d'Novembre***  
(Jean-Claude Mirandette)

## **Discussion: Nelson and New Hampshire Dance History and Stories**

Saturday, 3:30 - 5:00 PM

Dudley (Laufman) was just a kid the first time he went to the Nelson dance. The orchestra had a saxophone and a piano and a drum, maybe a fiddle. Shorty Durant was the caller. He was about five feet tall, sang all his calls, and wore a suit and tie. Dudley did Hull's Victory there for the first time – danced it with his mother. Dudley met Newt (Tolman) at the Gray Ghost. Newt was so excited that Dudley knew the old tunes and could play them on a harmonica.

Newt, Harvey (Tolman), and Dudley made a huge gift to the dance community by pairing the old dances with tunes, and with reintroducing the old tunes, which were being forgotten. At the time, the music was mostly "Red River Valley," "Darling Nelly Gray," and "Pop Goes the Weasel." Newt hated this and wanted fiddlers to play some of the other great old tunes.

Mary (DesRosiers) brought a copy of the book "Quick Tunes and Good Times: Authentic New England Square Dance Music and Stories of its Players" by Newt. It is a history and memoir of the revival of New England contras. She wishes CDSS would reprint it. Mary read excerpts from the book.

Peter (Temple) passed on a story he got through Renn Tolman: in the 1930s, Newt, Albert Quigley, and Fran Tolman were playing at the Cider House. Ralph Page was sitting in a corner. Everyone had been drinking hard cider. Every so often they'd hear a voice calling from the corner. That's when they got the idea to get the dances going again.

Mary told how the dances used to have to hire a cop for each dance because the dancers were known for being rowdy and fights would start. Everyone had had some "anesthetic" in the woodshed. Frankie Upton, a police officer from Nelson, used to tell Mary stories: "The hall was heated with a wood stove. Every GD (gall dern) Saturday night the boys would get in a fight and knock the GD stove pipe out and we'd have to haul the stove out to the snow."

People would walk from Harrisville to Nelson (about 5 miles) to dance until 3 or 4 in the morning and then walk home.

Dudley: There was the Square Dance Association (Janet Tolman was part of it), and they hired Harvey and Dudley to run the Nelson dances. They told the caller what he had to call and when. When the town wanted to raise the rent, Dudley asked Newt, who said, "Every resident of Nelson gets to use the hall for free. It doesn't matter if they're running a flying whorehouse circus, they get the hall for free." Dudley also said that, contrary to what some people believe, he was not the one who originated the idea of having inactives participate in Petronella. It was Donny Parkhurst and Glen Towle, who imported the trick from Roxborough Castle, an English dance Dudley was using at the time at some of the dances. Dudley did try it that way in Nelson one night, and Janet told him "Don't ever do that in Nelson again."

People used to bring their kids to the dances. They'd sleep under the piano, or in a corner, with coats thrown over them.



Richard (Hart) heard the following, he thinks from Renn's video: There was a 13-year old good dancer who wanted to dance with another good dancer. The men would go out to the pick-up trucks between dances and "check to make sure there was enough gas to get home." This girl figured it out, and would stand near the door when the music started up again. All the men would come through the door and she'd pick the one she wanted to dance with.

The bands would play a few bars of the tune before the caller started the dance so the dancers would know a dance was about to start and which dance it was (because everybody knew the tunes). Mary noted that when the dance first started in Harrisville, Peter (Temple) the caller would have the band play the tune one full time through before they danced. The dancers could get ready. Peter said he did this, because his philosophy is that it's about dancing to the music, not dancing to the caller. He wants people to hear the music so they'll know when each move ended. Important, because when he was calling there were lots of energetic new dancers, who often didn't know when to stop one figure and move on to the next.

How did Cape Breton music come to the Nelson dance? Harvey had been studying this style with Albert Quigley. Then Dudley took Harvey to the Highland Games where he'd been captivated by the music. Harvey went up to Cape Breton and followed Winston Scotty Fitzgerald all around the island to learn that music.

Amy (Cann) said that in the mid 80s, the dancers were more of a granola and carrot juice group that wouldn't even think about drinking at a dance. When did the change occur? Some people still had lots of beer and wine at dances. Depended on the crowd—different in different places. The dances used to have longer breaks between dances, and there were more unequal dances. Maybe this made it easier to drink and dance. Nowadays, people would puke if they danced and drank.

Quig's house (Albert Quigley) in Nelson was where the library is now, right by the hall. He gave Harvey Tolman a fiddle when he was small, and tried to encourage him. At that age, Harvey couldn't really play much, but Quig's attention did make an impression on him.

Mac (Bob McQuillen) told that whenever Ralph (Page) could hire an extra musician, such as for a big event in the Masonic Temple in Keene, he'd hire Quig, so there'd be three fiddles (with Dick Richardson and Russ Allen). One year, Mac came down with bronchitis and couldn't make it to the big Christmas dance. Quig had been really good to Bob and asked Ralph that night why Mac wasn't there. Quig died about ten days later. Mac said it was one of the saddest moments of his life, that he'd missed Quig just shortly before. One of the other participants mentioned that a poem about the death of Albert Quigley had been written and is being published soon. They wanted to put the poem in the archives.

Mac and Prissy (his wife, Priscilla) got married in 1947 and started to go to dances in the area. They ended up at the Nelson dance with Ralph calling and music by "Newt the flute" and "Fran the pian (o)." Once, when Mac was invited to sit in with his accordion, he stood on stage facing Newt with his back to the dancers. Mac was really enthusiastic and was having a great time. At the end of the tune, Newt looked over Mac's shoulder at the back of the hall and said, "Jesus

Christ” in his gravelly voice, and turned around and put the flute away. Mac hadn’t realized how noisy his accordion was.

From Dudley: One time Gene Murrow came to a dance with his oboe. Newt said “Jesus Christ on a rubber crutch, I can play the Stars and Stripes Forever on a licked dandelion stem, but I’ll be screwed if I can play an oboe.”

There was a difference in the Nelson dances between the time when Dudley, Harve and Shorty Durant and Larry Pickett were there, and when Ralph ran it. The Nelson dance was a rougher dance. Some people would go to a cocktail/dinner party and then come to the Nelson dance and wait for the intermission. They’d dance Money Musk and then leave. At that time the men wore tweeds and ascots, and the ladies wore long dresses. The cocktail party was an important part of the dance then. Their favorite dances were Boston Fancy, Lady Walpole’s, Morning Star, and Money Musk. They didn’t always do Chorus Jig or Petronella, and they never did Rory O’More. Dudley tried to introduce Rory O’More at one time and he got the “time out” sign from the bottom of the hall from Steve Gilbert, Jimmy Haddock, and Bonnie Quigley. They yelled at him, “Where’d you get this dance from? Did you write this GD dance?”

It was not unusual to do the same dance twice in an evening.

Sylvia (Miskoe) told a story about having to fill in for Bob McQuillen for Duke Miller’s dance in Fitzwilliam. The whole band shared one mic. She noticed it traveling away from her, and realized that the fiddler (Donna Hinds, now Hébert) was pulling it closer with her foot. So, she (Sylvia) started pulling it back with her foot, and the mic kept moving back and forth.

Sometimes they forgot to get the hall heated up before the dancers came and there would be ice on the floor. Several people remembered cold nights with no heat in the hall. The dancers had to wear coats until the heater could warm up the hall. Musicians wore gloves. One time, Larry Collins, a big 250-pound dancer, did a balance and pirouette in Petronella and fell on the ice, knocking out the stovepipe.

## Grand Dance

Saturday evening, 8:00 -11:30 PM

**David Kaynor** (fiddle), **Lissa Schneckenburger** (fiddle) 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  
March: *McQuillen's Squeezebox* (Ralph Page)

The Grand March was led by Steve Zakon-Anderson  
and Mary DesRosiers.

### ***David on Fridays***

By Paul Eric Smith  
As called by Mary DesRosiers  
Source: *Give-and-Take*  
Formation: Contra, duple improper  
Reels: *The Old Rocking Chair/Miller's Reel*

- A1- Gypsy neighbor 1½ to trade places  
Right hands across star, gents let go at home
- A2- Ladies right-hand turn ¾ and swing partner
- B1- Down the hall 4-in-line, turn as couples  
Return and bend the line
- B2- Circle left once around  
Shift to the left to meet a new couple  
and with them circle left ¾

The author writes: "The whole first part was intended to be a nod to some similar Playford figures. The 'David' of the title is David Kaynor, and 'Fridays' is a reference to the incomparable Friday night contras at the Guiding Star Grange in Greenfield." During this half of the Grand Dance, when David, of course, was fiddling so capably for us, both Mary and Steve called different dances honoring his dances at the Guiding Star Grange. (See note on David's Guiding Star, p. 34.)

### ***Bucksaw Reel***

By Herbie Gaudreau  
As called by Mary DesRosiers  
Source: *Swing the Next*  
Formation: Contra, Becket formation, double progression (progress cw)  
Reels: *Opera Reel/The Contradiction*

- A1- Allemande left your corner and swing your partner
- A2- Ladies chain over and back
- B1- On the left diagonal: right and left through (see note)  
Straight across: right and left through
- B2- Left-hand star; right-hand star

Your corner is the one next to you in line who is not your partner (except at the ends, where your corner is across). This person is also a "shadow" because the same person will be your corner throughout the dance. The rule for diagonal action in Becket formation dances applies: if no one is there, do nothing.

This was the original Becket formation dance, composed at a dance camp in Becket Massachusetts. It is also known as Becket Reel.

### ***Grand Square Contra***

By Jacob Bloom (1978)

As called by Mary DesRosiers

Formation: Four-face-four

Reel: *Shove that Pig's Foot a Little Further in the Fire*

- A1- Forward eight and back  
Swing corner (who is opposite you if you are at the end of a line-of-4, and next to you in line if you are in the center); end in square formation
- A2- Sides face, grand square
- B1- Reverse
- B2- Sides pass through across; as soon as sides have moved by, heads pass through along; gents turn left and ladies right  
Swing original partner, end facing original direction

Note that if you begin as the right-hand couple of your line-of-four, the next time through you will be the left-hand couple, and vice versa. This may be the first dance ever created with that feature, and as such it has inspired many newer dances with a similar progression. The four-face-four formation is sometimes referred to as Portland Fancy formation, because it comes to us from an older dance called Portland Fancy.

The challenging moment in this dance is at the end of the swing in A1, when you have very little time to decide how to orient yourself for the grand square. It is not so bad for those who become head couples, who face into the square with the lady on the right. But the sides are in a different situation, because they need to face each other. Here's a tip: When you hear the words "Sides face," end your swing facing *opposite your line of direction*. In other words, if you started in the line-of-4 facing down, end the swing facing up (and vice versa). Then you will be correctly positioned to back away for the beginning of the grand square.

Jacob first called the Grand Square Contra at the "dance-after-the-dance" at the Fox Hollow Festival in 1979. For this reason its alternate title is Fox Hollow Fancy.

### ***David's Guiding Star***

By Steve Zakon-Anderson

As called by the author

Formation: Contra, duple improper

Reels: *Glise à Sherbrooke/Reel Eugène*

- A1- Right-hand star (end in long wavy lines at the sides, gents facing out)  
Balance; ladies walk straight across the set while gents loop over their right shoulder to face in, all take right hands with partner and left with the next to form a new wave
- A2- Balance the wave and partner swing
- B1- Circle left  $\frac{3}{4}$  and corner swing
- B2- Long lines forward and back  
Same four left-hand star

For David Kaynor and the Guiding Star Grange in Greenfield, Massachusetts. During this half of the Grand Dance, when David, of course, was fiddling so capably for us, both Steve and Mary called different dances honoring his dances at the Guiding Star Grange. (See note on David on Fridays, p. 33.)

***The New Floor's Revenge***

By Fred Breunig (1976)

As called by Steve Zakon-Anderson

Source: *Zesty Contrás*

Formation: Sicilian Circle, the couples facing counterclockwise are called the ones; those facing clockwise are twos

Jig: *Richard's Jig* (David Kaynor)

A1- Ladies chain to opposite gent and back

A2- Mirror do-si-do (start with ones splitting the twos)

With ones again splitting the twos, all promenade forward (twos single file, forming a "corridor" for the ones) past three couples

B1- Joining hands four with the fourth couple, balance the ring (4), circle left halfway (4)

Circle right all the way (to face back in the direction from which you came)

B2- Dip and dive three changes (start with twos making an arch and ones ducking under) until you face your original opposites

Swing partner there, face original direction to begin again

Written for the Chelsea House Folklore Center of Brattleboro, Vermont. In 1976 the center replaced the old barn floor with a new floor that would be better for dancing. Dudley Laufman called the last dance on the old floor, and that evening he challenged Fred Breunig to come up with a dance for the new floor. *The New Floor's Revenge* was the result.

The band used a tune that David Kaynor wrote in honor of Rich Blazej, to whom a session earlier today was dedicated, and who was one of the people who worked on installing the new floor at the Chelsea House Folklore Center. Many connections.

***With Thanks to the Dean***

By Steve Zakon-Anderson (February 1985)

As called by the author

Source: *Give-and-Take*

Formation: Contra, duple improper, double progression

Reels: *The Old Man and the Old Woman/Woodchopper's*

A1- Allemande left neighbor 1½

Ladies chain across

A2- Ladies allemande right once around Swing partner

B1- Circle left once around

Shift to the left and circle left ¾ with the next neighbors

B2- Do-si-do this neighbor

Allemande right the same 1½

For Ralph Page, the "dean of contra dancing."

***Waltz: Tennessee Waltz***

❧ Break ❧

Nor'easter provided the music for the second half of the evening  
Cedar Stanistreet (fiddle), Julie Vallimont (piano), Max Newman (guitar/mandolin)

### ***Soundcheck Polka: Partita***

#### ***Money Musk***

As called by Mary DesRosiers  
Source: *Cracking Chestnuts*  
Formation: Contra, triple proper  
Reel: *Money Musk* (24-bar New England version of a tune by Daniel Dow, 1776)

- 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 (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

Danced with distinct balances, which is popular in New Hampshire and has become "Ralph-Page-Weekend-style." Ralph Page, however, never called a balance in Money Musk, but simply a "forward six."

#### ***Hillsboro Jig***

By Bill Thomas  
As called by Mary DesRosiers  
Source: *Zesty Contrs*  
Formation: Contra, duple improper  
Reels: *The Coalminer/Popcorn/Humours of Tulla*

- A1- Balance and swing neighbor
- A2- Couple one down the center, turn as a couple  
Return and cast off proper
- B1- Turn contra corners
- B2- Ones balance and swing, end facing down

#### ***A Dance for Dan***

By Bill Olson (April 18, 1998)  
As called by Steve Zakon-Anderson  
Source: Bill's website  
Formation: Contra, duple improper  
Reels: *Batchelder's/Ross's Reel #4*

- A1- Long lines forward and back  
Ladies allemande left  $1\frac{1}{2}$  and give right hand to partner
- A2- Balance, box the gnat  
Half hey-for-4 (start with a little tug to pass your partner by right shoulders)
- B1- Partner balance and swing
- B2- Gents allemande left  $1\frac{1}{2}$   
Neighbor swing

For Dan Pearl, a fine Boston-area dance caller. Dan is closely associated with the NEFFA weekend. Along with Ted Sannella and Larry Jennings, he was the author of The Contra Connection, a series of columns that ran for some years in the *CDSS News*. In each column, these three very distinctive callers share diverse perspectives about a single topic.

### ***Shooting Stars***

By Tom Hinds

Source: *Legacy*

As called by Steve Zakon-Anderson

Formation: square (no partner change)

Reel: *Lévis Beaulieu*

#### **Figure**

Head couples right and left through (8)

Head ladies chain back (counts 9-16)

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

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

Lines go forward and back (8)

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

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

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

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

### ***Willis's Route***

By Willis Brown

As called by Steve Zakon-Anderson

Source: *Sets in Order Yearbook*

Formation: square (no partner change)

Reel: *Kaynor's Kitchen* (Max Newman)

#### **Figure**

Heads to the right and circle about halfway  
Head gent drop left hand to open up to lines-of-4 at the sides

Forward eight and back; roll away with a half sashay

Up to the middle and back that way

Forward again, right hand to your opposite and box the gnat

Right and left through the other way back

Ladies chain straight across, then face along the line

Ladies chain along the line

All four ladies grand chain, courtesy turn with partner

Four ladies to the center and back to the bar

Four gents to the center with a right-hand star

Gents hang on to the star and scoop up your partner with an arm around: star

promenade

Ladies loop back and allemande left corner (Improvised from there)

Sequence: Intro; figure with heads leading; figure with sides leading; break; repeat figure for heads; repeat figure for sides; ending.

### ***The Diagonal Dilemma***

By Gene Hubert (October 1988)

As called by Steve Zakon-Anderson

Source: *More Dizzy Dances, Volume III*

Formation: Contra, duple proper

Jig to Reels: *Orchard Hill* (Max Newman)/*Butcher's March/Torn Jacket*

A1- Down the hall 4-in-line (ones between the twos), ladies turn as a couple, gents turn alone

Return, bend the line

A2- Circle left almost once until gent one is facing up and lady one facing down, and couple one swing in the center

B1- Neighbors balance and swing

B2- Long lines forward and back

Couple one gypsy 1½ to end proper

It is helpful in this dance to anticipate the next move. For example, the active couple should end their swing in time to face their neighbors at the beginning of B1, and at the end of the gypsy all should face down.

***Waltz: Sasha's Waltz*** (Julie Vallimont)

## Dance Workshop: "How Did I Get Here?"

Sunday, 9:15 - 10:45 AM

Led by **Ruth Sylvester**; music by **Nor'easter**

**Cedar Stanistreet** (fiddle), **Julie Vallimont** (piano), **Max Newman** (guitar/mandolin)

### *Scout House Reel*

By Ted Sannella (April 15, 1979)

Source: *Balance and Swing*

Formation: Contra, duple improper

Reel: *The Phoenix*, played first in G, then in D (Dave Hennessy)

- A1- Down the center 4-in-line, turn alone  
Return, bend the line
- A2- Circle left  
Ladies chain across
- B1- Ladies do-si-do 1½  
Swing neighbor
- B2- Long lines forward and back  
Actives swing

Ruth ran this dance briefly as a Sunday morning warm-up.

### *C and J's Jig*

By Roger Whynot

Source: *More of Whynot*

Formation: Contra, triple proper; couples one and two progress as a unit

Jigs: *Timmy Clifford's/Banks of Lough Gowna*

- A1- Couples one and two take right hands  
across in a star and balance (4), turn  
that star halfway (4)  
Left-hand star all the way around
- A2- Couple three half figure-eight up  
through the ones (all are now  
improper)  
Threes do-si-do
- B1- Lines forward and back  
All six circle left halfway
- B2- Couples one and two: rights and lefts

The author writes: "A unique dance where couple #2 precedes the active couple down the set (a so-called 'sub-active' couple) and couple #3 moves up the set two places each sequence. Further, only every other #3 becomes active."

### *A Slice of Pinewoods*

By Ann Cowan, Tina Fields, Jillian Hovey, Bob Isaacs, Mark Lattanzi and Chris Weiler (August 31, 2006)

Source: Chris Weiler's website

Marches: *Maids of Mitchelstown/250 to Vigo* (Angus R. Grant)

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

- A1- "Yearn" to the left (see note) passing  
one couple and facing the next  
With this couple circle left ¾
- A2- Balance the ring, California twirl  
Swing the neighbor you face
- B1- Ladies chain across  
Half hey-for-4 (ladies start by passing  
right shoulders)
- B2- Partner balance and swing

The term "yearn" for the first figure was coined by George Walker, a dancer and dance composer from Seattle, who invented the move. This dance uses George's original version of the yearn, which is double progression. Move forward on the left diagonal, greet a neighbor couple, and then back off diagonally left to end facing *new* new neighbors. If you are at the left-hand end of the long line (so that there is no couple on your left diagonal, slide in an clockwise arc into the place directly across from where you started, and a new couple will arrive at the spot you left to circle with you. There are some other end effects, but they should not be troublesome. "Waiting out" will be very brief because of the double progression, and last the duration of B1.



***Stoolie's Jig***

By Cammy Kaynor

Source: *Zesty Contrás*

Formation: Contra, duple proper

Reels: *Maudabawn Chapel* (Ed Reavy)/*Silver Spire/Hunter's House* (Ed Reavy)

- A1- Right hands across star just over halfway, balance the star  
First corners swing (gent 1 and lady 2)
- A2- Those who swung go down the hall two-by-two, turn as a couple  
Return and cast off with partner
- B1- Pass through across the set and swing partner
- B2- Ladies chain across  
Couple one half figure eight above

This dance was inspired by the tune *Stoolie's Jig* by Nick Hawes. Cammy used to be part of a band called "Vinyl Dinette and the Stools."

***Concordia Reel***

By Lou Shapiro

Source: *Zesty Contrás*

Formation: Contra, triple proper

Jigs: *Champaign Jig Goes to Columbia* (Liz Carroll)/*A Jig* (David Kaynor)

- A1- Forward six and back  
All six circle left  $\frac{3}{4}$  until ladies are facing down and gentlemen up
- A2- Couple 1 through the middle between the other couples, turn alone  
Return and cast off to second place
- B1- Lines-of-3 pass through two other lines-of-3 moving up or down the hall, turn as a threesome with the center dancer doing "right hands high and left hands low," pass through one line in the other direction
- B2- All do-si-do partner  
Couple one swing (a "tight" swing!) while the others circle left around them, all ending proper and falling back into line, ones between the other two couples

***Leave Them Hanging***

By Luke Donforth (July 2010)

Formation: Contra, duple improper

Jigs: *Humours of Ennistymon/Rainy Day in Orono* (Cedar Stanistreet)/*Sunny Windows* (Jaige Trudel)

- A1- Gypsy neighbor and swing
- A2- Gents allemande left  $1\frac{1}{2}$   
Half hey-for-4 (partners start by passing right shoulders)
- B1- Gypsy partner and swing
- B2- Circle left  $\frac{3}{4}$ , gent one drop left hand to break the ring and turn over left shoulder to lead the line-of-4 ccw  $\frac{3}{4}$  around to progressed place

The author suggests "no thumbs" (finger contact only) in B2 to avoid twisting wrists.

***Now We Are Four***

By Erik Weberg

Source: Erik's website

Formation: Contra, Becket formation (progress cw)

March and Reel: *Coleman's March/Jackie Coleman's*

- A1- Give-and-take to gent's side and swing neighbor, end facing down
- A2- Down the hall 4-in-line (6), switch ends and turn alone (see note) (2)  
Return and bend the line (8)
- B1- Circle left  $\frac{3}{4}$  and couples slide left to face new neighbors  
These two ladies do-si-do
- B2- Partner balance and swing

Many key elements in this dance originated in a Mike Richardson's dance, *Now We are Three*.

To "switch ends" the couple on the right steps forward a bit more and slides to the left while the other couple slides to the right. Then each dancer turns alone (toward neighbor) to face up. The timing suggested for A2 is one solution, and others are possible. However, callers may find it useful to prompt "switch ends and turn alone" after only four beats to avoid a late turn.

***Waltz: Saari and Kristen*** (Max Newman)

## **Callers Workshop: “Whys and Hows”**

Sunday, 9:15 - 10:45 AM

Led by **David Kaynor**

This session was focused on the Hows and Whys of calling. Numerous situations were raised and discussed by the participants.

David started by asking the participants what one piece of advice they wish they had gotten when they first started calling. Some responses were:

- 1) Keep it simple
- 2) Let the dancers make their own mistakes. They don't have to do the dance perfectly.
- 3) Do not cater to the most active 10% of the dancers at the expense of everybody else. Keep one's choice of dances accessible to the vast majority of potential dancers. Don't fall in love with complexity for its own sake.
- 4) Trust that experienced dancers will come back if you target the dances at the newer dancers, but the newer dancers won't come back if you target them at the experienced dancers.
- 5) Remember: it's all about the dancers, not about the caller.

When you're calling for a one-time dance (as opposed to a regular series), ask yourself what the expectations are of the people who'll be coming, and put yourself in that mindset as you choose your dances.

There's an assumption that people who come to a dance don't come to learn. They don't want to feel like they're in a class. But learning is involved. Put it in the context of the joy of discovery. This is different from a tedious learning situation. If you always call dances that are too easy, the dancers will never have the joy of discovery. It's a balance the caller has to aim for.

Regardless of the size or experience of the group that comes to a dance, the caller needs to find a way to make it exciting, and not get upset about the makeup of the crowd (even internally).

How can the caller integrate some children into a dance? Let them dance as a unit with an adult, or if it's a circle mixer and the children are afraid to leave their parents, let them dance in the center and keep their partner.

What can an organizer do to promote people being more open to dancing with people who may be physically or mentally challenged? It's good to let the caller know that there's a disabled person on the dance floor and how the caller can accommodate him or her better. Maybe we just need to cultivate being more welcoming to all new people. Then someone will pick up that there's someone with particular needs present, and they can help out.

One way to build more of a feeling of community is to call dances in formations other than long sets. The smaller set dances such as squares and triplets build a stronger sense of community. At the end of one of these dances, often the dancers thank all of the other dancers in their set. You don't see this in a long set dance. In those dances, people only thank their partner. John Rogers said that when he lived in Switzerland, at the end of an evening, every dancer shook the hand of every other dancer present.

## Open Microphone Session

Sunday, 11:15 AM - 12:45 PM

Sandy Lafleur, MC; Music by David Kaynor, Lissa Schneckenburger and Bob McQuillen

### *Soundcheck Polka: Murphy's Polka*

#### ***Stars of Alberta***

By Carol Ormand (September 5, 1996)

As called by Emily Addison

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Mountain Ranger/Nancy King*

- A1- Allemande right neighbor 1½  
With new neighbors, left-hand star
- A2- Return to original neighbors and  
right-hand star ¾  
Partner swing
- B1- Long lines forward and back  
Ladies chain across
- B2- Hey-for-4 (ladies begin by passing right  
shoulders)

#### ***Little Log Cabin in the Lane***

As called by Adam Boyce

Formation: Singing Square (no partner change)

Song by William Shakespeare Hays (1875)

#### **Intro**

All circle left, it's eight hands round you go  
To the little log cabin in the lane  
You're all going wrong, go back the other  
way  
To the little log cabin in the lane

Places all, balance all, and everybody swing  
To the little log cabin in the lane  
Arm left around your corner, your partner by  
the right  
Do a grand elbow reel (see note), go  
halfway round  
Swing by the right arm, the next one by the  
left  
To the little log cabin in the lane  
And when you meet your partner, you  
promenade back to place  
To the little log cabin in the lane

#### **Figure**

Head two gents go round the outside (behind  
partner) to the right around the ring  
To the little log cabin in the lane  
Turn your partner by the right hand, your  
corner by the left  
To the little log cabin in the lane  
All four gents go round the outside, to the  
right around you go  
To the little log cabin in the lane  
Your right hand with your partner, your  
corner by the left  
To the little log cabin in the lane

Places all, and balance all, etc. (as in intro)

Sequence: Intro; figure as above; then repeat the  
figure with the head two ladies (and later all four  
ladies) going out to the *left* behind their partners and  
around the outside. The partner turn is still by the  
right hand, etc.

The grand elbow reel is like a grand right and left  
with arm turns. Left arm turn around your corner  
instead of allemande left. Then do a right arm turn  
with your partner 1½, a left arm turn with the next,  
etc. When you get halfway around the set, promenade  
home. Adam explained that the styling for the  
promenade in the Vermont community where he  
dances is like a star promenade: all link to their  
partner with an arm around for the promenade while  
the gents take left hands in the center as in a star.

Adam learned this from the calling of Frank Fortune  
of Bradford, NH in the 1950s. It was recorded on the  
Sunapee Label.

***TLC Tempest***

By Chris Page (December 2011)

As called by the author

Source: Chris's webpage

Formation: Modified Tempest formation: *one* active couple faces down between two couples facing in from the sides (cf. p. 15)

Reels: *Reel de Montreal/Bay of Fundy* (Bill Guest)

A1- All balance and swing your partner

A2- Down the hall in a line-of-six, turn as couples

Return, side couples face in and center couple face to the right

B1 & B2- Three ladies chain: The center gent briefly receives each lady from the one she leaves, and assists her on to the opposite gent; continue until all are back where they began (~24)

Sides left shoulder gypsy while ones lead down between the next pair of side couples (~8)

The "three ladies chain" figure is borrowed from square dancing. The center gent will feel like a revolving door. When two couples are waiting out, choose either one to come back in first.

***Uncommon Courtesy***

By Gene Hubert (November 1987)

As called by Joe Kwiatkowski

Source: *Give-and-Take*

Formation: Contra, Becket formation (progress ccw)

Reel: *Speed the Plough*

A1- Left-hand star once around

With partner, courtesy turn all the way around (a "power turn") and then roll away with a half sashay

A2- All pass through across the set and swing your partner

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

B2- Ladies chain across

Promenade back, looping ccw to meet your next neighbors

Gene Hubert described the action in B2 as "Promenade across the set and all shift right along the set to meet a new couple."

***Yellow Stockings***

English country dance

As called by Al Yanas

Source: *A Choice Collection*

Formation: Duple minor longways, all proper

Slip Jig: *Yellow Stockings*

A1- First corners take crossed hands, turn twice around and fall back to place

A2- Second corners the same

B1- Couple one slip down the center (3) Return (3)

Cast below one place (unassisted) as the twos move up (6)

B2- Four changes of rights and lefts, with hands

The corner turns in the A-parts can be a buzz step swing (still with the cross-hands hold) if both corners are willing.

***Ted's Triplet #7***

By Ted Sannella

As called by Gale Wood

Source: *Balance and Swing*

Formation: Triplet, all proper

Hornpipe: *President Garfield's Hornpipe*

A1- Couples one and two, turn your partner by the right hand  $1\frac{1}{2}$

Same two couples, half right and left through across the set

A2- Couple one turn contra corners

B1- Ones balance and swing, end facing up

B2- Ones up the center to the top and down the outside to the bottom

All do-si-do partner

### ***Life, the Universe and Everything***

By Carol Ormand (March 9, 2005)

As called by Tavi Merill

Source: *The Lizard Research Institute*

Formation: Contra, duple improper

Jigs: *Little Burnt Potato/Hens' Feet and Carrots*  
(traditional Danish tune)

A1- Couple one pull by the right hand to  
cross the set and go down the outside  
one place

Long lines forward and back

A2- Actives turn contra corners, do not let  
go of your second corner's left hand  
and take your partner's right hand to  
form a diagonal wave-of-4

B1- Balance the wave, drop hands and walk  
forward to form a new wave with the  
twos in the center

Balance, allemande right about  $\frac{3}{4}$

B2- Actives balance and swing  
End improper, facing partner

As in Rory O'More and similar dances, the actives  
can remain connected at the end of their swing in B2  
but step back to their side a bit, in preparation for the  
pull by.

Tavi chose to call this as an "alternating corners"  
dance, where every other time the twos are the active  
couple. This makes the twos just as busy as the ones,  
even if the sets are quite long. Given the complexity  
of Life, the Universe and Everything, we recommend  
that you carefully consider the skill level of your  
dancers before attempting this. Should you choose to  
use alternating corners, please note that the twos go  
*up* the hall in A1 when they are active, and the contra  
corners start on the opposite line.

### ***British Sorrow***

As called by Sylvia Miskoe

Source: *An Elegant Collection*

Formation: Contra, triple proper

March: *Pete's March* (Bob McQuillen)

A1- Actives down the outside past two  
couples, step into the center  
Return up the center, cast off

A2- Couples one and three, right-hand star  
Couples one and two, left-hand star

B1- All six circle *right* once around

B2- Couples one and two, right and left  
through; over and back

A key transition is from the left-hand star in A2 to the  
circle right in B1. Couple one can make this  
especially smooth if they consciously move out of the  
star to their respective sides of the set, gent between  
two gents and lady between two ladies. This also  
makes the circle rounder, which is important because  
it helps to use up all of the B1 music in a large and  
elegant circle.

## **Music Workshop: “What Makes Dance-able Dance Music?”**

Sunday, 11:00 AM - 12:30 PM

With **Nor’easter: Cedar Stanistreet, Julie Vallimont and Max Newman**

This session started and ended with the participants dancing Chorus Jig.

When choosing the best tune for a dance, some choose a tune for its innate features that they think fit the dance, while others choose a tune and then adapt it to fit the dance as they watch the dancers. Most bands choose an approach somewhere between these two methods. Is it the tune or the arrangement that makes for good dance music?

Playing for dances is a craft. How does Nor’easter measure success?

1. The music is easy to dance to
2. The music is enjoyable to listen to
3. The music promotes tradition and community

Nor’easter demonstrated how to change a tune to fit a dance by playing the same tune two different ways: (1) bouncy A-parts and smooth B-parts, and (2) smooth A-parts and bouncy B-parts. The pianist can tell the dancers when a move is over by changing chords. This is also a good method when playing for a dance that has balances in “weird” parts of the phrase. This is one of many techniques rhythm and melody players can exploit to assist the dance.

When the band played Money Musk last night, the arrangement they chose was to keep the melody consistent, and then slowly vary what was underneath it. For example, the piano didn’t change chords very often. A drone can really allow the melody to shine. An alternate method is what the other band (Mac, Lissa and David) did last night - Mac laying down a solid rhythm allowing the two fiddlers to play variations of the melody.

When picking a tune, the band likes to look at the card. They can see if the dance is busy (don’t want to choose a busy tune), smooth (sexy, pretty, or driving smooth), etc. They ask the caller what mood they want for the dance and if there is anything weird about the dance that they should be aware of. Julie learned something from Amy Cann who organizes her tunes by genre. Irish tunes in general are note-y, smooth, and have long phrases. Old time tunes have fewer notes and shorter phrases. These are often good for dances with lots of balances. Quebecois tunes are good for anything.

So, how does the dance Chorus Jig “fit” the tune Chorus Jig? The B and D-parts of the tune are identical, which coincides with (and thus reinforces) the parts of the dance where the active couple is together in the dance.

As far as arrangement, the tune Chorus Jig has strong intrinsic chords and melodic shape. It’s difficult to “mess with” the energy of the tune.

But what happens when the band switches to Opera Reel? This tune’s energy and shape is more malleable. It’s easier to “mess with.” Nor’easter’s arrangement takes advantage of that malleability to shape a different relationship of the dance with the music. By playing the same

chords for parts A + B and C + D, respectively, the band's arrangement divides the dance differently than when playing Chorus Jig (A + C and B + D). Now, the music emphasizes the similarity of the two down the hall moves in the first half of the dance. This is a different dance experience.

Cedar notes that, despite Nor'easter's arrangement, he also likes playing a V chord on the C part of Opera Reel, which builds tension during the contra corners and releases into the balance and swing.

So, the tune Chorus Jig has some intrinsic qualities that "fit" the dance, whereas Nor'easter uses their Opera Reel arrangement to "fit" the dance, but in a different way.

Is it the tune or the arrangement that one should consider for dance-able dance music? Each and both.

## Farewell Dance Party

Sunday afternoon 2:00 - 4:00 PM

**Sarah Mason**, MC, with staff and guest callers, and staff and guest musicians

### ***Bettine***

By Jeffrey Spero (2010)

As called by Mary Wesley

Source: *CDSS News*, Fall 2011

Formation: Contra, duple improper

Marches: *Morgan Magan* (Turlough O'Carolan)/

*Meeting of the Waters*

- A1- Down the hall 4-in-line, ones in the center, turn alone  
Return and bend the line
- A2- Pass through across the set and swing your neighbor
- B1- Long lines forward and back  
Couple two half figure eight above and then lead up; as soon as the twos have passed couple one casts down one place
- B2- Couple one balance and swing

Written in honor of Bettine Kinney Wallin. This version is slightly folk processed. The original has no balance in B2, and the timing in the B-parts is as follows:

Long lines forward and back (8)

Couple two half figure eight above and then lead up; as soon as the twos have passed, couple one meet and cast down one place (12, crossing the phrase)

Couple one swing (12)

### ***Deer Park Lancers***

As called by Beth Parkes

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

Formation: Square (no partner change)

March: *Roddy McCorley*

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

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

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

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

Sequence: Intro; figure above starting with heads; break; figure starting with sides (head couples will make the arch first for the dip and dive); ending. Adapted by Ralph Page and Ed Moody from a late 19<sup>th</sup> century Lancers figure. Tony Parkes contributed the do-si-do.



***Fiddle Faddle***

By Jim York (early 1950s)

As called by Beth Parkes

Source: *Sets in Order Yearbook #1*

Formation: Square (no partner change)

Reel: *Seneca Square Dance*

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

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

Forward four and back (8)

Line-of-4 slide to the right behind the next couple (8)

Those six forward and back (8)

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

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

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

Gents star left and the ladies star right (8)

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

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

Star promenade with the ladies in (8)

When you get home everybody swing (10)

Allemande left corner (6)

Promenade your partner (16)

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

***Angie's Fancy***

Fred Breunig (February 1980)

As called by David Millstone

Formation: Contra, triple proper

Reels: *Scollay's Reel/Union St. Session/Round the Horn* (Jay Ungar)

A1- Forward six and back

As couple three swings, couples one and two cross the set and go down the outside with the couple two dancer in the lead

A2- Couple three continues to swing as the twos lead the ones back across the set passing below the threes to their proper side and up into their progressed place

Forward six and back

B1- Couples one and two, right-hand star  
Same four, left-hand star

B2- Couples one and three, right and left four

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

***La Bagatelle***

As called by George Fogg

Source: *John Griffiths Collection*

Formation: Duple minor longways (proper)

Tune: *La Bagatelle*

- A1- First couple set twice to the second lady  
Those three circle left once around
- A2- Repeat with the second man
- B1- Couple one down the center, turn alone  
Return and cast off (unassisted)
- B2- Four changes of rights and lefts

This is an early American dance that can be found in the Griffiths collection, the first dance manual published in the United States (1788). A very similar dance called The Hop Ground is commonly done by English country dancers. (Only the B1 is different.) There are also a number of closely related contra dance chestnuts, variously called Vinton's Hornpipe, Christmas Hornpipe, Thunder Hornpipe, Oyster River Hornpipe, and Shunster's Hornpipe, after numerous tunes that have been used with the figure. Many older versions are triple minor dances.

***Odd Couple Promenade***

As called by Tony Parkes

Source: *An Elegant Collection*

Formation: Square (no partner change)

March: *Road to Boston*

- Couple one out to the couple on your right  
(4) and balance four (4)
- Same four right and left through, over and  
back (12)
- All four out to the right and circle six (12)

These six, allemande left corner and begin a  
grand right and left (8)

Complete the grand right and left going all  
the way around to place, while the odd  
couple promenades once around the  
outside (16)

All swing at home (8)

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

Ralph Page called this dance often in the 1950s and included it in "An Elegant Collection of Contras and Squares" (1984), his last published collection of dances. He recorded it around 1950 on a 10" Folk Dancer Recording MH 1031, with Ralph Page's Boston Boys.

***Whirligig and Cheat***

Source: *Contras: As Ralph Page Called Them*

Formation: Square (no partner change)

As called by Tony Parkes

Reel: *Rakes of Mallow*

Head two ladies out to the right:

Turn the right-hand gent by the right hand  
(4)

Turn your partner by the left (4)

Cross the set passing right shoulders, and  
turn the opposite gent by the right, cross  
back by left shoulders (8)

Turn partner by the left (6)

Turn the left-hand gent by the right (6)

Turn partner by the left (4)

And “cheat or swing” (swing anyone in the  
hall) (16)

Run on home and swing your own (16)

Sequence: Head ladies, side ladies, head gents, side gents, then all four ladies and all four gents lead the figure in turn. The timing for the turns is approximate; allow extra time when four people are active.

***Petronella***

As called by Adina Gordon

Source: *The Country Dance Book*

Formation: Contra, duple proper

Tune: *Petronella/Green Mountain 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

The version notated here is the older version in which only one couple is active. Adina suggested that the ones choose whether or not to allow the twos to join the action in the A-parts.

***Polka: The Chickadees' Polka*** (Bob McQuillen)

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

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