

Syllabus
for
Ralph Page Legacy
Weekend IV

January 18. 19. 20. 1991
University of New Hampshire
Durham. NH



N · E · F · F · A

New England Folk Festival Association

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P R E F A C E

Just when you thought that the Syllabus for RPLW IV would never appear, here it is! I am pleased to report that all presenters were prompt in submitting their material for inclusion - and I am embarrassed to admit that the fault for the delay rests squarely on my shoulders. I am eating humble pie now and am prepared for some more pieces when next I see you. Let that not deter you, though, from enjoying the contents - it is the printed record of all the glorious happenings of that wonderful January Weekend in New Hampshire. Some **folks** attested to the usefulness of last year's syllabus: it had saved them the time and effort to jot down interesting material which they later incorporated into their own repertoire. Undoubtedly this edition contains some golden nuggets as well.

Enjoy!

Published by New England Folk Festival Association, Inc., Cambridge, MA, 1991

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Cambridge, MA 02140

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**WELCOME DANCE PARTY
WITH MUSIC BY THE LAMPREY RIVER BAND**

Friday, January 18, 1991
Ralph Page .Legacy Weekend IV

David Cousineau says about the Lamprey River Band, " Formed in 1983, LRB is a group of musicians from diverse walks of life who find much shared pleasure in the spirited melodies associated with rural New England of decades ago. It is dedicated to reviving and spreading throughout the region the sprightly music which has enlivened and enriched the performers' lives." A list of the band's tune sets follows the dance listings for this session.

1) Lady Walpole's Reel (Contra) - presented by Ted Sannella (traditional)
duple improper Music: name tune or traditional reels

Balance and swing below(16)
Actives go **down** the center, turn alone (8)
Return to place, cast off (8)

Ladies chain, over and back (16)
Promenade across the set (8)
Right and left through back to place (8).

2) Monadnock Reel (Contra) - presented by Peter Yarensky (written by Ralph Page)
duple improper Music: reels

Actives balance (4)
Then do-si-do(8)
Allemande left with the one below(4)
Actives swing in the center (16)

Balance and swing with the one below(16)
Ladies chain over and back (16)

3) Grand Slam Change (Square) - presented and written by J. T. (Johnny) Trafton
Music: jigs or reels

Head ladies chain over and back,
Side ladies chain over and back.
Head ladies chain over, side ladies chain over,
Head ladies chain back, side ladies chain back,
Four ladies grand chain.

Head couples complete rights and lefts,
Side couples complete rights and lefts.
Head couples half rights and lefts, side couples the same,
Head couples half rights and lefts, side couples the same.
Grand chain.

Final figure: Head ladies chain over, side ladies chain over
Head couples do half rights and lefts, side couples the same
Head ladies chain back, side ladies chain back
Head couples do half rights and lefts, side couples the same
(You're home with your partner now)
Four ladies grand chain - and anything else you wish to do.

4) Four Ladies **Chain** in Line (Square) - presented and written by J. T. Trafton

Head couples out to the right and circle four,
Figure: Same two ladies chain over and back into.....
Four ladies chain across the set and back.
Head couples in the center do ...(caller's choice here: circle or
rights and lefts) to end facing side couples on the left
Repeat figure with this side couple.
Side couples repeat both figures.

J. T. notes that these figures can also be done the length or the width of the hall
- if the numbers of couples is appropriate. For variety, rights and lefts can be
substituted for the figure, or a combination of rights and lefts and the ladies'
chains.

5) Crazy Eights (Contra) - presented by Steve **Zakon** (written by Roger Diggle)
duple proper Music: jigs

Actives 1/2 figure eight below (8)
Actives allemande right once and
give left hand to neighbor in line of four (4)
Balance in line of four (4)
Allemande left with neighbor (4)
Actives swing in the center (12).

Actives swing neighbor below (16)
Circle left once around (8)
Actives do 1/2 figure eight above
to proper side (8).

6) **Lancashire** Reel (Mixer) - presented by George Fogg (English)
big circle, men on inside facing out, **women** facing partners
Music: **record: Greensleeves**, Barn Dance
Singalong GDB 101,
or any good jig or reel

A1: All back to back LEFT shoulder,
and all face diagonally left -
Left hand turn that person.
A2: All back to back RIGHT shoulder with original partner,
all face diagonally right,
Right hand turn that person (keep this one).
B1: All double balance and swing
B2: Promenade with this new partner.

Finish promenade with men's back to the center, facing out.

- 7) Careless Sally (Contra) - presented by Mary **DesRosiers** (traditional)
duple improper Music: marches, Scottish tunes

Actives balance, allemande right 1 1/2,
go outside below one (16)
Actives balance by the left, allemande left 1 1/2,
go outside below one more (16).

Actives face up (improper) and circle left
immediately above (8)
Actives lead up and cast off with their original inactives (8)
Ladies chain over and back (16).

- 8) Rory **O'More** (Contra) - presented by Larry Jennings (traditional)
duple proper Tune: Rory **O'More**

Actives cross over; go outside and around one; cross back;
cast off (with dancer of your own sex); form a long wave
in the center, right hand to partner, left hand to a shadow (16)
Actives: balance (to right and to left); slide to right to form another
wave, left hand to partner, right hand to another shadow (8)
Actives: balance (to left and to right); slide to left to
give right hand to partner (8)

Actives: turn contra corners (16)
Actives: balance and swing partner and end proper (16)

Note: The use of "shadow" and the hidden challenge offered by this dance are
discussed in Larry's session "Contras with a hidden challenge".

- 9) Forward Six and Back (Square) - presented by Bob Dalsemer (traditional)
Music: Ragtime Annie

Allemande left with the corner, right hand to your partner
Grand right and left around the ring you go,
when you meet your partner, do-si-do
And promenade on heel and toe,
you promenade and home you go

The first couple out to the right
and circle up four with all your might
Now leave that lady right where she be,
go on to the next and circle three
Take that lady on to the next,
on you go and circle four.
Leave that lady right where she be and home you go alone

cont'd on next page

Now forward six, six fall back,
 two gents around on the inside track
 Right hand high, left hand low,
 on to the next and here we go
 Go forward six and six fall back, two gents do-si-do
 With a right hand high, and a left hand low,
 on to the next and here you go
 Go forward six and six fall back,
 two gents' feet go wickety whack
 With a right hand high, and a left hand low,
 on to the next and here you go
 Now forward six, six fall back, two gents do-si-do
 With a right hand high, and a left hand low,
 and right on home you go

Bob adds that this dance is on his tape, "**When The Work's All Done**"

**10) Arkansas Traveler Variation (Square) - presented by Bob Dalsemer
 (modern variation of a traditional square)**

Music: name tune

Head two couples forward and back,
 forward again on the same old track
 Turn the opposite lady by the right hand around,
 partner by the left with a left hand around
 Turn the corner lady by the the right hand around,
 partner by the left with a left hand around
 Right to the corner for a right and left grand (wrong way!),
 every other girl with every other hand
 Meet her again (corner) and give her a swing.....
 Allemande left just one, promenade with the one you swung.

**11) Chanukah Hop (Contra) - presented by Sarah Mason who wrote it as well
 duple improper**

Music: any suitable jig

Actives down the center two places (8)
 Come back up the outside (8)
 Actives gypsy, then swing the opposite (16)

Actives with their neighbors face in and
 circle left once around (8)
 Actives do 1/2 figure eight up between their neighbors (8)
 Actives balance and swing in the center,
 end facing down (16)

- 12) The Tempest (Contra) - presented by Dudley **Laufman** (traditional)
double contra line (Tempest formation)

Music: name tune or another jig

The 'minor' set consists of four couples - two active couples next to each other, facing down the set - two inactive couples, one on each side, slightly below the actives and facing each other across the set.

Actives down the center four in line (8)
walk backwards (sic) to place (8)
Actives face respective inactives, balance twice
circle four hands to the left (16).

Same two ladies chain over and back (16)
Same two couples half promenade (8)
and half right and left (8).

Original actives then dance with the NEXT couple below on their side, while the new couples at the top form the next line of four, waiting out one **turn**.

- 13) Crooked Stovepipe (Square) - presented by Tod **Whittemore** (traditional)
Tunes: Name tune

Figure: "Bow to your partner, bow to your corner lady,
allemande left your corner and balance to your partner".

- (A) Grand right and left until you meet your own,
and balance once again
Grand right and left until you get back home
and swing your partners all,
Then promenade the ring....
- (B) Head two ladies go forward and back, forward again and swing
(meanwhile) the rest circle left around the outside ring.
When you're home, swing your own.
Then, allemande left your corner, allemande right your own,
Left shoulder do-si-do your corner, then do-si-do your own.
"Don't hurry, don't hurry, you've got time to swing..."
Repeat for side ladies.

"Allemande left your corner, allemande right your own,
allemande left your corner, balance to your own..."

- (A)
(B) Substitute head men, side men

Final Break: "All the ladies move to the right and swing,
leave that gent,
On to the next and swing, leave that gent,
Move to the next to the right and swing, leave him there,
All run home and swing your own."
Promenade the ring, forward and back and repeat -
or swing at home, or whatever the mood is.

- 14) Buffalo Quadrille (Square) - presented **by** Tod Whitternore
Tunes: jigs

Figure: Circle right half way, circle left back
All balance forward and back, wheel around (turn as a couple)
All balance forward and back, wheel around
Four ladies grand chain (return)
Take corner and promenade

Repeat three more times - middle break optional

Breaks: ad lib

- 15) **Hull's** Victory (Contra) - presented by Phil Johnson (traditional)
duple proper Music: Name tune

Actives give right hand to partner, left hand to opposite and
balance four in line, (men are facing down, ladies face up) (8)
Turn opposite with the left hand once around (8)
Turn partner with the right hand once around (4)
balance four in line again (4)
Actives swing in the center, swing you do (8)

And down the center go two by two (actives only) and
turn around as you used to do (as a couple) (8)
The other way back and (with same gender) cast off (8)
Rights and lefts over and back (16)

Phil adds a note: "The way I called it was generally considered for beginners. This version was used in the movie "Whistle at **Eaton Falls**" where we danced it for two days so it could be danced without calls or music (they were dubbed in later). This movie was produced by Louis de Rochemont in the late forties and filmed in **Dover**, NH, the dance was filmed at a York beach in Maine."

- 16) Becket Reel (Contra) - presented **by** Ted Sannella
(written **by** Herbie Gaudreau)
Becket formation Music: any smooth flowing reel or jig

Allemande left your '**buddy**' (on other side from partner) (8)
Swing your partner (8)
Ladies chain, over and back (16)

On a left diagonal, right and left through (8)
Across the set, right and left through (8)
Left hand star with the same (8)
Back with a right hand star (8)

17) The Nova Scotian(Contra) - presented by Mary **DesRosiers**
(written by Maurice Hennigar)
duple improper

Mirror allemande with the one below (8)
Actives swing in the center (8)
Active man, with partner on his right and **opposite** lady on his left,
go down the center three in line (6)
Right hand over, left hand under (4)
Up the center (inactive lady casts off with her partner,
actives return to places) (6)

Ladies chain across (only!) (8)
Circle left (8)
Rights and lefts over and back (16)

18) Waltz

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LAMPREY RIVER **BAND's** TUNE SETS
for Ralph Page Memorial Weekend IV

Reels:	Crooked Stovepipe/ Old Grey Cat/ Bay of Fundy	G/Em/D
	Farewell to Whiskey/ Merry Blacksmith/ Wind that Shakes the Barley	G/D/D
	Judy's Reel/ Bay of Fundy / Eddie's Reel	D/D/G
	La Grondeuse / La Grande Chaine / Forester's Hornpipe	D/G/D
	Liberty/ Ragtime Annie /Dancing Bear	D/D/Em
	Mistwold / Yester's Reel/ Rising of the Lamprey	G/D/Em
	Nancy/ Spotiskerry / Sarah's New Tune	D/G/A
	Kitchen Girl/ Cold Frosty Morning/ Kitchen Girl	A/Am/A
	Road to Boston/ Mason's Apron/ Gasp6 Reel	D/A/D
	Speed the Plow/ Midsummer Moon/ Morpeth Rant	A/Em/D
	St. Anne's Reel/ Old Grey Cat/ Joys of Québec	D/Em/A
	You Married my Daughter/ Old French/ Pays de Haut	G/D/D
	Pigtown Fling	G
Jigs:	One Hundred Pipers/ Swallowtail Jig / Kesh Jig	A/Em/G
	Larry O'Gaff / Irishman's Heart to the Ladies/ Fair Jenny's Jig	G/A/D
	Tobin's Favorite / One Horned Sheep/ Morrison's Jig	D/G/Em
	Rakes of Kildare / Connaughtman's Rambles/ Ten Penny Bit	Am/D/Am
Marches:	April's March/ Pete's March/ Deanna's March	D/D/D
	Rollstone Mountain/ Jamie Allen/ Down the Brae	D/G/Em
Special Sets:		
	Hull's Victory/ Swinging on a Gate/ Hull's Victory	F/G/F
	Chorus Jig / Red Haired Boy / Chorus Jig	D/A/D
	La Bastringue / Crooked Stovepipe/ La Bastringue	D/G/D
	Petronella / Green Mountain Petronella / Petronella	D/G/D
Couple Dances:		
	Boston Polka/ Bill O'Sullivan's Polka/ Jack Ryan's Polka	D/A/D
	Huntsman's Chorus	G
	Gay Gordons	G
	Deer Run North	G
	Elsy's Waltz/ Planxty Fanny Poer	D/G
	Waltz for Pedro	Em

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Dancing to Ralph Page's Calls (on tape)

Moderated by Dudley Laufman
Ralph Page Legacy Weekend IV
Saturday, January 19, 1991

1. Contra - Opera Reel - 1953 Michael Herman Folk Dancer Record
duple proper **Music: Ralph's Boston Boys**

Down the outside and back (16)
Down the center, same way back, cast off (16)

Reel your partner by the right elbow, go 1 1/2 (8)
Reel below with the left elbow (6)
Reel your own with the right elbow (4)
Reel above with the left elbow (6)
Swing your own before you go, then face up (8)

2. Square - Odd Couple Promenade - 1950 Michael Herman Folk Dancer Record
Music: Ralph's Boston Boys

First couple out to the right and balance with the two,
now right and left through and right and left right back
Both couples on to the next and circle six hands round
You six people allemande left, grand right and left and
the odd couple promenade around the ring
Everybody swing at home

Repeat for each couple in turn.

3. Square - Ninepin Quadrille - 1981 Fall Camp - Bruce Lackey tape

ad lib calls with extra lady in the center of the square
Examples: head ladies chain, side ladies chain, ladies grand chain
heads right and left four, sides right and left four
swing your corner, promenade your next comer
grand right and left,swing!
gents grand chain, over and back
four gents swing the ninepin
ninepin swing any gent, swing another, etc.

4. Contra - Yucaipa Contra - 1977 NH Year End Camp - Sol Gordon tape
duple improper **dance written by Art Seele for Ed Gilmore**

Do-si-do the one below, the same lady swing (16)
Right and left through, over and back,
courtesy turn a little bit more (16)

Ladies hook to a line of four, turn it right around once (16)
Cast off with a ladies chain, over and back (16)

5. Contra - Market Lass 1975 NH Fall Camp - Sol Gordon tape
triple proper *Music: Glen Towle by Dudley Laufman*

Down the outside below two people,
cross over, up on the outside around one (16)
Forward six and back (8)
Right hand turn $3/4$ round (8)

Forward six and back (8)
Right hand turn $3/4$ round (8)
Two top couples right and left through,
over and back (16)

6. Contra - Yankee Reel - NH Spring Camp, 1983 - Bruce Lackey tape
duple improper *dance written by Ted Sannella*

Star left below, the other way back (16)
Actives down the center, go below two people, separate (8)
Up the outside to place (8)

In the middle, swing your own (8)
Swing the next below (8)
Promenade across, right and left through (16)

7. Square - Grand Square Lancers - Maine Folk Dance Camp,
George Rado tape

Chorus: Sides face, grand square, reverse
Right hand to your partner, grand chain all the way

Head ladies chain, over and back
Side ladies chain, over and back
Head ladies chain to the right, over and back
Now chain the other way, over and back

Repeat chorus

Heads right and left four, over and back
Sides right and left four, over and back
Heads to the right, right and left four, over and back
Now the other way, right and left four, over and back

Repeat chorus

8. Square - Ladies Round the Men Lancers - Maine Folk Dance Camp
George **Rado** tape

Couple one promenade around the inside, face out,
sides fall in behind
All sashay right, balance forward and back,
resashay, balance forward and back
Four ladies around the men, four gents round the ladies
Lead couple down the middle, others follow,
separate, make lines of four
Forward and back, all turn partners to place
Promenade partner once around

Repeat for each couple in turn

9. Contra - Haymaker's Jig - NH Fall Camp September 1975
duple improper Sol Gordon tape

Part 1: Swing below (16)
Actives swing in the middle (16)

Down the center four in line, the same way back (16)
Ladies chain, over and back (16)

Part 2: as above, with ad lib calling - Ralph takes great liberties
with the timing - he attributes this version to Farmington, ME
area; but it is suspected that he brought it there.

Examples: Down the center four in line, ladies bring back two gents,
now others come back, too
Down the center four in line, just the Republicans come back,
everybody come back
Down the center four in line, just those living in sin come back,
O.K., everybody come back!

FAVORITES, THEN AND NOW

presented by Bob Dalsemer
Ralph Page Legacy Weekend IV
Saturday, January 19, 1991

1. Petronella

Now:

duple proper

A1: Actives turn around to the right (4), ending in the center of the set between the inactives, active man facing up, active woman facing down, join hands in a circle of four and balance (4);

Dropping hands (some may do an assisted twirl here)

all four turn to the right moving one place around the circle (4), balance in a circle again (4)

A2: All four turn to the right moving one place around the circle (4), balance in a circle again (4)

All four turn to the right moving one place around the circle (4), balance in a circle again (4)

B1: Inactives turn around to their own side while the actives lead down, turn alone, return and cast off

B2: Right and left four: pass through (in some places: right hand pull by), turn as couples with arms around each others' waists, repeat.

Then:

sets of 6-8 couples, duple proper

A1 & A2: Only the active couples move.

Balance first and then turn

B2: No touching, only eye contact in the rights and lefts

Notes: Tolman & Page p. 88: A1-turn first and then balance (1937)

Knox p. 15: A1-balance and then turn

Holden p. 88 A1-balance and then turn, but notes

"original version has you quarter turn, then balance."

2. Chorus Jig

Then:

triple minor, more or less as danced by the Ed Larkin Dancers

A1: Actives down the outside and back (16)

A2: Actives **chassé** down the center (6) touch toe, heel (2)

chassé back, back away from partner,

walk forward to progressed place,

inactives move up

cont'd on next page

- B1:** Actives pass right shoulders, turn first corners by the right,
 pass right, turn second corners by the right
 to lines of three (actives improper)
B2: Forward six and back, actives turn partner by the right hand 1/2.

3. Honey Musk

Now:
 (24 bars) (**Knox** p.B 40)

- A1:** Actives turn by the right once and a half (8)
 go below one couple (4), balance in lines (4)
A2: Actives turn by the right 3/4 (6!),
 Balance in line (4!), actives turn by the right (6!)
B1: Right and left with-couple above (16)

Other interpretations:

1. Tolman and Page p. 87 - like "then"
 but in **A1:** swing partners! (8)
2. **Holden** p. 83 - like "now"
 except **A2:** Actives turn by the right 3/4 (4!),
 forward & back in lines (8)
 actives turn by the right (4!)
3. another alternative for "**now**"
 Actives turn by the right 3/4 (8), balance in line (4)
 Actives turn by the right (4)
4. In #3 the actives could turn by the left 1 and 1/4 (8)!

4. The Rout (Square)

- Then:
A1: Heads (sides) lead to the right, circle to a line;
 forward 8 and back
A2: Right and left with the opposite couple
B1: Swing partner
B2: Promenade

- substitute for **A2:** 1. Ladies chain
 2. Do-si-do opposite; do-si-do partner
 3. Right and left hand star

- Later:
 substitute for **A2** and **B1:**
1. Ladies chain across, along, across, along
 2. Right and left across, along, across, along
 3. Ladies chain across, right and left along,
 ladies chain across, right and left along
 4. Right and left across, ladies chain along,
 right and left across, ladies chain along

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TURNING DISASTERS INTO DELIGHTS

A discussion with Tod **Whittemore**
Ralph Page Legacy Weekend IV
Saturday, January 19, 1991

The discussion started of with a story about Ralph Page at a staff meeting in Port Townsend. The story related how Ralph refused to participate in producing a syllabus for the dance week and the heated discussion that ensued. It ended with Ralph having the entire dance week in his pocket by Friday.

After some rambling it was suggested that people relate outlandish experiences, like the band or caller not showing up - a seriously injured dancer - a war - and how those things were dealt with.

Zip Kellog told a story of when the lights went out and a dancer drove his pickup into the doorway and lit up the hall with the headlights. Zip was a college housemate with Tod, it was the first time they had seen each other since Tod left college twenty years ago.

Several others had stories about times when there were not enough people to dance or the caller did not show up. John Taggart told a story about a woman whose pants fell down in the middle of a dance. She laughed it off, and her husband made a comic comment, and the dance went on. John said it became a focal point during the evening and everybody laughed, including the 'victim'.

- -

DANCES WITH A HIDDEN CHALLENGE

Dance Workshop at the Ralph Page Legacy Weekend IV
Saturday, January 19, 1991
Workshop and notes by Larry Jennings

Notation: New types of actions are increasingly "allowed" in the dance **hall**, and we must have a clear way to describe them. In particular, there are three kinds of dancers of the opposite sex: 1) Your partner; 2) Your neighbors, who are different dancers in each change; and 3) Dancers who have the same relation to you, change after change. More and more dances are featuring this third kind of dancer, so many that it is increasingly inconvenient not to have a name for them. I like "shadow" for this name, and I will use it here, even though other callers have an aversion to "**shadow**" and prefer other words. Or prefer to sidestep the issue.

Hidden challenge: My words to describe an action, or way of interpreting an action, which is not required to make the dance work. In other words, a hidden challenge is an opportunity to put **more** into a dance than is required (to make it work) in anticipation of getting more than the **minimum** reward out of the dance.

For example, in "**Rory O'More**" there is plenty of time to get where you are going in the first phrase. Some dancers enjoy using some of this time to end the partner swing with a strong two-hand catch of their partner, proper. Dan Pearl calls such an action a "magic moment". Many magic moments are hidden challenges and vice versa.

In "Ted's Triplet #15", it may take a while to realize that beginners and experienced dancers are pretty much on an equal footing and that it is unrealistic to expect anyone to do the dance perfectly. **On** the other hand, it is unfair for the couple swinging at the bottom at the end of a change to be oblivious to their need to participate. A full appreciation of the balance between abandon and obligation may be a hidden challenge.

In "Snow Dance", there are a lot of people in the center of the set during the "twirl to **swap**" and the dancers may wish to learn how to make firm but elastic connection with their neighbor yet be so controlled that everyone is comfortable.

In "**Endgame**", you follow the same person of your own sex all the way down the set and up the other side. Tod Whittemore has referred to this dancer as your "**rock** in the stream". Your "rock" may, figuratively, stand to the side of the stream, speeding the "flow" of your new neighbor to you so you can get the entire eight counts of swing. On the other hand, your "rock" may be plunk in the middle of the stream, doing all he can to delay your new neighbor's getting to you. So your "**rock**" can be either your hero or your goat.

So much for examples used in the general dance sessions. **Here** are the more specific examples used in my workshop session. (I have numbered the eight-count phrases so I can refer to them in the notes.)

NINETY-FOUR SOUTH STREET by Bill Cochran

Duple, proper contra

1. Active couple: go down the center; turn individually
2. Return; cast off (with next below)
3. Active couple: right-shoulder gypsy partner 1-1/2
4. Swing neighbor
5. Actives: half figure eight (through couple above)
6. Actives swing partner & face up
7. Allemande your own sex dancer a handy amount with the handy hand (men left, women right)
8. Allemande the same with the other hand

NOTES: I will describe the dance as I enjoy doing it as an active dancer; other dancers may choose not to accept the hidden challenges. After the allemande of phrase 8, I just meet my partner with full momentum at the start of phrase 1. We go well down the set because we want to have at least a little way to come up the set to the next couple below for the cast off. I expect good assistance from the inactive dancer in the cast off so as to be able to start the gypsy close to my partner. I give full attention to my partner to the last instant, but hope to find my neighbor enticing me into our swing as phrase 4 starts. I also hope that my neighbor will give me a good assist into the half figure eight and then move in so that we don't have too much of a struggle getting together for the partner swing. Lastly, I expect my own sex dancer to show comparable enthusiasm for the allemandes as I show myself, yielding at least two complete revolutions if I so choose.

Because "Ninety-Four South **Street**" works when danced wimpily, but is full of hidden challenges for those who want to dance with zest, I consider it one of the all-time great dances. Note that these challenges are rather more for the inactives than for the actives; the inactives can behave as though moving is an imposition on their privacy, or they can act as though they came to dance.

GIVE AND TAKE II by Larry Jennings

Becket formation (couple facing couple across)

- 1&2. Give partner and take neighbor (4) (see notes); swing neighbor and face pair containing shadow on slight left diagonal
3. With that pair: circle left about once until all are on original side of the set
4. Continuing: star right
5. Allemande left partner twice around and adapt to promenade position
6. Noting the new couple on the left diagonal, promenade, passing the original couple as usual but looping left to face the noted couple
- 7&8. Pass thru across; swing partner and take half shoulder-waist position facing that same new couple

NOTES: I devised the "give and take" action to illustrate a hidden challenge: if the dancers (especially the women) arrange to have firm but elastic connection, they not only have more fun but also are better protected from being yanked. Here is "give and take": With the **man's** right arm around the woman's waist, her left hand perched on his right shoulder (half shoulder-waist position), each couple goes forward two steps and all take free hands with neighbor. The woman hesitates until firm but elastic connection is established as the man starts to move backward. He takes two strong steps back and to his **left** as he draws his neighbor into swing position. Dancers who prefer not to accept the challenge may simply all go forward about four counts and then, in four additional counts, go to the position of the swing, the man going back and to the left, his neighbor following.

EXERCISE G by Larry Jennings

Triplet, #1 improper, ending in 2 - 3 - 1 order

1. Top four: circle right
2. Same four: allemande left neighbor 1-1/2
3. Bottom four: Star right
4. Those four: swing neighbor & face across
5. Same ladies chain (half)
6. Same four: circle right 3/4
- 7&8. All balance and swing partner & top couple face down, others up

NOTES: Most choreographies are based on the tradition of having the man lead. For example, we usually circle left after a swing or courtesy turn, requiring the man to lead into the circle. I find the transitions from swing or courtesy turn into circle right just as rewarding so long as the woman understands that she must take the initiative. So I prepared this exercise to emphasize this opinion. In addition, the women have an interesting challenge to get from the star to the neighbor swing; I recommend that they turn clockwise to get into the swing.

EXERCISE F by Larry Jennings

Duple, improper contra

1. Circle left about once till across from partner
2. Women allemande left 1-1/2
- 3&4. All allemande right partner 1/2; men cross set by right shoulder while the women loop right; swing neighbor and face partner, across
5. Clockwise gypsy partner; women lead partner one position left around the minor set
6. Circle left (in the minor set, once around, till across from neighbor)
7. Men allemande left 1-1/2 & go to partner on his original side of the set
8. All swing partner & face new couple on a slight left diagonal.

NOTES: I devised this dance to illustrate a hidden challenge: it is not only altruistic to help other dancers, it is fun besides. Furthermore, you may get your investment back; they may help you in return. In the transition from phrase 1 to phrase 2, the women must make a complete reversal of direction, virtually requiring a strong assist from their neighbor on their right. In the half allemande of phrase 3, the women can use yet more assistance in getting into their loop to the right. The men, however, must control themselves so as to pass right shoulders, not left. Phrase 5&6 could be notated as a gypsy followed by a circle 1-1/4. I prefer the more complicated description both to comply with the 8-count phrases and for the fun of the **woman's** using eye contact to lead her partner. In the transition to the men's allemande left, it is the woman's turn to assist her neighbor with the difficult reversal of direction. In principle, the women could intercept their partners in the center of the set for the final swing. However, if the hall is at all crowded, it is awkward for everyone to swing in the center, Thus I prefer that the women receive their partners on the side of the set. If they want to get up a little steam in anticipation of the swing, they can back up a bit before meeting their partner for the swing.

NUMBER ELEVEN by Mike Richardson

Duple, improper contra

- 1&2. Circle left 1/2 (4); swing neighbor
3. Go down four in line; turn as couples
4. Return and bend the line somehow
5. Circle left 3/4
6. All swing partner
7. Long lines: forward and back
8. Circle left 3/4 (6); all twirl to swap with partner (California twirl) & face new neighbors

NOTES: It is convenient to consider phrase 8 first, where the men must make a reversal of direction after six counts. If the women slow **down** just before this reversal, they can develop firm but elastic connection to assist their partner. Then, after the twirl-to-swap, the men can repay the favor, not by jerking their partner, but by giving firm but elastic connection to help her get going in the circle with new neighbors. In the circles before the swings, the women are leading the man with whom they are going to swing. It is effective for her to keep going until the man stops so that the firm but elastic connection is maintained into the swing.

Summarizing the entire workshop: There is a lot more fun in life than engaging in the pirouette competition. A concerned caller can and should share some insights into these fun actions. But, of course, not in such concentrated dosage as in my workshop.

English Dances from Ralph's **Camps**

led by George Fogg
Ralph Page Legacy Weekend IV
Saturday, January 19, 1991

Music by Jim Guinness, Bob **McQuillen**, Vince **O'Donnell**, Justine Paul

George relates that Ralph first asked him to be on staff at the 'November **Weekend**' offering to 'throw you to the wolves'. That was in 1969, and George was on staff at those Square Dance Weekends until 1985 when they ended because of Ralph's death. He picked dances for his sessions which were not either square or contra style - and not automatically the 2/2, 4/4 or 6/8 rhythm of our American style, or dances with American figures but English music (e. g. The Rose Tree and The Butterfly). In those days there were still some dyed-in-the-wool **Playford** dancers for whom proper attire included trouser whites for the gentlemen and tennis-pumps. Because of George's uncommon selection of English Country Dances one of the 'English' country dancers asked him once when George was going to do some English dances? Since George's selection did not abound with Up a double, Siding, Arming, Gypsies etc, the dancer did not realize that he had been doing English country dances all along...

1) Lancashire Reel (Mixer) -

Formation: big circle, men on inside facing out, women facing partners

Music: record: Greensleeves, Barn Dance Singalong GDB 101
any good jig or reel

Source: as learned from Roger **Whynot**

A1: All back to back LEFT shoulder,
and all face diagonally left -
Left hand turn that person.

A2: All back to back RIGHT shoulder with original partner,
all face diagonally right,
Right hand turn that person (keep this one).

B1: All double balance and swing

B2: Promenade with this new partner.

Finish promenade with men's back to the center, facing out.

2. Waterfall Waltz

Formation: Sicilian Circle (couple facing couple around the room)

Music: record: By Popular Demand, CDS 6
tune: Caerdroea, waltz

Source: Pat Shaw (Four Welsh Barn Dances & Pat Shaw Collection Book 3)

The Dance: AA B C

A1 1 - 4 The two men turn once round with the right hand

5 - 8 All back to back right shoulder with opposite

A2 1 - 4 The two women turn **once** round with the right hand

5 - 8 All back to back right shoulder with partner
(finish facing partner)

B 1 - 2 All **chassé** two steps sideways (men to their left
behind women, women to their right in front of men)

3 - 4 Two hand turn partner half way round

5 - 6 All **chassé** two steps sideways as above

7 - 8 Two hand turn partner half way round.

C 1 - 4 Circle four hands left half way round, with slight
acknowledgment to the other couple at the end

5 - 8 Two hands crossed turn partner 1 1/2 in place
finish facing a new couple.

(George substitutes ballroom hold here to conserve space)

Nottingham Swing or Philibelula All the Way

Formation: **longways** duple minor

Music: **record:Dances** from CDM6, Barn Dance **BR1**

tune: Philibelula **All** the Way in Community Dance Manual 2

Source: Community Dance Manual 6, collected by Sibyl Clark

The Dance: A B, 4/4 Hornpipe

A 1 - 4 1st man & 2nd woman link right arms and
swing with a step-hop

5 - 8 2nd man & 1st woman do the same

B 1 - 4 1st couple with 'twohand hold **chassé** down two steps,
up two steps and cast off one place

5 - 8 Swing partners with step-hops.

Drapers Gardens (original title 'Drapers Gardent')

Formation: **longways** duple minor

Music: **record:** Wild Thyme Plays Fallibroome SDL 339

tune: English Country Dance Tunes by Peter Barnes

Source: Fallibroome I

Original Source: The Dancing Master, Vol I, 17th edition

The Dance: AA BB, 3/4 rhythm

A1 1st man & 2nd woman set forward, turn single and do a two hand turn

A2 1st woman & 2nd man do the same

B1 Women two hand turn 1/2 way, then the men two hand turn 1/2 way,
circle four hands 1/2 way and fall back

B2 Rights and lefts (two changes of a hey)

1st couple lead up and cast off one place.

Faithless Nancy Dawson

Formation: **longways** duple minor

Music: **record:** Shades of **Shaw NVS** C2 (out of print)

tune: English Country Dance Tunes by Peter Barnes

Source: Everyday Dances (EFDSS)

Original Source: composed by **Anna** Bidder of Cambridge (UK) to the
tune of 'A-Roving'

The Dance:

1 - 4 1st couple lead down through 2nd couple, separate
and cast back up to place

5 - 8 2nd couple lead up through 1st couple,
cast off to place

9 - 12 All back to back with partner

13 - 16 All balance, moving backward away from partner,
turn single moving forward

17 - 20 Partners facing, do three changes of a circular hey
(no hands - but George sometimes suggests using hands,
it keeps the set together and is easier for beginners)

Triple Minor Contras from Ralph's Repertoire

called by Ted Sannella
to the music of New Hampshire Fiddlers' Union
Saturday, January 19, 1991
Ralph Page Legacy Weekend IV

1. April's Hornpipe by Ralph Page

triple minor improper Music: The Rhine Hornpipe
or Lamplighter's Hornpipe

Allemande left with the next below, go 1 1/2 around (8)
Do-si-do the next below (8)
Circle six to the left, go once around (16)

Left hand star with the couple below (8)
Swing the one above (8)
Those two couples right and left through,
over and back (16)

2. The Doubtful Shepherd from the Otsego ms. (1808)

triple minor proper Music: Dusty Bob/
Mouse in the Cupboard

Three gents balance twice (left, right, left, right)
then circle left " while three ladies walk around them
counter-clockwise (16)

Three ladies balance twice (right, left, right, left)
then circle right " while three gents walk around them
clockwise (16)

Actives go down the center, right hands joined,
turn alone (8)
Return to place, cast off (8)
Circle six to the left once around (16)

Cocheco Hornpipe by Mal Hayden

triple minor improper Rosebud Reel or Miller's Reel

Balance and swing the next below (16)
Actives go down the center, separate,
come up the outside to place (16)

Grand right and left all six (16)
(1s and 2s give right **hand** to the one you swung, while
3s give right hand to partner to begin " go all the way around)
Top two couples right and left through, over and back (16)

. Ashuelot Hornpipe by Ralph Page

triple minor improper

Music: London Hornpipe

or **Batchelder's** Reel

With the next below allemande left to a ladies chain,
over and back (16)

Circle six to the left once around (16)

Top two couples right and left through,
over and back (16)

Actives left hand star with the couple below (8)

Actives right hand star with the couple above (8)

The Witch's Brew by Rod **Linnell**

triple minor improper, double progression

Music: J. B. Milne

Right hand star with the next below (8)

Ladies cross (pass by right, turn right),
left hand star 3/4 round (8)

Circle six to the right once around (16)

Balance and swing the one below (16)

Same two couples right and left through,
over and back (16)

Note: At the top, neutral couples become active as soon as they have two more couples available below them. New active couples at the head of the set will begin with either the '**right** hand star below' or 'balance and swing below' alternatively.

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POSITIVE ACTION TO IMPROVE DANCING

Discussion and notes by Bob Dalsemer
Ralph Page Legacy Weekend IV
January 19, 1991

Why is there so much "indifferent" dancing today? (By indifferent I mean unskilled, unconcerned with improvement and seemingly unconcerned about the group as a whole. Such people, for example, never seem to learn to swing well, are frequently late, seem to know only one way to do anything. They have often been dancing for 1-3 years and their numbers are rising.)

1. Dances are bigger, more crowded
2. New dancers are starting out at an older age
3. There is greater turnover: many "experienced dancers" have only been dancing a few years
4. New dancers are unfamiliar with traditional dance music
5. Many new dancers have never had any other type of folk dance experience
6. Dancers view contra dancing more as a social dance than a **"folk"** dance. They learn very little about the background and history of country dance and its relation to other forms. (During the **1970's**, many new dancers came out of the folk music clubs and already had a strong interest and knowledge of **folk** music styles and traditions, but this isn't true today. Dancing in some places, to some people is a **"meet"** market singles scene.)
7. Large numbers of new dances, many of which are very similar. Dancers rarely remember a dance's name (many callers never give it) and few dances can be associated with a specific tune.
8. In some areas where dancing is new, dances are only held once a month and may have a different caller and band from outside the community each time. Therefore the callers don't have a vested interest in teaching beginners. They may be more interested in impressing the organizers who are likely to be experienced dancers.

Indifferent dancing can be improved! Improved calling, teaching and strong music are keys! In order to retain experienced dancers longer, variety as well as continuity is crucial.

A Check List

Sound

- Can the dancers hear the music well?
- Can the band see and hear each other and the caller?

Music

- Are you having the best music you can have?
- Is there strong enough rhythm in the band so that dancers know where the beat is?
- (ever called to an **"Open Band"** ? There are liable to be ten fiddles, three recorders, two hammer dulcimers, four banjos - all playing the melody from written music, with very little sense of **"life"**)
- Are the dancers familiar with the music (style of music) they are dancing to?

Are dancers dancing to the beat? To the phrase? Why not?
Are the tempos suitable for a mixture of ages and experience levels to dance comfortably and not feel rushed?
Does the band always play jigs too fast or reels too slow?
Do they tend to speed up everytime there is a tune and/or key change?

Teaching

Are you teaching the dances as opposed to just walking them through? (i.e. pointing out important troublesome parts, or important transitions or timing problems? This can benefit experienced dancers as well as newcomers,)
Are you explaining technical terms to new dancers? (this can be as simple as "up" and "down" or "the one below")
Are you addressing your remarks to beginners or experienced dancers?
Are you teaching too little or too much? How can you tell?

Calling

Are your calls coming soon enough, so that dancers are beginning each movement with the appropriate phrase?
Are your calls commanding enough? Rhythmic enough? Pleasant to listen to?
How do you determine when to stop calling? To start calling again?
Are there dances that you need to call the entire time?
Are your eyes on your card the whole time, so you don't see **what's** going on down on the floor?
Do you stop calling as soon as possible because you're also a musician?

Program

How **much** time do you spend planning your program?
What does your program accomplish beyond being just a list of dances?

Some of my own program goals:

- a) To assimilate new dancers by starting with easier dances and slowly getting more complicated. (Does your publicity encourage new dancers to arrive promptly by emphasizing that more teaching will be done early in the evening?)
- b) To provide an introduction to most of the basic figures: ladies chain, right and left, balance, swing, stars, circles, allemandes, hey for four, contra comers, Becket formation, square formation
- c) To provide a little more detailed look at a few things (e.g. the swing and contra corners) each evening. A few examples of other things I have spent time on recently: the men's role in four ladies' chain, and how this figure differs from a two **ladies'** chain; possibilities for the inactives to keep dancing in the figure "**actives** dance a figure eight through the couple **below.**"
- d) To pick dances that have sufficient interest for experienced dancers while giving the beginners good solid practice with smooth, logical transitions

- e) To have variety in formations (squares and circles besides contras) and in the music (dances to jigs, polkas, marches, etc. besides just reels). Variety of formation serves several functions:
- 1) It reinforces learning of certain figures. It may be easier to teach right and left through from a square, or contra comers from a triplet.
 - 2) It increases the dancers' sense of spatial awareness, an important skill for good dancing, and
 - 3) it provides a different kind of dancer interaction.
- I always call squares as part of my program for our regular series. **It's** true that for one nighters I tend to call primarily squares.
- f) To have a few **"unequal"** dances to vary the pace.
- g) To provide lots of opportunity for interaction with others besides one's partner earlier in the program (neighbor swings and /or allemandes, casting off or right and left with the same sex)
- h) To have a dance or two that encourages dancers to do something a bit differently than they are used to. **e.g.** a dance that really only works best if you use a regular courtesy turn (show one!) or don't balance before a grand right and left.
- (This is why I often spend several hours planning a program or feel uncomfortable if I don't !)

Provide Opportunities for Dancer Improvement

Special workshops with visiting callers

Dance camps, weekends, festivals

Does your local group provide scholarship assistance, or otherwise encourage dance camp attendance?

Handouts

Miscellaneous

Welcome newcomers and invite the others to "take special care **of** them"

Encourage dancers to invite people who have been sitting out last dance

Encourage dancers to dance in different sets and in different parts of the room as much as possible

Establish a dance committee whose special mission is to welcome newcomers and to encourage all of the above.

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SATURDAY NIGHT - GRAND DANCE
Ralph Page Legacy Weekend IV
Saturday, January 19, 1991

- 1) Fiddle Hill Jig - Contra presented by Ted Sannella
written by **Ralph Page**
duple improper Music: name tune or any other bouncy jig
Do-si-do the next below (8)
Actives do-si-do (8)
Allemande left below, actives swing (16)

Down the hall four in line, turn alone (8)
Return to pace, those four make a ring (8)
Circle left once around (8)
Back with a left hand star (8)

- 2) Go Halfway Round - Square presented by Ted Sannella
Ted Sannella variant of a Ralph Page dance
Music: any bouncy jig or reel
Heads separate half way round, sides pass through (8)
Everybody swing your own (8)
Allemande left your corner (4)
Do-si-do your own (8)
All the gents go across the square (4)

Balance **the** opposite, then you swing (16)
Take your corner, promenade (16)
(to the gent's home place)

Repeat, then twice starting with 'sides separate, heads pass through'

- 3) Reel Your Partner - Square presented by Ted Sannella
Ted Sannella variant of a Ralph Page dance
Music: Up Jumped the Devil or any lively reel
Right elbow reel with your partner, go twice around (8)
Now your corner with a left elbow, go twice **around** (8)
Around your own with a do-si-do (8)
Allemande left your corner, walk right by your own (8)

Balance the next, then swing all around (16)
Promenade to the ladies' home (16)

Repeat three more times

- 4) Washington Hey - Contra presented by Tod Whittemore
written by Ralph Sweet
duple improper Music: Boys of **Antrim** by Bob **McQuillen**
Star below, active couples swing (16)
Actives down the center, return and cast off (16)

Ladies chain, over and back (16)
Hey for four (ladies start passing right shoulder (16)

- 5) Chorus Jig - Contra presented by Tod Whittermore (traditional)
duple proper Music: name tune
Actives down the outside and return (16)
Actives down the center, turn alone (8)
Actives return and cast off (8)
- Actives turn contra corners (16)
Active couple balance and swing partner,
end facing toward the music (16)
- 6) Haste to the Wedding - Sicilian Circle presented by George Fogg
couple facing couple around the room Music: record: Dances from CDM 7
tune: Haste to the Wedding
- A1 Circle left and right
A2 Right hand star, left hand star
B1 Back to back with your opposite,
two claps and two hand turn
B2 Back to back with your partner,
two claps, face original line of direction and
pass through by the right shoulder
(substitute figure for the progression in B2:
inside man and his partner arch, the other couple ducks under
to progress)
- 7) We Meet Again - Contra presented and written by Richer Castner
duple improper Music: any 32 bar reel
Actives do-si-do below and swing (8 + 8)
Down the center four in line (6)
Bend the line to face partner (2)
Pass through, right shoulder (4)
California twirl to face in (4),
- Square through, five(!) hands (16)
Meet your neighbor again and swing (8)
Up the center four in line (6)
Bend the line to face partner (2)
Actives keep turning to face below, and...
- 8) Autumn Union - Contra presented and written by Steve Zakon
duple improper, double progression any suitable 32 bar jig or reel
Circle left once around (8)
Balance in circle twice (8)
Pass through to the next couple (4)
Swing the new neighbor (12)
- Ladies chain over and back (16)
Actives balance and swing in the center (16)

- 9) Grand Square Quadrille - Square presented by Bob Dalsemer
Music: Meeting Of The Waters or other marches

Using Grand Square as a chorus, I improvise around it to fit the music. I use allemande left, grand right and left, ladies chains, right and left, stars, etc.. Here are a few of the grand square variations I used :

1. Sides face, heads forward, grand square
2. Side men and corners face, head men and corners go forward, grand square
3. Four ladies face center and go forward, four gents turn to face partner and back up, grand square
4. Four ladies chain $\frac{3}{4}$, four ladies chain across, sides face, grand square (only 8 counts!), allemande left your corner, grand right and left...

- 10) Silver and Gold - Square presented by Bob Dalsemer
figure by Ralph Page
Music: Silver and Gold Two-Step

Now the first couple out to the right and circle four hands round
Now leave the lady and the gent go on and circle three hands round
Now take that gent go on to the last and circle four hands round
Now leave him there and home you go alone
And then it's forward six and back, and the two you do-si-do
And swing in the middle, circle six hands around
Six hands around you go, everybody home and swing your own
And swing with your partner around and round

Bob says that he learned this version from Tony Parkes. It's on his tape "When The Work's All Done"

- 11) Roadblock Reel - Contra presented and written by Bob Dalsemer
duple improper

Long lines forward and back (8)
Pass through (4)
Allemande right (new) neighbor to a wavy line of four
with the women in the middle (4)
Balance four in line (4)
Women allemande left $\frac{1}{2}$ (4)
Swing partners, end facing down (8)

Down the hall four in line, turn alone (!) (8)
Return, bend the line (8)
Circle left $\frac{3}{4}$; swing neighbor (16)

Note: remind the dancers that neighbor at the beginning (line 5) is not the one they swung at the end (line 10).

12) Ted's Triplet #15 - Triplet - presented by Larry Jennings
written by Ted Sannella
3 couple contra, all proper, Tune: a march or a jig
ending in 2 - 3 - 1 order good for a lot of hiking

First and third couples go clockwise half way around the set,
starting with the first woman and third man casting
to lead their partners (8)
Circle six left, half way around (8)
Top two ladies chain, over and back (16)

First and third couples go counterclockwise half way around
the set, starting with the first man and the third woman
casting to lead their partners (8)
Circle six right, half way around (8)
First couple sashay to the bottom (4) and balance (4)
That couple: swing partner (8)

13) **Snow Dance - Contra** - presented by Larry Jennings
written by Gene Hubert
duple improper

Actives & couple below: balance in a ring of four (4)
Those women swap by the right shoulder (4)
Balance in that modified ring (4)
Neighbors: twirl to swap (California twirl) to face a
new twosome containing shadow (4)
Those foursomes: circle left (8)
Same foursomes: star left (8)

All balance and swing partner,
who comes from a different foursome (16)
Right and left through across the set (8)
Ladies chain (half) across (8)

Editor's note: included in Larry's written material is **the** following note concerning the above two dances.
The triplet is given in Ted's "**Balance and Swing**"; "Snow Dance" in Gene's "**Dizzy Dances III**". Both these books are in print and I would much prefer that callers get the sequences from the composers. As a personal preference in "**Snow Dance**", I called the ladies chain before the right and left. I discuss my notation and the hidden challenges in connection with my session "**Contras with a hidden challenge**".

14) **Southern Big Circle** presented by Glenn Bannerman (traditional)

- 15) **Brian's Reel - Threesomes Sicilian Circle** presented by George Fogg
 three facing three around the room written by Les **Wooton**
 tune: The Curly-haired Plowboy or a 32 bar reel

The dance description assumes a threesome of a man between two ladies.

- A1 1 - 4 Everyone back to back with opposite
 5 - 8 Man, with the two ladies on his right, circle three hands
 to the left (he $\frac{3}{4}$ way from where he started, the ladies
 $\frac{1}{2}$ way; everyone is now facing into or out from the center
 of the big circle)
- A2 1 - 4 Everyone back to back with new opposite
 5 - 8 Again, man with the two ladies on his right (his original
 right hand lady and another opposite), circle three
 hands to the left as above (everyone is with their
 original threesome, but facing the opposite way from
 where they started)
- B1 1 - 8 Man, with the two ladies on his right, do a reel
 of three (figure eight hey for three), everybody
 finishing EXACTLY where B1 started
- B2 1 - 8 Man, with his original two ladies, does a 'right hand high and
 left hand low' double arch, turning under his own right
 arm - to finish facing in original direction, facing away
 from (having passed) the original opposite threesome.

Repeat with the next threesome facing.

- 16) **Marshes of Mallow - Contra** presented by Tod Whittemore
 duple improper, written by Cal Howard
 double progression Music: name tune by **Cal** Howard or any jig

Actives swing the one below (16)

All forward and back (8)

Active couples swing in the center (8), ending
 the swing facing down to look for the next below

With the new couple, down the center four in line,
 turn alone (8)

Return, bend the line (8)

Ladies half chain across (8)

Circle left $\frac{3}{4}$, pass through (8)

- 17) **Rye Waltz - Couple Dance** presented by Marianne Taylor
 couples in ballroom position Music: name tune

Meas. 1 - 8 are $\frac{2}{4}$ time, 9 - 20 waltz time, 21 and 22 $\frac{2}{4}$ time again

- Meas 1 Man with left, lady with right foot point toe
 to the side
 Return foot to place
- 2 Repeat above
- 3 + 4 Three sashays to man's left and pause
- 5 - 8 Repeat 1 - 4 with opposite feet, sashays to man's right
- 9 - 20 Waltz for twelve measures
- 21 + 22 Three sashays to the man's left and pause

18) **New Hampshire Swingeroo** - Square presented by Ted **Sannella**
written by Ralph Page

Music: Ragtime Annie or any lively reel

First couple promenade around the outside,
then face out at home (16)
Second couple promenade around the outside,
then stand behind number one (16)
Third couple promenade around the outside,
then stand behind number two (16)
Fourth couple promenade around the outside,
then stand behind number three (16)
All do-si-do your partner, then back away (8)
All go forward and back (8)
First couple swing your own, then swing the next in line,
now your own, now the next, now your own, now the next,
now your own and new top couple swing etc.
(Continue until fourth couple has finished a complete round,
8 counts for each swing)
All swing your own, then promenade home.

The entire dance may be repeated starting with each couple in turn, or it may be stopped at any point to shorten its length and preserve the stamina of the dancers.

19) **The Dancing Sailors** - Contra presented by Bob Dalsemer
duple proper written by Ed Shaw

Actives down the outside below two inactive couples (8)
Actives up the center, cast off (8)
Actives turn contra corners (16)

Actives and their second corners dance a hey for four on the
diagonal, actives start by passing right shoulders (16)
Actives swing, end facing up (16)

20) **Waltz**

OPEN MIKE SESSION
Ralph Page Legacy Weekend IV
Sunday, January 20, 1991

- 1) The Snowman(Contra) presented by Ema-Lynne **Bogue**
duple improper written by Richer Castner

Actives do-si-do below (8), swing the same (8)
All circle left (8)
Back with a right hand star (8)

Gents loop to the left WHILE ladies chain across (8)
Ladies chain back (8)
Hey for four, ladies start by passing right shoulders (16)

- 2) Square Line Special(Contra presented by John Wallace
four couple set, duple improper written by Gary **Roodman**
Music: Swinging on a Gate or
any 32 bar jig or reel, four times through

Taking hands along lines, all go forward and back (8)
All pass through and turn individually (8)
All balance partner by the right hand (4)
Quick half rights and lefts (top two couples, bottom two couples) (4)
At the top and at the bottom: partners swing each other,
ending with the lady on the the right to face into the set
WHILE people in the middle swing the one who is coming at
them along the line, also ending with the lady on the right
facing into the set (8) You're in a square formation now.
Head couples right and left through (8)
Head ladies half-chain back (8)
Head couples go out to the right and circle once around
with the side couples (8)
Side couples arch, head couples duck under and separate,
and form new lines of four with the side couples (8)
(Partners are again across from each other)

Note: the progression is 1 - 3 - 4 - 2 - 1

- 5) The Nice Combination(Contra) presented by Cynthia Butcher
duple improper written by Gene Hubert

Balance and swing the one below, end facing down (16)
Down the center four in line, turn as a couple (8)
Come back, bend the line (8)

Circle left 3/4 (end next to your partner (8)
Swing your partner (end facing across) (8)
Half ladies' chain (8)
Left hand star once around (8)

- 6) Alden Biezen Quadrille (Square) presented and written
by Philippe Callens
Music: a 32 bar reel with lots of energy
- All four gents go out to the right (4)
and you balance there (4)
- Turn that lady by the right, go twice around (8)
All four gents make a left hand star once around (8)
Turn that lady by the right 3/4 (4)
Turn your partner by the left hand once around (4)
- Balance and swing that right hand lady (16)
Promenade to the lady's home place (16)
- Repeat the dance three more times

Philippe adds: Alden Biezen is the name of a medieval castle in the province of Limburg, Belgium. The dance was written after a lovely dance weekend we had there in October 1987.

- 6) The Easter Chick (Square) presented by Fred Freuthal, written by
Ken Alexander for his granddaughter born Easter
- Head couples walk to the center (4)
As they back out, the side couples walk in (4)
As the side couples back out, the head couples walk in (4)
As they back out, the sides walk in and
face their corners (4)
Hey for four along the set, start by passing right shoulder
with corners (16)
- Balance and swing your partner (16)
Slip circle left (8)
Promenade home (8)
- Repeat once more for heads, then twice for sides

- 7) **CJ's** Delight (Contra) - presented and written by Amy Kahn
duple proper Music: moderately fast jig or reel
- Balance and swing the one below (16)
Long lines forward and back (8)
Ladies do-si-do 1 1/2 (8)
- Partners gypsy (when you can't stand it anymore: swing) (16)
Promenade 3/4 way around and turn the lady under
(California twirl) to change places (16)

Amy wrote the dance on the occasion of her nephew's birth in December 1989

- 8) Bohemian Waltz (Contra) presented by Hanny **Budnick**
 dupe proper published by **Elias** Howe, 1885
 Music: your favorite waltz
- Ladies join inner hands and waltz across the set,
 change hands and waltz back WHILE the men turn single,
 1st man to the left, 2nd man to the right (8)
 Men waltz across and back while ladies tum single,
 1st lady to the right, 2nd lady to the left (8)
 1st couple waltz down the center and back, ending
 below their 2nd couple, who step up (8)
 Bbth couples waltz around each other one complete turn (8)

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FAVORITE SXNGING SQUARES

presented by Tod Whittemore
 Ralph Page Legacy Weekend IV
 January 20, 1991

1. Pack Up Your Troubles (by Rod Linnell)

Figures: 'Bow to your partner, bow to your corner,
 Allemande left your comer and balance to your own,
 Grand left and right around the ring,
 pass right by your partner
 And you keep on going home,
 When you're home you swing your partner and promenade
 Four men promenade the outside ring
 and swing the opposite, swing
 Four ladies promenade the inside track,
 do-si-do when you get back.
 Four gents star left 3/4 way round,
 Take your comer, star promenade the ring.
 When the gents are home you swing this one,
 you swing, boys, swing.'

Repeat again, break, repeat twice more, ending of choice.

2. Wheels Q (by Dick **Leger**)

Figures: 'Circle left (**1/2**), head couples right and left through,
 All join hands and circle left (**1/2**)
 Side couples right and left through,
 Allemande left your comer, balance to your partner,
 Grand right and left (**1/2**), meet your partner
 Promenade (once around).
 Four ladies grand chain (return), co-si-do comer
 Gents star by the left once around,
 Home you go, do-si-do.
 Allemande left with your corner lady
 Box the gnat with your partner
 pull-by turn **your** comer under, promenade
 (8 seconds of silence) Repeat figure'

Repeat all of the above. End with 'circle left etc. Can end with
 promenade, or call grand square after, then end.

3. Chime Bells (figure from Ted Sannella, adapted by Tod Whittemore)

Figures: 'Bow to your partner, bow to your corner
Join your hands and circle left
Circle right, do-si-do your partner
when you get back **home** and swing
Then promenade.
Head two couples go forward and back,
forward again and do-si-do
Go back to back, face the sides
Circle left one time around
Split the sides, go around just one, make a line of four.
Forward up and back - Yodel **ay'ee** tee
Swing your corner lady, promenade and
hear those chime bells ring.'

Repeat for heads.

Middle break: 'Allemande left your corner, allemande right your own
Allemande left your corner again,
Grand right and left, pass your partner by
When you get back home you swing, then
promenade the ring'

Repeat figure twice for sides, middle break, end with tag:
'Bow to your partners - that's the end of this old call'.

4. Four Leaf Clover - figure from John Krumm

Figure: Opening ad lib
'Head two couples promenade half way round
Lead out to the (couple on your) right and
circle to a line
Forward eight to the middle, fall back
(Forward again and) pass through, all turn left
Go single file, and **there's** a new one leading you
Ladies turn around and swing a brand new **fella**
You swing him high and low
Then promenade him over
the field of clover
The one I overlooked before'

Repeat heads, ad lib break, repeat figure sides 2x, ad lib ending.

5. Louisiana Swing - by Otto Wood, indirectly from Bob Dalsemer

Figure: . 'Hey Joe, swing your own, round and around you go
Allemande left your corner, balance your partner
Grand right and left the ring
Pass right by your partner and keep on going home
When **you're** home you swing your own and
Promenade, promenade the ring
That's how we do that Louisiana Swing!

cont'd next page

Head two couples forward and back
 Forward again and cross-trail through
 Around just one and four in line you stand
 Forward eight and eight fall back
 Forward again and box the gnat
 All join hands and circle left eight hands around
 Allemande left your corner, allemande right your partner
 Swing your corner round and round, promenade
 Promenade go two by two,
 you slog right through that old bayou
 That's how we do that Louisiana Swing'

Repeat for head couples, repeat from the beginning, repeat figure twice for sides, repeat opening for the finish.

**7. Smoke on the Water - first heard Duke Miller call it
 in Fitzwilliam, NH**

Dance: (A **capella**) 'Bow to your partner, bow to the corner too
 Join hands and circle left, around the ring you go
 Now the other way back, same old track and then
 Chorus - allemande left your corner, balance,
 grand right and left and sing (musicians join in,
 play through the rest of the dance)
 "There'll be smoke on the water, land and the sea,
 right hand to your partner, around and go back three,
 left, right, left, go all the way around
 right hand to your partner, box the gnat and settle down"

Figure 1: 'Head couples swing your partner, round and round
 Down the center, pass through, separate around
 Get back home and you do-si-do,...' Chorus (repeat for sides)

Figure 2: 'Allemande left your corner, walk right by your own
 Right hand around the next lady,
 and left hand around your partner
 Gents star one time around,...' Chorus

Figure 3: 'Head couples promenade halfway round the set
 Down the center, right and left through
 The side couple star right one time around,...' Chorus
 (repeat for side couples)

Figure 2: repeat

Ending: ' All join hands and circle left
 Circle right the other way back
 When you're home you swing ...' Chorus

8. Red River Valley - **first** heard **Duke** Miller call it
in **Fitzwilliam, NH**

Dance: 'Allemande left your corner and do-si-do your partner
Head couples promenade halfway round
Side couples right and left through
Four ladies chain halfway across the ring.
Join your hands and circle left in the valley
Break and swing your corner lady round
Allemande left your next comer
Balance the one you swung
Grand old right and left around the ring
Reverse when you meet this partner
Right and left back home
When you're home, swing your own
You swing that Red River Gal'

Repeat three times to get back to original partners, breaks ad lib.

9. Grandma Slid Down the **Mountain** - **figure from Ted Sannella**
adapted by Tod Whittemore

Dance: 'Bow to your partner, bow to your corner
Join your hands and circle left, circle right
Do-si-do your partner when you get home and
swing, then promenade.
All the men go out to the right and balance to this girl
Turn by the right hand, it is once and a half you twirl
Ladies star by the left hand in the center
till you meet this gent again
Then balance to this fella, do-si-do
and then you swing.
You swing this lady round on a little oh lay'ee **whoo**
little oh **lay'ee** whoo. little oh lay'ee **whoo**
Promenade to the ladies' place with this little
oh lay'ee whoo, yodel ay'ee, little oh lay'ee whoo'

Repeat
Grand Square
Repeat figure twice
Grand Square

-.-.-.-.-.-

Sunday Farewell Party

Ralph Page Legacy Weekend IV
Sunday, January 20, 1991

- 1) End Game (Contra) presented by Larry Jennings
Becket Formation (written by Don Lennartson)
Your "shadow" is your corner as you stand facing across
in Becket formation

Allemande left shadow; swing partner & face across (16)
Circle left $3/4$; pass thru (right shoulders)
along to new neighbors (8)
Swing that neighbor & face across (8)

Long lines: forward and back (8)
Ladies chain (half) across (8)
Star left (8)
Star right (8)

- 2) British Sorrow (Contra) presented by Dick Forscher (traditional)
triple proper Music: Scotland the Brave

Actives down the outside, go below two (8)
Come up the center, cast off (8)
Right hand star with the next below (8)
Left hand star with the couple above (8)

All six circle right once around (16)
Actives with the couple above, right and left through
over and back (16)

- 3) Blaydon Races (Mixer) presented by George Fogg
Formation: Circle of couples devised by William Scott of **Hexham**

1 - 8 All into the center and back twice
9 - 16 Ballroom hold: two slow **chassées** in, two out,
four two-steps around the circle
17 - 24 Promenade around the circle
25 - 32 Men pass on to the lady in front (ladies wait for the man
to move forward), balance and swing. End the swing with
lady on man's right.

The words for singing along during bars 17 - 32:

"O, my lads, you should have seen us **gangin'**,
Passing folks along the road,
just as they were stannin'.
There were lots of lads and lasses there,
all with smiling faces
Gangin' along the Scotswood road
to see the Blaydon Races"

4) Arch In The Middle and The Ends Dive Through(Square)

presented by Bob Dalsemer
(originally called "Ends Turn In")
by Ed Gilmore

Head two couples forward and back, lead your opposite between the sides
Go around just one to a line of four, go forward eight and back
Forward again and pass through, arch in the middle and the ends dive through
Circle up four in the middle, go once around and pass through
Split the outside two, go around just one to a line of four
Go forward eight and back, forward again and pass through
Arch in the middle and the ends dive through, circle up four in the middle
Go once around and pass through, allemande left etc..

5) **Ashley's** Star(Square Dance) presented and written by Bob Dalsemer

Music: Temperance Reel

Allemande right partner once and a half, keep hold of hands
give left to the next ending in an "**alamo** ring":
men facing out, women facing in(8)
Balance forward and back (4)
Allemande left on the left once around, face partner (4)
Do-si-do partner (8)
Women star left in the middle once around (8)

Women pick up partners around the waist for a star promenade
about halfway around(6)
Men cast back to their right and swing the next woman(10)
Into the middle and back(8)
Circle left until the men are home(8)

6) **Batja's** Breakdown(Contra) presented by Tom Kastner

Becket formation

written by Tom Hinds

Allemande left your '**shadow**'(8), swing your partner(8)
Circle left with opposite couple(8)
Slide left to face new opposite couple(2)
Circle left 3/4 (6)

Gypsy with neighbor, swing the same(16)
ending on sides(with neighbor in **partner's** place)
Pass through(women pass left shoulders, take left hands
then give right hands to neighbor) to form a wave(4)
Balance four in line(4)
Allemande right 1/2 your neighbor(2)
Men allemande left 1/2 (2)
Allemande right 3/4 with partner(4), ready to
allemande left your shadow again....

7) Betsy's Star (Square) presented by Dan Pearl
written by Tony Parkes

A1: Women grand chain, side [head] women return
A2: Heads [sides] to the right, circle to a line
forward eight and back

B1: Women cross the set (straight across), swing opposite man
B2: Promenade to man's place.

Dan adds a note:

Tony wrote B1 as: women cross over (4),
balance and swing the opposite man.

8) Trail of the Lonesome Pine (Square) presented by Tod Whittemore
figure from Ralph Page; Ralph, Otto Wood, Don
Armstrong all claim it

Dance: 'Allemande left your corner and bow to your own
Join your hands and circle left round the track (1/2 way)
Allemande left your corner and weave the ring
Weave it in and out until you get back home
Do-si-do (do-si-do) and your partner you swing
Yes you swing her, promenade and sing
"In the Blue Ridge Mountains of Virginia,
on the Trail of the Lonesome Pine"
Head men take your corner to the center and back
Same four circle left around the track
Star by the left hand, and a right hand around your own
Allemande left your corner and you get back home
And do-si-do and your corner you swing
Yes you swing her, promenade and sing
"In the Blue Ridge Mountains of Virginia,
on the Trail of the Lonesome Pine"

Repeat figure for heads.

Repeat the whole thing for sides, including introduction.

End with opening.

9) King of the Keyboard (Contra) presented by Ted Sannella
triple proper Ted **Sannella** wrote the dance for Bob **McQuillen**

Actives swing, then face down (8)
Swing the next below, then face across (8)
Forward six and back (8)
Actives turn by the left, go 1 1/4 around (8)

Forward six and back along the set (8)
Actives turn by the left, go 1 1/4 around (8)
Change hands, turn contra corners (16)

10) Just Because(Square) presented by Tod **Whittemore**, who first heard Duke Miller call it in **Fitzwilliam, NH**

'Bow to your partner, bow to your comer, allemande left your corner
Grand right and left the ring, pass your partner by
Grand right and left home, and when you get back home,
You swing, then promenade the ring. Why? Because, just because.'

(A) 'Head ladies chain right on over, chain them right back home again.
Side ladies chain right over, you chain them right back home again.
Allemande left your corner, allemande right your own
Swing your corner, and a promenade. Why? Because, just because.
(Look for your corner)'

'All do-si-do around your comer, it's right hand go twice around
your own (make it twice)
Allemande left your corner, and you do-si-do your own
Allemande left your corner, balance to your partner
Grand right and left the ring. When you meet your partner,
you promenade the ring. Why? Because, just because.'

Repeat all of A, substituting for the ladies' chain: right and left through;
star left, then right; four ladies chain, then four gents chain; head couples
chassé, then side couples chassd.

11) Waltz

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Wind Instruments in New England Folk Dance Music

Musik Workshop by Jim Guinness
Ralph Page Legacy Weekend IV
January 20, 1991

This is about woodwind instruments, including whistle, flute, clarinet, etc. in music for New England style square and contra dance music. Some of this probably also applies to other wind instruments, and/or other kinds of dance music, as well.

The idea is that there are unique issues, problems, and opportunities in playing dance music on wind instruments that are more-or-less common to all wind instruments. These notes are only intended to be a general outline of things we might talk about, and are not intended to be comprehensive or complete.

Danceability
Rhythm.

Produced with:
diaphragm/lungs/throat
tongue/lips
ears/brain/imagination

Phrasing, articulation, breathing - 3 key interrelated elements.
Emulating & complementing fiddle "shuffle" rhythms.
(Almost) always emphasizing the off-beat.

Woodwinds' sound quality can be more easily percussive than that of fiddles; also, changes between notes seem auditorily more distinct. We can use these to advantage by playing melodies in a way that defines the rhythm more distinctly than is typical from a fiddle, but with a more legato (connected) sound than that of a fretted instrument.

Melody/Lead Ornaments (only a partial list)

- turns; rolls
- cuts
- trills
- scale runs
- breath accents; overblowing

Accompaniment **Styles/Ornaments** (ditto)

- rhythmic backup patterns
- playing on the **backbeat**
- sustained tones e.g. half notes
- harmonies, counter melodies
- accent phrases
- fills
- ...

Playing (most of) the melody, not necessarily note-for-note
Playing every note, exactly as written is NOT the Most Important Thing (see above if you forgot what It is). This is different from what we tend to learn from music lessons as kids.
Most dance tunes are written for fiddle or fretted instruments and some are harder to play on winds. Don't be afraid to vary them, and play to the strengths of wind instruments.
Scales tend to be easier for winds, arpeggios, chords, etc. for fiddles.
Phrases are sometimes too long not to skip a note or a few.

Other items

- Tone quality. Probably 2nd most important after Rhythm.
- Blending/contrasting** with other instruments
- Playing with the dancers
- Working with the caller
- Tunes that are good for winds ...
- Intonation
- Using mikes etc.
- Music styles, recordings, musicians for ideas & inspiration

A few tunes to use as examples (suggest your own, too):

- Swingin** on a Gate, Big John **McNeil**, Millers, Far From Home
- Mason's Apron / Devil's Dream, Spoodiskerry, Around the Horn
- Swallowtail Jig, Maggie Brown's Favorite

IMPLEMENTING YOUR VISION OF NEW ENGLAND STYLE DANCING

A Discussion Session with Larry Jennings
Ralph Page Legacy Weekend IV
January 20, 1991

I presented a prepared text, given below, and this was followed by a lively discussion, of which I give a precis.

* * * * *

At the 1990 Legacy Weekend we had a discussion session titled "New England Traditional Dancing - Where Are We Going?". We concluded that a number of visions of the perfect dance are possible; perhaps more emphasis on elegance or on aerobics, perhaps more on traditional material or on innovative material, perhaps more on social aspects or on technical aspects, and so on. Each group, usually guided by one energetic central figure who can assess the feelings of callers, organizers, and other interested dancers, must decide on the balance among such qualities that corresponds to its vision. But then, having articulated the vision, how do you approach it? [To make these remarks concrete, I posted these words:

VARIETY --- CONSISTENCY
WELCOMING NEWCOMERS --- SETTING A ZESTY EXAMPLE
(fawning over beginners) --- (snobbish elitism)
WELL-CONNECTED ... TWIRLS FEATURED
INDIVIDUALISM ... TEAM
TRADITIONAL **STYLE** MUSIC --- PROGRESSIVE MUSIC
SOPHISTICATION --- EARTHY
INNOVATIVE SEQUENCES --- FAMILIAR MATERIAL
ABANDON --- REGIMENTED
ELEGANT --- AEROBIC
DANCING TIME ... SOCIAL TIME
LENGTHY INTERMISSION --- CONTINUOUS DANCING

COURTESY; CONSIDERATION; JOY; WELCOME; ACCOMMODATION; APPROPRIATE ATTIRE
INSIPID; DIFFIDENT; BLASE; ARROGANT; INDIFFERENT; UNENTHUSIASTIC]

I assume we can dismiss, without discussion, lectures, commands, and invocations of what dancers "should" do. Suggestions from a respected leader as to what they "might" do may occasionally have some effect but, typically, very little. (I will say a few words about gaining respect, below.) I further believe that actions that are forced on the dancers do not do much to alter attitudes that stand in the way of implementing the vision. What do I mean by that?

Examples of "**forced**" actions are using a mixer, asking dancers to keep a partner at the end of a mixer for the next dance, making the top of the set be at the foot of the hall, using an unusual formation, etc. Dancers will, of course, do the dance that is called and, for the most part, would even be obedient about keeping the last partner in a mixer for the next dance. But, if they are doing this just to mark time until they get back to "real" dancing, you have not accomplished anything.

Speaking of "real" dancing, it is sometimes suggested that the hot shots can be persuaded to cooperate in the more altruistic requirements of a series by offering them the carrot of a "real" dance, something challenging enough to befit their position. I think this technique is doomed to failure for two reasons: they will not appreciate what is required to merit the carrot, and a real New England style dance is one that works for the actual attendees at the activity. Of course, one possible vision for a series is to get to the stage where such sophisticated dances may be attempted--by everyone.

My thesis asserts that the most effective ways of influencing the future of a series involve offering concrete opportunities for the dancers to exercise free choice. Let me explain that.

Let us return to the articulation of the vision. If the respected dancers, the "core **group**", are heavily involved in the process of reaching consensus, or even in reaching an impasse, on the vision, they may well choose to accommodate their own actions at least to some vision. They might feel more comfortable, in view of their knowledge of what the other dancers feel, making remarks such as "would you prefer an old fashioned courtesy turn," or "should we liven things with a **twirl**," or "**how's** for some strong connection in this allemande," or "don't push me so hard; I'll get there," or "let's try a sedate swing," or "I'd bet we could swing better if our feet and bodies tried to go around our partner, rather than being pointed at our partner," or "let's try a more compact swing position; it's often crowded," or "it's elegant to take an extended arm position for a **swing**," etc. In some cases, the respected dancers have gone so far as to make a formal statement of some policy that they intend to observe. Note that all these things are different from telling or even asking dancers to dance a certain way; they are intended to open up their minds to possibilities and perhaps imply that they might consider other people's sensibilities.

In fact, it is **even** conceivable that, if the core group were involved in articulating the vision and how to achieve it, they might even consider dancing with the newcomers!

Although the dancers' example has the most effect, the caller has opportunities as well. Her overall objective, in my opinion, should be to expend a few words giving the dancers something extra to think about, without forcing them or losing credibility.

First, an obvious example of loss of credibility: "Make more sets so you can all get active" and then doing an equal dance or then running the dance so long that everyone dances all the way up and down, even in the longest set. She would also lose credibility by taking a stand that the dancers will resist. For example, stating that twirls are not allowed in a particular dance and then letting them happen. For example, insisting that dancers in a long center set join a short set at the side of the hall. [90% sure that no one will budge.]

Let's turn to examples of brief extra words that may establish the caller as sharing insights into dancing. Things like whether to turn right or left after passing hands with partner across to face neighbor along. Like how to get a full swing in the fragment "long lines: forward and back; actives swing partner." For that matter, "have you noticed what a good look you can get at your partner in long lines?" Or even, say in Chorus Jig, "You can even dance with your partner as you go down the outside."

Slightly more sophisticated examples might be called "hidden challenges" or, as Dan Pearl says, "magic moments". Things like how to break from a swing to a pull across in Rory O'More. Like how to make a satisfying transition from courtesy turn to circle right. Like how to give assistance in "circle left 1/2; twirl to swap with partner and face new couple." And so on. Note that the dancers need not feel forced to accept the caller's view of these magic moments. However, on the whole, if these challenges are not belabored and are mentioned in good spirit, the dancers will come to respect the caller, who may then perhaps call on a reserve of good will to do a very small amount of cajoling the dancers to strive toward the agreed vision.

Matters of logistics can be treated from the same point of view. For example, I consider "Dance sometimes in the side sets and sometimes with new people," to be somewhat pejorative and confrontational. The less confrontational "dance in all parts of the hall with all sorts of people," might fly if the caller has built a small reserve of good will. But the caller can at least get a start on such social aspects by, "take hands four and introduce yourself to the other three dancers." That's safe.

A touchier aspect of social interactions is booking ahead. Some say that spontaneity requires that there be no booking ahead. Although I agree that constant booking ahead is undesirable, in some cases it is inevitable; furthermore, you should be eager enough to dance occasionally with your favorite **partner(s)** to book ahead if need be. So I do not advocate expending your authority on trying to stop booking ahead. However, you may be able to persuade the dancers that always meeting a prebooked partner at the top center of the hall is not necessary. Try giving the dancers some other named locations at which to meet, best implemented by the dancer example as previously discussed. If it comes up, dancers might understand the rationale that it is unfair for the same dancers always to usurp the center; that it makes more sense for the center of the hall to be reserved for those who are looking for partners; and that the beginners who mostly don't book ahead need the caller attention available to the set under her nose.

The center set syndrome can be attacked in other ways. If the size of the hall and of the crowd allow, it is within the caller's prerogative to specify an even number of sets (and not to permit a "center" set and "the other" set). At one dance series, someone noticed that there were four banks of lights along the hall, and the battle cry became "under the lights". There was often a couple who, through long established habit, went to the top center of the hall and then tried to be oblivious to what others were doing. But the bulk of the dancers would not stand for this and dislodged them with orders of "under the lights". Note the important sequence of events: someone, possibly a caller, made an obviously reasonable suggestion; consensus in favor then developed; that consensus was then dancer enforced. The problem of the concerned dance administrator is to catalyze this process.

There is a related action that the caller can take under suitable circumstances. When the caller feels that it is appropriate to form an additional set, it is almost always best to clear away an aisle in the center of the hall and suggest that dancers fill it; almost always enough will respond.

If you try to add a set on the side, it is usually difficult to fill it. In fact, it doesn't require a whole lot of guts to take an incipient set of three or four couples and authorize them to move to the center as the nucleus of a set. Note that all these actions give dancers the option of staying with the set they chose to join; the actions are thus non-confrontational.

So I wish you luck with your experiments to make use of these and other implementation schemes. And remember, be satisfied with any small step in the agreed directions. Otherwise you will be unhappy and, worse yet, perhaps fall into lecturing or appearing confrontational or judgmental, all of which are sure to be counterproductive.

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The initial discussion focused on one of my words that hardly anyone would want applied to his series: *'arrogantⁿ'. Such behavior was alternately described as "aggressive", "snobbishⁿ", "selfish", and "**thoughtless**". Identifying the correct word to describe your own situation may help a little in pinpointing the problem and thus help suggest a solution. However, defining the problem may only help a little in solving it. Perhaps it would help to note that the dancers probably think they are exhibiting enthusiasm, not selfish, aggressive, arrogance.

Ted **Sannella** questioned my implication that the "forced" action of asking the dancers to keep a partner (after a mixer) was counterproductive. He reminded me that such an action was done routinely at a very successful series. I agree completely that it is desirable to have the dancers look forward to the surprise of having a partner chosen by luck. So my response is: if you have succeeded in establishing "correct" attitudes, by all means build on them; by keeping a partner after a mixer, for example. However, it is unlikely that you can create "**correct**" attitudes by cramming an action down the dancers' throats.

Dan Pearl addressed my enthusiasm for the respected dancers making a declaration of their own intentions; for example, not to book ahead. Dan noted that by implication such dancers were setting themselves up as the proper arbiters of etiquette. He questioned whether that was desirable, and, I must say, I tend to agree with him.

There was quite a discussion of various aspects of booking ahead. Some sympathy was expressed for that practice assuring a good time, keeping the evening moving, etc. On the other hand, it may be discouraging to newcomers and encouraging of rudeness. So it seems that the only positive attitude is to hope for good taste.

If the **caller/producer** are concerned about booking ahead, they can insert an "extra dance", specifying that dancers are not to take their pre-booked partner but rather find one spontaneously. Some callers refer to this as a dance that "doesn't countⁿ". I think **it's** a bad business to admit that any dance "doesn't count". In particular, if the next dance is one that many dancers cannot do, a hambo for example, they may have to decide that it "doesn't count". The logical conclusion is that callers should give the dancers advance warning of what the program will be like. Richer Castner went so far as to say that dance cards work

