

Syllabus
for
Ralph Page Legacy
Weekend III

January 12, 13, 14, 1990

University of New Hampshire
Durham, NH

"History is the ship carrying living memories to the future"

(Stephen Spender)

Compiled by
Honny D. Budnick
434 East Woodlawn Avenue
Philadelphia, PR 19144-1333

P R E F A C E

The first Ralph Page Legacy Weekend was pure indulgence for me! I attended the sessions which interested me most, met up with old dancing friends, marveled at the Ralph Page Collection in the library (where I discovered some real treasures!), danced to the calls of guest- and staff callers and learned and enjoyed.

RPLW II presented problems: since I couldn't be in two places at the same time - leave alone THREE - which sessions should I commit myself to, knowing full well that I would miss out on the equally rich offerings in parallel time slots? By then I also regretted that time was too short to jot down descriptions of particularly interesting dances

All that prompted my offer to the Ralph Page Memorial Committee to produce a syllabus for RPLW III. I would still have to make the choice between three parallel sessions - but I would be informed of the contents of the other two sessions. And, better yet, I would not have to scribble dance notations during daytime dance sessions or the evening dances, because I would collect the materials from the callers themselves! Fortunately Ted and his committee agreed to give the idea a try. It was most gratifying to receive orders for more than fifty copies for this 'pig in a poke'! Any profits beyond the production and mailing costs will be added to the Ralph Page Memorial Fund.

I am grateful to the presenters for their cooperation in making their material available - and I am pleased that all handouts, dances of all day and evening sessions, notes and synopses of round table discussions, are now in your hands. I hope they serve as a reminder of a rich weekend of dance lore and as a handy tool for perpetuation of the tunes and dances we all shared. There were a number of delays in collection and production, some of which were caused by me. On behalf of all I apologize.

Enjoy!

Orders for additional syllabi:
send name and address of recipient
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NEFFA-RPLW, 1950 Massachusetts Ave.,
Cambridge, MA 02140

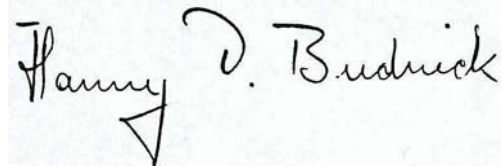
A handwritten signature in cursive script that reads "Hanny D. Budrick". The signature is written in dark ink on a light-colored background.

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FRIDAY NIGHT - WELCOME DANCE PARTY

Friday, January 12, 1990
Ralph Page Legacy Weekend III

I. Phil Johnson and The Maple Sugar Band

Phil writes, "I used no tunes that were not used before 1896, although there are some of them still used today in this area, such as Stephen Foster's pre-civil war 'Nellie Gray'. I tried in my program not to use any introductions, breaks or endings, so we could get the real meat of the figures in the dance and do as many dances that we could in the allotted 90 minutes.

- 1) Life on an Ocean Wave - Square (two head ladies cross over...)
Ragtime Annie
- 2) Lady of the Lake - Contra
St. Anne's Reel and Judique Reel
- 3) Page's Nightmare - Square
Gold and Silver
- 4) Arch and odd couple tunnel through - Square
Silver Bell
- 5) Happy Acres Two Step - Polka (sometimes known as Miners Polka)
- 6) Dive for the Oyster - Square (,dig for the clam with ring the dishrag)
Devil's Dream
- 7) Four Leaf Clover - Square
Spanish Cavalier
- 8) Hull's Victory - Contra (Phil adds "this dance was done in an
early version quite military as I saw it")
Hull's Victory
- 9) Waltz
Westphalia
- 10) Uptown, Downtown - Square
Golden Slippers
- 11) Petronella - Contra
Petronella
- 12) Road to the Isles - Couple Dance
Road to the Isles
- 13) My Little Girl - Square ("Last square of the evening in Eastern
New Hampshire, versus Nellie Gray in
Southwestern New Hampshire and other areas.")
- 14) Waltz
Maple Sugar (Maple Sugar Band's Theme)

II. DANCE PARTY WITH STAFF LEADERS

Friday, January 12, 1990
Ralph Page Legacy Weekend III

1) Yankee Reel (Contra) - Ted Sannella (written by Ted Sannella) duple improper

Right hand star below (8)
Back with a left hand star (8)
Down the center, go below two (8)
Up the outside, cast back to place (8)

Actives swing in the center (8)
Swing with the next below (8)
Promenade across the set (8)
Right and left through back to place (8)

2) Circle Mixer as called by Glenn Bannerran

3) Jenny's Star (Square) - Ralph Sweet (written by Roger Whynot) suggested tunes: reels, e. g. Lakes of Sligo

Intro, Break, Ending: (prompted calls, not sung)
First A: Honor your partner, honor your corner
2nd A: Circle left, then right
First B: Swing partner at home; Allemande left corner,
Grand right and left
2nd B: Swing partner, Promenade home.

Dance:

- A1 Four ladies promenade outside, single file, while men form a basket and rotate once or twice around
- A2 Four ladies right hand star once around, HOLD star, give left hand to partner (men also give lady THEIR left hand), all balance in large star formation.
- B1 All turn left half way, form star with MEN in middle, balance again; all just step forward, swing corners.
- B2 Promenade with this person to men's home place.

Note: the basket is not in Roger's original version. It was suggested by one of Ralph's dancers.

4) If You Knew Susie (Square) - Ralph Sweet (written by Jerry Helt) Record: MacGregor # 911

Intro, Break, Ending: (sung)
Join hands with Susie, circle left with Susie,
Now circle right, the other way round;
Swing so classy, with your fair lassie,
Allemande left nith the old left hand,
Partner right, a right and left grand;
contd. on next page'

Meet Susie's sister, here comes Cousin Kate,
Meet your honey, promenade, promenade until you're straight
60 home with Susie, swing with Susie,
Oh, oh nhat a gal!

Figure:

Head couples bow; Right and left through
Turn 'em twice around, Sides right and left through;
Four ladies chain, three-quarters round,
Turn that gal, get her on the right, and
All join hands and circle left
Dos-a-dos that corner lady one time around
Come back and swing your new gal
Swing her up and swing her down
Promenade with Susie, go hose with Susie,
Oh, oh nhat a gal!

Sequence: Intro, Heads twice, Break, Sides twice, Ending

5) Lucy's Dance (Contra) - Larry Jennings (written by Gene Hubert)
Becket formation

Long lines: forward and back (8)
Men allemande left 1 1/2 (8)
Balance and swing neighbor (16)

1/2 right and left through (8)
Circle left 3/4; move one position left along
the set, the woman leading her partner
(Larry calls it 'Shift left') (8)
Circle left 1/2; pass through (across) (8)
Swing partner (8).

6) Familievals (Circle Mixer) - Marianne Taylor (circle mixer from Sweden)
couples in circle, hands joined shoulder high

Bars 1 - 4 Men beginning left, women beginning right: 4 waltz balance
steps in place, turning slightly toward the lead foot on
each bar to greet first neighbor, then partner, and repeat

5 - 8 Each man takes woman on left into ballroom position and they dance four waltz
steps clockwise, progressing counterclockwise, to end with her on
his right side, rejoining the circle, facing center

(Man steps back left on 1st waltz step, forward right in line of direction on 2nd, turning
1/2, back on left on 3rd, turning again, and dances 4th step in place beginning right. Woman
steps forward on right toward man on 1st waltz step, turning 1/2, back on left on 2nd step,
turning 1/2. She repeats this on 3rd and 4th steps, turning again and ends facing the
center)

Repeat with new partner, women progressing one man to the right each time, men moving to the
right around the circle each time.

7) Tony's First Change (Square) - Tony Parkes (written by Tony Parkes in 1975)

Tunes: single jigs, e. g. Fairy Toddler

(Heads twice, sides twice)

- A1: Head couples forward and back
Heads right and left through
- A2: Head ladies chain to the right
Two ladies chain the other way
- B1: At the head: right and left through
Swing your nen corner
- B2: Pronenade to gent's place.

8) Forrard Four In Line (Square) - Tony Parkes (trad. Ontario)

Tunes: reels. e.g. Angus Campbell

(Each couple once)

- A1: First couple down the center, split the opposite two,
around one to a line of four
Go forward four in line (big steps)
Start a double balance while sides right and left through
behind line
- A2: Finish balance and right and left;
Retire the four in line
Double balance while sides right and left in front of line
- B1: Go forward four in line
Double balance while side ladies chain behind line
Retire the four in line
- B2: Double balance while side ladies chain in front of line
Heads circle left halfway
First couple duck home
- C1: All swing partner
Allemande left corner
- C2: Pronenade partner

Note: this is a 48-measure dance; one could use a 3-part tune, Tony uses a normal tune and starts couples 2 and 4 in mid-tune (at B1).

9) Chorus Jig (Contra) - Ted Sannella (traditional)

duple proper Tune: Chorus Jig

Actives donn the outside, return (16)
Actives down the center, turn alone (8)
Return to place, cast off (8)

Turn contra corners (16)
Actives balance and swing (16).

Dancing to Ralph Page's Calls (on tape)

**Moderated by Glenn Bannerman
Ralph Page Legacy Weekend III
Saturday, January 13, 1990**

- 1. Contra - Dud's Reel - 1982 NH Fall Camp - Bruce Lackey tape**
duple improper The Southerners Band from Xent, England
Music: Going to Boston/Up Jumped the Devil
Swing below, end facing across (16)
Go forward and back (8)
Ladies chain over and back (16)
60 forward and back (8)
Circle left and right (16)
- 2. Contra - April's Hornpipe - 1982 NH Fall Camp - Bruce Lackey tape**
triple improper The Southerners Band - tune by Ralph Page

Allemande left 1 1/2 (8)
To next below for a do-si-do (8)
Circle six to the left once around (16)

Star left below (8)
Swing the one above (8)
Right and left four (over and back) (16)
- 3. Square - Honest John Part I - Michael Herman Folk Dancer Record, made 1950**
Ralph's Boston Boys (Bob, George & Phil)
Old Vermont dance in two parts - Ralph always did both

1st couple to the right, balance, circle left once around
Sashay by, address your opposite
Sashay by, address your own
Right and left the way you are, ah, ah, ah, etc. (over & back)
Ladies grand chain (over & back)
Promenade (once around)
 Each couple lead to right (once) in turn
 No intro, no break, no ending
- 4. Square - Honest John Part II - same as above**

'Head two give right hands round, keep your steps in time"
 (first lady, opposite gent)
'Back with the left, the other way, balance four in line"
All swing your own.
Head two ladies chain (over and back)
Head two couples half promenade, right & left through back

'Next two', 'Third two', 'Last two'. Ladies chain, etc. **H, S, H, S,**
Ending: Allemande left, allemande right, do-si-do corners, promenade own.

5. Square - Lancers - Promenade in a Star - 1981 Fall Camp - Bruce Lackey tape

Scottish recording - tune??

Intro: Bows, all turn partners, promenade, 'grand chain' all the way.

Head two couples go forward and back (8)

Same two gents turn by-the left 1 1/2 (8)

Opposite lady by the right, turn once (8)

From there, heads go forward and back (8)

Same gents turn slowly by the left 1 1/2 (16)

Promenade in a line once around (16)

Ladies chain with the couple you meet (over and back) (16)

Right and left the other way (over and back) (16)

Side two couples repeat

Ending: 'Sides face, grand square', Reverse.

Four gents single file (outside to right), ladies circle left

Four gents step in with a star (left), once around

Pick up your partner 'Promenade in a star'

'Full turn around' (gents back up, ladies forward)

Four ladies chain (grand chain), over and back

6. Contra - The Tourist - 1975 Fall Camp - Sol Gordon tape

duple improper

Record: Southerners Plus Two Play Ralph Page

Tunes: Jack's Life/ Ah! les Fraises et les Framboises

short sets

Actives down the outside and back (16)

Actives do-si-do (8)

Circle left below (8)

Balance below twice (forward and back) (8)

Swing the same (8)

Ladies chain (over and back) (16)

7. Contra - Dandies Hornpipe - 1978 Fall Camp - Sol Gordon tape

duple proper

Record: Sean Maguire with The Four-Star Quartet

Actives forward and back, turn by the right 1 1/2, go below one (16)

Ladies chain (over and back) (16)

With the couple below, left hand star (8)

With the couple above, right hand star (8)

Swing partner (8)

Up the center, cast off (8)

8. Square - Presque Isle Eight #2 - 1960 Stockton FD Camp - Bev Wilder tape

Michael Herman Folk Dancer record
Music: Crooked Stovepipe

Tricky Intro. Be sure to finish with partner at home.

All four men to the right, swing the right hand lady
Go across the set and swing
Allemande left corner, allerande right your own
Do-si-do your corner, do-si-do your own

Repeat three more times

Ending: Promenade, four ladies grand chain (over and back),
Four gents grand chain with left hand star (over and back)

9. Square - Page's Nightmare - 1950 Michael Herman Polk Dancer record

Music: Silver and Gold by Ralph Page's Boston Boys

Intro: Honors, ladies grand chain (over and back), promenade 2 x,
swing, allemande left corner, do-si-do your own

Heads to the right, circle to a line (Ralph says 'once around") (8)
Forward and back (8)
Right and left across (over and back) (16)

Swing your own at home (16)
Promenade (16)

Sides lead right, etc. with ladies chain (over and back)
Heads lead right, etc. with do-si-do opposite and partner
Sides lead right, etc. with swing opposite

Ending: Allemande left corner, gents grand chain with righthand star
(over and back), suing partners, promenade

10. Contra - Easy Does It - 1981 NH Fall Camp - Bruce Lackey tape
dupe improper

WcOuillen and band - first use of Bob's tune: Ralph Page

Do-si-do below (8)
Swing the same (8)
Ladies chain (over and back) (16)

Half promenade, half right and left (16)
Left hand star (8)
Back with the right (8)

RALPH PAGE'S FAVORITE DANCES

presented by Tony Parkes
Ralph Page Legacy Weekend I I I
Saturday, January 13, 1990

- 1) Lady Malpole's Reel (Contra) (before 1860)
duple improper Music: Title tune or Batchelder's Reel
(Atlanta Hornpipe) or Ross's Reel # 4

Balance and swing the one below (16)
First couple down the center (8)
Turn alone, return, cast off (8)

Two ladies chain over and back (16)
Promenade across the set (8)
Right and left back (8).

Note: Ralph began most of his parties with this dance, following an old New Hampshire tradition, He said it was nicknamed "The Married Man's Favorite" because you spent so little time with your partner. What (s)he was doing in the other line never occurred to you!

- 2) Crooked Stovepipe (Square) (traditional French-Canadian, heavily adapted by Ralph)
(head ladies, side ladies, Music: Title tune only (Folkraft 1154, Folk
head gents, side gents) Dancer MH 1533, Lloyd Shaw 314)

A ■: Head two ladies forward and back
Forward again and there they swing
Six hands round them while they swing
A 2: Once around till you get back home
And everybody swing your own
B 1: Allemande left your corner
And allemande right your own
Allemande left your corner again
And do-si-do your own
B 2: Swing your partner there at home

Note: Ralph called it as above; I use a version which I believe is closer to the original: Each lady and the opposite gent go forward and back and swing. Ralph also had a corner do-si-do instead of the second allemande left.

3) Grand Square (Square)

(traditional)

Music: marches or elegant reels, e. g. Earl of Hansfield, Old Tyae Quadrille

Ralph used to ad-lib this, using grand square alternating with sequences like:

Heads right and left over and back
Sides right and left over and back
Heads face right, sides face left,
and right and left over and back
Do the same the other way (sides right)

Simply 'plug in' ladies' chain or sashay or any other two-couple figure in place of right and left. With an experienced group, Ralph also ad-libbed the grand square itself, calling 'heads face' instead of 'sides face', having just the ladies or gents do it etc.

4) Sackett's Harbor (Contra) triple proper

(before 1860)

Music: Steamboat Quickstep or any lively jig or reel, e. g. Woodchopper's Reel

Forward six and back (8)
Circle left three-quarters round (8)
First couple through the middle (8)
Turn alone, return, cast off (8)

Turn contra corners (16)
Forward six and back (up and down the set) (8)
Circle right three-quarters to place (8).

Note: I believe this dance was not as well known as the other "old standards" until Ralph began using it in his travels. It has become a favorite with many folk and country dancers.

5) The Rout (Square) (heads, sides, heads, sides)

(late 19th century)

Music: Reels played with a good beat and plenty of 'lift', but not the band's showpiece - dancers must be able to hear the calls. For records 'Glise a Sherbrooke" (Folk Dancer MH 10073) is hard to beat.

A 1: Head couples to the right and circle four
Head gents break with the left hand and lead out
to lines of four (at the sides of the set)
Forward eight and back
A 2: Two ladies chain across the set
Two ladies chain in line
B 1: Two ladies chain across
Two ladies chain in line
B 2: That's your partner; promenade

see note next page

Note: You can repeat the figure using right and left instead of ladies' chain. Ralph used to do some spectacular things with this dance; I still don't know how he kept everybody straight. (I think the title comes from a tune that was used for it at one time; "rout¹" here probably means a noisy party, though I've seen the figure turn into a rout in the military sense.)

- 6) Darling Nellie Gray (Square) (probably early 20th century)
(each couple once) Music: Title tune (Folk Dancer MH 509)

First couple balance to the couple on the right
And you circle to the left, go all the way
Then you right and left right over and you pass right back
And you both swing your darling Nellie Gray
Take her on to the next and you balance there
And you circle to the left...Gray
Take her on to the last...Gray
Now you allemande left and a grand old right and left
Go dancing round the ring about halfway
And when you meet your Nellie you will promenader home
Promenade with your darling Nellie Gray

Note: This was Ralph's traditional "good night" dance. The song (a Stephen Foster-style lament) was written in the mid-19th century by B. R. Hanby, who is also remembered for "Up on the Housetop".

Folk Dances for Contra Dancers
led by Marianne Taylor
Ralph Page Legacy Weekend I I I
Saturday, J a n u a r y 1990

Nebesko Kolo - Circle dance from Serbia

No partners, hands joined down, facing slightly to right

Bars

- 1 Beginning R - step, close L to R, step R (ct. 1 & 2)
 - 2 Repeat with L, still moving ccw
 - 3 - 4 Step R, then L, then 3 quick steps R, L, R - turning to face cw
 - 5 - 8 Repeat bars 1 - 4 with opposite footwork, moving cw
End facing center
 - 9 Step forward R, step in place L
 - 10 Step slightly side R, step in place L
 - 11 - 12 Repeat bars 9 - 10
 - 13 In place, step R, L, R (ct. 1 & 2), sinking slightly on ct. 2
 - 14 - 16 Repeat in place, alternating footwork
 - 17 Stamp R foot in place and pause
- Repeat from the beginning. Style is subtle, close to ground.

Vranjanka - Line dance from South Serbia (Vranje)

No partners; hands joined up, facing slightly to right

Bars 7/8 time (there is also a fine version in 3/4 time)

- 1 Step R to right (S), lift slightly, bringing L across in front (Q)
step across L(Q)
 - 2 Facing center, step R to right, leaving L in place (S),
flex both knees slightly twice, with most weight on R (Q, Q)
 - 3 Leaving feet in place, shift weight to L, repeating bar 2
with opposite footwork
 - 4 Repeat bar 2 as above
 - 5 Step L in place (S), step R behind (Q) and L in place (Q)
- Repeat from the beginning. Style is soft, languorous, laid-back!

To Ting - Couple dance from Denmark

Couples facing ccw around the room, nearer hands joined shoulder high

Bars **Part I 3/4 time**

- 1 - 4 Men beginning L, women R: four waltz steps moving forward smoothly,
joined hands moving slightly forward and back. On 4th bar, M moves fwd
to face partner, taking ballroom position
- 5 - 8 Four turning waltz steps, M beginning back L in LOD. Turn twice
in the four steps cw, progressing ccw
- 9 - 16 Repeat bars 1 - 8

Part II 2/4 time

- 1 - 2 Four walking steps forward, M beginning L, W R. M faces partner
on 4th step as before
 - 3 - 4 Four pivot steps turning cw as before. M steps back L, forward R
(one turn) and repeat; W steps forward R, back L (one turn) and
repeat. This turn is usually done in shoulder/shoulder-blade position.
 - 5 - 8 Repeat bars 1 - 4
- Repeat from beginning. Note that this dance progresses ccw in each section.

Blaydon Races - English couple mixer

Couples in circle, facing center, hands joined

- 1 - 2 A11 forward to center four steps
- 3 - 4 Back four steps
- 5 - 8 Repeat bars 1 - 4
- 9 - 10 Taking both hands with partner, slow chasse toward center
- 11 - 12 Slow chasse away from center, taking ballroom position
man turning back to center
- 13 - 16 Four spring polka steps (no hop), turning twice cw, progressing ccw
to end facing LOD, taking skaters position
- 17 - 22 All promenade ccw (move!) with partner
- 23 - 24 Hen move ahead to next woman, taking right hands
- 25 - 26 Then balance forward and back
- 27 - 32 Swing with buzz step in ballroom position, ending to face center,
joining hands in circle.

Repeat from beginning with new partner.

Kreuz Konig - Dance for two couples from Germany

Two couples in circle, hands joined, circle open and firm

Bars Part I - Running Step

- 1 - 4 Beginning L, 12 running steps to left (cn), stepping behind on
step 2 with R
- 5 - 8 Repeat, ending with H's right arm around partner's waist, her left
hand on his nearer shoulder, M's left arms in elbow hook
- 9 - 16 In this position, running steps to wheel in line ccw. At end, M
release elbow hook, swing back to face other couple

Part II - Step (ct. 1), swing free knee forward (ct. 2), hop (ct. 3)

- 1 - 2 M take left hands, passing each other in center (2 steps)
- 3 - 4 Half turn with opp. W by right hands
- 5 - 6 W pass by left hands in center
- 7 - 8 Turn partner half way by right hands
- 9 - 15 Repeat bars 1 - 7
- 16 M turns partner under right hands to her left (ccw) to end in circle
with other couple again

Part III - Mazurka (step L, step R, hop R) and running

- 1 - 4 Four mazurka steps circling cw
- 5 - 6 Turn partner cw, both hands joined shoulder high, two more mazurkas
- 7 - 8 Continue turning partner with six running steps, to open
into circle again
- 9 - 14 Repeat bars 1 - 6
- 15 - 16 Turning as before with six steps, change hands to hold partner's right
hand in right, W pass each other back to back by left shoulder to give
left hand to other man. Hen face forward cw, left elbow pulled away;
Women keep backs to other woman's arm behind them

Part IV - Running step and stamp

- 1 - 4 Turn line, H forward 12 steps, W in place
- 5 - 8 Retaining partner's right hand, partners change places, with stamp
on first step and turn as before, but with women on ends, men in middle
- 9 - 16 Change to repeat - with women in, then men in. On last bar drop right
hands and M turn toward left to reform circle with new partner.

Repeat from beginning with new partner.

Innovative Contras

Dance Workshop by Larry Jennings
Ralph Page Legacy Weekend III
Saturday, January 13, 1990

Transcription of Larry's notes:

General: I use the notation scheme of Zesty Contras, not because I don't know any other, but because it is easy for me and also because it provides a convenient way to refer to a portion of the dance. The main deviation from the usual is to divide the dance into eight eight-count phrases rather than four 16-count. I, being musically untutored, leave the choice of tunes to the musicians. For any of the dances given here, you and the musicians should choose any appropriate (in your view) 32-bar tune played AABB.

Workshop dances: I noted that Dillon Bustin had, only a half hour earlier, characterized me as "conservative" advocating "retrenchment". I did not have time, at the workshop, to reconcile this characterization with the title of my workshop, "Innovative Contras". I will do so here. I assert that (traditional) New England Style (NES) dancing, like most things, will either change or become moribund. To avoid the latter, then, I consider it incumbent on the leadership to offer constructive innovation which will channel NES along healthy paths. If the leadership fails to do this, the dancers will force changes which, in the long run, may prove unhealthy. Or they may passively accept stagnation, loss of zest, and an eventual death of NES. In the face of these considerations, the true conservative is the one who suggests modest change along healthy paths, and I was flattered indeed by Bustin's characterization.

Expanding on that line of thought, I hope for a sequence of events something like **THIS** : ~~CALLERS WILL WARD OFF DESTRUCTIVE UNDESIRABLE DANCING~~ by holding the dancers' interest through the gradual introduction of innovative gimmicks. (Of course, the callers will maintain a balance between exuberant abandon and discipline in other ways as well.) If these innovations are appropriate, the dancers will focus on them and NES will be taking steps down a healthy path. Hopefully inappropriate innovations will soon be recognized and discarded. "But", you may ask, "What will happen when the innovative gimmicks become more and more contrived? Surely we will, perhaps soon, run out of good ideas." To which I answer, "Yes, we will run out of gimmicks. But, by then, it will have occurred to the dancers that they forgot one gimmick: dancing with elegant style. At that time the hot-shot will be the dancer who knows how to do the fewest twirls." Anyway, in the face of all this, I have no compunction about offering my entries in the constructive innovation sweepstakes while not denying the importance of retrenchment.

Although the well of innovative gimmicks will become increasingly dry, there are plenty of them still underutilized. I had selected a fair number of these to share at the weekend when I happened to stumble on Larry's sawtooth progression, and I couldn't resist trying it out on the dancers there. So I revised my program to feature it. But I also tried out a number of other "innovations" and I would really appreciate it if the participants would let me know which innovations they think are constructive and which they think are ill-advised. (80 Clifton St, Belmont MA 02178) Since I need it for three dances, I give you:

LARRY'S SAWTOOTH FORMATION. I lack the experience to know the best way to communicate the situation to the dancers. One way is to start from Becket formation and have each line move a small amount left or right so you are opposite your own sex. You then have one couple "opposite" on the left diagonal, another on the right diagonal. Neither of these couples is anymore "straight across" from you than the other. Alternatively, one may pretend that the formation is duple and improper with

couples somewhat displaced from their idealized location. (Either the men have moved to their partner's side or the women have moved to their partner's side.)

LARRY'S SAWTOOTH PROGRESSION. Couples, after dancing in the usual "straight across" orientation, establish themselves in sawtooth formation. The couple they have been dancing with is on one diagonal. The progression is accomplished by their then dancing with the couple on the other diagonal. The first, third, and fifth dances illustrate this, all with an implementation of swinging on the right diagonal from the present neighbors, which is on the left diagonal from the next neighbors.

REMARKS. The impetus for the sawtooth progression derived from the current craze for "all swing partners on the sides of the set" (making more effective use of space than "all swing partners in the center" and yielding more exercise than "active couple swing in the center"). Although, in my oral calls, I had good luck with "left diagonal" when I called Beneficial Triplet, I got a lot of flak from "left diagonal" in connection with the sawtooth progression. The dancers were very happy with "face the next couple". In my notation below, I state circles going $7/8$ of the way around, Although this is the most accurate description, I'm not sure whether the dancers associate well with it. Perhaps it is best to tell the dancers where to be.

THE NON-TOUR by Larry Jennings

Adapted by the composer to sawtooth formation.

1. Circle left $7/8$ till neighbors are along the set
2. Allemande right neighbor $1-1/4$; balance in wave across, women in center, actives facing down
3. All go individually along, actives down, 12 up
4. Return, taking two-hand hold with neighbor
- 5&6. Balance and swing neighbor
7. Circle left $7/8$ to sawtooth formation
8. All swing partner and face next couple (on left diagonal)

NOTES: Ph 1&2: The dancers must move with determination. If they are not quite in position for the balance, they may move a little forward during the balance to form the wave across. Ph 3&4: Note that you are dancing with your partner. Ph 4: Although not everyone favors it, I like to make a little ccw movement with neighbor with any excess time, start a vigorous balance with left hips adjacent, and finish the balance right hips adjacent. Ph 7-1: See above remarks about the communication to the dancers about the sawtooth progression. The original dance is published in **Zesty Contrás**.

THE WOMEN'S TURN by Larry Jennings

Duple & improper

1. Long lines: forward and back
2. Allemande left neighbor $1-1/2$ & men face in
3. Circle right
4. Men roll/swap right with neighbor (to original position); circle left $3/4$
5. All swing partner
6. Half promenade
- 7&8. Women pass by right shoulder; swing neighbor

NOTES: The title derives from the fact that the women control most of the action. Ph 2: The women need to give support to the men so they can face in. The action has been called "flick your chick" when the sex roles are the other way around. I like to tease the men by using that expression in this case too. One dancer suggested "turn your turkey". Ph 3: The women must step right out so as to lead the man they just flicked into the circle, Ph 4: The women, in just two counts, move left one position, always facing in, while vigorously rolling the men from their left hands

to their right hands. (Could be called "roll your chick") They then continue to step right out to lead those men into the circle. Ph 5: From a circle left to a swing with man on your left, a woman must take the initiative in flinging herself onto the man's right arm. The swing ends in the middle of a 16-count phrase; this usually requires special reminders from the caller. Ph 7&8: The women again must fling themselves against the men's right arms. The dance is published in Issue #90 of the CDSS News.

EXERCISE E arranged by Al Olson on commission from Larry Jennings and adapted to sawtooth formation by Larry

1. Circle left 7/8
2. Women allemande left x2
- 3&4. Swing neighbor
5. Balance in a circle of four; partners: swap & turn
6. Circle left
7. Men allemande left x2 & go to partner
8. All swing partner in sawtooth formation & face next couple (on left diagonal)

NOTES: When a figure or transition interests me, the easiest way to set it to best advantage is to commission Al Olson to do it. He willingly uses his best skills to do this, even when he is unenthusiastic about the action being examined. In this case, I requested that he utilize the transitions ph 1/ph 2 and ph 6/ph 7. Al, like one of the dancers who chatted with me afterwards, professes to see little future in the action I specified. I, on the other hand, think that, with a little experience, the dancers will make an opportunity to utilize satisfyingly strong connection. That the dance happened to give me an opportunity to examine the sawtooth progression is mere chance. I'm sure Al will be dismayed, and I take full blame for that. Ph 1/ph 2: The women must completely reverse their momentum as they leave the circle; they can only do this if their neighbor on their right gives a strong assist through his left hand. The women, of course, must be strongly connected in ph 2, as is usual in an allemande twice around in eight counts. Ph 5: If you can't fight 'em, join 'em. An authorized twirl. The man's left hand is joined in his partner's right. They raise these hands and swap places, the woman going under and turning cw while the man turns ccw. They then continue turning in their new positions until they face into the circle of four. The action could be described as "a mirror image of a California twirl followed by an individual half revolution in placet". Even assuming that the dancers know "California twirl" that's quite a mouthful for a simple action. I showed the action with a demonstration and got away with the simple words, "swap and turn". Ph 6/ph 7: Now it is the women's turn to assist the men into their allemande. Some callers are particularly skeptical of the women's rising to the occasion, but I have confidence in the women if only the action is explained to them. Note that the women assist their partner with their left hand; I fear I was so unclear that some women tried to help their neighbor with their right hand. Ph 8: Now that you know all about sawtooth progression, this should be easy to understand.

ALMOST SACKETT'S HARBOR adapted by Al Olson from the traditional dance; Triple, proper & triple progression

1. Long lines: forward and back
2. Circle six left 3/4 to lines of three across
3. Active couple go 'thru the middle"; turn individually
4. Return; cast off with #2
- 5&6. Turn contra corners & actives return to center of lines of three of their own sex

7. Go forward and join two hands with partner (2); active man pulls his partner well down the set while the inactive women pull their partners a little way up the set
8. Circle six right 3/4 and form new minor sets of the actives with two couples below

NOTES: The dance should give much of the feel of the traditional dance yet give everyone a chance to be active within a reasonable time. Ph 1: I suggested taking hands in groups of three so there would be no question of who danced together in ph 2. Ph 8: The two couples at the top circle four 3/4 and the top couple immediately becomes active. If the active couples make a point of letting go of the couple above them, it may be easier for the #2 and #3 to keep their roles straight.

GIVE AND TAKE I by Larry Jennings

Larry's sawtooth formation

1. Circle left 7/8
2. Allemande right neighbor 1-1/2
- 3&4. Hey, starting with the men passing left shoulder
- 5&6. Cw gypsy neighbor; swing neighbor & face across with man's right hand around her waist, her left hand on his right shoulder (1/2 shoulder-waist position)
- 7&8. Go forward, the man taking his partner's right hand in his left (2); the man steps back and to his left, drawing his partner into swing position (2); all swing partner in sawtooth formation h face next couple (on a left diagonal)

NOTES: Ph 5&6: Some people call this a "gypsy meltdown": you try to melt your neighbor's resistance (tantalize) till one of you can stand it no longer and you succumb to the urge to swing. Ph 7&8: I call the action "give (neighbor) and take (partner)". Needless to say, it should be performed with strong connection: the woman holds back so that her partner can actually draw her into swing position; she doesn't just go to him.

-.-.-.-.-..

Elsewhere in this syllabus are the dances which Larry contributed to different sessions. He writes: "I started Friday night with a dance giving the women some responsibility as advertising for my Saturday workshop. **LUCY'S DANCE** by Gene Hubert, published in Issue #87 of CDSS News." About **THE OTHER MARY KAY'S REEL** by Tom Hinds he notes: "Dave Kaynor composed Mary Cay's Reel for musician and Scandinavian dance leader Mary Cay Brass. Tom Hinds apparently felt that exemplary dancers and effective administrators were equally deserving of recognition and wrote this dance for Mary Kay Friday. I first learned ph 2 with the do-si-do, later with the gypsy. So I asked Mary Kay about it. She allowed that do-si-dos and twirls are fun, but why not consider catching your neighbor's eyes with such force that the gypsy is irresistible. **BENEFICIAL TRIPLET** by Al Olson carries this additional information: The dance traces its history from Pat Shaw, through Dan Pearl, to Al Olson. Ph 1-3: I did not get the flak about "left diagonal" in this case that I got at my workshop session. Ph 4: Because New England style callers tend not to be fastidious about the correct use of "box-the-gnat", "swat-the-flea", "California twirl", "star thru", etc. and because there is much opposition to using these terms in any case, I prefer the very general "twirl to swap". Some people say that "twirl to swap" needs a careful definition, but I used it without any further explanation at the Weekend and got the action I wanted.

Ealsh Page's Heirloom Contras

called by Ted Sannella to the music of Randy Miller, Bob McQuillen, Justine Paul
Saturday, January 13, 1990
Ralph Page Legacy Weekend I I I

1. The Village Maid¹
triple proper

Rival Hornpipe
or Vinton's Hornpipe, Reilly's Own

Forward six and back (8)
Top two couples right hand star (8)
Actives down center, same way back, cast off (16)

Circle three on side (ladies go left, gents go right), the other way back (16)
Top two couples right and left four (over and back) (16)

2. Careless Sally²
triple proper to duple proper

Pet of the Piper/The Weaver and His Wife
or: Little Burnt Potato

Actives balance partner (4)
Turn by the right 1 1/2 (8)
Go below one (4)
Actives balance partner (4)
Turn by the left 1 1/2 (8)
Go below one more (4)

With the couple **now** above (# 3) circle four to the left once around (8)
Actives come up the center, pass one, cast off with the **next** (# 2) (8)
Those two couples right and left four (over and back) (16)

3. My Heart's Desire²
triple proper

Road to Boston

Actives cross over, go below two (8)
Cross up the center, cast off (8)
"Six hands once around" (circle six to the left) (16)

"Same three couples promenade" (near partner, face up, promenade up,
left, up) ('Cap. D") (16)
Two top couples right and left four (over and back) (16)

4. The Doubtful shepherd²
triple proper - 4 couple set

Dusty Bob/Mouse in the Cupboard
or Kenmure's Up and Awa/Lady on the Boat

Three gents balance (left, right, left, right), then circle left
while three ladies walk around them (counter-clockwise) (16)
Three ladies balance (right, left, right, left), then circle right
while three gents walk around them (clockwise) (16)
Actives down the center, same way back, cast off (16)
Circle six to the left once around (16)

5. Ways of the World³
triple improper - four couple set McQuillen's Squeezebox
 or Lord MacDonald's Reel
 or Lightning Hornpipe
Mirror image hey for three (actives in center to begin) (16)
Actives down the center, same way back, cast off (16)

Circle left six hands around (16)
Top two couples right and left four (over and back) (16)

1 "A Guide to Politeness, or, A System of Directions For the
Acquirement of Ease, Propriety and Elegance of Manners, Together With
A Variety of Approved Sets of Cotillions and Contra Dances
by Francis D. Nichols, Instructor of Dancing in Boston, **1800**"

2 "A Select Collection of the Newest and Most Favorite Country Dances,
Waltzes, Reels & Cotillions as Performed at Court and All Grand Assemblies"
comprising upwards of 350 figures, Otsego, N. Y., **1808**

3 "The Muzzey Call Book", Plainfield, **VT, 1795**

SATURDAY NIGHT - GRAND DANCE
Ralph Page Legacy Weekend III
Saturday, January 13, 1990

- 1) For Those Who Cared (Contra) - Tony Parkes (Tony Parkes, 1986)**
 dupe improper any lively tune

Circle four once around (8)
 Swing your neighbor (progression) (8)
 Circle four again (8)
 First couple half figure eight,
 up the center and around the same-
 sex person to end proper (8)

Turn contra corners (16)
 First couple balance and swing (16)

- 2) Silver And Gold (Square) - Tony Parkes (written by Ralph Page)**
 (each couple once) Tune: Silver and Gold Two-step
 (Folk Dancer 1534, Gold and Silver)

A1: First couple to the right, circle four hands around
 Lady stay, gent to the next, circle three hands around
 A2: Take the gent to the last, circle four hands around
 Now leave him there and home you go alone (side six)
 81: Go forward six and back, then the head two do-si-do
 Same two swing in the middle, circle six around them, go
 B2: Once around the ring, and when you're home you swing
 You swing with your partners one and all

Note: This is a "short and sweet" variation on Forward Six, with a bit of Crooked Stovepipe thrown in. Tony thinks that Don Arastrong may have been the one who set the dance to this tune, he also recorded it in the mid-1950s to "My old Kentucky Home". Tony blushes to admit that he has called it to "It's Alaoast Like Being in Love".

- 3) Reel Your Partner (Square) - Ted Sannella (written by Ted Sannella)**
 any lively reel

A1: A11 reel your partner with a right elbow, go twice around
 Reel your corner with a left elbow, go twice around
 A2: With your partner do-si-do
 Alleaande left your corner and
 walk right by your own
 B1: Balance and swing the one you meet
 B2: Promenade to the lady's home place
 Repeat entire dance three times.

- 4) Ted's Solo Nixer (Solo Nixer) - Ted Sannella (by Ted Sannella)**
 any well-phrased jig or reel

Find a partner, promenade anywhere (16)
 Alleaande left your partner (8)
 Left shoulder do-si-do (8)
 Balance and swing (16)
 Two-hand turn (8)
 Do-si-do 1 1/2 (8)

5) The Double Rainbow (Contra) - Larry Jennings (written by Jacob Bloom)
duple improper

Actives split # 2 for rirror allemande '
neighbor 1 1/2 (active man by left hand) (8)
2 swing partner (8)
2 split active for sirror allemande
(same sex) 1 1/2 (menby left hand) (8)
Active swing partner (8)

Go down four in line; actives turn as a couple,
the others turn individually (8)
Return (8)
Circle left, once around (8)
Balance; all twirl to swap with partner
and face next couple (California twirl) (8)

6) Texas Schottische for Two or Three (Mixer) - Marianne Taylor
couples or threesomes around the room any good schottische or two-step

In threesomes: middle person extends both hands forward and out, joins left hands
with person on left, right hands with person on right, side people join free
hands behind middle person's back.
Couples: skaters' position.

All, starting on left foot, take two two-steps forward (4)
Walk forward four slow walking steps (L,R,L,R) (4)
Place left heel forward, then point left toe (2)
Side people: drop 'back' hands while going three steps forward to face
middle person, seanwhile middle person takes three steps in place (2)
All point right heel forward, then point right toe (2)
With three walking steps, middle person pulls side people past her/him
so that they progress to a new middle person behind while side people
walk three steps toward new middle (2)

7) Come Haste to the Wedding (Square) - Ralph Sweet
(each couple once) Tune: Garry Owen

Intro: standard 32 bar intro; announce first command on last four bars
of the Chorus as follows:

First couple lead out to the right.
Start Verse: / / Balance There ("step, hop' type)
Circle up Four, go all the way round

■ ■ ■ ■
Go on to the next, a Right and Left through.

Start Verse: / / / /,
/ / Right and Left back;
■ ■ ■ ■,
Go on to the last, two ladies chain.

Start Chorus: The other two ladies, you do the same,
/ / Chain 'em back;
■ ■ ■ /
/ / Promenade all.

Start Chorus: (Caller silent, except on last four beats), call:
Second couple lead out to the right.

Note: Ralph Page used to call this, but in the 1890's it was around as an exciting,
visiting-couple version of the standard first figure of the 'Plain Puadrille'

8) Dip and Dive (Square) - Ralph Sweet (done in Canada since 1930s)

Tune: Redwing (play straight through once,
then AAB), Folkraft 1322x45

Intro:

Honor to your partner, and to your corners all
Join up hands and circle left, you circle round that hall
All the way around the ring, until you're home again
When you're home you swing your own, swing your partners all.
Allemande left with the corner, do the Grand old right and left
Grand old right and left; meet your partner. Promenade
Promenade around you go, the breezes sighing
While Redwing's crying - her heart away.

Dance:

First couple out to the right, and circle half way round
the Inside arch and dip and dive, across the ring you go;
Hurry, hurry, hurry, let's go; over and then below
when you're through, go on to the next, and circle half way round.
Duck right through, on to the last, circle half way round;
then dip and dive and away you go, the inside high and the outside low
Hurry, hurry, hurry let's go; over and then below;
duck right through, home you go and everybody swing.
Oh you all swing, swing your little Redwing
You serenade her, then promenade her
Promenade around you go, the breezes sighing
While Redwing's crying, her heart away.

Note: Both "Dip and Dive" sare across the set; there is only a very short tour
of duty with couple # 3. When couple # 2 does it, action is up and down
the set. Ralph notes that the dance was done in Canada in the 1930s and
was recorded by Don lesser to Jigs with 'Uncle Jim' calling; in the 1940s
it was done to Polish polkas, and in the '50s it settled on "Redwing" and
was recorded on MacGregor (now Folkraft 1332x45). The tune was written
in 1907 by Kerry Mills, who also composed "Chicken Reel".

**9) With Thanks to the Dean (Contra) - Steve Zakon (written by him in memory
duple improper, double progression of Ralph Page)**

Allemande left **below** once and a half; (8)
Half ladies' chain across the set (8);
Ladies allenande right once around (4);
Balance and swing with partner (12).

Circle left once with your opposite couple (8),
Step to the left with your partner and meet a
new opposite couple - and
Circle left 3/4 around (1st progression) (8).
Do-si-do below (8);
Allemande right **below** once and a half (8).

**10) The Snowman (Contra) - Richer Castner (written by Richer Castner)
duple improper any lively tune**

Actives do-si-do below (8)
Swing the same (8)

contd. next page

15) Kitchen Lancers (Square) - Beth Parkes (traditional)

(each couple once)

Music: French-Canadian reels, e. g. St. Anne's Reel. Best record is Mt. Gabriel Reel (Folk Dancer 1509)

- A1: First couple promenade inside, come home and face out
Side couples fall in behind
A2: A11 forward and back in column
All sashay three steps to the right, return to the left
B1: Ladies dance in single file around the gents
82: Gents dance around the ladies
C1: Face partner, join hands in lines and back away three steps
Forward again and swing partner
C2: All join hands, go forward and back
Up once more for the good of the floor

Note: This is a 'kitchen junket' version of the fifth (last) figure of Lancers, a formal quadrille that was popular in American and European society from about 1820 to 1900. This rowdier version has survived through the 20th century. Taking shortcuts in B1 and 82 is officially discouraged in a way that encourages people to try it. Ralph even called a variant (titled "Chaos Set to Music") in which the column of ladies or gents wandered to another set and stayed there for a while.

16) Ted's Triplet # 3 (Triplet) - Larry Jennings (uritten by Ted Sannella)
3 couple contra, proper, ending in 2 - 3 - 1 order

- Top four: star right (8)
Same four: star left (8)
#1 go down the center, cross over; go up the outside (behind own sex)
to top position and face down, the other couples facing up (16)

Dip and dive six, starting #1 ducking under #2's arch (16)
#1 cast down the outside to the bottom and swing (16)

17) Round the Horn (Contra) - Dan Pearl (written by Walter Lenk)
duple improper

- Star right (8)
A11 swing neighbors (8)
Women allemande right 1/2, give left hands to partner to a wave of four (4)
Balance in, that wave (4)
With shadow allemande left twice (or once, if mutually agreeable) (8)

A11 balance and swing partners (16)
Ladies half chain (8)
Same four star left (8)

Note: The 'shadow' is the person in the next wave of four, of the opposite sex and slightly on the left diagonal, who is facing you. At the very end of the sets, where there is no facing line, the 'shadow' will be the person two over in your wave of four. The 'shadow' will be the same individual for the entire dance, barring unforeseen disasters or dancers joining in mid-dance. Ideally, the crossover at the ends should be done soon after you allemande with your shadow, but not before.

18) La Bastringue (Mixer) - Marianne Taylor (French-Canadian)
circle of couples, facing center, woman on man's left

Bars 1 - 2 A11 take four steps toward the center
3 - 4 Four steps back out
5 - 8 Repeat bars 1 - 4
9 -12 Circle left with 4 two-steps (step, close, step)
13 -16 Repeat to the right
17 -18 With his left hand, the man pulls the woman in front
of him and turns her under joined hands once clockwise
(toward her right) to face him, taking ballroom position
19 -24 Swing with buzz-step to end side by side facing counter-
clockwise, her left hand still on his shoulder, his right
arm still around her waist
25 -32 In this open position, promenade counter-clockwise with
8 two-steps to end facing center, hands joined again in circle

Repeat from beginning with new partner

19) Because, Just Because (Square) - Ralph Sweet

Records: MacGregor 7715 (best) 'Sing 'n Swing"

Intro, Break, Ending Folk Dancer M H1089

Join your hands and circle left, circle round the ring,
Circle to the right, the other way;
Forward into the center, let's give a great big yell!
/ / / / Do it again, that was swell!
Swing your partner, swing your own; swing her up and down;
Allemande left the corner, go back and promenade,
Promenade that ring, and everybody SING!
Because, Just Because. (Ladies chain!)

Figure:

The head two ladies chain, right down the middle of the ring,
Chain 'em right back home again; (side ladies do it!)
Side two ladies chain, right down the middle of the ring,
Chain those ladies right back home again.
Walk all around your left hand lady. See saw round your own;
Swing the corner lady, promenade;
You promenade the ring, and everybody SING!
Because, Just Because.

Repeat figure; Break; then figure twice more using 'Right and Left Through' in place of Ladies' Chain (if they know it); then ending. Dos-a-dos may be used in place of 'All around' and 'See saw'. Note: the most standard, simplest version, only did the Ladies Chain.

20) Cents and Corners (Square) - Walter Lenk (by Ralph Page)

best known by the name of its tune 'Trail of the Lonesome Pine"

Intro, Heads twice, Chorus, Sides twice, Chorus

Intro and Final Chorus:

A1: Well, you bow to your partner, and your corner as well,
join your hands, circle left go round the track.
A2: Allemande left that corner lady, and you weave around the ring,
weave it in and out, until you get right back.
B1: And do-si-do, and your partner you swing,
well you swing her, you promenade her and sing.

contd. next page

OPEN MIKE SESSION
Ralph Page Legacy Weekend I I I
Sunday, January 14, 1990

1) Marion's Delight (Contra) - Robbin Schaffer (written by Carol Kopp)
duple improper

Balance and swing the one below, end facing across (16)
Lines go forward and back (8)
Women do-si-do 1 1/2 (8)

Gypsy with partner (8)
Swing with partner, end facing across (8)
Men alleaande left 1 1/2 (8)
And 'scoop up' neighbor for a half promenade across the set (8)

2) Bohemian Contra (Contra) - Hanny Budnick (trad. Austria)
triple proper original tune, included

Man # 1, woman # 2 balance to each other (8)
Taking both hands, they turn each other once around (8)
Man # 2 and woman # 1 turn each other once around by both hands (8)
Actives cast (8)

Right hand star for six (16)
Left hand star for six (16)

Lines forward and back (8)
Man # 1 casts DOWN, ending between couple # 3 in center of set facing up (8)
while woman # 1 casts up to finish between couple # 2, facing down (8)
Lines (across the hall now) forward and back (8)
Actives cast (man up, woman down) into their progressed places (8)

3) Knave's Quadrille (Square) - Alba Briggs (written by Tony Parkes)
(Heads twice, sides twice) tunes: Woodchopper's Reel, Eddie's Reel

A1: Head couples forward and back
Head gents cross over, swing opposite lady
(put lady on right, stay in opposite man's place)
A2: Side couples forward and back
Side gents cross over, swing opposite lady
B1: A11 circle left halfway
A11 swing corner
B2: All promenade to gent's place

Repeat as above, then repeat twice for side couples

4) Hofbrau Square (Square) - Rlan Broomp

tune: Glise a Sherbrooke

- A1: All eight circle left halfway
Heads right and left through
- A2: All eight circle left halfway
Sides right and left through
- 81: Four ladies chain across
Heads promenade halfway round on the outside
- 82: Four ladies chain across
Sides right and left through
- A1: Partners balance right and left, then grapevine to the right
Balance left and right and grapevine to the left
- A2: Corner alleaande left, partner alleaande right
lien do a left hand star
- 81: With the corner, star promenade
- 82: Swing your new partner
Repeat three more times

5) Joy (Contra) - Amy Kahn (written by Lannie McQuade)

duple proper

choose a joyful jig or reel

- Long lines forward and back (8)
Actives cross and go outside below couple # 2 (8)
Right hand star (ladies, hang on) (8)
Half ladies' chain (8)
- Women start.: by giving right shoulders, hey for four (16)
Half ladies' chain (8)
Actives do a half figure of eight through couple # 2 above them (8)

6) Waltzing with Rrthur (Mixer) - Erna-Lynne Bogue (written by her, too)

circle of couples, men on inside facing partners, two hand hold

- A1: Four slide steps to man's left
Balance forward, backward, turn halfway
- A2: Four slide steps back to man's left
Balance forward, backward, turn halfway and open up facing counterclockwise
- B1: Balance toward partner (hip to hip), apart, swap woman to inside of circle
Balance toward partner (hip to hip), apart, raise joined hands, turn lady in
(toward her left) under the arch and into the arms of the man behind
- B2: naltz nith new partner

7) Judah Jig (Contra) - Rich Trois (written by Charlie Fenton)

duple improper

- Balance and swing the one below (16)
Circle left $3/4$ (8)
Swing partner on side (8)
- Same four circle left (8)
Same four star right (8)
Gents drop out, ladies pull by, chain to opposite (8)
Same four star left (8)

8) Waltz

Bohemian Contra (AA BB CC)

The musical score is written in 2/4 time and consists of three systems, each with a vocal line and a piano accompaniment line. System A (labeled 'A') features a vocal melody with eighth and quarter notes, and a piano accompaniment with eighth-note chords. System B (labeled 'B') continues the melody with a prominent trill in the vocal line and a piano accompaniment with a mix of eighth and quarter notes. System C (labeled 'C') concludes the piece with a vocal line of quarter and eighth notes and a piano accompaniment of eighth-note chords. The score includes various musical notations such as treble and bass clefs, time signatures, accidentals, and dynamic markings.

Old Tyme Squares

Dance Session with Ralph Sweet
Ralph Page Legacy Weekend III
Sunday, January 14, 1990

- 1) **Rod's Right and Left** with calls by Rod on Apex #9-26431
For callers: Folkraft F1436 Bx45, "Major Mackey's Jig"
or any jig or reel
Intro: any 32 bar intro (verse twice, chorus twice)
Figure: Heads face to the right, two ladies chain (4 bars)
Heads face left, right and left through (4 bars)
New heads face right, two ladies chain (4 bars)
Same heads face left, right and left through (4 bars)
Dos-a-dos with the corners all; (on last of verse)
Start chorus: See-saw your taw; (or dos-a-dos your own)
Swing your corner girl;
Swing that lady around and round and
Promenade her home
(silence during the promenade, 8 bars)

On the last 5 beats repeat first command. The chorus may be nicely sung. This is not a beginner level dance. Even an advanced club group will be challenged by this one, if done without warning.

- 2) **Virginia Reel Square** as called by Corky Calkins, Ray Gay, Ray Moskewich
Music: The old number nine, Folk Dancer MH 1089

Intro: Allemande left your corner, and you balance to your own
Grand right and left, half way round;
When you meet your honey, put your arm around her waist,
And promenade her right back home to place.
Figure: 1st couple round the hollow; 2 h 3 will follow;
4th couple arch, and 3 go through;
March right down the middle, keep time to the fiddle,
All face in and do a dos-a-dos.
1st couple reel 'em; reel 'em high and wide;
Reel 'em in the center and the side;
Reel with Jim and Harry, reel with Jane and Mary;
When you're through, you dos-a-dos your bride.
1st couple arch, the others sashay through;
When you're through you promenade 'em home;
When you're through, you swing'em; swing your girl in gigham
Swing with your girl in calico.

Repeat intro as break; then repeat figure with 2nd couple leading, etc. 1st couple promenade outside, with 2nd h 3rd couples following, to spot behind 4th couple. 4th couple arches, others march through to form 2 lines of 4.
1st couple reels down line, as in Virginia Reel (partner right elbow 1 1/2, opposite with left, etc. etc.
1st couple stays at 'bottom' of set and arches, while others sashay through arch, and start promenading as soon as they are through. Couple will end up in proper order!

3) The Auctioneer

Record: Blue Star # 1825

Preliminary:

Hey well all right here we go there and what're y' gonna give for'a.
I'm bid a 25 who'll give a 30 now 5 who'll bid 5 another 40 dollars
who'll make it a 40 now 5 who'll bid a 5 another 50 who'll make it a 50
(fade out the voice, bring in rhythn)

Intro, Break and Ending:

Now join up hands and forma ring; circle to the left like everything
Then reverse trail along in single file
The girls step out and take a back track; turn 'em with a right when you get back
Left allemande and weave the ring awhile.
Now pretty soon he began to see how the auctioneer talked rapidly
Dos-a-dos and promenade from here;
He said "Oh my, it's do or die, I've got to learn that auction cry
Gotta rake my m a r a n d be an auctioneer"

Figure:

Head two couples up to the middle, come on back, then pass through
Separate, around just one you do;
Into the middle, pass through, split those two, go around one,
Then down the middle, you do the right and left through.
Dos-a-dos with the corner girl; see saw around your partner;
Swing that corner girl and promenade;

1st time:

10 dollar bid, now 20 dollar 20 will you
Gimme 20 make it 20, bid in the form of 20 dollar
Who'll make it a 25 dollar bid?

2nd time:

25 dollar bid, now 30 dollar 30 will you
Gimme 30 make it 30, bid in the form of 30 dollar
Who'll make it a 35 dollar bid?

3rd time:

35 dollar bid, now 40 dollar 40 will you
Gimme 40 make it 40, bid in the form of 40 dollar
Who'll make it a 45 dollar bid?

4th time:

45 dollar bid, now 50 dollar 50 will you
Gimme 50 make it 50, bid in the form of 50 dollar
Who'll make it a 55 dollar bid?

Ending:

Hey well all right sir open the gate and let 'im out and wallop him boy!
Here we got number 29 and what're y' gonna give for'n?
I'm bid a 25 (etc...) 40 (face out voice)

4) Wheels Q (written by Dick Leger, .1950s)

Intro, Break and 1st Ending:

(prompt before phrase) Join hands, circle left
 1 / 1 1 Heads do a right and left through
 / / / / Join hands, circle left
 1 / 1 1 Sides do a right and left through
 / / / / / / / Allemande left
 / / / / Grand right and left the ring
 1 / 1 1 When you meet, promenade

Figure: All four ladies chain across

/ / / / / And back
 1 / 1 1 Your corner lady do-si-do
 / / Hen star left, once around

Get back home and do-si-do / / /

Allemande left with the corner lady, box the gnat with your own little lady
 Walk on by, turn your corner under, keep this girl and promenade.

Last ending:

Grand square

1 1 1 1 1 1 1 1 1
 1 1 1 1 1 1 1 1 1
 / 1 1 1 1 1 1 1 1
 1 / 1 1 A11 four ladies chain across
 / / / / / / / / And back
 / / / / Keep her, promenade
 1 1 1 1 1 1 1 1 1
 1 1 1 1 1 1 1 1 1

5) Lady Be Good (written by Ed Gilmore)

Records: Balance 243, Grenn 12043

INTRO, BREAK, ENDING:

Allemande left your corner; weave around the ring

Lady be good to me.

Meet your partner, turn right back (turn half way w i tright hand)

And weave the wrong nay round; Oh, lady be good to me.

Right hand round your partner, allemande left again

Come back and promenade your partner right around the ring

Promenade your lady all the nay back home

Oh lady be good to me.

Figure:

Head two couples right hand star, go one around that ring

Allemande left your corner; just the two head couples swing

Side two couples right hand star, go once around that ring

Allemande left your corner, then dos-a-dos your own.

Go back and sning that corner lady round and round;

Allemande left new corner, come back and promenade;

Promenade new partner, go all the way around

Lady be good to me.

6) Queen's Quadrille by Jerry Helt, Cincinnati, Ohio

Record: MacGregor 7695 instrumental, 7705 with calls

Intro: Honor partners, corners

Figure: Head couples right and left through (4 bars)

Same two ladies chain (4 bars)

Side couples right and left through (4 bars)

Same two ladies chain (4 bars)

All join hands, circle left (4 bars)

Turn your corner by the left, keep her, promenade (8 bars)

Repeat figure three Bore times.

7) Grand Square

Record: Sets in Order F 102,

flip with calls by Bob Osgood

Intro: Honor partners, corners

Opener, Break and Ending:

Sides face, Grand Square (8 bars)

Reverse! (8 bars)

Figure I:

Heads right and left through and back (8 bars)

Sides right and left through and back (8 bars)

Heads face right, right and left through and back (8 bars)

Sides face right, right and left through and back (8 bars)

Figure II:

Same sequence as Fig I, using ladies chain

Figure III:

Same sequence as Fig I, couples sashay across the set
men back to back, on return ladies back to back

Figure IV:

Same sequence as Fig I, using half promenade, right and left through

8) Whispering by Ed Gilmore

Record: Balance 102 B

Sequence: Intro, heads twice, break, sides twice, closer

Intro:

Allemande left your corner and you walk right by your own

A right hand round the right hand girl, a left hand round your own,

Four ladies chain across, star back into a swing

Then allemande left, weave the ring.

A left hand round the corner, dos-a-dos your partners all

Once around and weave the ring you weave it round the hall

Weave it 'till you meet your own and promenade her home

Promenade her home today.

Figure:

All four ladies chain across and couples one and three

Right and left across that set and turn her there for ne

All four ladies chain again and couples two and four

Promenade half way and then leave her there and all four men

Star across and turn your opposite with a left hand swing

Swing the corner lady and you promenade the ring

9) Shindig in the Barn

Record: Wagon Wheel # 206

Intro, Break, Ending
Join your hands and circle to the left now,
All the way around the ring you're gonna go;
All the way back home, then swing your partners all
Swing your honey round and round and then
Allemande left with the corners, do the grand old right and left
When you meet you swing and promenade;
Tell all my friends the news, put on their dancing shoes
Why there's gonna be a shindig in the barn.

Figure:
Allemande left your corner; dos-a-dos your own
All four men make a left hand star;
It's once around you go, turn a right hand round your own;
Once and a half around, four ladies left hand star;
Once around then dos-a-dos your partner,
Swing the corner round, then promenade;
If the boys will lend a hand, we'll clean it spic and span
Why there's gonna be a shindig in the barn.

Alternate patter:
Well ■ can hardly wait till we roll up to the gate;
'Cause there's gonna be a shindig in the barn.

Tag ending:
A hand-clappin', foot stompin', partner swinging, punch drinking
Regular old shindig in the barn.

10) Boonps-A-Tulip by Al Brundage Record: Alamar 101 (101 b without calls)

Intro, Break and Ending:
Allemande left your corner; dos-a-dos your partner;
Go back and swing your corner girl around.
Allemande left new corner, dos-a-dos new partner;
Swing a new corner lady round;
Four nen go across the hall, swing your opposite lady
Swing that lady round and promenade;
Singing: She wore a tulip, a big yellow tulip and ■ wore a big red rose.

Figure: *

Head two couples boonps-a-daisy , go half way round and swing her;
Side two couples right and left through.
Allemande left your corner; dos-a-dos your partner;
All four men go straight across the hall
Swing your opposite lady; swing ■ don't mean aaybe
Spin to the corner, promenade the ring
Singing: She wore a tulip, a big yellow tulip and ■ wore a big red rose.

* Boonps-a-daisy: Stand back to back, close together, and lean forward suddenly. This gives you a start in the proper direction.

see note next page

Note: This is an old dance. Ralph Page called it to jigs or reels. When singing calls first came out, it was put to "McNamara's Band", but Al Brundage put in the 'Boowps-a-daisy" and set it to 'When you wore a tulip".

11) **The Golden Slippers**

(as done all over Connecticut since at least the 1940's)

Intro:

Honor to your partner, honor to your corners all
Join hands and circle left, circle round the hall.
It's all the way around the ring 'till you get back home again
When you're home you swing your own, swing your partners all
(Chorus)
Promenade around you go; Oh them golden slippers
The golden slippers I'm going to wear to walk the golden street.

Figure:

The first couple down the center, elbow swing with the opposite two
Separate, go round the ring, round the outside back to place.
Dos-a-dos your partners, swing with the corners all,
Take that corner lady, and promenade the hall.
Oh them golden slippers, Oh then golden slippers
The golden slippers I'm going to wear to walk the golden street

(2nd time: Same gent with a brand new girl, go down the center with a butterfly whirl
Lady go hee, the gent go haw, right back home where you were before.

Note: the elbow swing IS the "butterfly whirl". Each couple goes down the center twice.
Also, the band must play the verse twice, the chorus (or half a chorus) ONCE, i.e. only EIGHT measures of chorus, taking the second ending. For the elbow swing, active couple steps between their opposite couple, hooks nearest elbow with opposite person and swings once around.

Break:

Allemande left with the corner; dos-a-dos around your own.
Allemande left with the corner again, then do the grand old right and left
Grand right and left around the ring, meet your honey, give her a swing;
Swing your partner round and round, and proenade the hall.
Oh them golden slippers, Oh them golden slippers
The golden slippers I'm going to wear to walk the golden street.

Sunday Party
Ralph Page Legacy Weekend III
Sunday, January 14, 1990

1) The other Mary Kay's Reel (Contra) - Larry Jennings (by Tom Hinds)
Becket Formation

Circle left 3/4; pass through along (8)
Do-si-do (or clockwise gypsy) your next neighbor (8)
Star left with original neighbors of ph 1 (8)
Swing next neighbor of ph 2 (8)

Hen allemande left 1 1/2 (8)
1/2 hey across, starting partner right shoulder (8)
Balance and swing partner (16)

2) Beneficial Triplet (Triplet) - Larry Jennings (by Al Olson)
Triplet, all proper, ending 3-1-2

411 change places with the opposite individual, no matter who, passing right hands;
those who can: change places on the left diagonal passing left hands (8)
Repeat ph 1 (8)
Repeat ph 1 again, ending facing partner, improper, in 3-2-1 order (8)
All: right hand balance partner; twirl to swap with partner (8)

All balance and swing partner, ending on original side (16)
1 (at bottom): go up center; turn individually (8)
Return; cast off with # 2 (at the bottom) (8)

Larry notes, "Ph4: Because New England style callers tend not to be fastidious about the correct use of 'box-the-gnat', 'swat-the-flea', 'California twirl', 'star thru', etc. and because there is much opposition to using these terns in any case, I prefer the very general 'twirl to swap'. I used it without any further explanation and got the action I wanted."

3) Southern Circle - Glenn Bannerman

4) Roll in the Hey (Contra) - Ralph Sweet (written by Roger Diggle)
duple improper

Circle left once around (8)
Swing neighbor (8)
Circle left 3/4 round (8)
Swing partner AT SIDE OF SET (8)

In lines, all forward and back (8)
Ladies half chain (8)
Hey for four across the set, finish facing new neighbors (16)

5) Alabama Jubilee (Square) - Ralph Sweet (written by Joe Lewis)

Records: Windsor 4144 (extra tag at end) Old Timer 8043 (extra 8
beats in next to last line; best fit for this version,
but band must be alerted to this)

INTRO, BREAK, ENDING:

Honor to your partner; Allemande left your corner;

Turn partner by the right hand, go all the way round, to
that Right hand lady with a left hand around

Come back and swing your honey, you swing her up and down
Allemande left, a right and left grand;

when you meet your honey, you take her by the hand
Promenade her home, just you and me

Take a little walk, then swing your honey bee
to the Alabama Jubilee.

DANCE:

Four little ladies proenade the inside of that ring

Come back and swing your partner, you swing and you swing
Dos-a-dos round the corner girl;

Bow to your partner, you swing and you whirl

Four men promenade the inside of that hall

Come back and dos-a-dos around your own

Swing your corner lady, then all proenade

take a little walk, 'cause it's 90 in the shade

At the Alabama Jubilee.

SIMPLER INTRO & BREAK:

Honor to your partner, your corner lady, too

Join hands and circle left, around the ring you go

All the way around, until you're home again

Swing your honey round, swing her up and down

Allemande left your corner, do a right and left grand

When you meet your honey, you take her by the hand, and

Promenade her home, just you and me

Take a little walk, then swing your honey bee

To the Alabama Jubilee.

6) Blaydon Races (English Mixer) - Marianne Taylor
couples in circle, facing center, hands joined

Bars

1 - 2 All toward center four steps

3 - 4 Back four steps

5 - 8 Repeat bars 1 - 4

9 - 10 Taking both hands with partner, two slow chassee toward center

11 - 12 Two slow chassee back

Change to ballroom position, man with back to center

13 - 16 Four spring polka steps (no hop), turning twice clockwise,
progressing counterclockwise

End facing line of direction, take skaters position

17 - 22 All promenade forward (move!) with partner

23 - 24 Men move ahead to next woman, taking right hands with her

25 - 26 New partners balance toward each other and back

27 - 32 Swing with buzz-step in ball room position, ending to face
center, joining hands in circle.

Repeat from beginning with new partner.

7) Honey Husk (Contra) - Ben Stein (traditional)
triple minor, proper 24 bars

Actives turn 1 1/2 by the right hand (6)
Cast below one couple (4)
A11 six go forward and back, along the set (6)
Actives turn by the right 3/4 (4)
All six go forward and back, across the set (6)
Actives turn by the right 3/4 (6)

Rights and lefts nith the couple above (16)

8) Lady of the Lake (Contra) - Dudley Laufman (traditional)
duple improper Tune: Climbing the golden stairs

Balance and swing the one below (16)
Actives balance and swing (16)

Actives down the center, turn alone (8)
Come back, cast off (8)
Ladies whole chain (16)

9) Halfway Round (Square) - Tony Parkes (written by Ralph Page)

Heads twice, sides twice Music: Buffalo Gals (Folk Dancer MH 1517, slowed down)

A1 The head two couples separate,
go halfway round and there you swing
The side two couples right and left,
go straight across the ring
A2 Now allemande left your corner,
and do-si-do your own
(Wait four counts) Now all the gents go across the ring
B1 And give the opposite gal a swing (Wait four)
Now take your corner lady and you promenade the ring
82 (Promenade)

10) Whirligig And Cheat (Square) - Tony Parkes (traditional, as called by Ralph Page)

sequence: see note below Music: high-energy reels, e, g. Devil's Drear
or Ragtime Annie

First lady out to the right
Turn the right had gent with the right hand round
Partner left with the left hand round
Opposite gent with the right hand round
And back to your own with the left hand round
Left hand gent nith the right hand round
Partner left with the left hand round
Now that lady cheat and swing
Anywhere else in the hall or the ring (i. e. that set or any other set)
Now go back and swing your onn
Don't get caught cheating your own.

see note next page

Note: Tony adds,'Ralph usually called each lady out individually, then head ladies, then side ladies, head gents, side gents, all four ladies, and all four gents. On the final round he often had the gents find one or more 'strangers' to swing before returning to their partners.

11) British Sorrow (Contra) - Ted Sannella (traditional)
triple proper Music: Scotland the Brave

Actives down the outside, go below two (8)

Come up the center, cast off (8)

Right hand star with the next below (8)

Left hand star with the couple above (8)

All six circle right once around (16)

Actives with the couple above, right and left through over and back (16)

12) Waltz

TUNES THAT RALPH PAGE USED. LET'S LEARN THEM!

Music Workshop by Bob McQuillen
Ralph Page Legacy Weekend III
Saturday, January 13, 1990

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The Barren Rocks of Aden D

①

BELLEDUNE QUICKSTEP

3

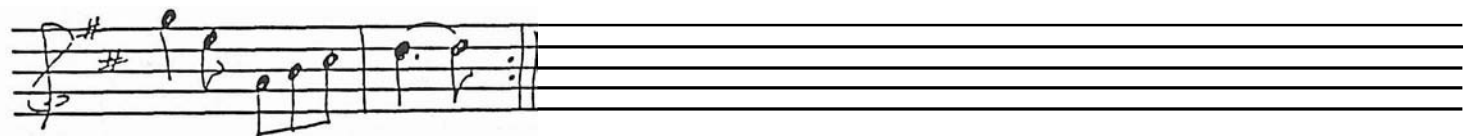
1 3 2

Bonnie Dundee

6

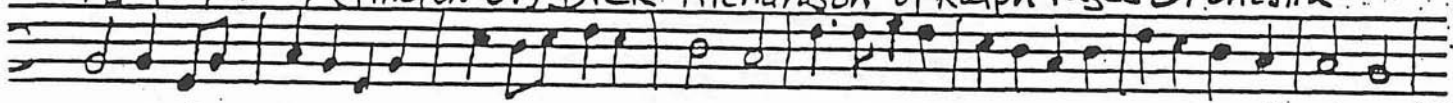
G D7 G D7 G C G D7 G

BLACKBERRY QUADRILLE



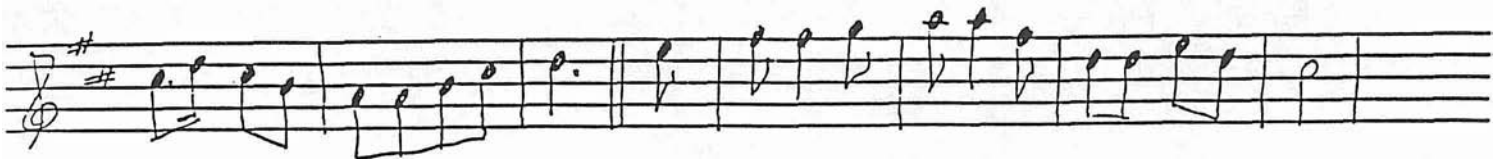
PRINCE IMPERIAL GALOP

As played by (HALTON J.) Dick Richardson of Ralph Page's Orchestra



Transcription by Bob McWilliam especially for April Limber 4/18/86.

CHINESE BREAKDOWN



FIREMAN'S REEL



Glenn Towle Dudley Laufman

Handwritten musical notation for Glenn Towle and Dudley Laufman. The notation is on five staves, showing notes and chords (A, E7, D) in a 2/4 time signature.

Dudley Laufman, Canterbury, NH03224
Records; -Dance Instructions; Calling

Honey Harbor Two-Step

Handwritten musical notation for Honey Harbor Two-Step. The notation is on four staves, showing notes and chords (A, E7, D) in a 2/4 time signature.

INDIAN REEL

5

Handwritten musical notation for 'INDIAN REEL'. The piece is written in treble clef, G major (one sharp), and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat dots.

Kingdom Coming

Henry C. Work

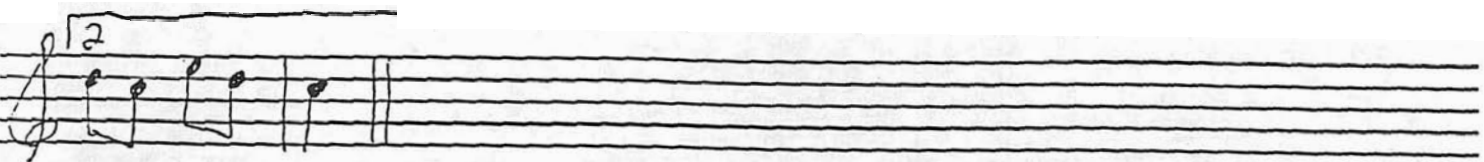
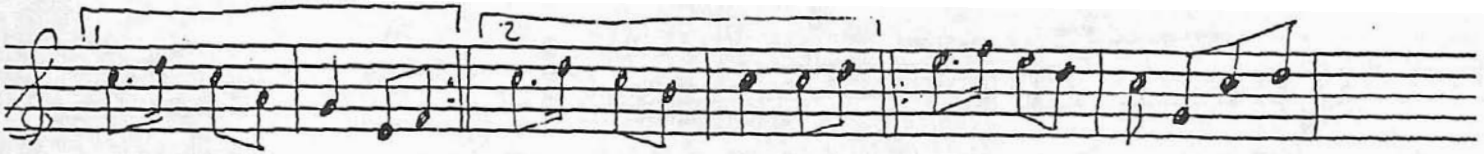
Handwritten musical notation for 'Kingdom Coming'. The piece is written in treble clef, G major (one sharp), and 2/4 time. It consists of four staves of music. The melody is written in a simple, rhythmic style. Chord symbols are written above the notes: D, A7, D, G, D, A7, D, G, D, A7, D, G, D, A7, D. The piece ends with a double bar line and repeat dots.

Maggie in the Woods

Handwritten musical notation for 'Maggie in the Woods'. The piece is written in treble clef, G major (one sharp), and 2/4 time. It consists of two staves of music. The melody is written in a simple, rhythmic style. Chord symbols are written above the notes: G, Em, G, D7, G, Em, G, D7, G, F, C, G, D7, G, C, G, D7, G. The piece ends with a double bar line and repeat dots.

MCQUILLEN'S SQUEEZEBOX

Ralph Page ⑥



On the Road to Galway



O'DONAL ABHU



Reilly's Own

Handwritten musical notation for "Reilly's Own" in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various chords and fingering instructions. The second and third staves provide a bass line accompaniment. The notation includes chords such as G, D7, C, and G, along with fingering numbers like 3 2 1 and 2 1 2 4 1. A circled number 7 is located at the end of the first staff.

Scotch Hornpipe

Handwritten musical notation for "Scotch Hornpipe" in D major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with various chords and a consistent rhythmic pattern. The second and third staves provide a bass line accompaniment. The notation includes chords such as D, G, A7, and D, along with a consistent rhythmic pattern of eighth and sixteenth notes.

Reel O' Stumpie

Handwritten musical notation for "Reel O' Stumpie" in G major, 3/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with various chords and a consistent rhythmic pattern. The second staff provides a bass line accompaniment. The notation includes chords such as G, C, G, D7, G, C, G, D7, and G, along with a consistent rhythmic pattern of eighth and sixteenth notes.

Shake Up the Coke

Handwritten musical notation for 'Shake Up the Coke' in G major, 2/4 time. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: G, D7, G, G, D7, G, D, G.

The Piper's Lass

Handwritten musical notation for 'The Piper's Lass' in G major, 2/4 time. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: D, G, D, D, A, D, A7, D, G, A, D, A, D.

The Tipsy Parson

Handwritten musical notation for 'The Tipsy Parson' in G major, 2/4 time. The melody is written on two staves with a treble clef. Chords are indicated above the staff: D (Liberty Two-Step), A7, A7, D, A7, D, A7, D.

Harmony:

Handwritten musical notation for the harmony of 'The Tipsy Parson' in G major, 2/4 time. It consists of two staves with a treble clef. Chords are indicated above the staff: D, G, A7, D, A7, D.

WHALEN'S BREAK DOWN

Handwritten musical notation for 'Whalen's Break Down' in 2/4 time. The first staff shows a melody with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for 'Whalen's Break Down' in 2/4 time. The second staff shows a melody with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for 'Whalen's Break Down' in 2/4 time. The third staff shows a melody with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation for 'Whalen's Break Down' in 2/4 time. The fourth staff shows a melody with a treble clef and a key signature of one sharp (F#).

POETRY AND SONG - HOMEMADE ENTERTAINMENT THROUGH THE GENERATIONS

Paper given by Margaret MacArthur, January 13, 1990

NEFFA Ralph Page Legacy Weekend III

The thread of my discussion reaches from the present back through the years 1964, 1961, 1948, 1919 and into previous centuries. For generations, song and rhyme were integral parts of life in rural New England, as folks remembered the past, preserved current stories, and furnished, for themselves and others, untold hours of entertainment. As Myron Eastman wrote about early settlers in Lyndonville, VT

Six days each week they filled their store
From the woods and from the sod
Each Sunday found then all in church
Sought they the grace of God
They had no movies for their fun
Autos or radio
They made their clothes, they milled their grain
They made their cheerio

Their cheerio included reciting, singing and writing verses. They told stories of past events in their lives or in the lives of previous generations, and they remembered the old songs.

In 1948 I bought a book of 13 old songs, published in 1919 by Schirmer, Songs from the Hills of Vermont by Edith Sturgis with Robert Hughes' tune transcriptions. Years later I discovered that the particular "Hills of Vermont" were the hills of Dover, hills I see from my kitchen window. Sturgis' descendents still summered in their vacation home on the Handle Road. They generously gave me the contents of Edith's desk, 34 more old songs she had taken down from the singing of James K. Atwood of West Dover sometime before 1919 when the book was published. The work of this early collector of Vermont folk music inspired me. I had learned some of the 13 songs in the book and now had more material to study, especially since there were several of Hughes' tune transcriptions included in the collection. Because I was frustrated by the lack of tunes for the many other beautiful songs, I set about trying to locate James Atwood's descendents. This led to an important collecting venture of my own through meeting Fred, James' 80 year old son. Songs and poems from these two men show the importance of homemade entertainment in rural New England, and also demonstrate the passing of pieces from one generation to another, "father to son"². They "made their cheerio". This has influenced my music and that of another generation, my sons and my daughter.

In 1964 I corresponded with Fred, who had moved years before to Mansfield Center, CT. He told me that he knew some of the songs, and when I invited him to come to my house in Marlboro, he replied

July 10, 1964. Dear Hrs. MacArthur, received your letter. I do not have a phone as I am alone and do not have much need for it. I am planning a trip to Vermont to see my brother and hope to be in Brattleboro on Wednesday, July 15th, and will be pleased to come to your home and hope to go to Dover and Hardsboro. I will be at or near the drugstore on Main St. and High St. on Brooks Block. I will be wearing a light colored straw hat and will have a small suitcase and will have a letter in my hand and will try to be there around 2 pm and hope that time will be at your convenience. I am quite tall and I guess you can find me allright. I'll be looking for you to meet me. Sincerely, Fred Atwood.

His brother came by bus from Northern VT every year or so to meet him - they would visit and then take their respective buses back home. Both this kind of excursion and James' letter indicate a lifestyle of an earlier date - no phones, no autos, but

meetings elaborately arranged by mail. This trip, in my auto, Fred would be able to visit Dover and the graves of his parents. And I would be able to hear him sing some of the songs he had learned from his father.

The very first song he sang had a most meaningful verse. "As the ages roll onward and I'm dead and gone, this tale will be told from father to son". This sentence sums up my thoughts for today - remembering the past, preserving the story, passing it along from generation to generation, father to son, and entertaining in the process.

Dick Turpin lived from 1706 to 1739. Before he sang the song, Fred set the scene as he saw it in his mind's eye. He tells us "He was a highway robber, that was punishment by death."

BONNIE BLACK BESS (taped field recording of Fred Atwood singing)³

Fred learned this ballad from his father. I wish I could have heard James, to know whether he had this unusual VT accent that is also found in some areas of Marlboro, VT - it almost seems to substitute glottal stops for some consonants. If we believe historical accounts, Turpin was a great scoundrel, but according to legend and this song, he robbed from the rich and gave to the poor.

The Atwoods sang of another alleged benefactor of the poor, Jim Fisk, who was born in VT in 1834. He started his life of commerce as a pedlar. By the time of his 1872 murder by James Stokes over the affections of a woman he had set the whole country in a state of financial disaster, but according to Billy Scanlon who wrote this song, and according to the folk of VT who gave him a hero's funeral and a beautiful monument in the So. Main St. cemetery, he was a true friend of the poor.

JIM FISK (taped field recording of Fred Atwood singing)⁴

Both of these songs, passed down in the Atwood family, came, through my collecting, to the MacArthur family, and through the medium of the sound recording, to a general audience. My children liked the Jim Fisk song, and as adults performed it on a 1982 Front Hall record Make the Wildwood Ring. My daughter Megan, whom we have heard and will hear as a child running around during James' singing, here sings the song accompanied by my sons Gary and Dan.

"Jim Fisk". (Taped commercial recording of Megan MacArthur singing)⁴

Fred had notebooks, or composition books as they used to be called, filled with songs that he had copied down in pencil over 50 or 60 years' time. And I had the typed copies of his father's songs that Edith Sturgis had made. Some songs he sang from memory, some from one or another of those manuscripts. He sang for me **Barbara** Allen, which first appeared in print in 1666, and it probably was old then. When I asked him where it happened, he replied "Over in York state". This version contains the poignant lines "Death is sprinkled in your face, and sorrow in your dwelling".

Barbara Allen (Taped field recording of Fred Atwood singing)⁵

When we recorded it, we ended on the verse (Margaret singing)

The fairest young man in all New York
Died for John Allen's daughter
The fairest maid in all our town
She soon did follow after.

Another young woman wishes to die for sorrow in The **Sailor Boy**. Fred mentions that Ernie, his brother, doesn't like this song because of the chorus, "Trol lol lol lol lol lol lol".

The Sailor Boy (Taped field recording of Fred Atwood singing)

The Sailor Boy (Margaret MacArthur singing, omitting the chorus)

'Twas in the spring when I was young
The flowers they bloomed and the birds they s'ung
But not one bird as happy as I
When my love the sailor boy was nigh

The eastern star was shining bright
And the moon beams in the glistening night
The sailor boy and his lovely bride
Sat weeping by the ocean side

It's scarce three months since we were wed
But oh how fast the time has fled
Three months passed and the dawning of the day
When a proud wind bore my own true love away

Tine goes by and he comes no more
To greet his bride on the ocean shore
The ship went down in the middle of the storm
And he's no more come home

I wisht that I was sleeping too
Beneath the waves of the ocean blue
My soul to my God in the bottom of the sea
And the dark blue waves a rolling over me

Hard times are often given as reasons for going west. Fred sang about this in the song Rolling Stone, which can be traced to a 1734 English Music Hall husband and wife duet. His uncle and his father both sang this song which they contributed to the book History of Dover.

Rolling Stone (Taped field recording of Fred Atwood singing)

You can see by my comment on the tape that in 1964 I thought the song to be quite repetitious, and without much of a story line. By now I enjoy the song and have in fact recorded it on Almanac of New England Farm Song changing "don't gather no moss" to "shall gather no moss".

Rolling Stone (Margaret MacArthur singing)6

Hard times are treated in a different way in a song of that title. I have Edith Sturgis' copy of James', the father's, singing, and will read some of the verses that Fred leaves out, then play the tape of Fred's singing, which includes a verse that he made up, and never sang for his father, as he was an active stone mason and plasterer. Fred says "I wouldn't sing that years ago when that was happenin' but if he was alive now and singin' it, when he got to it, I'd sing that verse to him". I've brought a steelyard to show to you in the appropriate verse.

Hard Times (Taped field recording of Fred Atwood singing)

Fred's original verse

The next is the mason, James Atwood and son
And if you will call them good work can be done
Until they were told not to spread any more
For look at the mortar they spread on the floor

Another song that features one of Fred's verses is *The Bird Song*. This was printed in the 1919 Atwood/Sturgis/Schirmer book, and I often wonder if this is the source of Burl Ives' *Leather Wing Bat*. And I wonder if Pete Seeger's singing of *The Half Hitch* is from this book, and Joan Baez' singing of *The Shining Dagger* or *Drowsy Sleeper*.

(I'll interject the comment here that the Atwood songs I collected include 4 ancient ballads, 14 American ballads from British broadsides, 13 American broadside type ballads, 9 popular songs, 10 miscellaneous songs, and 1 sacred song.)

Bird Song

'Hi' said the little leather wing bat
"Oh ■ would tell you the reason that
The reason that ■ fly in the night
Is 'cause I've lost ny heart's delight'

Fred sings a verse not included in Sturgis' book

"Hi" said the old hawk to the crow
'■ if you ain't black then ■ don't know
Ever since old Adam was born
You been accused of stealing corn'

And he sings the verse he made:

'Hi' said the old hen to the hawk
'■ understand your great big talk
You want to pounce and get the hen
■ hope the farmer shoot you then"

I'll speak more later about homemade verses.

The next song also has a very regular rhythm. Along with *Bird Song* I call it miscellaneous, neither ballad nor popular song.

Willie at Sea (Taped field recording of Fred Atwood singing)

Also very rhythmic is *Lone Soul*, the single example of a religious song, "a song from his grandfather".

Lone Soul (Taped field recording of Fred Atwood singing)

His song of school days does contain a religious verse or two. He tells us a bit about his schooling. At another time he told me that in general he went for 9 weeks in the spring and 9 weeks in the fall - in Podunk, or Wardsboro, the town just north of West Dover. All of that area of Dover is now part of the Mt. Snow complex, or is under siege by condominium developers, although Edith Sturgis' descendents still own their house on the Handle Road. On this field recording Fred says

■ went to school - ■ lived so far back, and ay sister taught re. ■ never went to school till ■ was 9 years old. ■ nent down to what they call Podunk, what they call Wardsboro, went down there,. . .first year they carried us to school, paid somebody to take us to school. In 1908, instead of hiring somebody, they paid us 12 cents and a half to go to school, so ■ can have the honor of saying ■ got paid to go to school.

Schoolroom (Taped field recording of Fred Atwood singing)

Another song from his father is *Ranodine* which dates back to early 19th century broadsides. I asked him what the song meant. He said he didn't know.

Ranodine (Taped field recording of Fred Atwood singing)

I had learned the ballad from Sturgis' notes and from Hughes' tune transcription, using the chorus for each verse, so was quite relieved when he finally sang the chorus on the last verses. With my family I recorded it in 1972. The chorus is sung

by sons Dan and Gary and Patrick, daughter Megan and my husband John. I'll play it for you as an example of how we have sometimes changed unaccompanied Atwood songs, adding my dulcimer, Dan's guitar and a group of voices.

Ranodine (Taped commercial recording of the MacArthur family singing)8

We heard verses of Fred's poetry in *Hard Times* and *Bird Song*. After he visited our house, he sent us a present, a poem.

Lines written on my recent visit to Vermont

On a sidenalk gently wating on a hot and sultry day
Uaiting for some friend to take ne to their hone some miles away
Soon they cane, the homeward journey led through miles of shade so still
'Ti1 they cane through winding roadways to a house upon a hill.

They was home, the trip is ended for then and their children* four
Up the steps we soon was going leading to that farmhouse door
There within ■ found a welcome from the time of entrance there
From the hallway ■ nas ushered to a soft and easy chair

Some songs were sung of prestige old nith words of long ago
To be set in notes of present days, so that their tune we know
Just beyond through winding woodlands, there a beauteous lake is found
Sparkling in the dancing sunlight casting glories all around

From here we passed o'er Hogback's crest with a range of beauty wide
And when the scenic picture fades we went donn the other side
Now through the streets of Wilmington to West Dover we did go
To visit all those dear old scenes ■ knew so long ago

Now those scenes that spreads before us, hill and field and sparkling stream
Leaves a vision, ne'er forgotten, like an ever cherished dream
Noh live on, endure forever, scenes which meet a mortal eye
Fadeth not through tines snift passing, memories sweet shall never die.

*We have 5 children, but my son John was visiting with my parents in Kentucky

Now I'll read from his father's work, some of which was in Fred's notebooks, some in a sheaf of papers given to me by Sturgis' descendents. Sturgis, in the preface to Songs from the Hills of Vermont, writes: "Besides singing the old songs learnt from boyhood up, James makes verses of his own to suit every occasion. Nothing is too lowly or too high for his pen. He keeps a continuous 'Current Events' in verse".

You have heard, in Fred's verse, that James was a mason. In fact, that is how Sturgis came to know him - he sang or recited poetry as he laid up her stone walls and rebuilt her chimney. From the following poems we know that he sometimes had Frank Belous, the stage driver, tend for him, that is mix mortar or plaster, or carry bricks; and that Frank was a good worker although afraid of heights. The poems also tell us that James traveled some distance to jobs. He worked in Colrain MA, across the border from Jacksonville, VT, and in Jacksonville, two towns south of Dover.

Frank Belous (untitled)

■ will speak of a man that never scolds nor is jealous
This exemplary man is Hr. Frank Belous.
He takes care of himself like a pig in the clover
Especially when he's driving the stage to West Dover

He is good to nork, and sometimes will hasten,
Especially when he's tending James Atwood the mason.
He can't climb very high, for he's afraid he will fall
These lines were composed by request of Walter D. Hall.

Hard Night for the Bugs

The night nas dry until nice showers came
■'■ tell my experience with June bugs in Colrain
Ray 21st has been as ne trully say
Some call it a scorcher, a very hot day.

■ laid down in the new house on blankets and rugs
That night in my room ■ was annoyed nith June bugs
They flew in at the window like bees in a hive
But not one of them ever came out alive.

■ sat down at the table and tried to write
The bugs would come round me and I'd have to fight
The scene in the morning on floor, carpet and rugs
Showed it had been a hard night for the bugs.

Going to Jacksonville

As ■ started from Dover
With free good will,
To do mason work
At Jacksonville.
To be kind and obliging,
And to suit them all,
■ commenced my nork
At the Oddfellows Hall.

It is pleasantly located
And will hold quite a crond.
When finished, these brothers
Of their hall will feel proud
This place is very quiet
And free from strife.
■ board nith Mr. Porter
And his good wife.

■ started Thursday morning
Still as a mouse,
Up Rain Street,
Passed the 61en House
And crossed the bridge
In the greatest of speed
To plaster two chambers
For Hr. ,Reed.

Then in course of time
While at this place ■ stopped
■ laid over Mr. Stedman's
Chimney-tops.
Hay these people all thrive
Like a field of clover,
While ■ returned to my home
Up in Dover.

Friday afternoon
As the clock struck four,
■ entered at
Mrs. Reed's front door.
And there ■ san
Three ladies bright
Watching to see me
Finish the plastering right.

The longer they stayed
The less ■ was afraid,
And they said they'd learn
The mason's trade.
Surely lady rasons
Would take the cake.
These lines were corposed
For amuseaent's sake.

These lines were composed for amusement's sake - a comment echoed in

Cat Poetry - written at two o'clock in the morning (in which he mentions Fred)

Coony is a good, nice cat,	Donn cellar ■ can just hear the mice
She goes down cellar to catch a rat.	As ■ sit up, caring for my sick nife.
To get one it seldom does occur.	■ like amusement that is no harm.
She has a splendid voice to purr.	Mary has a very painful arm.

Hary laid down upon the lounge	Hary likes things comfortable and very neat
Reached out her hand and there she found	In her easy chair she has dropped to sleep.
This nice black cat. We are good to her.	Composed for amusement nd not for fun,
She noke right up and began to purr.	Hritten February tenty-one.

Keeney is as good as he can be,	Just to pass away the tire,
And catches every rouse he can see.	In the year nineteen hundred and nine.
He misses Fred since he went away -	Scribbled in rhyme ■ don't call good,
His color is stripes of black and gray.	Written by the Dover poet, Janes Atwood.

Rather than writing "Here's the money, send me the Almanac", James writes
Almanac (untitled)

If thieves this money chance to steal	If it reaches him please send right back
They sure will not find a great deal.	A copy of Swift's Aleanack.
■fit gets miscarried on its nay	Please roll it up so very good
Hr. Edson C. Eastman would lose his pay.	And send it to Mr. Janes Atwood.

Of all the almanacs taken together
They will not equal Swift's for telling the weather. Dec.3, 1906

James Atwood, in addition to being a mason, was a farmer. We don't know the cause
for which he was raising money, but he does tell us how.

Hulled Corn

As one by one we rise to report	■ started out on the village street
How ne earned one dollar a cause to support,	To see who wanted hulled corn to eat.
To tell my story it won't take long,	In selling corn ■ took great pleasure,
■ earned my dollar selling corn.	Only once being accused of giving poor measure.
One beautiful day in June	In selling corn ■ done very well,
The birds nere singing a beautiful tune.	And sold the last down near the hotel.

Only one dollar - that is all.
If you nant another, 1'11 get it in the fall.

Edith Sturgis wrote:" Mary and James are farmers in their every day living. They
belong in their simplicity to all that hill country, the pointed fir, the brooks and
the abundant wild flowers".

My son Dan concludes one of his recently recorded songs with a tribute to the
Vermont hillside farmer

Ultimate Cow (Taped commercial⁹ recording of Daniel MacArthur singing, last
verse only)

The Vermont hillside farmer, he's a talker, he's a charmer
'Specially when he's talking about his cons.
And he understands his land, the rocks and the hills and the sand
And there'll always be a living here somehon.
It's the ultimate nay, the cons and the milk and the hay
And ■ like to think about it now and then.
It's the ultimate life, I'm trying to convince my nife
That they'll never be gone from these hillsides and the minds of man.

On the theme of generations and remembering the past, here sung by Megan is a song she wrote after seeing photos that I took at the farm, Stremnishmore, on the island of Islay, off the western coast of Scotland, the farm that her MacArthur ancestors left in 1738.

Stremnishmore (Taped commercial recording of Megan MacArthur singing)¹⁰

As I go walking along the rocky coast, I see old Stremnishmore
A cottage built of stone that stood for centuries

And survived the oceans roar
The empty eyes, the broken panes
That watch the barren moor
'Tis all abandoned, like the worst nightmare
Sweet tired Stremnishmore.

The walls that edge the yard are tumbled down,
The road's beyond repair.
No family cares to stay and tend this empty place
And breathe the Scottish air.
She sits and waits to be reclaimed
Or crumble to the floor.
'Tis all abandoned, like the worst nightmare
Sweet tired Stremnishmore.

This is my heritage, my Islay home,
My blood begins right here.
My love I'll always send across the miles
Each day, each week and year.
My heart will hold these brittle walls
Immortal, evermore.
'Tis all abandoned, like the worst nightmare
Sweet tired Stremnishmore.

To close, I'll play another song that speaks of generations and remembering. Dan MacArthur wrote it to amuse himself while riding on his tractor in two small fields that he hays, fields that are bordered by handsome stone walls laid up by a long ago stone mason.

Changing times (Taped commercial recording of Dan MacArthur singing)¹¹

The grasses grow tall 'til the hay it is mown
Then the fields lie still 'til the new seed is sown
Many children have stood here to watch the grass wave in the wind
We're the ones who stand here now, but many others will again.

Long long ago these fields and the crops that they grew here
flight decide a family's fate for another coring year
And like the grasses that grow tall and get cut down for the hay,
So generations roved in here, they left their rark and moved away.

And the fields lie still 'til the new seed is sown
Then the grasses grow tall, 'til the hay it is mown
Many children have stood here to watch the grass wave in the wind
We're the ones who stand here now, but many others will again.

After clearing off their land and piling up the long stone walls
They walked riles for the seed, and then they hoped the good rains fall
And when the rains come down right & all their crops grow tall and strong
Their families had enough to eat for another winter long.
contd. next page

And the grasses grow tall 'til the hay it is sown
Then the fields lie still 'til the new seed is sown
Many children have stood here to watch the grass wave in the wind
We're the ones who stand here now, but many others will again.

Perhaps the time will come again when these fields will mean more
And we'll learn to take care of them the way they did long before
And like the seed that's newly sown and springs to life with sun and rain
So peoples' lives may slowly grow to value these fields once again.

But the fields lie still 'til that new seed is sown
Then the grasses grow tall, 'til the hay it is sown
Many children have stood here to watch the grass wave in the wind
We're the ones who stand here now, but many others will again
And we're the ones who live here now, but many others will again.

With the homemade entertainment of poetry and song, and the sharing of generations, both within a single family and across family lines, the Atwoods and the MacArthurs have made their "cheerio".

Notes

- ¹**This** verse can be heard in the song ***Pudding Hill*** on Margaret MacArthur Vermont Ballads and Broad-sides, Whet Stone Records, Box 15, Marlboro VT 05344
- ²**For** further information on my Atwood collection, see 1981 Country Dance and Song (CDS) 11/12, published by the Country Dance and Song Society of America.
- ³**Bonnie** Black Bess is printed along with the tune in *CDS* 11/12. It can be heard on Margaret MacArthur Old Songs, Philo/Rounder 1001.
- ⁴**Jim** Fisk is printed in CDS, 11/12. It can be heard on MacArthur Family Make the Wildwood Ring, Front Hall Records 027,
- ⁵**Barbara** Allen is printed in *CDS* 11/12. It can be heard on Make the Wildwood Ring.
- ⁶**Rolling** Stone can be heard on Almanac of New England Farm Songs, Green Linnet 1039.
- ⁷**Birds** Courting Song is printed in Songs from the Hills of Vermont, Edith Sturgis and Robert Hughes, Schirmer's American Folk Song Series 1919.
- ⁸**Ranodine** is printed in CDS 11/112. It can be heard on On the Mountains High, Living Folk Records 100 (Alcazar re-release)
- ⁹**Ultimate Con** can be heard on MacArthur Road, Front Hall Records 040.
- ¹⁰**Strennishmore** *ibid.*
- ¹¹**Changing** times *ibid.*

WHAT MAKES A DANCE SERIES SUCCESSFUL?

Discussion led by Ralph Sweet
Saturday, January 13, 1990
Ralph Page Legacy Weekend III

First, some obvious factors contributing to success of a dance series were brought out, such as

THE HALL: atmosphere, floor, size of hall compared to size of the crowd, location.

VARIETY IN THE PROGRAM: Some extremely successful series have Contras only; others have both squares and contras, yet others also have folk dancing, couple dancing, mixers - there was general agreement that this type of variety was not a deciding factor.

The group finally seemed to agree that social factors - a "sense of community" within the group are very important - and a lot of time was spent developing this aspect: the more people were acquainted with each other, and enjoyed being together, the more likely they were to return to the following dance. Many ways were suggested to further this feeling of sociability:

1. Give people jobs to do, such as cleanup, setup of hall, especially refreshments, helping at the door. This way they feel that it is "their" dance and they feel responsible for being there, and involving others.
2. Going out in a group for pizza or ice cream after the dance: this happens by itself at most successful series, and should be encouraged.
3. Sitting down at tables together for refreshments; this seemed to conflict with another excellent suggestion: play folk or couple dances, or have a beginner workshop on something specific during intermission, so that it will not appear as if the party has "died".
4. Issue stick-on name tags at the door - perhaps first names only. Lots of pros and cons on this: some women especially felt that they might not want everyone there to learn their name so easily on first acquaintance - Tod Whittemore's "Name Night" was mentioned - where they do the name tags once or twice a year.
5. Potluck suppers before the dance: this has been successful in New Haven, but if on Friday night, or worse, midweek, people don't have time and it has occasionally degenerated to picking something up at the delicatessen rather than preparing a special dish. However, if it can be done, it's especially great for getting new beginners acquainted with group members.
6. Rich Castner suggested that mixers be used more to get the new dancers to dance with the experienced, even to the extent of two or three mixers during an evening. Beth Parkes pointed out that at Tony's dances, you could count on the third number being a mixer (because by then, most everyone who was going to be there WAS there). Hanny Budnick said that since the more experienced dancers almost always lined up in the FRONT, medium experience in the middle, and least experienced at the back of the hall, that sometimes she has the men's line "invert" itself - then the most experienced are very likely dancing with the least experienced for at least one dance.

7. There was some discussion of beginner workshops before the dance, conducted by a dancer rather than the caller, and that mixing and dancing with the other dancers should be emphasized. It was noted that a new beginner, not sure how things work, would usually be too shy to ask more experienced people to dance, and that the regular group members be urged to dance with a new person at least once at each dance.

At this point, we seemed to get bogged down in the problems of furnishing refreshments at dances where the caller was the person responsible for the whole show: engaging the hall, the band, doing publicity, setting up the sound system... and that handling refreshments on top of all that was more than could be handled. One person noted that at their dance, the local Morris team was given a "concession" for serving the refreshments, taking a load off the caller, besides making money for the team.

Many suggestions were made as to just how at least lemonade could be done: frozen, McDonald's, etc, etc, and Larry Jennings suggested that we were putting much too much emphasis on the refreshment angle. The whole idea was to DANCE, and that by doing the particular dances most suitable for the majority of dancers, the new beginners would be caught up in the enthusiasm of the whole picture, and thereby items unrelated to the dancing itself would become relatively unimportant.

Larry also pointed out that imposing mixers on a group that did not enjoy them, for the purpose of working in the new people, was self-defeating: because experienced dancers feel that "this dance doesn't count" when lining up partners for a mixer. He felt that EVERY dance should "count" - and when you hear a sort of sigh of resignation from the experienced dancers at the announcement of a mixer, it means that the level of enthusiasm has dropped significantly, and that this feeling is passed on to the new people present. What should be done instead, is to call whatever dances will please the most people, let the level of excitement spread throughout, and the beginners, sensing this, will reach almost beyond their ability to become a part of it.

To summarize, if you feel that non-dance activities, such as refreshments, do help your group to come together, and you feel comfortable with them, by all means, use them. With many groups, especially small ones, this can be important. But of overall importance is the dancing itself! Do those dances that are the most fun for the most people, so as to keep the level of excitement and enthusiasm high. At each dance, try to make it so much fun for each person that they will want to come back for the next dance!

TIPS FOR CALLERS

Compiled by Tony Parkes

Since this weekend was held in memory of Ralph Page, I decided to see what Ralph and his contemporaries had to say on the subject of calling. First, here are Ralph's "Ten Words of Advice to Callers," which were printed several times. This version is from *Northern Junket* pl. 3, no. 11, March 1953.

1. Don't drink on the job.
2. Be able to do the dances well yourself, for the better dancer you are, the better caller you ought to be.
3. Don't allow your parties to degenerate into brawls.
4. Keep your temper. Smile, even if it kills you to do so.
5. Have patience. Remember that you too had to learn.
6. Don't call dances that are beyond the ability of most of your dancers. They are not the least bit interested in how much you know.
7. Don't talk too much. People came to dance, not to listen to you chant a mess of doggerel.
8. Admit a mistake. Laugh at it, and don't let it get your goat. Remember this: the person who never makes a mistake is a person who never does anything.
9. Practice. Practice. Practice.
10. Never be satisfied with just getting by.

One of the more thought-provoking lists of a good caller's attributes was printed in *Developing the Creative Square Dance Caller* by Ralph and Zora Piper (Minneapolis, 1956). The authors were quoting from a talk given by Charley Thomas (founding editor of *American Squares*) in 1952. The comments after each key word are mine.

1. **Clarity** – This comes first because if the dancers can't understand you, nothing else matters. Clarity is a function of speech habits, choice of words, and volume (including the proper use of volume and tone controls on your sound system).
2. **Rhythm** – This is the basic beat to which the dancers step. You need to stick with it, not fight it. Calling in rhythm will sound stilted to you at first, but get used to it; it sounds right to the dancers. A little syncopation is fine if it doesn't confuse people.
3. **Timing** – Your words must come at the right point to keep the dancers moving, allowing just enough time for each movement. Phrasing is important, too, especially in New England style: the words must also come at the right point in the music to get the dancers' movements to coincide with the musical phrases.
4. **Command** – The dancers must not only be able to understand you, they must choose to listen to you. Command refers to all the ways you can get their attention. You can make your voice louder (or softer!), deliberately break rhythm, change a familiar wording or even an actual movement (especially if the dancers are getting ahead of you), go from speaking to singing or vice versa, etc. Some of these ideas are better for the walkthrough, some for the actual dance.

5. **Enthusiasm** – If you're a caller, it's safe to assume you feel good about country dancing and dancers most of the time. Let your positive feelings show. Choose material you know and like (but learn to like as many different things as you can).
6. **Voice Quality** – This is partly inherited, but can be developed. Practice relaxing before and during the dance; learn to breathe from the diaphragm.
7. **Musical Ability** – A great advantage if you have it; can be compensated for if you don't. At the very least, make sure you're on pitch.
8. **Enjoyability** – Charley's catchall term for a positive, wholesome philosophy of country dancing. It includes programming a variety of dances to meet the needs of all those present; keeping material and delivery in good taste; avoiding sarcasm and an overbearing manner; and fostering courtesy, consideration, and respect for your own and other traditions.
9. **Teaching Ability** – This was added to Charley's list by the Pipers. In our current system of traditional/recreational dance, with its on-the-spot walkthroughs, every caller must also be a teacher. Calling and teaching are two different skills (though they overlap a bit) and must be worked on separately. In a nutshell, be clear, concise, and positive, and keep your dancers winning.

Be honest with yourself – find your weakest element and work on it, then your next weakest, and so on. Before you know it, you'll be the expert you always wanted to be!

New England Traditional Dancing - Where Are We Going?

Talk by and Discussion with Larry Jennings
Ralph Page Legacy Weekend III
Sunday, January 14, 1990

I stated that I had so much material that I wanted to share that if I worked from notes I would take over three hours to present it, leaving only minus two hours for discussion. So, with that apology, I read the following:

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My thesis is: The future of New England Style dancing is in your hands; you can have an influence on that future. "But," some of you may respond, "that is for the callers; they have the microphone, and I'm just an ordinary dancer, not a caller." I assert that such a limitation is simply not true. In fact, most callers will tell you that what they say over the microphone has very little influence on the dancers; the dancers are influenced by what other dancers set as an example and by what other dancers suggest to them as being good dancing.

So, don't be afraid to set the example representing your vision of the future of New England Style and don't be afraid to share that vision through words to other dancers. But be careful about insisting, unless you **know** that there are lots of others sharing your vision.

Since we can have an influence, I'd like first to discuss my vision of the future and then open the floor to a discussion of your vision.

Of course, our vision of the future is colored by our perception of the past and present. Let me tell you a story or two to illustrate some aspects of the past that have influenced me,

Many of you know Conny Taylor, who used to be what we would today call an avid contra dancer. He used to go to the New Hampshire dances as well as to Ralph's dances in Boston. And he told a story about an up-country dance. As he surveyed his contra set, he noticed a number of apparently lithe young women, who he eagerly looked forward to dancing with. But he was disappointed with their dancing. Then he came to a substantial New Hampshire woman, who had no doubt been dancing for a long time, but who did not exude litheness. In fact, he soon determined that she was fully corseted, no doubt with whalebone stays. "But," Conny stated with some conviction, "could she ever dance!" I have often speculated on which aspects of dancing that woman cherished and which of her values can be applied to a contemporary dance. Note that we cannot hope to recreate the conditions which prevailed when she learned to dance, so we **rust** adapt those values to our own conditions. However, you might find useful guidance if you ask yourself, "What would Conny's corseted woman think of my interpretation of her contra dance?"

Some of you have been so lucky as to read a few of Ralph's stories as written in *The Northern Junket*. I will not repeat any of them here but will summarize my interpretation: Contra dancing was characterized by a certain unadmitted team spirit generously sprinkled with Yankee individualism. But the latter was never allowed to overwhelm the former. My vision of contra dancing has been greatly colored by Ralph's stories of constrained individualism; but I have adapted them, of course, to my present day situation of urban, sedentary living.

Finally a story from just two years ago at the first Legacy Weekend. Marianne Taylor, in her wrapup, suggested that she was delighted to see that the whole world had not yet gone Black and Decker. In my language, Marianne was suggesting certain

aspects of dancing individuality that spoiled her image of the team. In response, a young woman commenced, "I'm a Black and Decker dancer." She went on, in words far more eloquent than I could begin to manage, to imply that she wanted to dance on Marianne's team; in fact that was why she came to the Ralph Page Legacy Weekend. Wasn't there some way she could express her individuality, meet her own vision of the rewards that dancing should offer, and yet be part of Marianne's team?

I will not presume to speak for either of the two protagonists in that story as to whether they could adapt enough to enjoy the same evening of dancing together. I would like to observe that it is fruitless to discuss which of two possibly different paths of development of New England Style is "correct"; however, it is fruitful for two people having slightly different visions of their correct path to decide whether it would be best for their local dancing scene to sublimate their differences. If so, they might try for a team spirit that allows for their slightly different individualities. If not, there is no reason they should not each follow their own path via different dance series.

So, with that introduction, I can, as promised, get down to some aspects of my own vision of the future of New England Style dancing.

First I must note that my use of "team" should not be taken too literally; there is no place for competition in contra dancing. Not in competition to see who can do the most twirls, not in who can swing the fastest, not in which demonstration set can get the loudest cheers. Of course, this is not to say that you shouldn't set yourself a goal of getting the maximum satisfaction by achieving as closely as possible your own vision of "winning contra dancing".

Let me continue by examining where I think we are going with respect to some of the qualities of dancing mentioned in my book, *Zesty Contras*. (Note that I am not the only one who looks for zest in dancing; Ralph Page mentioned it in the introduction to his *Heritage Dances of Early America*.)

Meticulous phrasing. I have to admit that the team including Conny's corseted woman may not have been sticklers for phrasing. Think of how the 24 bar version of *Money Musk* must really have been danced in its native setting. However, since these people danced together, year in and year out, I visualize a strong feeling of team unity whether or not everyone started each figure precisely with the musical phrase. In the modern scene, where we are dancing with new people every week, I feel that a sense of togetherness can best be achieved if everyone agrees to start each figure with the musical phrase.

Bold music. I have been criticized that "bold" has no definition with respect to music, but I invite you to conjure up an image. Maybe "honest" would be better. At any rate, in my opinion, if music wanders very far from the tradition, it may get loud applause, but it also encourages tipping too far toward individualism, too far away from team spirit.

Strongly connected. This is the aspect of New England Style that I most treasure; I further imagine its having deep roots; I'd bet Conny and the corseted woman were well connected when they swung, when they did an allemande, when they promenaded, when they did a courtesy turn. Maybe I should even expound on what connection is: firm but elastic tension so that all the dancers involved, be it a couple, a foursome, or all the dancers in the set, constitute a very substantial unit with many feet on the ground. That well connected unit, then, can easily maneuver however it wants, and with perfect communication among the components of the unit.

Twirling. I am on record as believing that "Zesty improvisation is acceptable or even desirable so long as it does not change the flavor of the dance, does not discomfort or inconvenience others, and does not result in being late or in the wrong position for the next movement." Those words were written in 1983; today I would add another proviso: so long as it does not spoil the strong connection that I so treasure. Let me then discuss some trends which concern me because they may spoil strong connection in contra dancing.

Hand holds. When I learned to do a courtesy turn or promenade, I was taught that the man placed his hand in "landing field position" so the woman could place her hand, palm more or less down (or forward), on it. She was then more or less in "traffic cop position", which might be uncomely except for her hand's being protected by the man's hand. In that case, the hand hold might better be described as "proud" and it offers the potential for the strong connection that will allow the couple to move well, turn corners easily, and generally dance in a satisfying manner. If the woman instead offers her hand in hand-shake orientation and the man cups his hand over it, the couple is not nearly so well connected, but it may be easier to get into twirl position, if that be important.

More on hand holds. Although I wouldn't presume to state that almost everyone preferred it, I would presume to state that at one time, at the dances I attended, everyone was familiar with the swing position in which the man's left hand cups near the woman's right elbow and vice versa. I now find many dancers unfamiliar with this position, which I prefer as being the easiest to make well-connected and the easiest to make compact. I observe that increasingly the most common position is with the man's left hand holding the woman's right, well extended. I speculate that a preference for this position comes about because it may be easier to get into twirl position from it than from the more compact, better connected, positions.

So what is my vision of the New England Style dance of the future? Bringing in some things that I have not had time to discuss, I think of a team of well-connected dancers showing some individuality yet some discipline. This discipline is imposed not so much by the caller as by the stylish dancers. They are dancing in a well-phrased way to bold, well-phrased music in everyday, yet neat, clothes. Their enthusiasm for connection is bolstered by the caller's choosing sequences that favor well-connected figures. Beginners are incorporated not through classes but by joining in at the regular dances. Yet the walk-thrus average only a couple of minutes. These conflicting requirements on the choice of sequences are reconciled, as well as can be, by innovative choreographers incorporating small, easily taught, "gimmicks" which give a sequence its individuality and hold the interest of the long-time dancers. (After all, they need something besides circle and ladies chain--and you can't swing all the time.) At some series the dancers will have developed such sophistication that, even with a few beginners, they will crave some dances with complications rather than gimmicks. More dances will feature the mysterious "lose your partner, then find him." Particularly in Becket formation where the almost mandatory "all swing partner at the sides of the set" is more natural. Then, as now, the leadership will be worrying about the center set syndrome and engaging in the official wishful thinking that dancers should dance with all kinds of people in all parts of the hall. And are there twirls in my vision? Sure, but not at the expense of connection, good phrasing, and cooperative dancing.

And I close as I started, by emphasizing that you can, and indeed should, have an influence on the future of New England Style dancing.

So much for my biases. What are yours?

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An hour-long, lively discussion ensued. A few key words may help focus what we talked about.

TEAM and VISION have already been introduced.

THE COMMITTEE: The group of one or more people who want the series to succeed. It need not be formally constituted nor have formal meetings. It can often reach "decisions" by having the "chairman" talk individually with all the members and find a consensus.

SHOULD SYNDROME: The fruitless moaning in workshop sessions about what dancers "should" do. It is best replaced by **an**.attitude, "The committee might well consider (such and such goals) as it formulates its vision of its series and consider (such and such methods of influencing the dancers) as ways of achieving those goals." We discussed how the committee would be well advised to consider both the needs and aspirations of the anticipated clientele as well as their own vision of the dance. I might summarize some of these considerations:

ELEGANCE	EXERCISE - the "Glen Echo" vision
INDIVIDUALISM	TEAM SPIRIT
NUMBER OF PARTNERS IN AN EVENING	TIME BETWEEN DANCES
TREATMENT OF NEWCOMERS	OTHER ASPECTS OF SOCIAL INTERACTION
TYPE OF MUSIC	COMPLIANCE WITH PHRASING
STRENGTH OF CONNECTION	CONNECTION THROUGH EYE CONTACT
AUTHORIZATION OF CALLER CONTROL	SPEAKING TO VISION SPOILERS
WHAT DO WE TEACH?	AGE LEVEL OF CLIENTELE
PERCEIVED NEEDS VS REAL NEEDS	

Note the omission of some obvious candidates for that list: alcohol, attire, classes. It says a lot about New England Style that none of those even came up. Here are some more one-liners:

1. Although some of the extreme views -onthe above consideration list are probably irreconcilable (say elegance vs exercise), an astute committee might be able to craft a vision that does a lot of reconciliation (say of well-channeled individualism that does not spoil team spirit nor phrasing).
 2. The committee will have a better chance of influencing the dancers by thinking of "do's" rather than "don't's".
 3. The committee would be well advised to dismiss the big egos, the ones who, if you choose not to agree with them, say, "You're not listening to me."
 4. The committee would be well advised to acquaint themselves with what has succeeded and why and what has failed and why.
 5. On the other hand, try not to fall into the trap of creating a vision (of elegance, say) and attributing it to the past (where it may not really have existed).
 6. Beginners almost always have an open mind and thus are very susceptible to good teaching.
 7. Yogi Berra says "Authoritative callers have authority."
 8. Keep looking for a correct balance between regimentation and chaos.
 9. Teaching at a New England style evening best takes the form of brief remarks during the walk-thru. (Brief remarks that go beyond the essentials.)
 10. A caller may get more attention via an effective, brief demonstration.
 11. Women CAN have influence on the men.
 12. If a dancer is not subscribing to the committee's vision, it may work to enlist his help; that's a subtle way of reaching him.
- 1 **3** If the committee doesn't like the way a caller is trying to implement their vision, they can probably find other callers who will do better.

I invite written remarks about this presentation: Larry Jennings, 80 Clifton St, Belmont MA 02178.