

SYLLABUS
of the
20th Annual Ralph Page Dance Legacy Weekend

January 12-14, 2007

**Memorial Union Building
University of New Hampshire
Durham, NH 03824**



**Sponsored by
the Ralph Page Memorial Committee
of the
New England Folk Festival Association, Inc.
(NEFFA)**

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

Table of Contents

<p>Introduction.....4</p> <p>Program Grid.....6</p> <p>Welcome Dance Party.....7</p> <p style="padding-left: 20px;">The Nice Combination..... 7</p> <p style="padding-left: 20px;">French Four..... 7</p> <p style="padding-left: 20px;">French Four, early version..... 7</p> <p style="padding-left: 20px;">Cold Frosty Morning 8</p> <p style="padding-left: 20px;">Lady of the Lake 8</p> <p style="padding-left: 20px;">La Plongeuse..... 9</p> <p style="padding-left: 20px;">Crooked Stovepipe..... 9</p> <p style="padding-left: 20px;">Half Way Round 10</p> <p style="padding-left: 20px;">Flirtation Reel 10</p> <p style="padding-left: 20px;">Chorus Jig 10</p> <p style="padding-left: 20px;">Ted’s Triplet #24 10</p> <p style="padding-left: 20px;">Buffalo Quadrille 11</p> <p style="padding-left: 20px;">The Tempest 11</p> <p style="padding-left: 20px;">Honest John 11</p> <p style="padding-left: 20px;">Jubilation..... 12</p> <p style="padding-left: 20px;">With Thanks to the Dean 12</p> <p>The First Modern Contras13</p> <p style="padding-left: 20px;">Timber Salvage Reel..... 13</p> <p style="padding-left: 20px;">IOCA Reel 13</p> <p style="padding-left: 20px;">Canadian Breakdown..... 14</p> <p style="padding-left: 20px;">Road to Boston 14</p> <p style="padding-left: 20px;">Fairfield Fancy 14</p> <p style="padding-left: 20px;">Verona’s Favorite 14</p> <p>Programming an Evening15</p> <p style="padding-left: 20px;">Unruly Reunion 15</p> <p style="padding-left: 20px;">Young at Heart..... 15</p> <p style="padding-left: 20px;">Perceptual Motion..... 15</p> <p style="padding-left: 20px;">First Night Quadrille..... 15</p> <p style="padding-left: 20px;">Shooting Stars 15</p> <p style="padding-left: 20px;">Summer Sunshine 16</p> <p style="padding-left: 20px;">B&B..... 16</p> <p>Dances of All Shapes and Sizes19</p> <p style="padding-left: 20px;">Scatter Promenade 19</p> <p style="padding-left: 20px;">Jack Turn Back 19</p> <p style="padding-left: 20px;">Chaîne en Huit 19</p> <p style="padding-left: 20px;">The Weevil..... 20</p> <p style="padding-left: 20px;">Willow Tree 20</p> <p style="padding-left: 20px;">Atlantic Mixer..... 20</p>	<p>Voice Technique for Callers 21</p> <p style="padding-left: 20px;">Scout House Reel 24</p> <p>Retrospective Dance honoring Dudley Laufman 25</p> <p style="padding-left: 20px;">Fallen Leaves..... 25</p> <p style="padding-left: 20px;">Another Season (poem) 25</p> <p style="padding-left: 20px;">The New Floor’s Revenge..... 25</p> <p style="padding-left: 20px;">The Black Joke 26</p> <p style="padding-left: 20px;">Petronella 26</p> <p style="padding-left: 20px;">Portland Fancy 27</p> <p style="padding-left: 20px;">Bridge of Athlone 27</p> <p style="padding-left: 20px;">How Contra Dancing Was Invented (poem) 28</p> <p style="padding-left: 20px;">Gramps (poem)..... 28</p> <p style="padding-left: 20px;">Money Musk..... 29</p> <p>Informal Dance 30</p> <p style="padding-left: 20px;">Bicentennial Reel..... 30</p> <p style="padding-left: 20px;">Trip to Lambertville 30</p> <p style="padding-left: 20px;">Ben’s Spinoff #3 31</p> <p>Grand Dance 32</p> <p style="padding-left: 20px;">Grand March..... 32</p> <p style="padding-left: 20px;">Heritage Reel 32</p> <p style="padding-left: 20px;">The Rout 33</p> <p style="padding-left: 20px;">First Night Quadrille..... 33</p> <p style="padding-left: 20px;">Circle of Love..... 34</p> <p style="padding-left: 20px;">Coray’s Silver Jubilee..... 34</p> <p style="padding-left: 20px;">Stripes and Solids 35</p> <p style="padding-left: 20px;">Do-Si-Do and Face the Sides 35</p> <p style="padding-left: 20px;">Ladies’ Whirligig..... 36</p> <p style="padding-left: 20px;">“There is No Way to Peace; Peace is the Way” 36</p> <p style="padding-left: 20px;">Packing the Boxes 37</p> <p style="padding-left: 20px;">You Can’t Get There From Here..... 37</p> <p>The Great Contra Dance Melting Pot ... 38</p> <p style="padding-left: 20px;">Jane’s Contra 38</p> <p style="padding-left: 20px;">Hey, Hey, Max is on the Way 38</p> <p style="padding-left: 20px;">Sam-n-Abby’s..... 39</p> <p style="padding-left: 20px;">Joyride 39</p> <p style="padding-left: 20px;">Devil’s Backbone 40</p> <p style="padding-left: 20px;">The Goodnight Kiss..... 40</p>
---	---

Our Favorite Dance Tunes from Maine.41

Whistling Thief.....	41
St. Lawrence Jig.....	41

Open Microphone Session.....42

Boxwood Billie.....	42
Swing if You Wish.....	42
Roll in the Hey.....	42
North Cascades.....	42
Accretion Reel.....	43
Daybreak Reel.....	43
The Wood Duck.....	43
Arizona Becket.....	44
Jump Over the Hedge.....	44
Chorus Jig.....	44

Music Dear to the Heart.....45

The Stick Jig (tune).....	45
---------------------------	----

Farewell Dance Party.....46

Sackett's Harbor.....	46
Perceptual Motion.....	46
Compost Pile Breakdown.....	46
The Lizard Research Institute.....	47
De Martelly.....	47
Yankee Reel.....	48
First Bloom.....	48
Rory O'More.....	48
Fiddle Faddle.....	49
Shadrack's Delight.....	49

Index by Title.....50**Index by Author.....51****Index by Dance Type.....53****Bibliography of Published Sources.....54**

Introduction

This syllabus is a record of the dancing that took place at the 20th annual Ralph Page Dance Legacy Weekend. It includes notation for all the dances that happened at the weekend, as well as some background material, the names of tunes that were played, a bibliography of other publications where these dances have appeared, and more.

Because of the wide variety of dances you will see below, I try to adapt the form of notation I use to suit the style of the dance I am recording. Over the years I've made different choices about how to write notation. I'm looser than I used to be. Increasingly, rather than try to enforce consistency, I try to make the notation reflect something about the dance. The end goal—that the directions allow you the reader to reproduce the dance—depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained below. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Here is what you can expect to find in the header before each dance:

Dance Title

By (the author of the dance followed by the date of composition—included if I know the information)

As called by (omitted when an entire session is led by the same caller)

Source (meaning another place the dance has been published rather than information about routes of transmission; omitted when I do not know of a published source; please refer to the list at the end of the syllabus for more complete bibliographic information; if something appears in more than one publication, I still present just one)

Formation

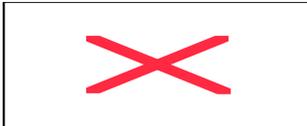
Tune types and titles (or “song by” for singing squares); tune authors are provided in parentheses when I know them

I make every effort to find sources and attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is “traditional,” that is, no single author can be identified. Please contact me with corrections if I have misidentified any material! I am happy to correct egregious errors for the electronic versions of these syllabi that find their way online (more about that below).

The Ralph Page weekend offers much more than straight dance sessions. The 2007 weekend featured the unveiling of a new documentary film by David Millstone called “The Other Way Back,” celebrating the dance leadership of Dudley Laufman.

The larger dance community owes a debt to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who work hard to put together this superb weekend event each year. The Ralph Page Dance Legacy Weekend is unique in its inclusion of both old and new trends in American country dancing. I am convinced that the committee members have succeeded in finding “balance” *and* “swing”; that is, the weekend they create successfully combines an appreciative delight in traditional dance and dance style with openness to recent exciting development within the tradition. The committee is part of the New England Folk Festival Association; the Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.”

Appreciation is also due to financial sponsors that help make the weekend possible. This year, as in years past, the Ralph Page Dance Legacy Weekend received generous support from the University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts. Also this year, the Country Dance and Song Society (their Gadd/Merrill Fund), The New England Folk Festival Association and the New Hampshire State Council on the Arts, all deserve mention for their financial support of the film *The Other Way Back*.



I always feel I learn a great deal from the process of trying to record these dances. As in years past I am personally extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering with considerable helpfulness in providing the information I need to create this syllabus. I am also grateful to David Millstone, who often saves me from embarrassment by casting his keen editorial eye over the syllabus to catch my errors before others do. The many composers and callers whose dances and dance adaptations are included also deserve thanks. Any mistakes that have crept into their work as I have put together this syllabus are my responsibility, and not theirs.

This syllabus is available in print form from NEFFA. The syllabi are also made available electronically at the website of the University of New Hampshire's Dimond Library: <http://www.izaak.unh.edu/nhltmd/default.htm>. They are typically put up online about one year after they are first made available in print form. The website also offers an index of all the syllabi. Even if you download the electronic material, I encourage you to support this valuable weekend by purchasing paper copies of any syllabi that you wish to own.

I hope that you enjoy this syllabus, and I look forward to seeing you and dancing with you at a future Ralph Page Dance Legacy Weekend!

David Smukler
February 2007
Syracuse, NY

Program Grid

UNH January 12-14 2007 Memorial Union Building (MUB)	20th Ralph Page Dance Legacy Weekend Presented by the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA), with additional support from The University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts	New Hampshire State Council on the <i>Arts</i>
FRIDAY NIGHT	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	MUSIC / DISCUSSION ROOM / COMMENTS
7:30-11:00 Session A	WELCOME DANCE PARTY MC: David Bateman & Canterbury Country Dance Orchestra Staff Dance Masters and guest callers	
SATURDAY MORNING	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	MUSIC / DISCUSSION ROOM / COMMENTS
9:00-10:20 Session B	Dance Session: "Proper Dances, Old and New" Tony Parkes with Bob, Vince & Laurie	Calling Workshop: "Programming an Evening" With Carol Ormand
10:20-10:40	SNACK BREAK	
10:40-12:00 Session C	Dance Session: "Dances of all Shapes and Sizes" Carol Ormand with Old Grey Goose	Calling Workshop: "Voice Technique for Callers" With Tony Parkes
12:00-1:00	LUNCH at the MUB (Memorial Union Building Food Court)	NO Apres Lunch Music Jam on Saturday this year
SATURDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	
1:15-3:15 Session D	RETROSPECTIVE FILM – Dudley Laufman MC - Filmmaker David Millstone (Location: Holloway Commons - Squamscott Room)	Note: This film event is in the adjacent new dining hall (Holloway Commons) lower level. WILL START ON TIME!
3:15-5:15 Session E	RETROSPECTIVE DANCE – Dudley Laufman MC: Sylvia Miskoe Bob, Vince & Laurie, Old Grey Goose & Open Stage	(Hustle back to dance hall!)
5:30-7:00 Session F	Informal Dance , Strafford Room (Sit-in callers, sign-ups) Informal Jam Session , Cafeteria	Note: Remember, start of banquet is at 6:15 P.M.
SAT. EVENING 6:15-7:30	BANQUET Huddleston Hall Ballroom	Huddleston Hall is the next building towards downtown Durham from the MUB
8:00-12:00 Session G	THE GRAND DANCE: Dance Masters Carol Ormand and Tony Parkes 8:00-9:40 Bob, Vince & Laurie 9:50-11:30 Old Grey Goose	Festive Attire Suggested
SUNDAY MORNING	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	MUSIC / DISCUSSION ROOM / COMMENTS
9:15-10:45 Session H	Dance Session: "The Great Contra Dance Melting Pot" Carol Orman with Bob, Vince & Laurie	Music Workshop: "Our favorite dance tunes from Maine, and how they work well with specific dances" Old Grey Goose
10:45-11:00	SNACK BREAK	
11:00-12:45 Session I	Open Mike Dance Session MC: John McIntire, with Dance Masters' Critique with Old Grey Goose	11:00-12:30 Music & Talk "Music Dear to the Heart" Bob, Vince, Laurie and attendees
12:45-1:45	LUNCH at the MUB (Memorial Union Building Food Court)	1:15 – 2:00 Apres Lunch Fiddle Jam with Bob, Vince & Laurie
SUNDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	
2:00-4:00 Session J	FAREWELL DANCE PARTY MC: Patrick Stevens Dance Masters, Guests and Staff Musicians	See You Next Year! January 18-20, 2008

Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC

Music by the **Canterbury Country Dance Orchestra**

Dudley Laufman (violin/accordion), Jacqueline Laufman (violin), Bob McQuillen (piano), Sylvia Miskoe (accordion), Bob Reed (banjo/guitar), Jack Sloanaker (string bass), Vince O'Donnell (violin), Jerry Weene (banjo), Ted Levin (violin), Nicholas S Howe (violin), Walt Sweet (fife), Greg Boardman (violin)

Polka: Redwing (“Sound Check Polka”)

an earlier version, all the action that is now compressed into A1 took place in *two* A-parts:

The Nice Combination

By Gene Hubert (September 1985)

As called by Lynn Ackerson

Source: *Dizzy Dances II*

Formation: Contra, duple improper

Reel: *Huntsman's Chorus*

A1- Balance and swing your neighbor
A2- Down the hall 4-on-line, wheel around
as couples

Return, bend the line

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

B2- Ladies chain across

Left-hand star

French Four

As called by Peter Yarensky

Source: *The Contra Dance Book*

Formation: Contra, duple proper

Reel: *Galopede*

A1- Actives balance (4), cross the set and go
down the outside one place (4)

Balance again (4), cross the set and
come back up the outside to where
you began (4)

A2- Actives balance and swing in the center

B1- Actives down the center, “the other way
back” (turn as couple and return on
the proper side) and cast off

B2- Right and left through, over and back

The pace of French Four has sped up over the years. In order for the active couples to complete A1 as we typically dance it today, the twos must move in to allow them to get by. The twos can also help out by moving up as the ones move down and vice versa. In

French Four, early version

Contra, duple proper

A1- Actives forward and back (8); cross and go
down the outside below one couple (8)

A2- Forward and back (8); cross and come back up
the outside to place (8)

B-parts as above, except that the ones are already
proper, so they come “the same way back” in B1.
(The forward and back can also be replaced with a
double balance.)

Holden (*The Contra Dance Book*) provides a
somewhat speedier interpretation with 4 count
balances:

A1- Actives balance (4); cross and go below (8);
balance again (4)

A2- Cross and come back up the outside (8)
Actives swing in the center (8)

B-parts as above

The most common version now, which Peter
presented, retains the symmetry of the older dance,
but is speedier still, requiring more cooperation from
the second couple, and providing a longer swing.

Cold Frosty Morning

By Doug Protsik

As called by Peter Yarensky

Formation: Circle of 3-facing-3

Reel: *Farewell to Whiskey*

- A1- Circle left; and back to the right
- A2- First corners (those on left ends of the lines-of-3) dos-a-dos; second corners (right ends) dos-a-dos
- B1- Those in the middle turn country corners (see note)
- B2- Basket swings to progress: as the baskets spin clockwise, they revolve counterclockwise halfway around each other; finish by opening out to face original direction and meet the next threesome

Written with the Appalachian tune, "Cold Frosty Morning" in mind. "Country corners" are the same as "contra corners."

Swing Your Jenny

As called by Dudley Laufman

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple proper

Reel: *The Flop-eared Mule*

- A1- Actives swing your partner
- A2- Actives swing with the next below
"And swing your Jenny [partner] before you go"
- B1- Actives down the center, turn as couples
Return and cast off proper
- B2- Right and left four

A-parts chanted, more or less as follows: "Swing your Jenny and swing your Joe; swing your honey and swing your beau. Now swing with the one below. Now swing your Jenny before you go." Ralph Page is sometimes credited as the creator of *Swing Your Jenny*. He used to call a version that was improper. The dance has also been credited to Sammy Spring, whose (proper) version Dudley used. Or, it may be a traditional dance from Maine. In *The Contra Dance Book*, Holden lists it as a variation of *Lady of the Lake*, a dance associated with the state of Maine. When improper, it is sometimes done with ladies chain for B2, as in *Lady of the Lake*.

Lady of the Lake

Contra, duple improper

- A1- Actives balance and swing the one below
- A2- Actives balance and swing each other
- B1- Actives down the center, turn alone
Return and cast off
- B2- Ladies chain (whole chain, there and back)

La Plongeuse

Source: *Brandy*

Formation: Contredanse (longways) for as many as will, no progression

Called by Dudley Laufman

Music: *La Grondeuse*

“Un pas avant”: All lead up the set four steps and back to place

“Encore une fois” (repeat)

“Tour les hommes”: Gentlemen’s line, using a two-step for footwork and following top gent, lead single file around *behind* the ladies’ line, down to bottom and return up own line to place (ladies can clap to encourage them)

All lead up the set and back twice

“Tour les femmes”: ladies’ line follow top woman and lead single file around *behind* the gents’ line to bottom, and return up own line to place (gents clap)

All lead up the set and back twice

“Tout l’monde”: Each line, following top couple, (ladies follow top lady, gents follow top gent), cast down the outside of own line; meet at bottom and come up the middle to place

All lead up and back twice

“La plongeuse”: Top couple turn to face down the set and start dip & dive. Each couple on reaching top enter the dip & dive figure. Continue until all have returned to place. (Couples that get home first may swing partners.)

Lead up and back twice

“La poussette”: All face partners, take both hands. Start with the first gentleman going forward and his partner backing up. Then she goes forward and he backs up into the next position down the set. They don’t turn, but gradually work their way down the hall, zig-zagging around each couple. Once they have passed two or three couples the next top couple begins the same action. Each couple enters the poussette when they reach the

top. Continue all the way up and down the set until back to place.

“Tout l’monde swing vot’ compagnes”: All swing partners.

“Tout l’monde frappe les mains”: All clap hands.

Dudley says, “This dance is unphrased, so you can use some of them crooked French chunes. Jigs or Reels.” *La Plongeuse* was collected by Dudley from the Charlevoix Region (northeast of Québec City) and published in his collection, *Brandy*. The name means “the diver,” and comes from the dip and dive figure at the heart of the dance. A similar, but phrased, version (*La Plongeuse de l’Ouest*) can be found in *Step Lively 2*.

Crooked Stovepipe

French Canadian dance adapted by Ralph Page

As called by Tony Parkes

Source: *Contras: As Ralph Page Called Them*

Formation: Square (no partner change)

Reel: *Crooked Stovepipe*

Head ladies forward and back (8)

Same two swing as others circle six hands round them (8)

When you’re home, swing partner (16)

Allemande left your corner, allemande right your own (8)

Dos-a-dos your corner (8)

Dos-a-dos your own (8)

Swing your partner (8)

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

Half Way Round

As called by Tony Parkes
 Source: *Contras: As Ralph Page Called Them*
 Formation: Square (ladies progress to the left)
 Reel: *Buffalo Gals*

Heads separate from partner and go single
 file round the outside (8)
 Heads swing in opposite's place as the sides
 right and left through (8)
 Allemande left your corner ("wherever you
 are") and dos-a-dos partner (16)

Four gents simultaneously cross the set
 (walk boldly across allowing the gent on
 your left to go just ahead of you) and
 swing the opposite (16)
 Take your corner and promenade to the
 gent's home (16)

Sequence: Intro; figure twice as above; break; figure
 with side couples leading; ending. Ralph Page called
 this dance frequently. A version of the figure may
 have come to him from Al Brundage.

Flirtation Reel

By Tony Parkes (November 1985)
 As called by the author
 Source: *Shadrack's Delight*
 Formation: Contra, duple improper
 Tune: *Mistwold* (Dudley Laufman)

A1- Down the hall with the ones in the
 center of a line-of-4, turn alone
 Return, face this neighbor
 A2- Hey-for-4 (start by passing the neighbor
 by right shoulder)
 B1- Gypsy neighbor and swing
 B2- Long lines forward and back
 Couple one swing in the center

Waltz: Skyboat**Chorus Jig**

As called by Carol Ormand
 Source: *The Contra Dance Book*
 Formation: Contra, duple proper
 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

Ted's Triplet #24

By Ted Sannella (April 21, 1977)
 As called by Lynn Ackerson
 Source: *Balance and Swing*
 Formation: Triplet
 Jig: *Coleraine*

A1- Couple one cast to the bottom, others
 follow inverting the line
 Couple one up the center and cast off
 with the top couple
 A2- Forward six and back
 All dos-a-dos partner 1¼ into a wavy
 line-of-6
 B1- Balance, allemande right
 Those who can allemande left twice
 B2- All balance and swing partner, end
 facing up

Ends in 3-1-2 order.

Buffalo Quadrille

By Ed Gilmore

As called by Peter Yarensky

Source: *Sets in Order Yearbook* (as *Knightsbridge Quadrille*)

Formation: Square (ladies progress to the right)

Reel: *Scotty O'Neil* (Bob McQuillen)

Circle right eight hands round (8)

Circle back to the left (8)

All balance forward and back (4), wheel around as a couple (when facing out take hands again) (4)

Balance forward and back (4), wheel around as a couple (4)

Four ladies grand chain over and back (16)

Promenade *corner* to the gent's home (16)

Sequence: Intro; figure twice; break; figure twice; ending. The transition into the promenade can be very smooth if each gentleman "sends" his partner on to the next, and then continues to turn over his left shoulder in order to receive his corner for the promenade. The circle right also follows seamlessly from the promenade with no reverse of direction.

The original dance called for the balances to be first to the right and then to the left, rather than forward and back. In *Northern Junket* (vol. 9, no. 2), Ralph Page suggests (somewhat vehemently) that the balances should start on the left foot rather than the right.

Peter says, "Traditionally in much of New Hampshire one would balance onto the left foot. These days with so much outside influence many newer NH dancers don't realize that (although some of us are trying to give us back our identity) and balance onto the right foot first like nearly everyone else. Don't they know we have a reputation to keep up?"

Ed Gilmore, who created the dance, was from California. It was Duke Miller who popularized *Buffalo Quadrille* in New Hampshire, where he called it frequently to the tune of *O'Donnell Abhu*. Aside from regional preferences it may be that whether you are a gent or a lady affects which direction you will find more convenient when you balance in this dance. In any case, forward and back balances are an excellent solution.

The Tempest

As called by Dudley Laufman

Source: *The Contra Dance Book*

Formation: Actives are in lines-of-4 facing down the hall; the couples at the sides are the inactives

Jig: *The Tempest*

A1- Down the center 4-in-line

Return by backing up (actives couples turn to face nearest side couple)

A2- These four balance twice (step-swing balance)

Circle left

B1- Ladies chain over and back

B2- Promenade over and back

Actives re-form lines-of-4 facing down and side couples move up the hall as the dance starts again.

Honest John

As called by Dudley Laufman

Source: *Contras: As Ralph Page Called Them*

Formation: Singing square (no partner change)

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-a-a-h

Right and left to your place, and everybody swing

And promenade around the ring

Sequence: Figure for each couple in turn. Dudley repeated the figure for the first couple and had the dancers sing along. The tune contains *Brighton Camp* (*The Girl I Left Behind Me*) plus another part.

"Sashay by" is done by partners exchanging places, gent passing behind lady each way, facing opposites the entire time. Dudley taught a version that was collected in West Newbury, VT, in which partners hold hands (right hand to right hand) while doing this, turning the lady under for each "sashay by."

Honest John can be heard as called by Ralph Page on a Folk Dancer recording (#20) available on CD from the Kentucky Dance Foundation.

Jubilation

By Gene Hubert (February 1988)
 As called by Tony Parkes
 Source: *Dizzy Dances III*
 Formation: Contra, duple improper
 March: *Prince William*

- A1- Balance and swing neighbor
- A2- Gents allemande left 1½
 Partners allemande right either 1½ or
 twice (see note)
- B1- Half hey-for-4 (start by passing left
 shoulders in the center)
 Swing partner
- B2- Lines forward and back
 Ladies chain

In A2, partners can decide whether to turn 1½ or twice. They do not have to do it the same way each time; they can always turn the same amount, or they could alternate or mix it up however they wish. This moment in the dance is something that Carol Ormand might call “a feature, not a bug.” Depending on how far the turn goes, different dancers might start the hey, but that is fine and the swing resolves all.

With Thanks to the Dean

By Steve Zakon-Anderson (February 1985)
 As called by Carol Ormand
 Source: *Give and Take*
 Formation: Contra, duple improper, double
 progression
 Tune: *Glenn Towle* (Dudley Laufman)

- 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- Dos-a-dos this neighbor
 Allemande right the same 1½

The title refers to Ralph Page, who was known as the “dean of contra dancing.”

Waltz: Fanny Power

The First Modern Contras

Saturday, 9:00 A.M. program

Led by **Tony Parkes**; Music by **Bob McQuillen, Vince O'Donnell and Laurie Andres**

Starting in the mid-nineteenth century there was a period of nearly a hundred years when contra dancing had ceased to be fashionable, and no new contra dances were composed (or at least none that have survived). In the late 1930s Ralph Page began to create some new sequences, but it was not until the 1970s that the floodgates had truly opened. This session was dedicated to contras mostly from the 1940s and 1950s, showing how the choreography began to evolve during that time.

Note that all of the dances in this session were published in *Contras: As Ralph Page Called Them* and *Zesty Contras*. Sources listed in the header for each dance are in addition to these.

Saturday AM Warm-up: The Silver Spire

Timber Salvage Reel

By Ralph Page (1938)

Source: *The Contra Dance Book*

Formation: Contra, duple improper

Reel: *Glise de Sherbrooke*

- A1- Dos-a-dos neighbor
All dos-a-dos partner
- A2- Active couple balance and swing
- B1- Actives down the center, turn alone
Same way back and cast off
- B2- Right-hand star
Left-hand star

Originally the partner dos-a-dos in A1 was for the active couple only.

IOCA Reel

By Al Smith (1942)

Sources: *The Contra Dance Book*; *The Caller/Teacher Manual for Contras*

Formation: Contra, duple improper

Jigs: *Maggie Brown's Favorite/Fair Jenny's* (Peter Barnes)

- A1- Circle left once around
Swing neighbor, ending progressed
- A2- Circle left once more
Couple one swing
- B1- Actives down the center, turn alone
Come all the way back and cast off
- B2- Ladies chain over and back

IOCA stands for the Intercollegiate Outing Club Association. Outing clubs were important in the contra dance revival in the 1940s.

Canadian Breakdown

By Ralph Page

Sources: *The Contra Dance Book; The Caller/Teacher Manual for Contras*

Formation: Contra, duple improper

Reels: *Roxborough Castle/Forester's Hornpipe*

- A1- Actives balance (4), dos-a-dos (about 6), and allemande left the one below (about 6) until the actives can take right hands in the middle
- A2- Balance in that wavy line-of-4 and actives swing
- B1- Actives down the center, turn alone
Same way back and cast off
- B2- Right-hand star
Left-hand back

Based on an earlier dance called the *Monadnock Reel*, which was written in 1942 and originally named *MacArthur's Reel* after the World War II general. That dance was renamed because of MacArthur's apparent unpopularity with many of the troops who came from southern New Hampshire.

The allemande left should feel different on each side of the line if the active couple is to meet at the beginning of A2. It is 1½ for the active lady and her neighbor, but just once around for the other two.

Road to Boston

By Rich Castner (1949)

Sources: *The Contra Dance Book; Dance a While*

Formation: Contra, duple improper

Marches: *Road to Boston/McQuillen's Squeezebox* (Ralph Page)

- A1- Active couples down the center, past two standing couples
Up the outside to place
- A2- Actives dos-a-dos
All dos-a-dos neighbor
- B1- Balance and swing neighbor
- B2- Promenade across
Right and left back

Also called *All the Way to Galway*. The dance goes well with either tune. This is one of the first dances to rely on a neighbor swing as a means to progress.

Fairfield Fancy

By Dick Forscher (ca. 1954)

Sources: *Community Dances Manual; Legacy*

Formation: Contra, duple improper

Reels: *You Married My Daughter, But Yet You Didn't*

- A1- Dos-a-dos neighbor
Dos-a-dos partner
- A2- Circle left
And back to the right, couple two letting go of partner to open up into a line-of-4 with the ones in the center
- B1- Down the hall 4-in-line, ones arch in the middle
The twos dive through as the ones back up to progressed place
- B2- Ladies chain up and down the set with the next couple
And chain back

This dance (if done in Sicilian Circle formation) is known in Maine as "Fan the Band." It was written for the author's Fairfield, CT, dance group, and recorded in the 1950s on Folkcraft Records with Bob Brundage calling.

Verona's Favorite

By Rod Linnell (1954)

Sources: *Square Dances from a Yankee Caller's Clipboard; The Caller/Teacher Manual for Contras*

Formation: Contra, duple improper

Jigs: *Larry O'Gaff/Coleraine*

- A1- Gents trade places passing right shoulder and face partner (4), balance partner (4)
And swing, end facing down (8)
- A2- Down the hall 4-in-line, each couple wheel around
Return, bend the line
- B1- Circle left
And back to the right
- B2- Ladies half chain
Half right and left through

Waltz: *Margaret's Waltz* (Pat Shaw)

Programming an Evening
 Saturday, 9:00 A.M.
 Callers Workshop led by **Carol Ormand**

Carol began the workshop by walking participants through the following seven dances:

Unruly Reunion

By Robert Cromartie (1991)
 Source: Author's website
 Formation: Contra, duple improper

- A1- Down the hall with the ones in the
 center of a line-of-4, turn alone
 Return, bend the line
 A2- Circle left
 And back to the right
 B1- Dos-a-dos and swing neighbor
 B2- Long lines forward and back
 Couple one swing in the middle

Young at Heart

By Steve Zakon-Anderson (1989)
 Source: *Give and Take*
 Formation: Contra, duple improper

- A1- Allemande left neighbor 1½
 Ladies chain across
 A2- Hey-for-4 (women start by passing
 right shoulders)
 B1- Ladies allemande right once around and
 swing partner
 B2- Circle left ¾ and swing neighbor

This variation comes from Luther Black. The original B2 is, "Circle left all the way and ladies chain." This dance was written for Bob McQuillen on the occasion of his 63rd birthday.

Perceptual Motion

By Tom Hinds
 Formation: Square

(See page 46 for directions)

First Night Quadrille

By Bob Dalsemer
 Formation: Square

(See page 33 for directions)

Shooting Stars

By Tom Hinds
 Source: *Legacy*
 Formation: Square (no partner change)

- Head couples right and left through (8)
 Head ladies chain back (8)
 Side couples pass through, turn right and
 promenade single file (gents follow
 partner), the lady round two and gent
 around one to lines-of-4 at the heads (8)
 (these will be "she-he-he-she" lines)
 Lines go forward and back (8)

- Right-hand star at each side of the set (8)
 Gents left-hand star in the middle while
 ladies go single file (clockwise) on the
 outside track; pass your partner once (8)
 The next time you meet your partner, pull
 right into a grand right and left (8)
 Swing partner at home (8)

Summer Sunshine

By Paul Balliet

Source: *Give and Take*

Formation: Contra, duple improper

Begin in a wavy line-of-4, right hand to neighbor,
ladies take left hand.

A1- Balance the wave and swing neighbor

A2- Ladies chain across and back

B1- Circle left $\frac{3}{4}$ and swing partnerB2- Circle left $\frac{3}{4}$ and re-form wave

Balance, drop hands and walk forward
into a new wave

B&B

By Robert Cromartie

Source: *Give and Take*

Formation: Contra, duple improper

A1- Balance and swing neighbor

A2- Ladies chain across

Ladies lead into a right-hand star (two
ladies take right hands and begin to
turn; as soon as they are past their
partners follow them into the star)

B1- Allemande left a shadow and swing partner

B2- Long lines forward and back

Circle left $\frac{3}{4}$, pass through along the set

In A2, turn the star until both you and your partner
are back on the side of the set where you started the
star; it will feel like slightly more than once for the
lady, and slightly less for the gent.

After some discussion about the character and characteristics of each dance, Carol asked the participants to work with one or two other people and use the dances above to construct a program for the first half of an evening of dancing. Various groups came up with the following programs (and rationales for the programs):

Group I

1. Unruly Reunion
2. Summer Sunshine
3. Young at Heart
4. First Night Quadrille
5. Perceptual Motion
6. B&B

Wanted to start with the easy and familiar, and introduce new figures gradually. Considered the orientation of dancers as well as complexity of figures when evaluating the difficulty of a dance.

Group II

1. Unruly Reunion
2. Summer Sunshine
3. First Night Quadrille
4. Perceptual Motion
5. B&B
6. Young at Heart

Largely agreed with Group I, but wanted the difficulty to ease off a bit for the last dance before the break. (Both groups felt that B&B was a more difficult dance than Young at Heart.)

Group III

1. Unruly Reunion
2. Summer Sunshine
3. First Night Quadrille
4. Young at Heart
5. Perceptual Motion
6. B&B

Also largely agreed with Group I, but preferred not to dance two squares in a row. They felt Young at Heart was more difficult, because of the hey and because the A-parts are tightly timed.

Group IV

1. Young at Heart
2. Either Unruly Reunion or B&B
3. Circle mixer
4. Another contra
5. Either First Night Quadrille or Perceptual Motion
6. Summer Sunshine

Group V suggested that if numbers are thin at the beginning, they might use First Night Quadrille to start.

Group IV preferred to start with a more complex dance, because they were considering a community in which newcomers rarely show up at the beginning of the evening. Their choices for #2 and #5 would depend on who has shown up. This group wanted to include a circle mixer to help bring a community together.

Many considerations were discussed regarding how to choose and arrange dances for a successful program. This group generally shared the belief that dances are fun when dancers can be successful and stimulated. Attention to the ability levels in the group and familiarity with the features of each potential dance choice are important to make sure that dancers will be successful. Stimulating the dancers requires attention to the amorphous idea of “energy” in the hall. Building energy is an art and not a science. It is not simply a process of increasing the speed or complexity of dances. Indeed, varying these parameters will refresh the dance palate, and is a better strategy.

The following specific points were also raised during the discussion:

- The first and last dance of the evening (or dances just before or after a break) should be inclusive. For example, it may be better not to begin with squares or other dances with set numbers, because early in the evening many dancers are continuing to arrive. Contrasts are good at accommodating people as they walk in the door. Try to end each part of the program “ecstatically happy.”
- One participant advocated using a circle mixer as soon as possible after most people had come in (perhaps the third dance or so). The message, “Now we’ve all arrived, let’s see who is here,” can bring a community together.
- When there are many newcomers and they are dancing with one another, a good strategy is to focus on dances with lots of neighbor interaction and less partner interaction.
- There are many ways to vary dances. You do not have to vary the difficulty if your dancers cannot handle more complexity. Vary the formation, the “feeling” (smooth versus bouncy), and the sorts of interaction. Use both older and newer dances. And remember that the stimulation that a dance offers can be physical or intellectual.

The workshop closed with a wonderful discussion about music. Music is vital to the experience of all involved. Carol emphasized that, as much as possible, a caller should play to the strengths

of the band. Do not assume that certain types of tunes (e.g., Irish or Appalachian) are unsuitable. Much depends on the musicians and local custom.

Using Group I's program, the whole group came up with the following descriptors for tunes they would prefer for each dance:

- *Unruly Reunion*- Since this is the first dance of the evening, a well phrased tune is important, to help dancers connect the parts of the dance with the parts of the tune. A simple tune is better than a complicated one here. This dance has no balances, so a fairly smooth tune would fit well.
- *Summer Sunshine*- Our group felt jigs would support the dance well, especially the two balances, one partway through the B2-part and the other at the top of A1.
- *Young at Heart*- This dance was characterized as smooth and "flow-y." A smooth reel would emphasize that and make a nice contrast with the jig played for the dance before.
- *First night Quadrille*- Both jigs and marches were suggested. "Single" and "double" jigs were explained (a single jig has the same rhythm as the phrase, "Take one down and pass it around," and a double jig has the same rhythm as, "If one of those bottles should happen to fall"), and the group preferred double jigs for this dance.
- *Perceptual Motion*- For an up-tempo contrast to the earlier square, the group suggested a "driving, southern, straight-ahead" reel here. This would support the energetic forward motion of the dance.
- *B&B*- The dance begins with a balance, and a tune that starts with a strong downbeat could support that. The group suggested a "happy" reel, to leave dancers smiling before their break. Whatever tune is chosen, because this is the last tune before a break, the band should be allowed to shine as brightly as possible. Ask them for a favorite!

Dances of All Shapes and Sizes

Saturday, 10:40 A.M. program

Led by **Carol Ormand**; Music by **Old Grey Goose**

Scatter Promenade

Formation: Couples anywhere on the floor
Reel: *Merchant's Island* (also called *Too Young to Marry* or *My Love is But a Lassie Yet*)

Couples promenade anywhere they wish
Find another couple
Do a series of improvised figures that end with swinging the opposite (new partner)
Repeat as often as desired

Called without a walk through.

Jack Turn Back

Steve Schnur
Formation: 5 individuals in a ring, one dancer is identified as "Jack"
Reels: *St. Patrick's Day/Carrington Wake*

- A1- All five circle left; left-hand star
A2- "Jack turn back": The designated dancer turns out over right shoulder and dances counterclockwise around the star, which continues turning
Jack swing with any other dancer, end the swing 2-facing-3
B1- Forward and back
Middle person in the threesome (the new "Jack") dos-a-dos with the two who swung (acting as a unit), ending in a ring-of-5, except that the new Jack faces out with his or her arms crossed; all take hands
B2- The new Jack raise the arm that is above to make an arch, pull two dancers under that arch (and no further), then dancers duck under as needed to form a basket
Basket swing

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

Chaîne en Huit

Formation: 6 couples in a ring, numbered counterclockwise
Source: *La Danse Traditionnelle dans la Vallée de la Gatineau*
Reels: *Baie de St. Paul/Allie Crocker's*

- Couples one and four are active first: go out to the right and circle left with couples two and five
Circle back to the right
Active couples do a full figure eight around the standing couple
These two ladies chain to their opposites and back to their partners
All swing partner
Circle left $\frac{3}{4}$, until the actives are facing around the ring in counterclockwise direction
Inactives arch, actives dive through to the next standing couple
Repeat three more times until home

Sequence: intro; figure with couples 1 and 4 active; break; figure with couples 2 and 5 active; break; figure with couples 3 and 6 active; ending.

To do the figure eight: active lady split the opposite couple, go around the lady and back to the center. Meanwhile her partner follows up, splitting that couple and going around the gent. That is half of the figure eight. Then the lady goes around the gent and the gent around the lady to complete the figure.

Carol adapted this dance from one she learned from the calling of Pierre Chartrand. It was collected the village of Maniwaki, which is in the Gatineau Valley, about 90 miles north of Ottawa. In that region, dancers use a left foot (counterclockwise) swing.

The Weevil

By Richard Mason (1995)

Source: Author'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

Reels: *Guinness in a Saucer (Rakes of Mallow)/
Canadian Reel*

- A1- Line of 3 figure 8 around line of 4: go through the gap, turn right, go round that person, back through gap and round left person (2 goes round 3 then 1, as 4 goes round 5 and 3, etc.)
- A2- Face the first person you went round (right diagonal), change places with right hand, then left hand on left diagonal, right hand on right diagonal, left hand on left diagonal
- B1- All jump forward in turn, starting with 1, then 2, 3, etc. (each has 1 bar to jump 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 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.

Willow Tree

By Hugh Rippon

Source: *The Willow Tree*

Formation: Eight-couple longways

Reel: *Shingling the Roof/Judy's Reel*

- A1- Ones sashay to bottom; first gent return with bottom lady, leaving his partner behind
- A2- First lady and bottom gent sashay up set; bottom gent returns with his partner
- B1 & B2- End couples strip the willow to middle (i.e., past 3 couples), then form a ring-of-4 in the middle of the set, and hold arms high to form arches (others make space)
- C1 & C2- Sides cast (top subset casts down, bottom subset casts up) and come through arches (in at the sides and out at the ends) to progressed place; swing if time allows

Note that the top four couples are always top couples, and the bottom four always bottom.

Atlantic Mixer

Formation: Circle mixer

Source: *Zesty Contras*

Jigs: *Billy the Barber/Jimmy's Favorite* (from Simon St. Pierre)

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

Designating the middle of the set as a "lost and found" is, perhaps, especially helpful in this dance, given the ambiguity at the beginning of B1.

Waltz: "*Royston's*" Waltz (a Irish tune learned from Royston Wood)

Voice Technique for Callers

Saturday, 2:00 P.M.
Callers Workshop led by **Tony Parkes**

Calling is an unusual use of the voice that lies somewhere between public speaking and singing. This workshop focused on two aspects of voice technique: the “artistic side” (how to deliver calls), and the “physical side” (how to produce tone, project your voice, use a microphone well, and protect your “instrument”—since you only get one).

How to Deliver Calls

First, call in strict rhythm. This regularity is what makes calling calling. New callers sometimes speak directions in a conversational rhythm above the music, believing that this is somehow more “spontaneous.” In fact, this makes the calls harder for the dancers to decode, as they become torn between two competing rhythms. Paradoxically, staying out the way of the music is easier when you stay in rhythm with it.

To ensure that your calls prompt a close connection to the musical phrase, be sure to call on the last 2 to 4 beats of the 8-count phrase. Ending the call just before the new phrase begins helps the dancers begin each figure on time.

Calls can be spoken, chanted (on one or a few notes) or sung to a melody or counter melody. Most people can find one of three notes in a dance tune chord for a chanting style. But if your voice is not naturally musical (does not easily find a pitch), then talk the calls. Be honest with yourself about this. (You can use a tape recording or a trusted friend for candid feedback.) If keys change, you may notice that you can find the new note instinctively. If the key goes up, you can either go up with it, or drop down to a different note in the chord if this is more comfortable. Tony said that occasionally he asks the band to choose a tune in a specific key (G) if is going to call a complex dance. Because his voice finds the G easily there is one less thing to worry about as he focuses on other calling challenges.

Chanting or singing are not required, but if you are someone who can stay on pitch, mixing it up (some chanting, some talking, etc.) adds interest to your calling and is also good for your voice. The most important thing, though, is maintaining a clear rhythm.

With both rhythm and pitch, think of yourself as part of the band, noting, of course, that your calls must support the dancers. So, it is fine to incorporate “trimmings” with your instructions (patter with nonessential information), but you must vary the emphasis in your delivery to ensure that the most relevant or important information is in the foreground.

Producing Tone

You can get more sound with less effort or strain by following a few simple precepts:

1. Maintain an erect and comfortable posture. Most of us call standing, and that is helpful.
2. Making sure you have adequate air before using your voice is called “breath support.” If you breathe deeply first, and then project your voice, the sound will be much richer.

Without enough air the voice becomes pinched. Breathe from your diaphragm. Your belly should go in and out, not your chest. Do not lift your shoulders. Press against the belt both in front and back. Think of it like a balloon. Because contra calls are typically delivered only at the ends of musical phrases, we are lucky in that we have many opportunities to take breaths. So there is no excuse for not doing so!

3. Appropriate volume: neither a shout nor a whisper. Let the mike do the work, but not all the work. Project as though talking to people 10-20 feet away, not shouting, but not as if talking to someone right next to you.
4. If you chant or sing, or even if you talk in a resonant way, note that the higher in pitch you go, the more the pitch is produced up and in the “mask” (the sinus area behind the face). You breathe from down below, but the “buzz” of producing your voice comes up. Avoid producing all of the sound in your throat. Once you have breath support, lower pitches are produced in the diaphragm and chest, and higher ones in the mask.

Microphone Use

Modern microphones work best if placed very close to your mouth. Stay between half an inch and one inch from your mike, and speak directly into it. Sound falls off rapidly with increasing distance. If you are far from the mike, the gain must be turned up, which can create feedback. To avoid feedback, stay close enough to your microphone to allow the gain to be set low, and stay away from the front of the loudspeakers. If you wish to hear the mix that the dancers are getting, you can stand to one side of one speaker, just slightly forward of it.

Although keeping your mouth close to the microphone is generally helpful, doing so can create what is called a “proximity effect”: a “boom-y” bass that can interfere with intelligibility. Compensate on the sound board by boosting the highs and cutting the lows on the EQ controls. Some microphones now have a two-position bass cut switch.

Tony recommended buying your own mike so that its performance is predictable. A good microphone is cheaper than almost any musical instrument. There was considerable discussion about which microphones to buy, and the features of various products. The most important advice is that buying a cheap microphone is false economy.

Enunciation and Intelligibility

If dancers say, “We can’t hear you,” they often mean, “We can’t understand you.” Don’t assume you need more gain. You can improve your intelligibility by slowing your pace and placing consonants in the front of your mouth (lips, teeth, tip of tongue).

The sound system can also help with intelligibility. You can often improve intelligibility by cutting lows (to perhaps “10 o’clock”) and boosting the highs a little bit. Also consider a small boost in mid frequencies if the board allows it, but not more than “1 o’clock” or so, or your voice may begin to sound as if it is on a telephone line. Do not overdo “messing with” the EQ knobs. Adjust only as much as necessary, as changing these settings always carries the risk of increasing distortion.

Care of the Voice

Rule #1: Drink plenty of water. It is almost impossible to drink too much water, except that you should avoid ice-cold water, which can constrict your voice.

Caring for the voice is an ongoing process. Do not wait to begin until 30 minutes before the dance. Be sure to eat healthy foods, sleep well, and drink plenty of water all of the time, but especially in the last few days before an important gig. Drinking a quart or half gallon of water at the last minute will not be as effective. Breathing and drinking water apply to just about anything in life, Tony said: “If you are having trouble with any aspect of your life—and I’m not kidding—the first things you want to ask yourself are, ‘Am I breathing deeply?’ and, ‘Am I drinking enough water?’”

Avoid straining your voice. At many dance events there is a great deal of noise, along with a variety of social demands. Be careful that you do not hurt your voice by trying to make yourself heard over the hubbub.

If your voice is sore, don’t use lozenges that anaesthetize the vocal cords, such as those containing Cepacol . Numbing your throat is a bad idea. Pain tells you that there is something wrong, and you are more likely hurt your voice without the warnings discomfort provides.

As with any exercise, warm-ups and cool-downs are beneficial.

Warm-ups

Warm-ups can be done in the car on the way to the gig, but are best if done while standing. Make sure to breathe deeply. You can buy CDs with thirty-minute routines, but even five minutes can make an enormous difference. Ideally, you should warm up half an hour or so before calling.

Some techniques:

- “Motorboat” with your lips as you go up and down between 2 notes. Do this both in your head voice and chest voice. Can also be used to expand how long you can hold breath. But don’t “go for the burn” (do not allow yourself to run out of breath).
- Again, alternate between two notes, but with a hum. Feel “buzz” in lips and head voice. Go to comfortable pitches, not pushing for highs or lows.
- Same thing with letter “n.”
- “Sighing,” singing on “ah,” start high and drop down to low.
- “Full siren”: start very low, come up on a bell curve and come back down.

A good cool down to finish warm-ups or for after calling is the “leaf blower” (or “vhwooo”): say “vvv” and “ooo” at the same time. You can waver. This feels like a massage for your throat.

The workshop ended with practice calling on Ted Sannella's dance, Scout House Reel:

Scout House Reel

By Ted Sannella (April 15, 1979)

Source: *Balance and Swing*

Formation: Contra, duple improper

A1- Down the center 4-in-line, turn alone

Return, bend the line

A2- Circle left

Ladies chain across

B1- Ladies dos-a-dos 1½

Swing neighbor

B2- Long lines forward and back

Actives swing

Retrospective Dance honoring Dudley Laufman

Saturday, 3:15 P.M.

Led by **Sylvia Miskoe**; Music by **all staff musicians** with open stage for others to join in

Fallen Leaves

By Dudley Laufman

As called by Dillon Bustin

Source: *A Dancing Master's Diary*

Formation: Contra, triple proper

Reel: *Poor Auld Woman*

- A1- Lady one cast down two places (as the other women move up), and balance
All six circle left half way
- A2- Gent one cast up two places (as the other men move down), and balance
All six circle left half way
- B1- Ones come up the center and cast off
All balance twice
- B2- All swing partner

Dillon also read the following poem:

ANOTHER SEASON

By Dudley Laufman

(from *An Orchard and a Garden*, 1974)

If you don't have a record player,
(& she didn't)
then you can't have
 music & kisses
at the same time
but we did
 when the wind chimes
worked
 in the kitchen breeze
& our
 spoons stirred
sugar into the iced tea

I thought I had forgotten
 about that
until somebody gave me
 a set
& although this is the season
for hot rum & closed windows
I was never a good carpenter
& a draft occasionally
gets to it

The New Floor's Revenge

By Fred Breunig (1976)

As called by the author

Source: *Zesty Contras*

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

Reel: *Dancing Bear* (Bob McQuillen)

- A1- Ladies chain to opposite gent and back
- A2- Mirror dos-a-dos (start with ones
splitting the twos)
With ones again splitting the twos, all
promenade forward (twos single file
forming a "corridor") past three
couples
- B1- Join hands four with the fourth couple
and 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, a vibrant setting for both concerts and dances. In 1976 the center still had an old barn floor, and there was a big push to install a new floor that would be better for dancing. Dudley called the last dance on the old floor, and that evening he challenged Fred to come up with a dance for the new floor. *The New Floor's Revenge* was the result.

Fred also called the dance in honor and in memory of Bill Gehman, a co-founder of the Chelsea House, who had died the day before.

The Black Joke

As called by Sylvia Miskoe

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

Formation: Sicilian Circle

Jig: *The Black Joke*

- Bars 1-4** Clap and circle left
Bars 5-6 Sing, “Hi, ho, fiddle-y dum!”
Bars 7-10 Clap and circle right
Bars 11-12 Sing, “Hi, ho, fiddle-y dum!”
Bars 13-14 Facing partner, clap: together, right, together, left
Bars 14-16 Repeat clapping pattern with opposite
Bar 17 Women trade places
Bar 18 Men trade places
Bar 19 Women return to place
Bar 20 Men return to place
Bars 21-22 Pass your opposite by the right shoulder and greet the next (“Hi, ho, fiddle-y dum!”)

Phil Katz from Seattle, Washington recalled Dudley and Jacqueline visiting the west coast in mid-1990s. Dudley asked him, “Can you arrange a house dance for somewhere in Seattle?” Phil did so, and it was grand success. A little while later when Jacqueline was visiting family in Oregon, he got another call: “Do you know anyone in Portland crazy enough to have a house dance on short notice?” Phil called Sue Songer (of the Portland tune collection). She and her husband were crazy enough. They phoned and emailed a bunch of friends and had the house dance next day. Sue and her husband immediately became close friends with Dudley and Jacqueline. A few weeks later, when they made their annual pilgrimage to the Alaska Folk Festival in Anchorage, they found themselves suggesting to the organizers that they bring Dudley and Jacqueline out the next year. And they did, and Dudley got big crowds there dancing for the first time as well.

Petronella

As called by Carol Ormand (without walkthrough)

Source: *Zesty Contras*

Formation: Contra, duple proper

Reels: *Petronella/Green Mountain Petronella*

- A1- Actives only each turn over own right shoulder $\frac{3}{4}$ to move one quarter turn to the right (they end in the center, the gent facing up and the lady facing down) as the twos move up slightly (4); all take hands in a ring of four and balance the ring (4)
 All four repeat the turn and the balance
 A2- Repeat twice more to place
 B1- Actives down the center (the twos need to get out of their way and can do so with another turn around to the right), actives turn alone
 Return, cast off
 B2- Right and left four

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

Carol’s favorite memory of Dudley was of a party for him she attended where, when the band started to play Money Musk, everyone just got up and danced it. Teresa Wyman remembered that party also, because Carol stayed at her house:

(Teresa speaking) “I remember saying to Carol, ‘I don’t understand. Why have you come from so far away just to go to a party?’ And she said, ‘Well, I’d like to be at a party where, when the band strikes up something like Money Musk, everyone just gets up and dances it.’

And I thought, ‘Don’t they all?’”

Portland Fancy

As called by Sue Dupré

Source: *The Contra Dance Book*

Formation: 4-face-4

Jig: *Portland Fancy*, 48-bar version played

AABBCD (Sue suggests playing it ABBCDD)

- A- Circle left, eight hands, all the way
- B1- Head couples take two hands with your opposite, sashay between the foot couples and back
- B2- Similarly, foot couples sashay between head couples and back
- C1- Ladies chain to opposite, then chain along your line-of-4
- C2- Repeat B2 to place
- D- Lines-of-4, go forward and back
Forward again and pass through two other lines

“Head” couples are those to the caller’s right. This is Sue’s variation of an older version she learned from the calling of Fred Breunig:

A and B’s- As above

C1- Ladies chain to opposite and back

C2- Half promenade; half right and left

D- Lines-of-4, go forward and back

Forward again and pass through one other line

(Usually done as double Sicilian: 4-face-4 in a circle. Instead of “head” and “foot” couples, you call “inner” and “outer” couples.)

A version like this, as well as several other variations appears in *The Contra Dance Book*.

Sue told the following story of Dudley’s influence. She helped begin the Princeton Country Dancers in 1979. The next year, her housemate, a physics graduate student named David Herndon, organized local musicians into the band “Rum and Onions,” based on the Canterbury Country Dance Orchestra (which he adored). Tony Parkes called for Rum and Onions’ first dance. Twenty-seven years later, they are still going strong; their annual Halloween costume dance still takes place. About fifty musicians showed up for the most recent one!

Beth Parkes also shared a story about Dudley’s influence. She reminisced about visits by Dudley to Earlham College when she was a student there in the mid 1970s. The Earlham Country Dancers (a student dance group) was used to recorded music, and their style of dance was rather stiff and proper. Beth recalls Dudley getting them dance Female Saylor to the tune of Coleraine, played with great vigor, and it loosened them up enormously.

Bridge of Athlone

As called by Neil Orzechowski

Source: *Community Dances Manual*

Formation: Longways for as many as will

Jig: *Old Rosin the Beau*

All go forward and back; change places with partner

Repeat to home

Top couple sashay down the center and back

Top couple cast to the bottom, and all follow

At the bottom the top couple make an arch;

each other couple come up through the

arch and then make an arch as well, so

that the entire set is a tunnel

Lady one up the center and down the outside

as gent one goes up the outside and

down the center

If time allows, finish with a swing

Neil is a talented thirteen-year-old caller and musician. Dudley and he are supported by an apprenticeship grant from the State of New Hampshire. Neil is learning traditional calling styles from Dudley, as well as how to call and fiddle at the same time.

Dudley read the following two poems:

HOW CONTRA DANCING WAS INVENTED

By Dudley Laufman

(available from Wind in the Timothy Press as a broadside illustrated by Jacqueline Laufman)

Started off as a cash crop
 Had to entertain them summer folk
 on Saturday nights
 Got Uncle Walter
 show us the figures 'n steps
 to them old contrys and quadrilles
 we called 'em square dances
 Hollis & Quint played their flute & fiddle
 They'd get Arno on his guitar
 go down to that abandoned cider mill
 had that brook running underneath it
 smell of pomace and rotting wood
 Sit there in the lantern light
 pass a bottle around
 play them old dance tunes
 with that great echo
 Uncle Walter's nephew'd
 sit in a dark corner
 couldn't see him quiet feller
 Surprised everyone by
 lilting out in his flute-fiddle voice
 chanting the changes to Hull's Victry
 like he'd been doing it all his life
 He was a natural
 They pressed him into service
 at the very next dance

You know how the story goes from here
 How the hippies came to the dances
 with their Patchouli Oil & bare feet
 how they didn't like the word "square"
 how they discovered some were contras
 We heard one of them tell someone
 It's not square dancing it's contra dancing
 It's not square dancing it's contra dancing
 The rest is history except that there are
 still some of us old folks up here
 who like to say we're going to the square dance

GRAMPS

By Dudley Laufman

(available from Wind in the Timothy Press as a broadside illustrated by Jacqueline Laufman)

Used to be a fiddler in Illinois
 shot up a dance once
 it being on the dull side
 spent the night in jail

Anyway here he is now years later
 living in a retirement home
 Walks up to the local dance
 straw hat yellow shirt
 blue tie white pants cane
 to the teeth as he used to say
 Went and sat by the band

The caller was a young feller
 dressed sort of like the old scratch
 you'd think they was related

Girl comes in
 thin willow of a thing
 dark hair pretty's all get out
 see her slip through her dress
 runs right up to the caller
 throws her arms around the boy
 cocks her leg up in back big kiss

Another girl more a woman
 big busted long yellow hair
 same scene

And one more
 perhaps more plain but a honey
 you can bet
 same drill

The old man reaches out with his cane
 taps the boy on the bum says
*Hey know what I would do I was you
 I'd go home right now
 while I was still ahead*

Money Musk

As called by Dudley Laufman
Source: *An Elegant Collection*
Formation: Contra, triple proper
Reel: *Money Musk* (24-bar version)

Waltz: *Ralph Page Waltz*

- A- Actives turn by the right $1\frac{1}{2}$ (8)
Go down the outside below one (4) and
forward six (4)
- B- Active turn by the right $\frac{3}{4}$ until the
active gent is standing between couple
2 facing down and the active lady
between couple 3 facing up (8)
Forward six like that (4) and actives turn
by the right $\frac{3}{4}$ again, so that they are
progressed and proper (4)
- C- Top two couples right and left four

Dudley demonstrated some strategies for getting through the figures smoothly, but did no further walkthrough. He insisted that there should be no balances in the Money Musk.

Money Musk is a dance that has strong associations for many in New Hampshire. Dudley explained that it is often not even thought of as a “contra dance.” Rather, it is in a category by itself. “We’ll dance a Money Musk.”

Informal Dance

A small group of diehards (dancers, musicians and callers) spent late Saturday afternoon, dancing the following delightful and interesting dances.

Bicentennial Reel

By Ted Sannella (January 8, 1976)

As called by Rickey Holt

Source: *Balance and Swing*

Formation: Contra, duple improper

Reels: *Road to Boston/Silver and Gold*

- A1- Right-hand star once around
Two ladies dos-a-dos
- A2- Same four circle left once around
All swing partner
- B1- All down the center two-by-two (4),
turn as couples (4)
Return (4), couple one cast (unassisted)
around couple two; meanwhile the
twos turn as a couple again to face
down (4)
- B2- Same four circle left halfway (4), pass
this neighbor (4)
Dos-a-dos new neighbor (8)

The dance starts over with the neighbors you meet at the end of B2.

Trip to Lambertville

By Steve Zakon-Anderson (Spring 1987)

As called by Chris Page

Source: *Swing the Next*

Formation: Contra, duple improper

Jigs: *Cowboy's Jig/Calliope House*

- 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
wavy line-of-4
Swing neighbor
- B1- Circle left $\frac{3}{4}$ and swing partner
- B2- Long lines forward and back
Ladies chain across

Chris called a variation of Zakon-Anderson's dance. The B-parts in the original dance are as follows:

- B1- Gents allemande left $1\frac{1}{2}$; swing partner
- B2- R&L across; ladies chain back

Ben's Spinoff #3

By Gene Hubert

As called by Becky Nankivell

Source: *Dizzy Dances III*

Formation: Contra, duple improper

Reels: *Chinese Breakdown/Redwing*

Waltz: The Ash Grove

- A1- Allemande right neighbor one time,
ladies meet in the center and
allemande left just halfway
Allemande right partner once, ladies
allemande left halfway in the center
- A2- Balance and swing neighbor
- B1- Circle left $\frac{3}{4}$ and swing partner
- B2- Long lines forward and back
Ladies chain

Gene Hubert composed *Ben's Spinoff #2* in January 1989. He published it along with this variation in *Dizzy Dances III*.

Grand Dance

Saturday evening, 8:00 -12:00

Bob McQuillen, Vince O'Donnell and Laurie Andres

provided the music for the first half of the evening.

Grand March

Led by Tony and Beth Parkes

Source for Grand March figures: *Legacy*

Formation: Couples one behind the other

Marches: *Fourth of July/Pete's March* (Bob McQuillen)/*Roddy McCorley/Meeting of the Waters/Bonnie Charlie's Gone Awa'*

Waltz: Hewlett

Heritage Reel

By Tony Parkes (May 1988)

As called by the author

Source: *Son of Shadrack*

Formation: Contra, duple improper

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

A1- Balance and swing neighbor

A2- Long lines forward and back

Gents turn by the left hand 1½

B1- Balance and swing partner

B2- Half promenade

Ladies half chain

Quigley's Hornpipe is much like *Batchelder's*, but in the key of D instead of F.

Ted's Mixer

By Ted Sannella (October 29, 1979)

As called by Tony Parkes

Source: *Balance and Swing*

Formation: Circle Mixer

Tune: *Old Tyme Quadrille* (Bob McQuillen)

A1- All go forward and back

Forward again; as each lady backs out her partner turns right to end facing her with his back to the center

A2- Allemande right partner 1½ to change places

Dos-a-dos

B1- Allemande left partner 1½

Promenade partner; on the last couple beats of the promenade, "reach to the right": give right hands to next, gent reaching back and lady forward

B2- Balance twice in an Alamo ring

Swing new partner, end facing center

In B2, an Alamo ring is a "wavy" circle, one in which dancers face in alternate directions. In this case all the men face out and women face in.

The Rout

As called by Tony Parkes

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

Formation: Square (no partner change)

Reel: *Colored Aristocracy*

Heads to the right and circle four with the sides; head gents let go of left hands to open to a line-of-4 at the sides (8)

Forward eight and back

Ladies chain across

Ladies chain down the line

Ladies chain across

Ladies chain down the line, courtesy turn is approximately twice around

Promenade home

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

First Night Quadrille

By Bob Dalsemer (mid 1980s)

As called by Carol Ormand

Source: *Legacy*

Formation: Square (no partner change)

Reel: *J.B. Milne*

Head couples forward and back

Forward again and circle left

Circle back to the right

Right-hand star

Allemande left your corner

Grand right and left

Meet your own with a dos-a-dos

Promenade home

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

Carol combined Bob Dalsemer's *First Night Quadrille* with grand square choruses. As the grand square figure became very popular in the 1950s, several callers would use grand square variations as a chorus, and fill in with various permutations of ladies chain and right and left through figures, sometimes across to opposite couples and sometimes on the right or left diagonal. Duke Miller used this a great deal, and through his influence it remains popular at the RPDW.

Circle of Love

By Susan Kevra (April 1995)

As called by Carol Ormand

Formation: Contra, duple improper

Tunes: *Morgan Meghan/Shenandoah Falls*

A1- Circle left once around

With your neighbor, “hand cast” on the side (see note)

A2- Ladies allemande left 1½

Swing partner

B1- Circle left ¾ and swing neighbor

B2- Hey-for-4 (ladies start by passing right shoulders)

The hand cast is not a cast in the sense that any progression is involved, but resembles the “gate” figure in English country dancing. In this case, all the ladies go forward and the gents back up, so there is no “mirror” effect. Everyone is turning clockwise.

This dance was created to commemorate the wedding of Peter Barnes and Jeanne Morrill.

Coray’s Silver Jubilee

By Carol Ormand (September 2003)

As called by the author

Source: Author’s website

Formation: 4-face-4

Reels: *Brenda Stubbert’s/The Reconciliation*

A1- Forward eight and back

Four ladies left-hand star

A2- Allemande right partner 1½

Gents left-hand star once around as the ladies promenade single file clockwise halfway round

B1- Allemande right opposite 1½

Ladies left-hand star once around as the gents promenade single file clockwise halfway round

B2- Balance and swing partner, end facing next foursome

The “opposite” in B1 is a diagonal opposite, and it is helpful to try to identify that person in advance, or else count to the second person after you pass your partner in A2.

Composed for Phil and Jan Coray’s 25th anniversary.

Waltz: O’Donnell’s Waltz (Bob McQuillen)

– Break –

Old Grey Goose provided the music for the second half of the evening

Polka: *Cleveland Polka* (Doug Protsik)

Stripes and Solids

By Lisa Greenleaf

As called by Tony Parkes

Source: *Give and Take*

Formation: Contra, duple improper

Jigs: *The Buttons/Lady of the Pond/Frank's Jig* (all by Doug Protsik)

- A1- Right hand to neighbor and balance, box the gnat and give left hand to the next to form long wavy lines (gents are facing in and ladies facing out)
Balance, allemande left with the next neighbor
- A2- Balance and swing original neighbor
- B1- Circle left $\frac{3}{4}$ and swing partner
- B2- Circle left $\frac{3}{4}$ and dos-a-dos neighbor $1\frac{1}{2}$ to progress

Do-Si-Do and Face the Sides

By Ted Sannella (February 1953)

As called by Tony Parkes

Source: *Balance and Swing*

Formation: Square (ladies progress to the right)

Reel: *Ragtime Annie*

- Heads forward and back (8)
Forward again and dos-a-dos 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 $1\frac{1}{2}$ (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.

Ladies' Whirligig

As called by Tony Parkes

Source: *Contras: As Ralph Page Called Them* (as "Whirligig and Cheat")

Formation: Square (no partner change)

Reel: *Reel de Nouveau Brunswick*

Head two ladies out to the right:
 Turn the right-hand gent by the right hand
 Turn your partner by the left
 Turn the opposite gent by the right
 Turn partner by the left
 Turn the left-hand gent by the right
 Turn partner by the left
 And "cheat or swing" (swing anyone in the hall)
 Run on home and swing your own
 Promenade

Sequence: At caller's discretion, the figure can be led by each lady in turn, each gent, head ladies, head gents, or all four ladies or gents. Tony did: Intro; head ladies; side ladies; break; head gents; side gents; break; all four ladies; all four gents; ending.

The Reunion

By Gene Hubert (April 1, 1984)

Source: *Dizzy Dances II*

Formation: Contra, Becket formation

Jigs to Reel: *East York Jig/Karrington's Wake/Eddie's Reel*

A1- Ladies chain on the left diagonal
 Ladies chain across
 A2- Hey-for-4 (ladies start by passing right shoulders)
 B1- Balance and swing partner
 B2- Circle left 3/4 with the couple across, pass through along the set
 Circle right 3/4 with the couple you meet

"There is No Way to Peace; Peace is the Way"

By Erik Hoffman (1992)

As called by Carol Ormand

Source: *Give and Take*

Formation: Contra, Becket formation

Hornpipes (played as reels): *Kendall's/Londonderry/Fisher's/MacNab's*

A1- Two ladies dos-a-dos
 Swing partner
 A2- Gents allemande left 1½
 Swing neighbor
 B1- Long lines forward and back
 Ladies right elbow turn 1½
 B2- Ladies pick up partner and star promenade about ¾, then ladies let go and gents join left elbow with next gent, star promenade new line ¾ more until all are on original sides, butterfly whirl if time allows

In the B-parts, the first star promenade turns clockwise, and the second turns counterclockwise.
 Safety note: Ladies should be sure to disengage elbows before the gents link up!

The title is a quotation from A. J. Muste, who at one time was considered the nation's most famous pacifist. Erik writes, "In this day and age, it still blows my mind that at one time a person could be famous in the US as a pacifist. This dance was written for the first Santa Barbara Sprung Floor Dance Festival in 1992 (I think), held on Veteran's day. The title came to mind because I hope there will come a time when we have a day honoring those who make peace rather than those who made war. Oh, and a quick Google search points out that Wikipedia, Deepak Chopra, and a couple other places seem to be attributing this quote to Ghandi, or Tich Nhat Hanh, though the vast majority of web sites point out what I've heard since I was a kid: that it was A.J. Muste who said it first."

Packing the Boxes

By Becky Nankivell (June 1994)

As called by Carol Ormand

Source: *CDSS News* (January/February 1995)

Formation: Triplet, couple one starts improper

Jig: *Muckin' o' Geordie's Byre*

A1- Couple one down the center to bottom,
cross trail and up the outside one
place to middle position

Forward six and back

A2- Turn contra corners

B1- Couple one meet partner in the middle
by the right hand, box the gnat, pull
by and come out the ends of the set
(gent going up and lady going down),
turn left and go around one to return
to the middle place, all proper, and
everyone box the gnat from there

B2- Circle left all six, halfway round
Swing partner, end with new couple
one facing down and others facing up

Ends in 3-1-2 order. In B1, the first box the gnat is
oriented up and down the set, and the second across
the set.

Written for Celia Wright, dancer, sometime caller,
and dance pianist of Rochester, NY, Tucson, AZ, and
Chapel Hill, NC. They were Celia's boxes.

You Can't Get There From Here

By Carol Ormand (June 1994)

As called by the author

Source: *Give and Take*

Formation: Contra, duple improper

Jig to Reels: *The Barber's Jig/Logger's Breakdown/
Tommy Boyle's Reel* (all tunes collected in Maine)

The dance starts in waves-of-4 across the set: join
right hands with neighbor and ladies join left hands.

A1- Balance the wave, allemande right $\frac{3}{4}$ to
form long wavy lines up and down
Balance the wave, allemande right $\frac{3}{4}$ to
form wavy lines across with gents in
the center

A2- Balance the wave and swing neighbor

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

B2- Circle left $\frac{3}{4}$ and dos-a-dos neighbor
 $1\frac{1}{2}$, end in a new wavy line across
with the next

John Kraniak, guitar player from the band Last
Gaspé, suggested the title that inspired this dance.

Waltz: Seamus McManus Waltz

The Great Contra Dance Melting Pot

Sunday, 9:15 A.M.

Led by **Carol Ormand**; Music by **Bob McQuillen**, **Vince O'Donnell** and **Laurie Andres**

This session explored dances that borrow figures from other traditions and incorporate them into contras and squares.

Jane's Contra

By Ken Bonner

Source: *Ken's Contras*

Formation: Contra, duple improper

Reels: *Far From Home/John Howatt's*

- A1- Dos-a-dos neighbor and swing, end facing down
- A2- Down the hall 4-in-line, "Dixie twirl"
(a way to invert the line: with no one releasing hands, centers make an arch and the end lady dive through pulling others behind her; meanwhile the end gent crosses the set behind all of this)
Return and face across
- B1- Right and left through over and back
- B2- "Flutterwheel": ladies turn by the right halfway, scoop up your partner, turn halfway more and whirl once around if time allows, gent going forward and the lady backing up
Circle left $\frac{3}{4}$ and pass through along

The figures, "flutterwheel" and "Dixie twirl" are both from Modern Western Square Dancing. Although the dixie twirl has become obsolete the flutterwheel is still in common use.

Hey, Hey, Max is on the Way

By Eric Zorn

Source: Author's website

Formation: Square (no partner change, couples progress across the set and back)

Reel: *Reel de Montréal*

- Head couples forward and back (8)
Forward again and pass through, separate and go around one, go between the sides back into the middle (8)
Dos-a-dos partner who is coming toward you (8)
Heads circle left in the middle and sides line up behind them (8)
- Heys-for-4 (heads start by passing partner by the right shoulder) (16)
All swing partner and square your set (sides are home and heads opposite home) (16)

Sequence: Intro; figure as above; figure with sides leading (now everyone is across from original home places); break; figure with heads leading; figure with sides leading (now all are home again); ending.

Heys come from various traditions of the British Isles, by way of contra dancing, where they have become enormously popular. Their use in squares is a relatively recent phenomenon.

Sam-n-Abby's

By Mark Richardson (1995)

Source: *CDSS News* (March/April 2001)

Formation: Square (ladies progress to the right)

48-bar jig: *Dingle Regatta*

Heads forward and back (8)

Forward again and swing opposite, end facing the convenient side couple (8)

Circle left once around (8)

Heads split two, go around one, come back to the center and form a ring in the center as the sides separate from partners to stand behind their corner at the corners of the square (8)

All balance (4), middle four twirl to the right one place as in *Petronella* WHILE those on the outside move one place to the *left* around the outside (4)

Repeat the balance and twirl action three more times; on the final "twirl to the right," the middle four dancers should spin $1\frac{1}{2}$ so that they face out from the center toward their corner (24)

Balance and swing corner (16)

Promenade to the gent's home (16)

Sequence: Intro; figure twice as above; break; figure twice with sides leading; ending. The outsides must travel much more distance to the left than those in the center travel to the right. For them, a twirl over the left shoulder is optional.

Composed for the wedding of Sam Bartlett and Abby Ladin. The "Petronella twirl," of course, comes to us from *Petronella*, which was a Scottish country dance before it was a contra dance.

Joyride

By Erik Weberg (2006)

Source: Author's website

Formation: Contra, duple improper

Reels: *Évite Gabriel/Dedicato à Jos*

A1- Gypsy with neighbor, then shift eyes to partner

"Mad Robin" chase (see note)

A2- Half poussette (women forward first)

Five changes of a hey-for-4 (start and end with men passing left shoulders)

B1- Swing partner

B2- Ladies chain across

Left-hand star

The "Mad Robin" figure takes the same path as the gypsy, but partners face one another throughout. This figure descended from a chase figure in the English country dance *Mad Robin*. The poussette is also an English country dance figure. Take two hands with your partner, and without changing your orientation rotate as a couple around the other couple, clockwise in this case, and just halfway so that the couples progress. The author suggests that the women continue to fall back a step or two after dropping their partner's hands at the end of the poussette. This creates more space for the gents to begin the hey. Note also that this is just over half a hey, a full hey-for-4 being "eight changes."

Devil's Backbone

By William Watson (December 1998)
 Source: *CDSS News* (January/February 2002)
 Formation: Double contra (4-face-4)
 Jig: *The Old Favorite*

- A1- Forward eight and back
 Two ladies chain to opposite
 A2- Same four left-hand star
 "Unroll the star" [see note]
 B1- Circle left all the way
 Swing neighbor
 B2- Gents allemande left 1½
 Swing partner

To "unroll" the star the ladies in each star who are closest to one another become the leading ladies. They pass each other by the right shoulder as the other three in the star follow the leader. Then the leading lady curls around to her right. By the beginning of B1 all are facing into their group of four (those who were in the star together) ready to circle, and the two groups of four have exchanged places.

The "unroll the stars" figure is known as "exchange the gears" in Modern Western Square Dancing. It is never done in isolation; that is, there are calls like "spin chain and exchange the gears" that incorporate this move but are more intricate. The author writes, "At the time I composed the dance, I did not know of the MWSD figure. Instead I was inspired by a move called "The Devil's Elbow" in a four couple set dance called by Mike Richardson at a dance weekend in Texas. (I think this must have been about April of 1996; Mike filled in for Ted Sannella, who'd passed away the previous November.) The dance was Ron Coxall's composition *The Short and The Tall*.

The Goodnight Kiss

By Carol Ormand (January 1996)
 Source: *Contra*butions 3*
 Formation: Contra, duple improper
 Reels: *Trip to Durrow/Millbrae*

- A1- Down the hall 4-in-line with ones in the center, turn as a couple with your neighbor (see note)
 Return and bend the line
 A2- Couple one full figure eight below
 (couple two may participate to make it a double full figure eight; see note)
 B1- Mirror gypsies with neighbors (starts with the ones splitting the twos), go 1½ to progress
 Long lines forward and back
 B2- Circle left once around
 Couple one swing in the center

In A1, wheeling around as a couple with the neighbor may feel unusual as the lady is on the left. She still moves forward (wheel clockwise). If the twos wish to participate in A2, they cast up into the ones' place as the ones begin to cross between the spots they (the twos) have just vacated. The twos then follow the same path as the ones, about four counts behind them. All will be positioned perfectly for the gypsies at the beginning of B1. The beautiful, full double figure eight was imported into this dance from English country dancing.

**Our Favorite Dance Tunes from Maine
(and how they work well with specific dances)**

Sunday, 9:15 A.M.

Led by **Old Grey Goose: Carter Newell, Doug Protsik and Jeff McKeen**

This workshop included much discussion about “crooked” tunes (tune that are not 32 measures in length). Two dances that were created to fit crooked tunes were called as illustrations (though not danced). The following tunes were played.

Whistling Thief (36-bar jig in G)

Whistling Thief

By Doug Protsik

Contra, duple improper

A1- Dos-a-dos below

Actives dos-a-dos

A2- Actives allemande left below

Actives right in the center

B1- Actives swing (8)

Balance partner twice (8)

And swing a little bit more (4)

B2- Swing below (8)

Same two balance twice (8)

And swing a little bit more (4)

Mother's Reel (40-bar reel in C)

St. Lawrence Jig (adapted for 40-measures)

By Ralph Page (adaptation by Carter Newell)

Contra, duple improper

A- Swing in the center

B1- Down the center 4-in-line

Return and face across

B2- Rights and lefts

C1- Forward and back

Left-hand star

C2- Other way back

Allemande left below (“and swing in the center!”)

Reel à Quatre, première partie (a jig in D)

From Gabriel Labbé

To

Reel de la Concession (3 times through a 4-measure A-part, the B-part is twice through “8½ measures”: 8 measures with one extra beat at the end)

From Alfred Parent of Grand Isle, ME

Open Microphone Session
 Sunday, 11:00 A.M.
John McIntire, MC; Music by Old New England

Boxwood Billie

By Don Armstrong
 As called by Delia Clark
 Source: *New Century Collection*
 Formation: Contra, duple improper
 Jigs: *Maple Tree Jig* (Rick Cebellos)/*Little Burnt Potato*

- A1- Dos-a-dos neighbor $1\frac{1}{4}$ into a wavy line-of-4
 Balance the wave, turn by the right hand halfway
 A2- Gents turn by the left hand once around and swing your neighbor
 B1- Gents chain over and back
 B2- Circle left
 Left-hand star

Swing If You Wish

By Keith Hunt
 As called by the author
 Formation: Triplet
 Reels: *Tommy Sullivan's/Quarter Deck* (Graham Townsend)

- A1- Top couple cross over, go down the outside below one couple
 Forward six and back
 A2- Top four right and left through, over and back (right and left four)
 B1- Middle couple (original top couple) cross over, go down the outside to the bottom
 Forward six and back
 B2- Bottom four right and left four, while the new top couple may swing if they wish

Created by the author to be a sort of Money Musk "primer."

Roll in the Hey

By Roger Diggie
 As called by Martin Fager
 Source: *Midwest Folklore*
 Formation: Contra, duple improper
 Reels: *Robert Boutot Reel/Hommage à Edmond Parizeau*

- A1- Circle left once around
 Swing neighbor
 A2- Circle left $\frac{3}{4}$ and swing partner
 B1- Long lines forward and back
 Ladies chain across
 B2- Hey-for-4 (ladies start by passing right shoulders)

A modern classic.

North Cascades

By Penn Fix
 Called by David Merrill
 Source: Cambridge Folk website
 Formation: Contra, Becket formation
 Reels: *French Reel/Arnold's Reel in A* (from Arnold Kennedy)/*Bb Breakdown* (from Earl Mitten)

- A1- Long lines forward and back
 Ladies chain across
 A2- Ladies dos-a-dos $1\frac{1}{2}$ and form a ring
 Circle left once around
 B1- Balance and swing partner
 B2- Right and left through on left diagonal
 Right and left through straight across

This is David's variation. The original dance begins with the rights and lefts and ends with the partner swing.

Accretion Reel

By Chris Page (Spring 2006)

Called by the author

Formation: Mixer, start alone anywhere on the floor

Jig: *Uncle's Jig*

- A1- Balance and turn away to scatter promenade (as an individual) anywhere in the hall
- A2- Find someone and gypsy
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.

The very last time through, Chris changed B1 to a promenade into one big circle, and the dance ended with the entire group circling left and right.

Daybreak Reel

By Michael McKernan

As called by Rickey Holt

Source: *Zesty Contras*

Formation: Contra, duple improper

Reels: *Bailey's Breakdown/Oyster Reel*

- A1- Allemande left neighbor 1½
Ladies dos-a-dos
- A2- Gents balance, dos-a-dos and allemande right 1½, give left hand to partner to form a wavy line-of-4
- B1- Balance the wave and swing partner
- B2- Ladies chain across
Give right hands to same-sex opposite (forming a hands across star) and balance (4), turn the star halfway (4)

Rickey dedicated this dance to the memory of Karen Woolf.

The author writes that his intended timing for A2 is balance (4), dos-a-dos (8) and allemande (4). It is also possible to rob a little time from the dos-a-dos in order to make the allemande a bit more forgiving.

The Wood Duck

By Fried de Metz Herman

As called by Paul Wilde

Source: *Ease and Elegance*

Formation: Circle mixer in waltz time; begins with ladies facing in and gents facing their partner with backs to the center

Waltz: *The Wood Duck* (Fried de Metz Herman)

- A (4 meas.) Right shoulder gypsy partner
(4 meas.) Look on the left diagonal and turn that person by the left hand
(4 meas.) Left shoulder gypsy partner
(4 meas.) Look on the right diagonal and turn that person by the right hand
- B (2 meas.) Take two hands with partner and slow chassé, two steps, line of direction (gent's left/lady's right)
(2 meas.) Release trailing hand, lift other hand and lady go under that arch to take hands with the next (all are facing out of the big circle)
(2 meas.) Balance away from the center and back
(2 meas.) Lady turn to her left to join a new partner
(8 meas.) Waltz with new partner
At the end, pull apart to re-form the set

This lovely waltz mixer is from the English country dance tradition, where wide, sweeping hand turns are encouraged, rather than tight contra dance allemandes.

Arizona Becket

By Bob Dalsemer (March 1994)

As called by Becky Nankivell

Source: Author's website

Formation: Contra, Becket formation

Tune: *March des Merchants des Fruits*

- A1- Circle left all the way round
 Dos-a-dos partner on the side, then turn
 your back on your partner
- A2- Allemande left your "trusty trail buddy"
 and swing your partner
- B1- Gents turn by the left hand 1½ and
 swing your neighbor
- B2- Pass through across and immediately
 turn in (4) for a right-hand star 1¼
 (10); let go of the star and, with gent
 in the lead, single file promenade
 along the set to the next (2)

The timing given for B2 is a guideline. There is just
 enough time to fit all the moves in comfortably.

Arizona Becket was composed for a tour of Arizona
 and introduced at a callers' workshop that took place
 on Becky's patio in the rain on 3/20/94.

Jump Over the Hedge

By Hans Krackau (September 2005)

As called by the author

Formation: Contra, duple improper

Jig: *Gabriel Labbé's Jig*

- A1- Couple one balance and swing, end
 facing down
- A2- Down the hall 4-in-line (4), wheel
 around with the gents going forward
 and the ladies backing up (4)
 Come back up the hall and turn to face
 neighbor (4), balance (4)
- B1- Hey-for-4 (start by passing neighbor by
 right shoulder)
- B2- Star through with neighbor to face up
 (4), come up the hall 4-in-line (4)
 Wheel around with ladies going
 forward and gents backing up (4),
 return and face across (4)

The author writes, "The dancers coming up in a line
 of 4 in A2 and then going on with the same
 movement in B2 after the hey (B1) inspired me to
 give this dance the name 'Jump over the Hedge,'
 because the German name for the figure hey is
 'Hecke,' translated to English 'hedge.'" Hans taught
 the modern western square dance styling (palm to
 palm) for the star through: gent puts his right palm
 against the lady's left palm, she turns under and he
 walks behind, both turning 90 degrees to face up.

Chorus Jig

Called by Gale Wood without walkthrough. (See
 page 10 for directions.)

Waltz: Ragtime Waltz (Doug Protsik)

Music Dear to the Heart

Sunday, 11:00 A.M.

Led by **Bob McQuillen, Vince O'Donnell and Laurie Andres**

The following tunes were played at the session:

Saint Anne's Reel (Reel in D)

Munster Lass (Jig in F)

The Stick Jig (tune for the Upton on Severn Stick Dance; see below)

O'Donnell's Waltz (Bob McQuillen)

The Stick Jig

The musical score for "The Stick Jig" is presented in three staves. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written in treble clef. Chords are indicated by letters below the staff: G, D, G, G, Am, D7, G on the first staff; D, G, G, D7, G, G, G, D on the second staff; and G, Am, D7, G, G, C, G, D7, G on the third staff. The piece concludes with a double bar line and repeat dots.

Farewell Dance Party

Sunday afternoon 2:00 - 4:00

Patrick Stevens, MC, with staff callers and staff and sit-in musicians

Fiddle Jam Arrives in the Hall playing

Mistwold (Dudley Laufman)

Sackett's Harbor

As called by Carol Ormand

Source: *An Elegant Collection*

Formation: Contra, triple proper

Jig: *Steamboat Quickstep*

A1- Long lines go forward and back

Circle left, six hands, $\frac{3}{4}$ round

A2- Actives through the center, turn alone

Return, cast off

B1- Turn contra corners ending in lines

B2- Forward six and back

Circle right, six hands, $\frac{3}{4}$ round

Perceptual Motion

By Tom Hinds

As called by Carol Ormand

Source: *Dance All Night*

Formation: Square (no partner change; couples progress to the left)

Reel: *Bonny Dundee*

Four ladies grand chain (8)

These head couples forward and back (8)

Forward again to meet original partner, turn to face the convenient side couple; split those two and as a couple turn left; promenade around the outside, go halfway to end between the opposite side couple in lines-of-4 at the sides (16)

Forward eight and back (8)

All pass through; arch in the middle, the ends turn in and dive through (8)

All swing partner (16)

Sequence: Intro; figure twice; break; figure twice; ending. At the end of the figure, each couple has moved one place clockwise around the square.

Compost Pile Breakdown

By Gene Hubert (September 1988)

As called by Carol Ormand

Source: *Dizzy Dances III*

Formation: Square (no partner change)

Reel: *Silver and Gold Two-Step*

Head couples lead to the right and split the sides; separate round the outside to meet your opposite (head ladies are home; head gents across from home)

And swing (the sides can swing as well)

All allemande left current corner (for half of the dancers it is the original corner)

Dos-a-dos current partner

Four gents left-hand star $\frac{3}{4}$ to the same

“current corner” with whom you recently did the allemande left

Swing that corner, end facing your partner (forming diagonal lines-of-4)

Forward eight and back

Ladies chain to partner

Pass through to home and swing partner

Promenade

Sequence: Intro; figure starting with heads; figure starting with sides; break; figure starting with heads; figure starting with sides; ending.

The Lizard Research Institute

By Carol Ormand (December 2006)

As called by the author

Source: Author's website

Formation: Modified Sicilian Circle (see note)

Reel: *Pays de Haut*

- A1- Promenade the ring, turn as couples
Return until you are next to your
neighbors (each time through, pass
the last neighbors to meet new ones)
- A2- Hey-for-4 (women start by passing
right shoulders)
The heys are oriented like spokes of a
wheel; at the end of the hey, turn
partner by the left hand halfway
- B1- Turn your shadow (see note) by the
right hand once around and swing
partner
- B2- Take hands four and circle left
Left hand star not quite all the way
around, gents step up for the partner
promenade

Before starting, all couples take a step to the right, so that the couples facing clockwise are an inner ring and those facing counterclockwise are an outer ring. Gents are following their shadows to start the promenade; ladies are following theirs on the return trip.

Lizard Research Institute was written for the Latter Day Lizards (Peter Barnes, Dave Langford, and Bill Tomczak), a fine contra dance band.

De Martelly

By Dudley Laufman

As called by the author

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

Formation: Contra, duple proper

Reel: *Staten Island Hornpipe*

- A1- First gent balance with both ladies,
balance again
Swing lady two
- A2- First lady balance with both gents,
balance again
Swing gent two
- B1- Active couple balance twice and swing
in the center, end facing down
- B2- Down the center, turn as a couple
Return and cast off

Dudley recommends step-swing balances.

This dance, an adaptation by Dudley of a chestnut called *Durang's Hornpipe*, was written in honor of the de Martellys, a family who lived and worked in a converted barn in Nelson, New Hampshire, the site of many dances. Dudley has also composed a tune of the same name.

Durang's Hornpipe

Contra, duple proper

- A1- Lady 1 balance forward and back with gent 2
Same two swing
- A2- Gent 1 balance forward and back with lady 2
Same two swing
- B1- Ones down the center, turn alone
Same way back and cast off
- B2- Right and left four

Yankee Reel

By Ted Sannella (1955 or earlier)
 As called by Tony Parkes
 Source: *Balance and Swing*
 Formation: Contra, duple improper
 Reel: *Swinging on a Gate*

- A1- Right-hand star; left-hand back
 A2- Couple one go down the center past two standing couples, trade places (lady in front) and come up the outside to home
 B1- Actives swing in the middle
 Swing the next below
 B2- Promenade across
 Right and left back

In A2, crossing over before coming back up the outside was added by the folk process. In the original dance, the actives simply separate and come back up the outside.

First Bloom

By Al Olson
 As called by Tony Parkes
 Source: *Zesty Contras*
 Formation: Double contra, 4-face-4
 Hornpipes (played as reels): *Rickett's and Lamplighter's*

- A1- Forward eight and back
 Swing corner (see note), end in square formation
 A2- Four ladies grand chain over and back
 B1- Allemande right new corner 1½ to trade places
 Allemande left next corner 1½
 B2- Balance and swing partner, end facing the next

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

Rory O'More

As called by Tony Parkes
 Source: *The Country Dance Book*
 Formation: Contra, duple proper
 Jig: *Rory O'More*

- A1- Actives cross set, go down the outside below one; cross up through the middle to cast off with same sex neighbor, and step into center of set
 A2- Joining right hands with partner and left with next, actives balance right and left in long wavy line; release hands and slide 2 steps individually to the right; give left to partner and right to next to form the wave again
 Balance left and right, and slide left
 B1- Turn contra corners
 B2- Actives balance and swing, end proper and facing partner

Fiddle Faddle

By Jim York

As called by Tony Parkes

Source: *Sets in Order Yearbook*

Formation: Square (no partner change)

Reel: *Liberty*

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 (16)

Promenade (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!

Shadrack's Delight

By Tony Parkes (April 1972)

As called by the author

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Reel: *Farewell to Whiskey*

A1- Dos-a-dos neighbor 1¼ into a wavy line-of-4

Balance the wave, turn on the right hand halfway and gents join left hands to form a new wave

A2- Balance, gents turn on the left hand halfway

Swing partner

B1- Down the hall 4-in-line, wheel around as couples

Return, hand cast, and face across

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

In the A-parts, Tony prefers forward and back balances, "because then your arms can act as springs against each other."

Waltz: Amelia (Bob McQuillen)

Index by Title

Accretion Reel	43	Lizard Research Institute, The.....	47
Another Season (poem)	25	Money Musk.....	29
Arizona Becket	44	New Floor's Revenge, The.....	25
Atlantic Mixer.....	20	Nice Combination, The	7
B&B.....	16	North Cascades	42
Ben's Spinoff #3	31	Packing the Boxes	37
Bicentennial Reel.....	30	Perceptual Motion	15, 46
Black Joke, The	26	Petronella	26
Boxwood Billie.....	42	Plongeuse, La	9
Bridge of Athlone	27	Portland Fancy.....	27
Buffalo Quadrille	11	Road to Boston	14
Canadian Breakdown.....	14	Roll in the Hey.....	42
Chaîne en Huit	19	Rory O'More	48
Chorus Jig.....	10, 44	Rout, The	33
Circle of Love	34	Sackett's Harbor	46
Cold Frosty Morning	8	Sam-n-Abby's.....	39
Compost Pile Breakdown	46	Scatter Promenade	19
Coray's Silver Jubilee.....	34	Scout House Reel	24
Crooked Stovepipe.....	9	Shadrack's Delight	49
Daybreak Reel	43	Shooting Stars.....	15
De Martelly	47	St. Lawrence Jig	41
Devil's Backbone.....	40	Stick Jig, The (tune)	45
Do-Si-Do and Face the Sides.....	35	Stripes and Solids	35
Fairfield Fancy.....	14	Summer Sunshine.....	16
Fallen Leaves	25	Swing if You Wish	42
Fiddle Faddle	49	Ted's Triplet #24	10
First Bloom	48	Tempest, The	11
First Night Quadrille.....	15, 33	"There is No Way to Peace; Peace is the Way"	36
Flirtation Reel	10	Timber Salvage Reel	13
French Four.....	7	Trip to Lambertville	30
French Four, early version.....	7	Unruly Reunion	15
Goodnight Kiss, The.....	40	Verona's Favorite	14
Gramps (poem)	28	Weevil, The	20
Grand March.....	32	Whistling Thief.....	41
Half Way Round	10	Willow Tree.....	20
Heritage Reel	32	With Thanks to the Dean.....	12
Hey, Hey, Max is on the Way.....	38	Wood Duck, The	43
Honest John	11	Yankee Reel.....	48
How Contra Dancing Was Invented (poem)	28	You Can't Get There From Here.....	37
IOCA Reel	13	Young at Heart	15
Jack Turn Back	19		
Jane's Contra	38		
Joyride.....	39		
Jubilation.....	12		
Jump Over the Hedge	44		
Ladies' Whirligig.....	36		
Lady of the Lake.....	8		

Index by Author

- Armstrong, Don**
Boxwood Billie42
- Balliet, Paul**
Summer Sunshine 16
- Bonner, Ken**
Jane’s Contra38
- Breunig, Fred**
New Floor’s Revenge, The25
- Castner, Rich**
Road to Boston 14
- Cromartie, Robert**
B&B16
Unruly Reunion 15
- Dalsemer, Bob**
Arizona Becket44
First Night Quadrille 15, 33
- Diggle, Roger**
Roll in the Hey42
- Fix, Penn**
North Cascades42
- Forscher, Dick**
Fairfield Fancy 14
- Gilmore, Ed**
Buffalo Quadrille 11
- Greenleaf, Lisa**
Stripes and Solids35
- Herman, Fried de Metz**
Wood Duck, The43
- Hinds, Tom**
Perceptual Motion 15, 46
Shooting Stars 15
- Hoffman, Erik**
“There is No Way to Peace; Peace is the
Way” 36
- Hubert, Gene**
Ben’s Spinoff #3 31
Compost Pile Breakdown 46
Jubilation 12
Nice Combination, The 7
- Hunt, Keith**
Swing if You Wish 42
- Kevra, Susan**
Circle of Love 34
- Krackau, Hans**
Jump Over the Hedge 44
- Laufman, Dudley**
Another Season (poem) 25
De Martelly 47
Fallen Leaves 25
Gramps (poem) 28
How Contra Dancing Was Invented
(poem) 28
- Linnell, Rod**
Verona’s Favorite 14
- Mason, Richard**
Weevil, The 20
- McKernan, Michael**
Daybreak Reel 43
- Nankivell, Becky**
Packing the Boxes 37
- Olson, Al**
First Bloom 48

Ormand, Carol

Coray's Silver Jubilee.....	34
Goodnight Kiss, The.....	40
Lizard Research Institute, The.....	47
You Can't Get There From Here.....	37

Page, Chris

Accretion Reel.....	43
---------------------	----

Page, Ralph

Canadian Breakdown.....	14
Crooked Stovepipe.....	9
Half Way Round.....	10
St. Lawrence Jig.....	41
Timber Salvage Reel.....	13

Parkes, Tony

Flirtation Reel.....	10
Heritage Reel.....	32
Shadrack's Delight.....	49

Protsik, Doug

Cold Frosty Morning.....	8
Whistling Thief.....	41

Richardson, Mark

Sam-n-Abby's.....	39
-------------------	----

Rippon, Hugh

Willow Tree.....	20
------------------	----

Sannella, Ted

Bicentennial Reel.....	30
Do-Si-Do and Face the Sides.....	35
Scout House Reel.....	24
Ted's Triplet #24.....	10
Yankee Reel.....	48

Schnur, Steve

Jack Turn Back.....	19
---------------------	----

Smith, Al

IOCA Reel.....	13
----------------	----

Traditional (or unattributed)

Atlantic Mixer.....	20
Black Joke, The.....	26
Bridge of Athlone.....	27
Chaîne en Huit.....	19
Chorus Jig.....	10, 44
French Four.....	7
French Four, early version.....	7
Grand March.....	32
Honest John.....	11
Ladies' Whirligig.....	36
Lady of the Lake.....	8
Money Musk.....	29
Petronella.....	26
Plongeuse, La.....	9
Portland Fancy.....	27
Rory O'More.....	48
Rout, The.....	33
Sackett's Harbor.....	46
Scatter Promenade.....	19
Stick Jig, The (tune).....	45
Tempest, The.....	11

Watson, William

Devil's Backbone.....	40
-----------------------	----

Weberg, Erik

Joyride.....	39
--------------	----

York, Jim

Fiddle Faddle.....	49
--------------------	----

Zakon-Anderson, Steve

Trip to Lambertville.....	30
With Thanks to the Dean.....	12
Young at Heart.....	15

Zorn, Eric

Hey, Hey, Max is on the Way.....	38
----------------------------------	----

Index by Dance Type

Contra, improper

Arizona Becket (Becket formation).....	44
B&B.....	16
Ben's Spinoff #3.....	31
Bicentennial Reel.....	30
Boxwood Billie.....	42
Canadian Breakdown.....	14
Circle of Love.....	34
Daybreak Reel.....	43
Fairfield Fancy.....	14
Flirtation Reel.....	10
Goodnight Kiss, The.....	40
Heritage Reel.....	32
IOCA Reel.....	13
Jane's Contra.....	38
Joyride.....	39
Jubilation.....	12
Jump Over the Hedge.....	44
Lady of the Lake.....	8
Nice Combination, The.....	7
North Cascades (Becket formation).....	42
Road to Boston.....	14
Roll in the Hey.....	42
Shadrack's Delight.....	49
St. Lawrence Jig (40-measures).....	41
Stripes and Solids.....	35
Summer Sunshine.....	16
"There is No Way to Peace; Peace is the Way" (Becket formation).....	36
Timber Salvage Reel.....	13
Trip to Lambertville.....	30
Unruly Reunion.....	15
Verona's Favorite.....	14
Whistling Thief.....	41
With Thanks to the Dean (dbl prog).....	12
Yankee Reel.....	48
You Can't Get There From Here.....	37
Young at Heart.....	15

Contra, proper

Chorus Jig.....	10, 44
De Martelly.....	47
Fallen Leaves (triple minor).....	25
French Four.....	7
French Four, early version.....	7
Money Musk (triple minor).....	29
Petronella.....	26
Rory O'More.....	48

Sackett's Harbor (triple minor).....	46
--------------------------------------	----

Four-face-four

Coray's Silver Jubilee.....	34
Devil's Backbone.....	40
First Bloom.....	48
Portland Fancy.....	27

Other

Accretion Reel (scatter promenade).....	43
Atlantic Mixer (circle mixer).....	20
Bridge of Athlone (longways, 1 cpl act).....	27
Chaîne en Huit (6 couple circle).....	19
Grand March (parade of couples).....	32
Jack Turn Back (5 couple circle).....	19
Plongeuse, La (longways, no prog).....	9
Scatter Promenade.....	19
Tempest, The.....	11
Weevil, The (7 dancers: 4-face-3).....	20
Willow Tree (8 couple longways).....	20
Wood Duck, The (circle mixer).....	43

Sicilian Circle

Black Joke, The.....	26
Cold Frosty Morning (3-face-3).....	8
Lizard Research Institute, The.....	47
New Floor's Revenge, The.....	25

Square

Buffalo Quadrille.....	11
Compost Pile Breakdown.....	46
Crooked Stovepipe.....	9
Do-Si-Do and Face the Sides.....	35
Fiddle Faddle.....	49
First Night Quadrille.....	15, 33
Half Way Round.....	10
Hey, Hey, Max is on the Way.....	38
Honest John.....	11
Ladies' Whirligig.....	36
Perceptual Motion.....	15, 46
Rout, The.....	33
Sam-n-Abby's.....	39
Shooting Stars.....	15

Triplet

Packing the Boxes.....	37
Swing if You Wish.....	42
Ted's Triplet #24.....	10

Bibliography of Published Sources

(Alphabetized by title, websites listed at bottom)

- Balance and Swing*. Sannella, Ted (1982). New York: Country Dance Society, Inc.
- The Caller/Teacher Manual for Contras*. Armstrong, Don (1973). Los Angeles: Sets in Order American Square Dance Society, 1973.
- CDSS News*. Newsletter of the Country Dance and Song Society, Haydenville, MA.
- The Community Dances Manual*. Kennedy, Douglas, Ed. (1986). Princeton, NJ: Princeton Book Co.
- The Contra Dance Book*. Holden, Rickey. Newark, NJ: American Squares, 1956.
- Contra*Butions III, More dances by Hodapp/Ormand/Stix*. Stix, Peter, Ed (1997). Albany, NY: Peter Stix.
- Contras: As Ralph Page Called Them*. Knox, Roger, Ed. (1990). Ithaca, NY: Roger C. Knox.
- The Country Dance Book*. Tolman, Beth & Page, Ralph (1937). Weston, VT: The Countryman Press, Inc.
- Dance a While: Handbook of Folk, Square, Contra, and Social Dance, Ninth Edition*. Pittman, Anne M.; Waller, Marlys, S. & Dark, Cathy L. (2004). San Francisco: Benjamin Cummings.
- Dance All Night: Thirty New Contra, Square and Circle Dances*. Hinds, Tom (1989). Arlington, VA: Tom Hinds. Arlington, VA: Tom Hinds.
- A Dancing Master's Diary*. Laufman, Dudley (1981). Canterbury, NH: Wind in the Timothy Press.
- La danse traditionnelle dans la Vallée de la Gatineau*. Beauchamp, Raymond; Sicard, Francine & Barrette, Lucien; eds (2000). Drummondville, Quebec: Le Centre Mnémo.
- Dizzy Dances, Volume II*. Hubert, Gene (1986). Durham, NC: Gene Hubert.
- Dizzy Dances III* (see "More Dizzy Dances")
- Ease and Elegance*, Herman, Fried de Metz (1995). Larchmont, NY: Fried de Metz Herman.
- An Elegant Collection of Contras and Squares*. Page, Ralph (1984). Denver, CO: The Lloyd Shaw Foundation.
- Give and Take*. Jennings, Larry (2004). Cambridge, MA: New England Folk Festival Association.
- Ken's Contras*. Bonner, Ken (1988). Sutton Coldfield, West Midlands, UK: Ken Bonner.
- Legacy: 50 Years of Dance and Song*. Thompson, Allison, Ed. (2002). Haydenville, MA: Country Dance and Song Society, 2002.
- Midwest Folklore and Other Dances*. Fuerst, Michael, Ed. (1995). Champaign, IL: Orace E. Johnson Memorial Book Committee of the Urbana Country Dancers.
- More Dizzy Dances, Volume III*. Hubert, Gene (1990). Durham, NC: Gene Hubert.
- The New Century Collection – Don Armstrong's Favorite Dances*. Armstrong, Don (2002). Macks Creek, MO: Lloyd Shaw Foundation.

Okay, Let's Try a Contra, Men on the Right, Ladies on the Left, Up and Down the Hall (1973). Laufman, Dudley (1973). Canterbury, NH: Wind in the Timothy Press.

An Orchard and a Garden. Laufman, Dudley (1974). Dublin, NH: William Bauhan Press.

Sets in Order Yearbook of Square Dancing: The Calls and Breaks Compiled from the 1954, 1955, and 1956 Issues of Sets In Order. Osgood, Bob, Ed. (1956). Los Angeles: Sets in Order Square Dance Publishers.

Shadrack's Delight and Other Dances. Parkes, Tony (1988). Bedford, MA: Hands Four Books.

Son of Shadrack Other Dances. Parkes, Tony (1993). Bedford, MA: Hands Four Books.

Square Dances from a Yankee Caller's Clipboard. Linnell, Rod & Winston, Louise (1974). Norwell, MA: The New England Square Dance Caller.

Step Lively 2: Canadian Dance Favourites. Rose, Marian (2000). Vancouver, B.C.: Community Dance Project.

Swing the Next. Sannella, Ted (1996). Northampton, MA: The Country Dance and Song Society.

The Willow Tree. Hugh Rippon and Dave Mallinson (1996). Moorside, West Yorkshire, UK: Dave Mallinson Publications.

Zesty Contras. Jennings, Larry (1983). Cambridge, MA: New England Folk Festival Association.

Websites (Retrieved February 2007)

Bob Dalsemer <<http://homepage.mac.com/rdalsemer/compositions.html>>

Cambridge Folk <<http://www.cambridgefolk.org.uk/contra/dances/>>

Carol Ormand <<http://www.geocities.com/carolormand/>>

Eric Zorn

<<http://web.archive.org/web/20000417224006/http://chicagotribune.com/news/columnists/zorn/feature/0,1438,2107-2107-Dances,00.html#n5>>

Erik Weberg <<http://www.kluberg.com/eriksdances.html>>

Richard Mason <<http://www.exedata.fsnet.co.iuk/TheWeevil.htm>>

Robert Cromartie

<<http://web.archive.org/web/19990504052230/http://kooshball.kcomputing.com/contra/RCdances.html>>