

SYLLABUS
of the
27th Annual Ralph Page Dance Legacy Weekend

January 17-19, 2014

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



Wood Engraving © Randy Miller
Used with permission; all rights reserved

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

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

Program Grid

UNH January 17-19 2014 Memorial Union Building (MUB)	27th Ralph Page Dance Legacy Weekend Sponsored by the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA), with additional support from the University of New Hampshire Center for the Humanities	
FRIDAY NIGHT	STRAFFORD ROOM (Dance hall at the MUB, Level 2)	
7:30-11:00 Session A	WELCOME DANCE PARTY MC: John McIntire with music by Trip to Nelson Calling by: Lisa Sieverts, Susan Kevra, Dudley Laufman	
SATURDAY MORNING	STRAFFORD ROOM (Dance hall at the MUB, Level 2)	MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
9:00-10:30 Session B	Dance Session: "Dancing with Stars" Susan Kevra with Calliope	Music Workshop: Maivish "Dance Band Immersion"
10:30-11:00	SNACK BREAK	
	STRAFFORD ROOM (Dance hall at the MUB, Level 2)	MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
11-12:30 Session C	Dance Session: "Ralph's Tuesday night Boston YWCA dances" Dudley Laufman with Maivish	Music Workshop: Calliope "Golden Oldies: Why They Never Rust and How to Make Them Shine"
12:30-2:00	LUNCH (1-2) Special Photo Workshop (MUB Food Court, Level 2) with Doug Plummer "How to take better photos and preserve your local dance history"	
SATURDAY AFTERNOON	STRAFFORD ROOM (Dance hall at the MUB, Level 2)	MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
2:00-3:30 Session D	Retrospective: "Mentors Keeping the Traditions Alive" Calliope	No Workshop
3:45-5:30 Session E	Dance Session: "Linking English & American Dances" Susan Kevra with Maivish	Caller workshop: Dudley "The Do's and Don'ts of Calling"
5:30-7:00 Session F	Informal Jam Session , Food Court	
SAT. EVENING 6:30-7:30	BANQUET Huddleston Hall Ballroom, 73 Main Street, Durham	
8:00-11:30 Session G	THE GRAND DANCE: 8:00-9:40 Calliope with Dudley 9:50-11:30 Maivish with Susan	Festive Attire Suggested Line up in hallway for Grand March
SUNDAY MORNING	STRAFFORD ROOM (Dance hall at the MUB, Level 2)	MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3)
9:15-10:45 Session H	Dance Session: "Some Contras & Squares that Folks think Dudley Doesn't Know" Dudley Laufman with Calliope	Caller Workshop Susan Kevra "American Social History thru Dance"
10:45-11:00	SNACK BREAK	
	Caller Open Mic Dance Session MC: Sandy Lafleur, with Maivish	Music Workshop: Farewell Party Rehearsal with Vince O'Donnell
12:30-2:00	LUNCH (MUB Food Court, Level 2)	
	STRAFFORD ROOM (Dance hall at the MUB, Level 2)	1:15-2:00 (MUB Food Court, Level 2) Music Jam with Calliope
SUNDAY AFTERNOON	FAREWELL DANCE PARTY MC: Gale Wood Music director: Vince O'Donnell Staff and Guest Callers and Staff and Guest Musicians	
2:00-4:00 Session J	See You Next Year! January 16 - 18, 2015	

Callers - Susan Kevra, Dudley Laufman & Lisa Sieverts

Saturday & Sunday Bands - Maivish: Adam Broome, Matthew Olwell & Jaige Trudel

Calliope: Amy Cann, Carol Compton, Vince O'Donnell, Bruce Randall, Ray Salvo & Norb Spencer

Friday Night Band - Trip to Nelson: Lizza & Richard Backes, Perin Ellsworth-Heller, Matt Garland & Gordon Peery

Table of Contents

Introduction	3	Music Workshop: “Golden Oldies: Why They Never Rust and How To Make Them Shine”	19
Welcome Dance Party	5	Glise à Sherbrooke	19
Al’s Safeway Produce	5	Little Burnt Potato	20
Trip to Lambertville	5	Batchelder’s Reel	21
Cranky Ingenuity	5	Off She Goes	21
Just Because	6	Rakes of Mallow	22
Double Pass Thru	6	Special Workshop: “How to Take Better Photos and Preserve Your Local Dance History”	23
Petronella Jig	7	Retrospective: Mentors, Keeping the Traditions Alive	24
Synchronicity	7	Thanks a Million, Mac	24
Sackett’s Harbor	7	Do-Si-Do and Face the Sides	25
20 Below	8	Salute to Larry Jennings	26
Washington’s Quickstep	8	Marianne	27
Soldier’s Joy	8	Sixty-Five and Very Much Alive	28
Chorus Jig	9	Dance Workshop: “Linking English and American Dances”	29
The Dogleaf Reel	9	New Friendship Reel	29
Night Sail	9	The Homecoming	29
Dance Workshop: Dancing with Stars	10	Missing Link	30
Woven Waves	10	Key to the Cellar	30
British Sorrow	10	Circle of Love	30
Arizona Double Star	11	Trip to Tunbridge	31
Zig Zag Zia	11	City Stages Square	31
Galax	12	Blackbirds of Spring	31
Music Workshop: Dance Band Immersion	13	Caller Workshop: The Do’s and Don’ts of Calling	32
The Call	13	A Few Poems About Dance	35
Delphiniums and Daisies Variation	14		
Heartbeat Contra	14		
Dance Workshop: Ralph’s Tuesday Night Boston YWCA Dances	16		
Monadnock Reel	16		
Opera Reel	16		
Plain Quadrille Part I: Chicken Reel	17		
Plain Quadrille Part II: Star the Ring	17		
Plain Quadrille Part III: Breakdown	17		
Swing Your Jenny	17		
Lamplighter’s Hornpipe	18		

Grand Dance 36

Grand March.....	36
Arkansas Traveler.....	36
The Rout.....	36
Annie Laurie.....	37
Chorus Jig.....	37
Money Musk.....	37
Waltz Quadrille.....	38
Mad Scatter.....	38
With Thanks to the Dean.....	38
Goodbye My Lady Love.....	39
The Merry-Go-Round.....	39
Fiddleheads.....	40
Page Turner.....	40
Ben's Spinoff #3.....	40

Sunday Morning Dance Workshop 41

Banks of the Dee.....	41
Odd Couple Promenade.....	41
Honest John.....	41
Gay Gordons.....	42
Morning Star.....	42
Morgan Magan.....	42
Lady of the Lake.....	43

**Caller Workshop: American Social
History Through Dance 44****Open Microphone Session 45**

Snowbound.....	45
Galopede.....	45
Lads of Ohio.....	45
Laura's Three-Quarter Century.....	46
Carrots Before Breakfast.....	46
The Joy of Six.....	46
Fly Around My Pretty Little Miss.....	46

Farewell Dance Party..... 47

Smoke on the Water.....	47
Lady Walpole's Reel (variation).....	47
Roll Back One.....	48
Fisher's Hornpipe.....	48
Ends Turn In.....	49
The Roberts.....	49
Speed the Plough.....	50
King of the Keyboard.....	50
Haymaker's.....	50

Index by Title..... 51**Index by Author 52****Index by Dance Type 54****Bibliography of Published Sources..... 55**

Introduction

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

Many consider Ralph Page responsible for keeping traditional contra dance alive through several decades when it had all but died out. Similarly, the weekend is a place where many older dances that are rarely done in most other venues are still eagerly anticipated and danced with gusto. Dancers who regularly attend the Ralph Page Weekend are convinced that no conflict has to exist between old and new, between elegant and energetic, between being gracious and having fun. These are not opposite ideas; they are entirely compatible. Those of us who make the trek through a New Hampshire winter year after year "get it" that traditional dance is a living tradition, and that being gracious and dancing, as Ralph Page used to say, "with a wee bit of elegance" is just part of the fun. We are a crowd that can dance an intriguing 21st century dance with one vigorous swing after another, and then turn around and dance a joyous Money Musk for over fifteen minutes straight (as we do most years) even though this centuries old triple minor contra dance has neither a partner swing nor a neighbor swing. We love the variety of dances you will find below—the easy or complex, the recently composed or venerable, the dances for two or eight or eighty. All offer opportunities for us to celebrate good dancing.

Another unusual feature of the weekend is how well documented it is. A "syllabus" like this one has been produced for all but four of the weekend's twenty-seven years, and an effort is underway to partially recover the dances from those years as well. This collective body of material provides a valuable snapshot of New England dancing that reflects past, present and future. As well as dance sequences, the syllabi provide summaries of conversations from the weekends' discussion workshops.

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

Title

By [author's name if known] (date of composition, if known)

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

Source: a publication where you can find the dance, but not necessarily the only one; the sources are listed in a bibliography at the end of the syllabus [omitted if I know of no published source other than earlier Ralph Page Dance Legacy Weekend syllabi]

Formation: [including information about progression for squares or Becket formation dances]

Tune type: the names of the tune or tunes that were played; other tunes can often, but not always, be substituted. If I know the name of a tune's composer, I include it (in parentheses)

Dance notation in this syllabus is not standardized, but changes depending on the type of dance presented. Contras are typically presented using an A-part/B-part structure. For singing squares I try to capture the lyrics more or less as sung, and add clarifications in parentheses as necessary. A couple dance may be explained in step-by-step detail. For any style, an extra note often follows the dance. Whether or not you can actually reproduce the dance based on our directions depends in large part on your familiarity with the tradition. If you are acquainted with

traditional New England dancing in most of its current manifestations, you should not have trouble deciphering the notation. If you have never seen such dancing, then you might find much of this introduction and the subsequent material to be confusing. I recommend that you put down this syllabus and go find out about contra dancing firsthand. There is probably a dance near you!

I notate the dances in consultation with those who called them and, when possible, those who composed them. You may notice that certain beloved dances tend to appear repeatedly in the syllabi. The transcriptions may be very similar from one year to the next, but they are not always identical, and sometimes the newer ones improve on the older ones. I also make a considerable effort to find sources for every dance, and attribute compositions to correct authors. If no author is indicated, I believe that the dance or tune is “traditional,” that is, no single author can be identified. Please contact me with corrections if I have misidentified any material. I will happily correct egregious errors for the electronic versions of these syllabi that are available online.

I appreciate the many callers and musicians who have helped me pull the syllabus together. Unlike what is expected at most of their gigs, at the Ralph Page Dance Legacy Weekend performers are asked to save a part of their attention for the mundane task of documentation. I consult with them about the moves of each dance, or ask them to write down titles of the fine tunes that they play, so that this material may be included in this syllabus. Please be generous with your applause if you meet any of these callers or musicians! The various composers and callers whose dances and dance adaptations are included also deserve our heartfelt appreciation. Their creativity breathes life into the tradition. Any mistakes that have crept into their work as I have put together this syllabus are my responsibility, and not theirs.

I am also deeply grateful to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who put forth extraordinary effort each year to pull together this superb weekend event. The committee works under the umbrella of the New England Folk Festival Association; the Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.” Their vision is what keeps the old and the new in such close contact.

This syllabus is available in print form from NEFFA. Earlier syllabi are also made available electronically at the website of the University of New Hampshire’s [Dimond Library](http://www.library.unh.edu/special/index.php/ralph-page-dance-legacy-weekend) at <<http://www.library.unh.edu/special/index.php/ralph-page-dance-legacy-weekend>>. They are typically put online about one year after they are first made available in print form. The website also offers a spreadsheet that indexes all of the syllabi. Even if you download the electronic material, I encourage you to support this valuable weekend by purchasing paper copies of any syllabi that you wish to own, or by simply making a donation to the Ralph Page Dance Legacy Weekend at the NEFFA office (P.O. Box 2789, Acton, MA 01720).

Although others created this syllabus in the earliest years, I created my first RPDLW syllabus in 1998, and have always managed to produce the syllabus within a couple months of the event. This year, circumstances in my life delayed the process, but I hope that you will find the product worth the wait. I also hope that you come dance with us at a future Ralph Page Dance Legacy Weekend!

June 2014, David Smukler (Syracuse, New York, <dsmukler@verizon.net>)

Welcome Dance Party

Friday evening, 7:30 -11:00 PM

MC: **John McIntire**; Callers: **Lisa Sieverts**, **Susan Kevra** and **Dudley Laufman**
 Music by **Trip to Nelson** (**Lizza Backes**, flute, whistle, concertina; **Richard Backes**, guitar, mandolin, fiddle, accordion; **Perin Ellsworth-Heller**, fiddle; **Matt Garland**, flute, whistle, accordion; **Gordon Peery**, piano)

Polkas: Finnish Polka/Egan's Polka

Al's Safeway Produce

By Robert Cromartie (~1989)
 As called by Lisa Sieverts
 Source: *Give-and-Take*
 Formation: Contra, duple improper
 Jigs: *Le Tourment* (Jean-Paul Loyer)/*Trip to Nelson*
 (Pete Sutherland)

- A1- Left hand star once around
 Neighbors allemande left 1½
- A2- Ladies allemande right 1½
 Partner swing
- B1- Circle left ¾
 Neighbor swing
- B2- Long lines forward and back
 Right hand star once around

Trip to Lambertville

By Steve Zakon-Anderson (Spring 1987)
 As called by Lisa Sieverts
 Source: *Swing the Next*
 Formation: Contra, duple improper
 Reels: *Miller's Reel/Big John McNeil*

- A1- Ladies walk forward to form a long
 wavy line between the two lines of
 gents (4), balance (4)
 Ladies back out as gents walk in to
 form a wave between the lines of
 ladies (4), balance (4)
- A2- Gents allemande left ¾, hold on, give
 right hand to neighbor and balance
 Swing neighbor
- B1- Gents allemande left 1½
 Partner swing
- B2- Right and left through across the set
 Ladies chain back

Cranky Ingenuity

By Bill Olson (Feb 23, 2004)
 As called by Lisa Sieverts
 Source: *Swing the Next*
 Formation: Circle mixer
 Reels: *Red Haired Boy/Growling Old Man*,
Grumbling Old Woman

- A1- Circle left once around
 As couples do-si-do
- A2- Do-si-do neighbor individually
 Neighbor swing
- B1- Gents allemande left 1½
 Swing partner
- B2- Circle left ¾
 Balance the ring, California twirl

Bill writes: "The A-part of this dance came from Vermont fiddler, Amy Cann. The rest kind of came together before a Concord (MA) Scout House gig. I used this easy dance to start off the evening that night. It is dedicated to my good friends from the venerable Boston area band, Yankee Ingenuity: Peter Barnes (who always enjoys a good pun), Mary Lea, Jack O'Conner and Cal Howard."

Just Because

From Duke Miller

As called by Susan Kevra

Source: *On the Beat with Ralph Sweet*

Formation: Singing square, ladies progress right

Song: (See note)

Intro, Break and Ending

You all do-si-do around your corner

Turn your partner by the right hand, go
twice around (“make it twice!”)

Then you allemande left with the lady on the
left

And you do-si-do around your own – back
to the corner

Allemande left your corner, give a right to
your partner, balance there

Grand right and left around that square, pull
on by

And when you meet your guy, promenade,
don’t be shy – why?

“Because, just because”

Figure

Head two ladies chain right on over

And the head ladies you chain right on home

Side ladies, you’ll chain too: side ladies
chain, right down the middle of the lane

And you chain ’em, chain ’em, chain ’em
right on home – with the corner

Allemande left corner, do-si-do your own

Go swing your corner, swing that corner
round and promenade

You promenade the ring (to gent’s home)
and everybody sing, “Because, just
because”

Sequence: Intro; figure as above; figure with rights
and lefts instead of chains; break; figure with heads
chaining and sides doing the right and left; figure
double time – heads chain, as they courtesy turn sides
chain, etc. so that both chains and rights and lefts fit
into the music; break; figure with sashays, and end by
swinging partner rather than corner; ending.

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

Double Pass Thru

A 1950s square from the calling of Louise Winston

As called by Susan Kevra

Formation: Square (no partner change)

Marches: *On the Danforth* (Keith Murphy)/
Coleman’s March

Figure

Couple one promenade half, end behind
couple three (8)

Those two couples (facing same direction)
go forward and back (8)

Forward again, “lead couple” (couple 3)
goes right, “next” (couple 1) goes left,
end behind the side couples (8)

At the sides go forward and back (8)

Double pass through (pass through until you
no longer face anyone from your set),
lead couples go right, next go left, to
form lines-of-4 at the sides (8)

Right and left through with the ones you
face (8)

Ladies chain across (8)

Chain back to your partner (optional: add a
double courtesy turn) (8)

Promenade (16)

Balance and swing (16)

Sequence: Intro; figure with couple 1 leading; figure
with couple 2 leading; break; figure with couple 3
leading; figure with couple 4 leading; ending.

Petronella Jig

By Becky Hill (Nils Fredland variant)

As called by Susan Kevra

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Bus Stop Reel* (Anita Anderson)/*Reel St. Antoine*

- A1- Gents allemande left 1½
Partner swing
- A2- Long lines forward and back
Ladies chain across, at the end of the
courtesy turn ladies continue into the
center of the set and face up or down
to form “diamonds”
- B1- Balance the diamond, spin one place to
the right as in *Petronella*
Repeat
- B2- Ladies allemande left just halfway and
swing your neighbor

At the beginning of each round the gents look on the left diagonal to find their next neighbor gent.

Becky Hill wrote the original version of this dance, which has different A-parts:

A1- Left shoulder gypsy halfway, gents continue to loop while ladies pass right shoulders across
Partner swing

A2- Half promenade across

Ladies chain as above to form a diamond

Nils changed the A-parts to create this version. In both Nils’ and Becky’s versions there is an additional balance at the top of B2.

Synchronicity

By Rick Mohr (December 2004)

As called by Lisa Sieverts

Source: Rick’s website

Formation: Contra, duple improper

Jigs: *Wild One* (Mer Pantaleoni Boel)/*Jump at the Sun* (John Kirkpatrick)

- A1- Gents allemande left 1½
Half hey-for-4 (partners start by passing
right shoulders)
- A2- Gypsy partner and swing
- B1- Circle left once around
Ladies chain across
- B2- Left-hand star
Swing the next neighbor

At the beginning of each round the gents look to the gent in their new minor set on the right diagonal.

Sackett’s Harbor

As called by Lisa Sieverts

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

Reels: *Scollay’s Reel/Swinging on a Gate*

- A1- Forward six and back
Circle left, six hands, ¾ round
- A2- Actives through the center, turn alone
Return, cast off
- B1- Turn contra corners and fall back into
your own line
- B2- Forward six and back
Circle *right*, six hands, ¾ round

After A1 the gents are facing up and the ladies down. The actives move across the hall in A2, the equivalent of going down the hall and back.

20 Below

By Bill Olson (February 11, 2003)

As called by Lisa Sieverts

Source: Bill's website

Formation: Contra, Becket formation, progress cw

Marches: *Jamie Allen/Huntsman's Chorus*

- A1- Circle left $\frac{3}{4}$ and form a wavy line-of-four across (right hand to neighbor and ladies left hand in the middle)
Balance the wave, drop hands and walk forward to form another wave across with new neighbors
- A2- Balance the wave and swing this neighbor
- B1- Gents allemande left $1\frac{1}{2}$
Half hey-for-4 (partners start by passing right shoulders)
- B2- Partner balance and swing

First called at Scrod Pudding's Bowdoinham dance on February 15, 2003. It went down to 20 below zero Fahrenheit that night.

Waltz: The Rose By the Door

∞ Break ∞

Washington's Quickstep

As called by Dudley Laufman

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple proper

Jig: *Steamboat Quickstep*

- A1- Right-hand star; left hands back
- A2- Active couple down the center, turn alone
Return and cast off
- B1- Right and left through, over and back
- B2- Lines go forward, a small step back
All swing

Traditionally, the actives would have taken the "quick step" back to be ready for their swing, while the others would take a full step back to line. In Dudley's version, all swing.

Soldier's Joy

As called by Dudley Laufman

Source: *The Country Dance Book*

Formation: Sicilian Circle

Reels: *Soldier's Joy/Pays de Haut/Scotty O'Neil* (Bob McQuillen)

- A1- Circle left; circle right
- A2- Right hands across star; left hands back
- B1- All balance and swing partner
- B2- Forward and back
Pass through to the next

Dudley recommended a step swing balance for this dance, rather than forward and back: "It's exactly what the word means; you *balance* on one foot, and then you balance on the other."

Chorus Jig

As called by Lisa Sieverts

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reel: *Chorus Jig*

A1- Actives down the outside and back

A2- Actives down the center, turn alone
Return and cast off

B1- Turn contra corners

B2- Actives balance and swing

The Dogleaf Reel

By Lisa Greenleaf

As called by Lisa Sieverts

Formation: Contra, duple proper

Marches: *March of St. Timothy* (Judi Morningstar)/
Ma Mignon

A1- Circle once around

Couple one swing, end facing down

A2- Down the hall 4-in-line, turn alone
Return, bend line to face neighbor

B1- Neighbor balance and swing

B2- Couple one, half figure eight; as soon as
the ones have cleared the center,
couple two swing

A proper variation of Bob Dalsemer's Dog Branch

Reel. Lisa S. calls it her "good proper dance."

Night Sail

By Rick Mohr (April 1, 2006)

As called by Lisa Sieverts

Source: Rick's website

Formation: Contra, Becket formation, progress cw

Reels: *Tamlin/Evit Gabriel* (Daniel Thonon)

A1- Ladies chain across

Circle *right*, change hands with partner

A2- With new neighbors, circle left

Do-si-do your neighbor and form a
wavy line-of-4 (right hand to
neighbor, ladies join left hands)

B1- Balance the wave (4)

Three-quarter hey-for-four (start by
passing neighbor by right shoulder)
(12)

B2- Partner balance and swing

Originally B2 was a gypsy and swing.

Waltz: *Amelia* (Bob McQuillen)

Dance Workshop: Dancing with Stars

Saturday, 9:00 - 10:30 AM

Led by **Susan Kevra**

Music by **Calliope**: **Amy Cann**, fiddle & piano; **Carol Compton**, piano & accordion; **Vince O'Donnell**, fiddle; **Bruce Randall**, various; **Ray Salvo**, winds; **Norb Spencer**, accordion

A session featuring contras, double contras, zia stars and squares; containing star promenades, gypsy stars, and orbits; while also encouraging dancers to be stars in their partner's eyes.

Woven Waves

By Cary Ravitz (May 1999)

Source: Cary's website

Formation: Contra, duple improper

Reels: *Mackilmoyle's/Le 24 Juin*

- A1- Neighbors balance and swing
- A2- Ladies walk forward and make a wavy line in the middle, balance the wave
Gents walk forward and join hands beneath the ladies' wave to form interlocking waves, balance this "woven wave"
- B1- "Gypsy star": gents drop left hands and ladies drop right, gents walk forward and ladies back up to turn the star $\frac{3}{4}$
Partners swing on the side
- B2- Circle left $\frac{3}{4}$, face neighbor and pass through by right shoulder
Do-si-do next neighbor (this is the dancer with whom you will start the next A1)

British Sorrow

Source: *An Elegant Collection*

Formation: Contra, triple proper

Marches: *Road to Boston/O'Donal Abhu/Meeting of the Waters*

- A1- Actives down the outside past two couples, step into the center
Return up the center, cast off
- A2- Couples one and three, right-hand star
Couples one and two, left-hand star
- B1- All six circle *right* once around
- B2- Couples one and two, right and left through; over and back

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

Arizona Double Star

By Jerry Lang

Source: *Advanced Square Dance Figures of the West and Southwest*

Formation: Square, no partner change

Reel: *Sandy River Belles*

Figure

Head two couples roll away with a half sashay

Up to the middle and back that way

Forward again and right-hand star about $\frac{3}{4}$

With the side couples (head lady in the lead) left-hand star once around (couple 1 is with couple 4, and 3 with 2)

And the two head ladies chain to their opposite

Now heads pass through, split two and go around one to home place

All allemande right partner, allemande left corner

Swing your partner

Break Patter (see note for explanation)

Ladies star half and the gents turn a quarter
She's a fine-tuned lady and you can't afford her

Ladies star half and the gents turn a quarter
It's a long way round and it should have been shorter

Ladies star half and the gents turn a quarter
She's a high-toned lady and you can't afford her

Ladies star half and the gents turn a quarter
Promenade and don't step on her
All swing at home

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

This version of Arizona Double Star is somewhat folk processed. In the published version the right-hand star is $1\frac{1}{4}$ so that the left-hand stars are with the other side couple (1 with 2 and 3 with 4). Then, after the ladies chain, a half circle left puts you where you need to be. There is also a progression; the figure ends with allemande *left* partner and corner promenade.

The break figure that Susan used with this dance is like a grand chain, except that while the four ladies star right halfway in the middle the head gents look right and side gents look left, pull by that gent with a right hand to trade places, and courtesy turn with the lady they meet in the new position. Repeating this four times brings everyone home to their partner.

Zig Zag Zia

By Bob Isaacs

Formation: Zia formation (see note)

Reel to Two-step: *Green Mountain/Bei Mir Bist du Schoen* (Sholom Secunda)

A1- Forward and back

Circle left 8 counts (once around in a contra, halfway in a square)

A2- Balance, spin one place to the right as in Petronella

Repeat, spinning a little bit more to face a new neighbor

B1- Balance and swing this new neighbor

B2- Circle left 4 counts (half around in a contra, one quarter in a square), swing your partner, and face the next

In Zia formation two duple improper contra dance sets intersect. One set runs up and down the hall as normal, and the other across the hall. The intersection is a square dance set; each of the four couples has their back to a section of their longways set. If there are more dancers in the hall than can be easily accommodated in these two sets, one or more additional contra lines can be formed that crosses one of the first two lines, forming one or more additional squares.

Setting up the set may be the most challenging part of the walk through!

Galax

By Cary Ravitz (September 2008)

Source: Cary's website

Formation: Contra, Becket formation, progress ccw

Jigs: *Handsome Young Maids/Wild One* (Mer
Pantaleoni Boel)/*Morrison's Jig*

Waltz: Haapavesi Waltz (Keith Murphy)

- A1- Circle left once around
Left hands across star
- A2- Gents allemande left once around (~6)
They hang on to left hands and pick up
their partners for a star promenade
across the set (~4)
Butterfly whirl while shifting one place
to the right (~6)
- B1- "Push back hey" (see note): Ladies pass
right shoulders for half of a hey-for-4,
but the gents push back to stay on the
same side of the set; then the ladies
start in but push back while the gents
pass right shoulders for a half hey
- B2- Partners balance and swing

The hey in B1 takes the same 16 counts as a normal
hey-for-4, but the push back action means that the net
result is like half a hey. For the push back: go into the
middle, push off, and back up, making a V. All of that
takes 4 counts. Then loop back to your starting point
in 4 counts more.

Music Workshop: Dance Band Immersion

Saturday, 9:00 - 10:30 AM

Led by **Maivish: Adam Broome**, guitar; **Matthew Olwell**, flute; **Jaige Trudel**, fiddle

The workshop began with participants learning a melody, phrase by phrase, from Maivish's repertoire. This tune was a march, *The Call*, which Jaige learned from a recording by the band *Night Watch* (Elvie Miller, Owen Morrison and Naomi Morse).

The Call

The image shows two staves of musical notation for the tune 'The Call'. The top staff is the melody in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody consists of eight measures. Above the notes are the following chords: Bm, A, Bm, A, Bm, A, Bm, and A. The bottom staff is a bass line in treble clef, 2/4 time, with a key signature of one sharp. It consists of eight measures. Above the notes are the following chords: G, A, G, A, G, A, Bm, and G. Both staves end with a double bar line and repeat dots.

Adam demonstrated the chords he prefers for this tune (noted above). Then he talked about ways that accompaniment can grow beyond simply playing chords. He suggested looking for lines to play in the bass as a counter-melody, and came up with the following, which can be repeated under various places in the tune:

The image shows a single staff of musical notation for a counter-melody in the bass line. It is in treble clef, 2/4 time, with a key signature of one sharp. The counter-melody consists of four measures: a quarter note G, a quarter note A, a quarter note B, and a quarter note A. The notes are connected by a slur. The staff ends with a double bar line and repeat dots.

Note the relative simplicity of both the tune and (especially) the counter-melody. This is intentional. Dance musicians' first obligation is to the dancers – to ensure that there is a solid structure in the music that supports the dancing. To guarantee this, it is helpful not to stray too far from the melody.

Once all the workshop participants had learned the tune, the workshop entered a second phase, in which the topic of fitting tunes and dance sequences together was explored. Maivish likes to see a caller's dance notes (the dance "card") before a walk through begins. This provides them with a couple of minutes to pick a suitable tune from their repertoire. Choreography can feel either "vertical" or "horizontal," meaning that dances either have many well-punctuated moments or else feel quite smooth with one movement flowing seamlessly into the next. The music can support either sort of choreography with an appropriate choice of tune, or with the way that a given tune is played.

To look at this idea more closely, the workshop participants put their instruments aside and walked through the following dance:

Delphiniums and Daisies Variation

By Tanya Rotenberg and the folk process (see note)

Source: *Give-and-Take*

Formation: Duple improper

A1- Neighbors allemande left 1½

Ladies chain across

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

B1- Ladies allemande once around and partners swing

B2- Circle left ¾ and neighbors swing on the side

Note: In the original dance B1 is full 16-count swing and B2 ends with neighbors turning by the right hand 1½ (rather than swinging).

This dance was selected as an example of smooth flowing choreography. First, the workshop participants tried a few rounds, dancing to the tune they had just learned (The Call).

Next, they danced through the same dance again to the tune Donegal Lass, a bouncy jig in the key of A, played percussively and with high energy. It was clear that the fit between the dance and this tune was not as good. Finally, they tried a few more rounds to Donegal Lass, only this time it was played more smoothly with connected notes to “open it up,” and “even it out.” This made the dancing feel significantly better. The point is that if it seems as if a tune is not working well, you can always alter how you play it (“play with different intent”) and it very well may improve the dancers’ experience. To be ready to do this successfully, musicians must pay attention to the dancers, and how comfortably they are moving. Adam talked about the idea of dissolving the barrier between musicians on the stage and dancers on the floor. Always watch the dancers and respond to their needs.

Then, Jaige asked us to consider the following dance, which has a very different character:

Heartbeat Contra

By Don Flaherty

Source: *Dances in Time*

Formation: Duple improper

A1- Balance and spin to the right as in Petronella

Repeat

A2- Neighbors balance and swing

B1- Ladies gypsy 1½ and partners swing

B2- Circle L ¾

Balance the ring, California twirl

This sequence was chosen as an example of a dance that requires music with more bounce and distinct phrasing, a real contrast to the earlier smooth-flowing choreography. Music for such dances should have a bit more space between notes, and accentuated phrases. To create this sore

of and “edge,” a bowed instrument might need the bow to dig in to create more bounce and a percussive feel. Matthew pointed out that you can use breath or tonguing on a wind instrument to achieve something similar.

Discussion then ranged over a few different topics. A question came up about leadership within bands. Who makes decisions about which tunes to play or how the tune is approached? The answer was, “It depends.” Maivish tends to be fairly collaborative about leadership, but other bands handle this differently, and even Maivish might put one or another member in charge on different nights. Decision-making can be affected by personalities, musical ability and confidence, and even the way a particular room sounds.

There was also discussion about caller communication. As mentioned above, Maivish prefers to eyeball the caller’s dance notes before the walk through. This should be discussed with the caller, along with agreeing on signals for going out and so forth. Callers vary in their ability to convey what they would like for a tune choice. Sometimes they have a clear notion about the “right” tune, but this idea might be based on what worked well with another band. Your band might not have that tune strongly in your repertoire, or may have a version that feels quite different. So, while it is important to listen to the caller and consider any requests for tunes or kinds of tunes, you know your repertoire best, and so you should make your own interpretation of what the dance needs. Flexibility is key on both sides. There are also other ways to take cues from the caller, sometimes quite subtle. For example, if the caller stops calling, this typically cues the band that the dancers are now fairly confident with the figures, so they can safely do more with the music (and dancers will also hear more). A common pattern is for the band to start with a very simple statement of the tune to allow dancers to internalize the dance and the melody, but as things get rolling the caller support can fade and musical creativity can kick up a notch.

The Bottom Line: Dance musicians’ first responsibility is to dancers. In a dance band, all instruments are rhythm instruments. When in doubt, simple tunes with simple phrases are safest; they are easiest for dancers to internalize, and easiest to adapt to various situations.

Dance Workshop: Ralph's Tuesday Night Boston YWCA Dances

Saturday, 11:00 AM - 12:30 PM

Led by **Dudley Laufman**; Music by **Maivish**

Adam Broome, guitar; **Matthew Olwell**, flute; **Jaige Trudel**, fiddle

Monadnock Reel

By Ralph Page (1930s)

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Reels: *Wind the Shakes the Barley/Ships Are Sailing*

- A1- Actives balance partner (4), do-si-do (~6), and allemande left with the one below (~6)
- A2- Actives swing
- B1- Swing the next below
- B2- Ladies chain ("I suggest you go back. Up in New Hampshire, when we say 'ladies chain' we mean all the way.")

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

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

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

Dudley mentioned that the dance was originally named MacArthur's Reel after General Douglas MacArthur, but when local boys came home to Keene after the war, Ralph found that they were not especially enamored of the general. So he changed the name to Monadnock Reel.

Page liked the jig Maggie Brown's Favorite for this dance, but when he recorded it (MH 1070 on the Folk Dancer label) he used Glise à Sherbrooke. It sold over 1,000,000 copies!

Opera Reel

Source: *Country Dance Book*

Formation: Contra, duple proper

Reel: *Opera Reel*

- A1- Actives down the outside and back
- A2- Actives down the middle, turn alone
Return and cast off
- B1- Actives reel your partner (right elbow turn) 1½, reel with the one below (left elbow with the opposite sex neighbor), and reel your partner (right elbow)
- B2- Now reel with the one above and actives swing in the center, end facing up to get proper

Opera Reel is considered by many a close relative to *Chorus Jig*, and has a similar storyline. However, the elbow reels tend to take more time than contra corners. It is possible to push through the elbow reels quickly enough to balance and swing at the top of B2, and some dancers did this. However, it is very pleasant to use the more leisurely timing described above, as Ralph Page did when he recorded the dance. Note also that the turns are *not* with contrary (contra) corners; both the active gent and lady turn the one below first and the one above second.

A variation of for B1: Actives reel partner just once around, and then reel with the *same* sex neighbor below, etc.

Plain Quadrille Part I: Chicken Reel

Formation: Square, ladies progress right

Reel: *Chicken Reel (Reel de Poulet)*

Heads forward and back (8)
 Forward again and allemande right the
 opposite
 Allemande left your own
 Balance and swing your corner
 Keep this as your new partner and
 promenade once around to the gent's
 home place

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

Dudley described the Williams twins, Arthur and
 Allan, loom fixers who worked in the mill in Jaffrey,
 New Hampshire, and who came to local dances
 wearing taps on their shoes. They liked the forward
 and back in this dance, because it gave them a good
 opportunity to go "clickety-clack" with their shoes.
 Allan is still dancing.

Plain Quadrille Part II: Star the Ring

Formation: Square, no partner change

Reel: *Girl I Left Behind Me*

First couple swing, right there in the middle
 of the ring
 Go out to the couple on your right and make
 a right-hand star
 On to the next couple with a left-hand star
 On to the last with a right-hand star
 All promenade partner

Sequence: Intro; figure for each couple in turn;
 ending.

Recorded by Ralph Page on the Disk Label (5037;
 these are out of print)

Plain Quadrille Part III: Breakdown

Formation: Square, gents progress to the right, then
 ladies progress to the right

Reel: *Louis Cyr*

All up to the middle and back
 Ladies to the middle, stand back-to-back
 Gents go (to the right) round the outside
 Pass partner and swing the next

Sequence: Intro; figure four times as above; break;
 figure four times with gents going to the center and
 ladies round the outside; ending.

Swing Your Jenny

Formation: Contra, duple proper

Reel: *Fisher's Hornpipe*

A1- Active couples swing in the center
 A2- Swing the one below
 Swing your Jenny before you go
 B1- Active couples down the center, turn as
 a couple if need be to get proper
 Return and cast off
 B2- Right and left four

Possibly written by Ralph Page. Also credited to
 Sammy Spring a singing caller from Otis,
 Massachusetts who played fiddle as he called. As a
 child, Spring went to his first dances riding on the
 handlebars of his father's bicycle. This is Spring's
 version (proper); Page did it as an improper dance,
 ending with a ladies chain.

Lamplighter's HornpipeSource: *Cracking Chestnuts*

Formation: Contra, duple proper

Reel: *Lamplighter's Hornpipe*

- A1- Actives cross over, face out (4), and you balance (4): Couple one cross the set to your corner's place as the twos move up (actives are now progressed, improper and facing out, twos are facing in); all take hands to form long wavy lines and balance there
All allemande right once around back to the same wave again (8)
- A2- Balance again (4), all allemande left until the actives meet in the center (4)
Actives swing (8)
- B1- Actives down the center, turn as couples
Return, coming all the way back, and cast off proper with couple two
- B2- Right and left four

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

Music Workshop: “Golden Oldies: Why They Never Rust and How To Make Them Shine”

Saturday, 11:00 AM - 12:30 PM

Led by **Calliope**: **Amy Cann**, fiddle & piano; **Carol Compton**, piano & accordion; **Vince O’Donnell**, fiddle; **Bruce Randall**, various; **Ray Salvo**, winds; **Norb Spencer**, accordion

Alternate Workshop Titles:

- “Chestnuts and Why We Still Play Them”
- “Those Old Tunes: They’re Not Good Because They’re Old; They’re Old Because They’re Good”

Carol: “Listen and deconstruct (without getting overly analytical).”

Glise à Sherbrooke

Although the music of Calliope has a different feel than that of Maivish, the messages in the two band workshops this year were quite similar. Both emphasized that the first responsibility of a dance musician is to the dancers. To support dancers, it is helpful to play the tune “straight” the first times through. However, once the dance is going smoothly, musicians have more freedom to be playful with tunes. Many of the simpler traditional tunes have lots of space in them, which offers opportunities for musicians to create variety. But in order to add to any tune, it is always useful to first consider what can be left out. Begin by asking, “What can I omit? What are the fewest notes I can play and still have it sound something like the same tune?” Emptying the tune out like this creates more space to put things into. *Glise à Sherbrooke* might become:

As an exercise, we split the room in half. One half played the bare bones version above, and the other half played the regular version. Then we switched.

There are many ways to vary how a tune sounds. You can, of course, swap which instrument in a band takes the lead. You can also experiment with rhythm, for example, by playing a simplified version of the tune but adding some syncopation ad lib. Alternatively, you can add scales to make a note-filled version. Or short phrases can be traded back and forth from one instrument to another, call and response style. Another trick is to find a little riff that you can sprinkle in here and there as a spice. For example, for *Glise à Sherbrooke*, consider:



This short phrase could be substituted for measures 1 and 2, as well as 5 and 6, in either the A-part or the B-part, going back to the normal tune for the intervening measures. A trick like this might work really well for a dance with a repetitive pattern that includes balances.

Vince: “Fiddle ideas.”

Little Burnt Potato

Vince thinks about this tune from a fiddler’s perspective. A fiddle might choose to emphasize a sense of slipperiness with glissando between some notes. There are many opportunities to ornament the tune, or add more chromatic passing tones. The tune can also be simplified, as we did for *Glise à Sherbrooke*. This seems more challenging at first because this tune is a bit less simple. But, we found that singing the tune provided insight about which bits feel more important, and we could create a bare bones structure that still felt like the tune.

Some ideas for harmony: Play a parallel version of the tune, starting a third below. This is not strictly parallel, but varies to stay within the chord structure. Playing the tune an entire octave below where possible is another nice variation. When looking for a harmony, pay attention to those notes that make the difference for a chord change; this helps people hear the chord change. You can explore and find harmonies with any of these techniques, whether or not you know the music theory behind them.

Norb: “Connecting a tune to the dance and the instrument.”

Batchelder's Reel

The musical notation for *Batchelder's Reel* consists of three staves of music in 2/4 time. The key signature has one flat (B-flat). The first staff contains measures 1-4 with chords F, C7, F, Bb, C7, and F. The second staff contains measures 5-8, with a triplet of eighth notes in measure 5, and chords F, Bb, C7, F, F, Bb. The third staff contains measures 9-12 with chords F, C7, F, Bb, F, C7, and F.

This tune gets you right into the dance on its first strong downbeat. It works beautifully for a dance that starts with forward and back, or balance and swing. It also has a bit of a stop in the second bar, which can be emphasized. Putting a bit of space between notes helps to create attack. This supports the dancers to put their feet down at the same time, or move lines in synchrony.

Pay attention to the choreography as you play. The B-part of *Batchelder's* is very flexible. If B1 is a chain and B2 is balance and swing, then play B1 with a feeling of continuous forward movement, but play the first two measures of B2 with more vigor and emphasis.

Also consider your instrument. *Batchelder's* fits really well on a keyboard, whereas another tune might be better suited to a fiddle. Promote the tunes that work with your instrument. You can love a tune, but prefer not to take the lead on it.

Here is an idea about finding harmonies. You do not have to leap right into harmony playing if you are unsure. Instead, think about harmony while sitting out when a band-mate takes the lead. Ask yourself, “What’s another melody I could play that would fit here?” and then try it out when it gets more firmly in your head. Listening is a big part of playing well, as is knowing when not to play.

Bruce: “We know what not to do.”

Off She Goes

The musical notation for *Off She Goes* consists of two staves of music in 6/8 time. The key signature has two sharps (F# and C#). The first staff contains measures 1-8 with chords D, G, A7, D, D, G, D, A7, D, G, A7, D, D, G, A7, D. The second staff contains measures 9-16 with chords D, G, A7, D, A7, D, Bm, Em, A7, D, G, A7, D.

We know how to make dance music boring. Play a tune the same way every time. Make sure everyone in the band plays it in unison each time through. Stare at the music the whole time.

So, making our playing interesting is easy! Just avoid some of those things while playing *Off She Goes*....

Bruce also promoted *The New England Fiddler's Repertoire* (see bibliography), where clear, straightforward versions of each of the tunes explored in this workshop can be found, along with many other excellent New England tunes.

Amy: "What makes a New England tune?"

Rakes of Mallow

Here is how Amy teaches "Rakes" to children. Sing it using the following words:

bounce, bounce, bounce, bounce | bounce, bounce, jig-a jig-a |
 bounce, bounce, bounce, bounce | bounce, bounce, jig-a jig-a |
 bounce, bounce, bounce, bounce | bounce, bounce, wait-for-it |
 jig-a jig-a, jig-a jig-a [doubled because you had to wait for it...] | bounce, bounce, bounce ||

zing da-da da, da | up, up, up |
 zing da-da da, da | up, up, down |
 zing da-da da, da | up, up, up |
 jig-a jig-a, jig-a jig-a | bounce, bounce, bounce || [a pay-off, although not the pay-off you expected]

This works, because the proportions are simple, satisfying, and it makes a good story. It's helpful to think about and learn the storyline of each of the tunes you play.

What makes a New England tune? Space and simplicity. What happens during the spaces? Dancers fill them.

The workshop concluded with a discussion about the relationship between traditional New England tunes, dances and architecture. All three combine simplicity, space, and pleasing proportions in such a way that they have lasting value and fit within a landscape well.

Special Workshop:
“How to Take Better Photos and Preserve Your Local Dance History”
Saturday, 1:00 - 2:00 PM
Led by **Doug Plummer**

Doug Plummer is well known in the contra dance world as a photographer and videographer of dance. For the past few years, Doug has produced a popular contra dance calendar. His photographs capture movement, engagement and joy in a way that few others' do.

Doug used the workshop to talk about his approach to taking photos of dance. For him it is important that he is an insider in the dance community. His insider status allows him to get (respectfully) up close to dancers and musicians. The closeness is important. Photos capture a moment and an emotion. For similar reasons, Doug almost never looks back at what he is shooting until after the dance. He does not want a concern for what he has captured to interfere with his photography being in the moment.

Dances rarely have favorable lighting for photography. Conditions are often crowded with dancers in constant motion. Doug believes it is important to embrace these challenges, rather than be daunted by them. He asks himself, within the parameters of this situation, what can his camera see or reveal? Similarly, although he is a professional photographer and has access to high quality equipment, he does not believe making good pictures is dependent on having good equipment. To demonstrate this he showed some pictures he'd made with a smart phone.

Many of Doug's dance photographs are blurry, with one or two details in clear focus. This conveys a sense of the movement, but still allows him to capture particular elements that convey an aspect of the dance: handholds, stars, swings, a rapt facial expression, feet, fingers on strings, and so forth. Sometimes, the photograph is about placing dance in a context. For example, he showed us a series of shots of the frosted glass doors at one side of the hall where we had been dancing. Shooting out the window at the snow, Doug had noticed that the dancers were reflected in the glass. These indirect shots offered a story that attendees at the Ralph Page weekend would recognize. The images were beautiful, but even more importantly offered a sense of the context of our day's dancing. Insider status as a long-time dancer in the community not only gives Doug good access to dancers, but offers him a sense of where he wants to look and what he wants to focus on. He encouraged us to go out and do likewise!

Doug's photography (including music and dance photography) can be found at:
<http://www.dougplummer.com/>.

Retrospective Mentors: Keeping the Traditions Alive

Saturday 2:00 - 3:30 PM

Rich Hart, organizer

Music by **Calliope**: **Amy Cann**, fiddle & piano; **Carol Compton**, piano & accordion; **Vince O'Donnell**, fiddle; **Bruce Randall**, various; **Ray Salvo**, winds; **Norb Spencer**, accordion

Mentor: **Bob McQuillen**



Rich Hart began the session with the following tribute to Bob McQuillen:

This was the first time in 27 years that Bob did not come to the Ralph Page Dance Legacy Weekend. He is now 90 and felt like it would be too much for him. Bob is well known as a tunesmith. He has written about sixteen hundred tunes, and is currently working on a set of 234 more, one for every town and city in state of New Hampshire. Bob learned his characteristic “boom-chuck” style of piano playing from Johnny Trombley, the pianist for Ralph Page’s band for many years. In recent years, Bob has focused on passing this traditional style of piano accompaniment on to a new generation. He has had numerous young students, and also started the Johnny Trombley Fund with the Monadnock Folklore Society, which gives scholarships to allow musicians under 18 to take lessons or attend festivals to learn to play New England traditional music. Rich said that he can listen with his eyes closed to one of Bob’s young students play, and easily imagine that Bob himself is playing. Bob and some of the Orzechowski family’s children (his piano students) like to play a game where Bob will start playing for a dance, but then Neal, or Russell will slide onto the bench and take his place without missing a beat. The sound is so similar that the dancers rarely notice.

Bob died on February 4, 2014, about two weeks after the 2014 Ralph Page Dance Legacy Weekend. He will be remembered for his music and his connection to tradition, but equally for his genuine, genteel and generous presence.

Thanks a Million, Mac

By John Gallagher

As called by Rich Hart

Formation: Contra, duple improper

Marches: *Pete’s March* (Bob McQuillen)/*McQuillen’s Squeezebox* (Ralph Page)

A1- Right hands across star, ladies drop out

Gents allemande right 1½

A2- Partners balance and swing

B1- Circle left ¾ and neighbors swing

B2- Promenade across

Left hands across star and on to the next

Mentor: Ted Sannella



Dan Pearl spoke about Ted Sannella. Ted was a popular caller for about half a century, who called mostly in Boston area, although he also travelled around the country and the world calling dances. Dan recalled some of his early dance experiences at the Tuesday night dances at Brimmer and May School. This was a series run by CDS Boston, where Ted Sannella was one of the two regular callers along with Tony Saletan. Ted was enormously welcoming. He always made the dance experience simple and joyous for all dancers, and Dan was hooked!

Dan remembers Ted most for his generosity. Ted was always on the lookout for new dance leaders to adopt as protégés. Several RPDLW weekend regulars probably count Ted as one of their mentors. Dan counts Ted and Larry Jennings as two people who both were very supportive of him as he grew as a caller in the vibrant dance scene in the Boston area. Larry (about whom we will hear more later) approached dancing in a highly cerebral fashion. For Ted teaching and calling for dancing was always from the heart, and very much about making a connection with the dancers. Dan appreciated both, and the balance of head and heart.

When Ted learned that Dan was starting to call, he began to bring Dan to his gigs. Ostensibly this was to keep Ted awake on the ride home, but Dan thinks it was really so that he could learn more from watching Ted in action, and Ted would ask him to call dances from time to time on these gigs. Ted was generous in other ways as well, inviting Dan and other caller protégés to his home, sharing his record collection, dance cards and notes, and dance wisdom.

Vince O'Donnell also took the microphone to speak about how Ted paid such careful attention to music and musicians during dances. Ted took notes about tunes, and was likely to tell a musician something like, "I really liked the tune you played with this dance five years ago." Musicians really appreciated Ted's interest in getting the right fit between music and dance. In the books of dances he published, he chose a specific suggested tune for each dance, and these tunes unerringly supported the dances well.

Ted was instrumental in starting the Ralph Page Dance Legacy Weekend. We miss Ted greatly, but share many fond memories of his generosity.

Do-Si-Do and Face the Sides

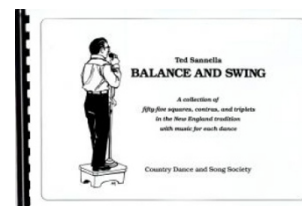
By Ted Sannella (February 1953)

As called by Dan Pearl

Source: *Balance and Swing*

Formation: Square (ladies progress to the right)

Reel: *Ragtime Annie*



Heads forward and back (8)

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

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

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

Forward eight and back (8)

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

Allemande left corner 1½ (8)

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

Balance and swing corner (16)

Promenade to the gent's home (16)

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

Mentor: Larry Jennings

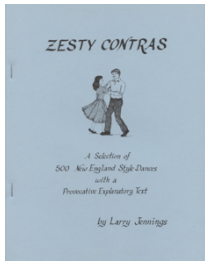
Lisa Sieverts described Larry Jennings. Lisa thinks of Larry as mentoring in three different areas. He mentored performers (especially callers), dance organizers, and dancers. He had high standards for callers, and was known for offering feedback to those who called at the dances he organized, whether requested or not! His influence on callers was enormous, both from direct interactions and from his books *Zesty Contras* and *Give-and-Take*.



Larry also included much helpful information for dance organizers in his books, and in discussion sessions at events like the Ralph Page Dance Legacy Weekend, because he realized how key their role is in keeping participatory dance thriving, and because he noticed that organizers often were working without reference to each others' experience, and so he felt that he could provide information that might fill a need.

Larry also had an important influence on dancers. He promoted a “zesty” style of dancing that became extremely influential on the modern urban style of dance that predominates at large festivals and events around the country. A “zesty dancer” is sometimes creative and playful, but always aware of other dancers. Zesty dancing is about good connection and attention to phrasing.

Larry’s mentorship for all three of these can be summed up by the maxim “Have a vision.” Larry did not suggest that a caller, organizer or dancer should try to be all things to all people, but each should operate in a way consistent with their vision about dancing. Larry had a reputation for being uncompromising, and this was deserved in many ways, but he did not demand that others share his particular vision.



Tod Whittemore spoke up to illustrate this point. He said that he and Larry had polar opposite styles, but nevertheless much mutual respect. He described one night where Larry wanted to call “the contra dance from hell,” a very complex figure but one that was consistent with his vision for the night. He asked Tod to be ready with the simplest dance he could muster (which he did), because he knew the dancers would need an antidote to Larry Jennings!

Salute to Larry Jennings

By Ted Sannella and Larry Jennings (see note)

As called by Lisa Sieverts

Source: *Give-and-Take*

Formation: Contra, “sawtooth” formation (see note)

Reels: *Possum Up a Gum Stump/Brenda Stubbert’s* (Jerry Holland)/*Big John McNeil*

- A1- Circle left about $\frac{3}{4}$ until you are facing your neighbor on the side of the set
Do-si-do neighbor and give right hand
- A2- Grand right and left along the line (wrapping around at the ends), four changes
Allemande left neighbor 4 to face back the way you came and grand right and left back to original neighbor
- B1- Balance and swing neighbor
- B2- Give-and-take to gent’s side (see note) and swing partner

Ted’s original, duple improper version was composed in October 16, 1980. Shortly thereafter he adopted some changes based on Larry’s suggestions, and published his version in *Swing the Next*. Larry then further adapted the dance to make it conform more closely to his vision of “zesty” dancing. His modification is the version that Lisa called. Other Ralph Page Dance Legacy Weekend syllabi include Ted’s original version, as well as Larry’s own unique and telegraphic notation for some of his dances, including this one.

Mentor: Ralph Sweet



Mary Wesley first encountered Ralph at a Dance Flurry session that he called where he was presenting singing squares. She did not know who he was, but wandered into his session because she was interested in squares. He taught a dance, and when it began he started singing, and then suddenly everyone on the floor started singing as well! Mary was charmed by this, and therefore thrilled when the Country Dance and Song Society offered a class in singing squares co-taught by Ralph and Nils Fredland, based on the book *On the Beat with Ralph Sweet*. Getting to know Ralph in that context was really helpful. His decades of experience with this repertoire means that he knows each dance inside out. He knows “where they rub, and he knows how to oil them and how to make them work.” Ralph was amazingly supportive of his students at that week-long class, and Mary remembers him (and Nils) dancing on the benches at the back of the hall, and cheering on the beginning callers during the campers’ night dance. Mary also told a story about preparing for the singing square for this session, driving on back roads in Vermont,

listening to the recording of Ralph Sweet’s All Stars (a wonderful recording of singing squares), and being stopped for speeding. When the officer came up to her car she was still smiling widely from listening to the music, and she said to him, “I’m so sorry. I know I was driving a little fast, but I was practicing my singing square dance calls....” He let her off with a warning!

Ralph is still amazingly active. He regularly gets to dances in Greenfield, MA, and the Flurry as well. He still runs his dance in Enfield, CT.

Marianne

By Dick Leger

As called by Mary Wesley

Ladies progress to right

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

Source: *On the Beat with Ralph Sweet*

Intro, Break and Ending

All four ladies chain across, turn with your left hand (just a normal courtesy turn)

Chain the ladies right on back, and you turn your Marianne

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

You bow to your corner, but swing your own

Chorus

All day, all night, Marianne, *promenade 'em*

Down by the seaside, along the sand, *sing it!*

Even little children love Marianne, *swing*

Down by the seaside, sifting sand

Figure

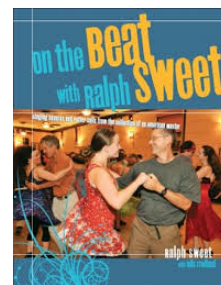
Head two couples pass through, and around just one you go

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

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

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

(Repeat chorus)



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

Mentor: Marianne Taylor



David Millstone shared stories about Marianne Taylor.

Marianne's training was as a PE teacher and recreation leader. She was very much a "polymath" regarding dance. Marianne was an RSCDS certificated Scottish country dance leader, and one of the creators of the Strathspey and Reel Society. She led international folk dancing, and co-founded the Folk Arts Center of New England with her husband at that time. Her interest in international folk dance was quite broad, and not confined to a small number of traditions as sometimes happens. One example of her extraordinary gifts as a teacher comes from a session at the 2006 RPDLW, where she painstakingly taught us the steps to Sarajevka Kolo (a Serbian dance from Sarajevo), only to find when the music was cued up that it was the music for a different dance (Seljancica Kolo). Without missing a beat she taught us the new dance on the fly without walk through. Marianne also taught contras and other American dances, and was one of the committee members for the RPDLW for fourteen years. David remembered a session of English country dancing that Marianne

led for experienced dancers, where she included Freeford Gardens, a lovely modern English dance that is fairly easy. The dancers grumbled at first, because many felt the dance was too easy for them. Marianne smiled sweetly and said that there was nothing wrong with doing easy dances. Since this was a session for experienced dancers, she explained, fixing the dancers with a forceful stare, we can do it... The Way It Is Supposed to Be Done.

Marianne had great insight about how difficult it can be for a new person to come into a dance situation, and always approached new dancers with such a warm and sincere welcome that they invariably felt themselves to be a part of things. She was often described as someone who taught "with clarity and charity." She danced with great energy and she always maintained a sense of humor. Many of us at the RPDLW remember her voice at the end of an evening saying, "You don't have to go home... but you can't stay here!"

Sixty-Five and Very Much Alive

By Ted Sannella

As called by David Millstone

Formation: Contra, duple improper

March to Reels: *Da Guiser's/Scollay's/Miss Murray of Lintrose*

A1- Go down the hall 4 in line, actives in center, actives wheel, others turn alone

Return to place, cast off with a hand cast

A2- Long lines at the sides, go forward and back

Actives go left (individually), make a left-hand star

B1- Actives right-hand turn, go once-and-a-half

Star by the left with the ones you meet

B2- Actives balance and swing, then face down

Written for Marianne Taylor on the occasion of her 65th birthday party. Hands across stars are preferred.



Waltz: House By the Lake (Amy Cann)

Dance Workshop: “Linking English and American Dances”

Saturday, 3:45 - 5:30 PM

Led by **Susan Kevra**; Music by **Maivish**

Adam Broome, guitar; **Matthew Olwell**, flute; **Jaige Trudel**, fiddle

This workshop featured groups of dances that involve a figure commonly found in one tradition, that has also found a place for itself in the other. For instance, the “lady round two” figure is common in square dancing, but also appears in contras and in English dances. Dancers not only got a chance to see the back and forth borrowing that goes on across the Atlantic, but how the music and meter can affect your dancing of the figure.

New Friendship Reel

By Ted Sannella and Steve Schnur (February 27, 1982)

Source: *Swing the Next*

Formation: Contra, duple improper

Reels: *Plan 9 From Outer Space/The Physicist* (both by Yann Falquet)

- A1- Neighbors balance and swing, end progressed
- A2- Long lines go forward and back
Actives do-si-do, end with the lady facing out
- B1- “Lady round two and the gent fall through” (see note)
“Now the gent around two and the lady fall through”
- B2- Same four circle left
Left-hand star

The chase figure in B1 goes as follows: Lady 1 dance almost all the way around the couple above to end in her partner’s place. He follows her, but takes a shortcut down through couple two and ends in her place. Then they reverse roles, starting with the gent in the lead. Playful dancers sometimes take a different path, which does little harm as long as they end the figure where it began.

Originally composed by Ted August 19, 1981 after a conversation with Bill Kattke at Maine Folk Dance Camp. Steve Schnur rearranged the figures six months later and Ted approved his changes.

The Homecoming

By Gary Roodman (Christmas 1997)

Source: *Multiple Calculated Figures*

Formation: Duple minor longways, improper

Slip Jig: *The Homecoming* (Jonathan Jensen)

- A1- Gent one casts around the second couple to end in his partner’s place *while* lady one follows her partner, but takes a shortcut up between the twos to end in his place (12) (“Gent around two and the lady falls through”)
- A2- Couple two, similarly: The gent casts up and goes around two, his partner follows but cuts down through the middle; however, they continue looping around their opposite sex neighbor to end in a line-of-4 facing up, with the gents in the middle and ladies on the ends (12)
- B1- Line-of-4 come up the hall (3), turn individually and continue moving up the hall by falling back three steps (3) Now go down the hall six full steps (6), end facing neighbor
- B2- Half hey-for-4 (neighbors start by passing right shoulders) (6)
Two-hand turn neighbor $\frac{3}{4}$ to face out, lady on left and gent on right (6)
- C1- With your neighbor lead away (3)
Turn individually and come back (3)
Two ladies change places, passing right shoulders (3); two gents the same (3)
- C2- All four circle left halfway (6)
Two-hand turn partner once around (6)

Missing Link

By Frank Tyrell

Source: *Five Years of Sets in Order*

Formation: square, no partner change

Reel: *The Golden Ticket* (Eric Merrill)

Head couples balance and swing

Lead on out to the right of the ring (lady in the lead)

Lady round the lady and the gent follow (head ladies, with their partners following split the sides and turn left to go around the side lady)

Ladies to the center with a right elbow

Gent around the gent and the lady follow (as the ladies do their right elbow turn the gents split the side couple again, the ladies then follow as the gents turn right to loop around the side gent and go back to the center)

Gents to the center with a left elbow (ladies wait just a beat or two to be in position for the next figure)

Gents pick up your partner for a star promenade

Back out at home and the head two ladies chain to the left

Just the heads do a right and left through

These head ladies chain to the left

Head couples right and left through

These head ladies chain to the left

Head couples right and left through

These head ladies chain to the left

(Fourth time) Now head couples cross trail and allemande left your corner... (improv from there)

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

Key to the Cellar

By Jenny Beer (2004)

Source: *Dances From Barnes Two*

Formation: Triple minor longways

3/2 Tune: *Key to the Cellar*, which eventually became a Jacobite Song: *Cam Ye O'er Frae France*

- A1- Couple one cast down one place (6)
Gate down through couple three (6)
- A2- Lines-of-3 go forward and back (6)
Ones gate up through couple two (6)
- B1- Heys-for-3 across the set (actives look on the right diagonal to start and pass a corner by the left shoulder: M1 passing W3 and W1 passing M2) (12)
- B2- Ones gypsy in the center as the others finish the last loop of their hey (6)
All two-hand turn (6)

Circle of Love

By Susan Kevra (April 1995)

Formation: Contra, duple improper

Jig to March: *The Banks of Loch Gowna/The Call*

- A1- Circle left once around
Gents gate the neighbor lady around one time
- A2- Ladies allemande left 1½
Swing partner
- B1- Circle left ¾ and swing neighbor
- B2- Hey-for-4 (ladies start by passing right shoulders)

In the gate figure in A1, all the ladies go forward and the gents back up, so there is no "mirror" effect as in the gates in *Key to the Cellar*. Every pair is turning clockwise.

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

Trip to Tunbridge (1773)Source: *The Playford Ball*

Formation: Three couple longways

Tune: *Trip to Tunbridge*

- A1- Couple one down the outside and back
 A2- Ones down the center
 Skip back and cast (unassisted) down
 one place
 B1- Contra corners as follows:
 Pass partner by the right shoulder, turn
 first corner by the right hand; loop
 around partner by the right shoulder,
 turn second corner by right hand, and
 pass partner by right shoulder once
 more to the center of a line-of-3 at the
 side facing out
 B2- Lines-of-3 lead away, all fall back and
 turn at the last moment
 Middles cast to the bottom, the bottoms
 lead up, and the new top couple does
 a two-hand turn once around

City Stages Square

By Susan Kevra (2005)

Formation: Square, no partner change

Reel: *Through the Gates* (Russ Barenberg)**Figure**

- Couple one swing
 Down the center and divide the ring (split
 couple three)
 Separate and go round the outside to home
 Couple one: right-hand turn, left-hand turn
 corner; right-hand turn, left-hand turn
 same gender (your corner's partner);
 right-hand turn, left-hand turn opposite
 Couple one swing in the middle while the
 others circle *right* six hands around
 All swing at home

Sequence: Intro; figure as above for each couple in
 turn with a break between each; ending.

Written for a dance festival in Birmingham,
 Alabama.

Blackbirds of Spring

By Al Olson

Source: *Zesty Contras*

Formation: contra, duple proper

Marches: *Lord Mayo/The Cuckoo's Nest*

- A1- Actives down the outside two places
 Up the center, cast off
 A2- Turn contra corners, end by hanging
 onto second corner's left hand and
 taking first corner's right hand to
 form long wavy lines
 B1- Balance (4), right shoulder gypsy right
 hand neighbor (first contra corner),
 left shoulder gypsy other neighbor
 (second contra corner) (12)
 B2- Actives balance and swing, end facing
 up

Waltz: *Sunday River Waltz* (Pete
 Sutherland)

Caller Workshop: The Do's and Don'ts of Calling

Led by **Dudley Laufman**

Saturday, 3:45 - 5:30 PM

This session was a question-and-answer format discussion with Dudley Laufman about the choices he makes as a dance leader. Dudley shared a variety of perspectives and insights with a mixed group of interested callers and dancers. Dudley's thoughts are valuable, because he has been such an important part of the dance world for a long time, and also because his opinions offer a strong counterpoint to other trends in community dancing – especially contra dancing. Below is a summary of the session. While not an exact transcript, it is an attempt to capture the main points and the flavor of the conversation.

A very big “don't” is to start a session by asking how many people have not danced before. This shines a light on the newest dancers and embarrasses them. It is the caller's job to figure out through observation what dancers can do. Use a very simple dance first and *watch*. You will know which dancers are more or less capable. A circle works best for this, as it is a comfortable formation for someone's first dance, and it is easiest for the caller to see everyone.

If there is an influx of newer dancers during an evening, whether all at once or in a steady trickle, keep the focus on those beginners. The hot shots just have to go along with it. If the proverbial busload of Girl Scouts suddenly arrives, do not feel you have to break up couples with two beginners and make them dance with more experienced folks. They want to dance with each other, so let them. Instead use dances such as Galopede, a big circle, or the Virginia Reel, and let it rip. A face-paced, exciting and simple dance will be successful for everyone, and create a positive feeling. Just let go of your plan to teach Lady of the Lake, or any other duple improper contra. Your goal is for there to be no sitting around, and that everyone has fun.

When callers are new, they work hard on their technical calling skills, such as calling with excellent timing—delivering the words just before the moves must happen. This ability feels like an accomplishment to the newer caller, and it is. However, there are two sides to the issue of timing. A very crisp approach also conveys an expectation to dancers that their timing should be precise. In many situations, it just is not going to be like that. Many of the old timers did not worry so much about this. The call was often delivered as the move was happening. Beginnings were almost always like this. You start when you start, and just sort of catch up as needed. Using dances where the timing can be forgiving allows for this. Having a somewhat relaxed attitude toward timing can send an important message to the dancers that this is about fun; it's not a contest.

Sometimes there are dancers who do not like a particular dance, and may be vocal about it. Dudley respects that people have different tastes in dances and tries to pay attention to it when he can. Still, if he likes a dance and thinks that it is important to do, he will use it anyway.

Dudley acknowledged that his thinking is highly influenced by the kinds of gigs he calls. Dudley and his wife Jacqueline do hundreds of gigs annually. He leads the dances and calls out the steps, and both play fiddle. Only a small percentage of Dudley's gigs (perhaps a dozen per year) are contra dances where dancers come expecting to do a particular thing. The vast majority are barn dances: community dances where people aren't interested in “learning” anything; they just want to

move around to music and have some fun. As well as being a dance leader, Dudley is also an accomplished poet (see page 35), and this also influences how he understands our dancing. He refers to dance as a pastoral activity, and a form of courtship. Dance has seasonal connections, and Dudley likes to reflect this in his choice of tunes. During the solstice time or in spring he will choose tunes that accompany the season, and during hunting season he is likely to use Huntsman's Chorus. Similarly, he doesn't mind using the same dances over and over. Community dancing goes way back and it repeats, much like the seasonal cycles. Historically, rural dancers were busy people, and did not get together to dance that often. They did not have enough time on their hands to develop complex dances, and they found simple ones satisfying. Dudley wants to continue to foster this sort of community dancing, and sees no need to detract from it by bringing in reams of dance books in a quest to find the newest dances. The old ones are fine.

Dancers in community dances are at *all* levels of ability, and many of them are really fine dancers. It's not all just flailing around. How do you teach people to be better dancers? Dudley says you have to do it carefully. If the group is too large (like at the Ralph Page Weekend) it can be quite difficult to get the message out, because what makes a dancer better is sometimes quite subtle. Dudley encourages people to relax into the dancing and the music. For example, in Fisher's Hornpipe, don't just march straight ahead down the outside for eight counts. Go, maybe, five counts, and take a little time to dance as you turn around. Relate to the music and your partner. (See Fisher's Hornpipe on p. 48.) On Money Musk, really dance throughout, and find those small opportunities to fit the steps to the music. This allows you to stay relaxed and neither be early nor late. (See Money Musk on p. 37.) Dudley also spoke to the idea of dancing "with dignity." At the Ralph Page weekend, there is often an emphasis on dancing with style and in a dignified fashion, but Dudley is not convinced that traditional dancers cared that much about this.

The question came up: if you do hundreds of gigs per year and continue to use simple and repetitive dances and tunes, how do you keep your approach fresh? Dudley said that the word "boredom" was not part of his vocabulary, but he asked Jacqueline to speak to this, because she has sometimes said that she gets bored after playing the same tune enough times. Jacqueline said that she doesn't mind using the word "boredom," but "you can always choose your state of mind." She finds she has no trouble maintaining a positive approach and good humor while doing the same tune for the umpteenth time, but did allow as her mind will sometimes move to a woodworking or sewing project while playing certain tunes. Dudley's take is just that he loves simple old dances and tunes, and never really tires of them. He also added that his choice of tunes is restricted by the fact that he plays music as he calls. He likes to sit "right smack in the middle of the band" rather than standing stage right to the side of the musicians. So, he needs tunes that he can play "with comfort" while calling.

Several stories from Dudley's long career were threaded into the discussion. Here are a few "Worst Gig" stories:

This gig was in a bar with a tough crowd. One guy in a Dartmouth tee-shirt sashayed down the center of the set. Then he sashayed back and kept going – nearly took out the band. Dudley said something like, "I guess you won't go to Dartmouth." The guy didn't like that....

There was a wedding gig with a strange atmosphere. The musicians were asked to provide waltzes – and to start with a waltz – but when they did no one got up on the floor and waltzed. So, Dudley moved to doing a Virginia Reel, and folks were having a fine old time with that. Still the groom seemed quite grumpy and snapped at people in conversation. Turned out that the bride’s family was not happy about him and had “boycotted” the wedding (their word). Later the groom asked Dudley for his money back, saying that they hadn’t provided waltzes as promised (they had, but no one had danced them), and that Dudley’s band mates had eaten too much food. Dudley told him he should have been happy with what happened – that folks had really liked the Virginia Reel and similar dances. Eventually that couple broke up....

Dudley and some musicians were hired to put on a dance show for a group of about 600 insurance salesmen from Ohio. This was supposed to be a period re-enactment, and Dudley and his crew were required to wear uncomfortable costumes and make-up. The whole thing took place on a yacht in Boston Harbor. They had to stay in character and were not permitted to talk directly to the insurance people. One guy requested the Orange Blossom Special, and got mad when Dudley didn’t reply. For some reason, the only people who could talk to the clients were the women playing prostitutes. So Dudley eventually was able to convey through a prostitute that he didn’t know the Orange Blossom Special. There was also fabulous gourmet food on deck, but this was not for the hired help, who got much lousier food in the green room. All in all, a frustrating gig.

During the session, Dudley described a number of choices he has made as a caller that are different than some prevailing trends. He did not say that any particular choice is right or wrong, but did clearly express his preferences and choices as a caller:

- As explained above, Dudley does not stand at a microphone on one side of the band. He prefers to play music as he calls and be integrated into the band.
- Dudley never uses cards or other written notes for the dances. The dance figures he calls are all in his head. He does not object to others using cards, but personally finds them a distraction from other aspects of calling, such as paying attention to the dancers, or participating in the music making. Although he usually does not need any form of notes, for occasional gigs, such as the Ralph Page Dance Legacy Weekend, Dudley does create a written list of what he will call during a session, and shares this with the band.
- Dudley has never called a dance with a hey, or a gypsy, or a Mad Robin, or various other figures that are relatively recent imports into the contra dance “vocabulary.” Again, he doesn’t object to others doing this, but finds the older dances more than sufficient for his purposes.
- For much the same reason, Dudley has only rarely written new dances of his own. (For an example of one of these, see Morgan Magan on p. 42.)
- As a musician, Dudley is not interested in medleys. One tune is fine for him. In some cases he objects to the appropriation of a tune from one dance for use with another. For example, he is not fond of the use of Opera Reel as a change tune for Chorus Jig, and points out that many dancers would not like this done the other way around (playing Chorus Jig while dancing Opera Reel).

THE SWEETS OF MAY

The spice of the currant blossom
floats upon the air
makes my feet go up and down
a garland in my hair

For I am a country dancer
the best you've ever seen
Golden is my partner
with a smock of green

We dance around the lilacs
and through the greeny grass
as the music slides and trembles
and the May lasts

on into the summer
June and then July
autumn and longy winter
all the seasons die

O how I love the springtime
and the May again
when the men dance around the ladies
and the ladies go round the men

Dudley Laufman

A Few Poems About Dance**HOW CONTRA DANCING WAS INVENTED**

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

You know how the story goes from here,
how the hippies came to the dances
in droves with their patchouli oil and bare feet,
and how they didn't like the word "square",
and how they discovered some of the dances were contras.
And we heard one of them tell someone,
It's not square dancing, it's contra dancing,
it's not square dancing, it's contra dancing.

The rest is history except that there are
still some of us old folks up here
who like to say we're going to the square dance.

Dudley Laufman

THE MONEY MUSK for Jacqueline

It is my favorite dance in longways motion
upon a wooden floor that swings and sways
when the dance moves forward up and down
to Money Musk played on the key of A.

The shuffle thumping is what makes this dance,
done with leather soles upon the feet
and done with a certain nonchalance
and just a little hair behind the beat.

Danced in Peterboro and in Rye
(to Alan Kendall's trumpet, Newt the Flute,
Ralph Page chanting on his 78)
or on Star Island ten miles out to sea.

Doesn't matter where the place or weather
just that we dance The Money Musk together.

Dudley Laufman

Thanks to Dudley for sharing so much of his experience with us!

Grand Dance

Saturday evening, 8:00 - 11:30 PM

First Half: **Dudley Laufman** with **Calliope**

Amy Cann, fiddle & piano; **Carol Compton**, piano & accordion; **Vince O'Donnell**, fiddle;
Bruce Randall, various; **Ray Salvo**, winds; **Norb Spencer**, accordion

Grand March

Led by Dudley and Jacqueline Laufman

Source for Grand March figures: *Legacy*

Formation: Couples one behind the other

Tunes: *Hundred Pipers/Bonny Prince Charlie/*

J.B. Milne/Funiculi Funicula (Luigi Denza)/

Redwing (Kerry Mills)/*The Liberty Bell March*

(John Philip Sousa)

Arkansas Traveler

Source: *Northern Junket*, vol. 2 no. 8 (April 1951)

Formation: Contra, duple proper

Reel: *Waterloo Dance* (48-bar tune)

A1- All forward and back

All cross over to partner's place

A2- Repeat A1 to home

B1- Right-hand star and partners swing

B2- Left-hand star and partners swing

C1- Actives down the center

Come back proper and cast off

C2- Right and left through, over and back

There are several published versions that originate with Ralph Page, and most of these have only one swing. B1 is right-hand star and left hand back, and B2 is the swing. However, the description in *Northern Junket* gives a triple minor version from "old dance books" with two swings as above. In this description the first swing is for all and the second for actives only. Several dancers at the Ralph Page Dance Legacy Weekend chose to treat the second swing as a reverse swing (continuing the counterclockwise motion of the left-hand star), similar to the classic dance Morning Star.

The tune Waterloo Dance is from the Thomas Hardy collection. Hardy played fiddle, as did his father and grandfather, and they had a family band. He mentions music and dancing in many of his stories, poems, and novels.

The Rout

Source: *Contras: As Ralph Page Called Them*

Formation: Square, no partner change

Jig: *Blackberry Quadrille*

Head couples lead to the right (8)

Circle four once around, head gents let go of left hands and break to a line-of-4 at the sides (8)

Forward eight and back (8)

Do-si-do opposite (8)

Do-si-do your own (8)

All swing your partner (8)

And promenade (16)

After an intro, the figure repeats as above, sometimes for heads and sometimes for the sides. The do-si-dos are replaced with chains, or rights and lefts, or swings at the caller's discretion. The chains and rights and lefts also sometimes alternate across the set and up and down.

Annie Laurie

Source: *Contras: As Ralph Page Called Them*

Formation: Singing square, no partner change

Jig similar to *Life on the Ocean Wave* alternating with a song in 2/4: *Annie Laurie*

Head two ladies over, and by the opposite stand

The side two ladies over, and dance as I command

And you bow to your corner lady, swing 'em around and around

Take your lady with you promenade twice around (see note)

Sequence: Intro; figure four times; ending. For the promenade, gents take left hands with the opposite (a star) and with an arm around their partner go *twice* around to fit the music.

Collected in central Vermont by David Williams.

Chorus Jig

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Reel: *Chorus Jig*

(For directions, see page 8)

Schottische: Flop-Eared Mule**Money Musk**

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

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

A- *Go once and a half around, once and a half around*: actives turn by the right $1\frac{1}{2}$ to change places (8)

Now below one couple and forward six: go down the outside below one and form lines-of-3 facing across (4); these lines go two steps forward and two back with a nice shuffle step (4)

B- *Three quarters around*: active turn by the right $\frac{3}{4}$ until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (8)

And forward six again: these lines-of-3 go forward... (4)

Three quarters around: ... and actives do a right-hand turn $\frac{3}{4}$ to end progressed and proper (4)

C- *And you right and left four*: Top two couples right and left through, over and back (16)

Dudley talked about how Ralph Page detested the trend toward loud, stomping balances in Money Musk and other dances, so much so that he stopped calling the dance: "...which was a shame. It's a good dance!" He also demonstrated how the actives can take their lines-of-3 forward two steps (halfway through the B-music), and then as the rest of the line falls back the actives can start their last $\frac{3}{4}$ turn a bit early rather than falling all the way back, to avoid rushing the last turn and still be ready on time for the rights and lefts.

Waltz Quadrille

Formation: Singing square, no partner change
 Song: *Sweet Betsy from Pike*

Head couples waltz down the middle and
 divide (pass through with opposite couple
 and remain facing out)
 Lady to the right and gent to the left side
 (dance around the outside to home place)
 Bow to your partners and your corners the
 same

And you take your corner lady and you
 waltz promenade (once more through the
 music for the promenade)

Sequence: Intro; repeat figure four times; ending

After the sequence, Dudley called, "Waltz anywhere
 at all" for a free waltz. Then the band switched to the
 tune below without pause:

Waltz: *Alexandrovski*

☞ **Break** ☞

Second Half: **Susan Kevra** with **Maivish**
Adam Broome, guitar; **Matthew Olwell**, flute; **Jaige Trudel**, fiddle

Mad Scatter

By Rick Mohr (March 2010)
 Source: Rick's website
 Formation: Scattered circles of two or more couples
 Reel: *Shove That Pig's Foot a Little Bit Further into
 the Fire*

A1- Circle left
 Do-si-do your corner
 A2- Right-hand turn your partner 1½
 Ladies left-hand star (or left-hand turn
 if only two ladies) and gents walk
 clockwise around the outside of the
 star
 B1- Balance and swing someone new
 B2- Promenade anywhere in the hall, form a
 new group

With Thanks to the Dean

By Steve Zakon-Anderson (February 1985)
 Source: *Give-and-Take*
 Formation: Contra, duple improper, double
 progression
 An dro (Breton folk dance in 4/4): *St. Patrick's
 An dro*

A1- Allemande left neighbor 1½
 Ladies chain across
 A2- Ladies allemande right once around and
 swing partner
 B1- Circle left once around
 With the gent in the lead, couples slide
 to the left and circle left ¾ with next
 neighbors
 B2- Do-si-do this neighbor
 Allemande right the same 1½

Steve Zakon-Anderson composed this for Ralph
 Page, the "dean of contra dancing."

Goodbye My Lady Love

By Debbie Gray

Formation: Singing square, ladies progress right

Song: *Goodbye My Lady Love* (Joseph E. Howard)

Intro, Break and Ending

Allemande left your corner, then weave
around (weave the ring)

You're leaving me, I'm leaving town – now
gypsy by the right

Look me in the eye (gypsy partner)

Your corner too, it makes me cry (left
shoulder gypsy)

Swing me my lady love, you are my turtle
dove (partner swing)

You are the darling and the idol of my heart
– promenade!

Look and I'll take you home; I always said
you'd roam (swing at home if time
allows)

Goodbye my lady love, goodbye

Figure

Four gents star right, around you go
Your partner left, oh please don't go (the
left-hand turn goes 1½ around)

Ladies star right around the square

Turn your partner by the left hand and leave
him there (Turn 1½ and a little bit more,
or perhaps just ¾, to find your corner)

Swing me that corner guy, he's got a roving
eye

Hurt me, refuse me; you'll be sorry when
you lose me

Look and I'll take you home (promenade); I
always said you'd roam

Goodbye my lady love, goodbye

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

Based on Star Breakdown by Tony Parkes.

The Merry-Go-Round

Source: *Calling Traditional New England Squares*

Formation: Square

Reel: *The Squirrel Hunters*

Ralph Page frequently called a dance that he referred to as *Ladies' Whirligig*. Ted Sannella showed us how much fun improvising could be using that dance as a basis, and *The Merry-Go-Round* became a signature dance for Ted. Several others, including Larry Edelman and Susan have also had enormous fun with the dance over the years, and each has put their mark on it.

The source listed above includes a CD with two recordings of Ted Sannella calling Merry-Go-Round and a transcription of just how he did it. It is, of course, not a source for the calls Susan actually delivered, because this dance should never be done the same way twice.

Susan used the following figure to break up the silliness.

Break:

Two head ladies pull by, and "pull the gents
in" (pull by opposite gents)

Gents in the middle pull by, pull the ladies
in

Continue until all are home and everybody
swing

Can start with head ladies, side ladies, or all four
ladies (in which case you star right halfway in the
middle, then pull the gents in, etc.)

Fiddleheads

By Ted Sannella (February 23, 1983)

Source: *Swing the Next*

Formation: Contra, duple improper

Marches: *Beauties of Autumn* (John Brady)/*Young Collins*

- A1- Actives cross over, go left around one, into the center and make a “diamond-shaped” ring (active gents facing up, active ladies facing down)
All balance, one-quarter turn to the right as in *Petronella*
- A2- All balance, one-quarter turn to the right, actives continue spinning halfway more to find each other
Actives swing in the center (finish facing down)
- B1- Go down the hall 4-in-line (actives in the center), actives turn as a couple and others turn alone
Come back to place, face across
- B2- Those four circle left halfway around
Swing your neighbor, end facing across

Ted Sannella used to say that this was his favorite of his own dance compositions. The version above varies slightly from Ted’s, where there is a hand cast at the end of B1. The beginning of the dance can be challenging because the action starts facing across the set, and we are more used to action that starts facing a neighbor up or down.

Page Turner

By Andrea Nettleton (2013)

Formation: Contra, duple improper

Jig to Reel: *Up in the Rafters* (Aaron Olwell)/*Miss Shepherd’s* (James Scott Skinner)

Starts in long wavy lines with gents facing out and ladies in; neighbor is in right hand

- A1- Balance to the right, slide or spin one place to the right and re-form the wave (as in *Rory O’More*)
Balance left, slide or spin to the left
- A2- Balance and swing neighbor
- B1- Give-and-take to the lady’s side and swing your partner
- B2- Ladies chain across (8)
Right hand to partner and balance (4)
Pull by the right and allemande left neighbor halfway, joining right hands with next neighbor to form long wavy lines (4)

Ben’s Spinoff #3

By Gene Hubert

Source: *Dizzy Dances III*

Formation: Contra, duple improper

Reels: *The Otter’s Holt* (Junior Crehan)/*Rampant* (John Spiers)

- A1- Allemande right neighbor once around, ladies pull by with the left hand to cross the set
Allemande right partner, ladies pull by with the left again
- A2- Balance and swing neighbor
- B1- Circle left $\frac{3}{4}$ and swing partner
- B2- Long lines forward and back
Ladies chain

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

Waltz: *Inion Ni Scannlian* (Donogh Hennessy)

Sunday Morning Dance Workshop

Sunday, 9:15 - 10:45 AM

Led by **Dudley Laufman**; music by **Calliope**

Amy Cann, fiddle & piano; **Carol Compton**, piano & accordion; **Vince O'Donnell**, fiddle;
Bruce Randall, various; **Ray Salvo**, winds; **Norb Spencer**, accordion

Banks of the Dee

Source: *An Elegant Collection*

Formation: Contra, duple improper

Jig: *Bonnie Dundee*

- A1- Actives down the outside past two
standing couples
Up the center to place
- A2- Down the center as a couple
Return and cast off
- B1- Swing with the one below
Swing with the one above
- B2- Actives swing in the center

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

Odd Couple Promenade

By Ralph Page (1940s)

As called by Dudley Laufman

Formation: Square (no partner change)

March: *Road to Boston*

- Couple one out to the couple on your right
and balance four (4)
And right and left through and back (12)
Same four out to the right and circle six (16)

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

All swing at home (16)

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

Recorded by Ralph Page on a 10" Folk Dancer
recording MH 1031, with Ralph Page's Boston Boys.

Honest John

As called by Dudley Laufman

Source: *Contras: As Ralph Page Called Them*

Formation: Singing square (no partner change)

Now the first go out to the right and you
balance with the two
Join hands and circle to your left, and here is
what you do
Sashay by, address your opposite
Sashay back, and bow to your own
Now you right and left as you ah, ah-ah-ah,
ah-ah-are
Right and left to your place, and everybody
swing (the tune *Brighton Camp* starts
here for the swing and promenade)
And all promenade

Sequence: Figure for each couple in turn. The tune contains *Brighton Camp (The Girl I Left Behind Me)* plus another part. The call "Sashay by" is done by partners exchanging places, gent passing behind lady each way, facing opposites the entire time. Dudley taught a version that was collected in West Newbury, VT, in which partners hold hands (right hand to right hand) while doing this, turning the lady under for each "sashay by."

Dudley called the dance a second time so that the dancers could sing on the "sashay by" part.

Honest John can be heard as called by Ralph Page on a Folk Dancer recording (#20) available on CD from the Kentucky Dance Foundation. A video can be found on the [Square Dance History Project website](http://squaredancehistory.org/items/show/48):
<<http://squaredancehistory.org/items/show/48>>.

Gay Gordons

Formation: Couple dance

Source: *Dance a While* (as “Gie Gordons”)

March: *Monk’s March*

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

- Bars 1-2** Take four walking steps forward beginning on the left foot. Turn halfway to the right on the fourth step to reverse direction. (Note that gent is still inside circle, lady outside)
- Bars 3-4** Take four walking steps backward to continue moving in the same direction. Do not turn on beat 4.
- Bars 5-8** Repeat in reverse LOD. (Half turn is to the left.)
- Bars 9-12** Releasing left hands, man takes 4 pas-de-bas (setting steps) or 8 walking steps forward in LOD as woman (beginning on right foot) turns twice clockwise with 4 setting steps or 8 walking steps under joined right hands. End facing partner.
- Bars 13-16** Take ballroom position and dance four measures together with a two-step.

Dudley sang the song by Sydney Carter about George Fox, which was composed to the tune *Monk’s March*.

Morning Star

Formation: Contra, duple proper

Source: *Contras: As Ralph Page Called Them*

Reels: *Enrico* or *Jacob* (see note)/*Quindaro Hornpipe*

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

The story goes that Thomas Hardy, the English novelist, was so moved by this tune as a child that he would weep when he heard it (hiding in a closet from embarrassment). Hardy is supposed to have given the tune, originally called *Jacob*, its new name.

Morgan Magan

By Dudley Laufman

Formation: Contra, duple proper

Tune: *Morgan Magan* (Turlough O’Caralan)

- A- Forward and back with the one below
(all face neighbors up or down for the forward and back) (8)
Circle left once around (8)
Right and left through and swing (pass through up or down in four steps and all swing partners) (16)
- B- Active couples go down the center (8)
Come right back to place (see note) (8)
Same four right-hand star (8)
Left hand back (8)

The pass through to a swing is a particularly good fit to the music, which is why no other tune should be used for the dance. In the B-part, the ones are already progressed before they go down the center, so they will come back to the same place they left and star with the couple above. If they go down the center improper (as will often happen naturally because of the swing) they should turn as a couple, so that they come back proper.

Schottische: *Old Southern Schottische*

Lady of the Lake

Source: *The Contra Dance Book*

Formation: Contra, duple improper

Jigs: *Rolling Off a Log/Saddle the Pony*

- A1- Actives balance and swing with the one
below
- A2- Actives balance and swing in the center
- B1- Same four go down the hall four-in-line,
turn alone
Return and face across
- B2- Ladies chain, over and back

Waltz: *For the Love of Laura* (Vince
O'Donnell, 2012)

**Caller Workshop:
American Social History Through Dance**

Sunday, 9:15 - 10:45 AM

Led by **Susan Kevra**

Susan used this session to describe a course that she has been teaching at Vanderbilt University called “American Social History Through Dance.” This is an American Studies course that looks at many aspects of American culture through the lens of dance. It is one of many options that Vanderbilt students can take to satisfy a college writing requirement.

Students in Susan’s course learn on the first day that dancing is required. No expertise is necessary, but cheerful participation is expected. Over the course of the semester, students leave behind the routine of their classroom on five different days, and meet instead in a dance space in one of the oldest buildings on campus, with a parquet wood floor on the second story. There they get a kinesthetic sense of various forms of American dance, including colonial era dancing, dances of indigenous peoples, African dancing, jazz dance, and square dancing. Students also attend a local contra dance. Susan leads the sessions for those forms of dance she is most familiar with, and invites guest leaders to teach other forms.

As well as experiencing some American dancing firsthand, students read about dance in books, articles and fiction, and also view relevant films and video clips. They are required to make connections between dance styles and trends, and other historical and cultural phenomena. Students reflect on all of this, discuss it, and write about it. Topics related to race, class and gender frequently emerge, and the course exposes students to much territory that is unfamiliar to most of them.

Susan presented the course using PowerPoint slides, photographs and video clips. She explained how she came to teach the course – allowing her to merge two aspects of her life: professor and dance leader. She talked about students’ reactions to the course and answered our questions. It was an intriguing and enjoyable session. A detailed description of the course is available online in PDF format at <http://ejournals.library.vanderbilt.edu/index.php/ameriquests/article/view/150>.

Open Microphone Session

Sunday, 11:00 AM - 12:30 PM

Sandy Lafleur, MC; Music by Maivish

Adam Broome, guitar; Matthew Olwell, flute; Jaige Trudel, fiddle

(Music scholarship recipients Audrey Buddington and Clayton Clemetson joined Maivish)

Soundcheck Tune: Ballydesmond Polka

Snowbound

By Harry Brauser

As called by the author

Formation: Contra, duple improper

Jig to Reel: *Ships in Full Sail/Fleur de Mandragore*

(Michel Bordeleau)

- A1- Neighbors balance and swing
- A2- Pass through to an ocean wave, balance
Allemande right neighbor halfway (4),
gents start an allemande left (4)
- B1- Gents finish their allemande left 1½ (4),
balance partner (4)
Partners swing (8)
- B2- Ladies chain across
Left-hand star

Written in a snowstorm on Mount Baldy in California.

Galopede

As called by Lorrie Wilkes

Source: *Community Dances Manual*

Formation: Longways set, top couple to the bottom to progress

Reel: *Road to Errogie* (Adam Sutherland)

- A1- Lines forward and back
All cross over to partner's place
- A2- Repeat A1 to home
- B1- All do-si-do and swing partner
- B2- Top two couples sashay to the bottom
while the others (clap and) move up
two places

Having two couples sashay instead of one allows more turns in less time.

Lads of Ohio

By Rick Mohr (December 3, 2004)

As called by Zoë Madonna

Source: Rick's website

Formation: Contra, Becket formation, progress cw

An dro (Breton folk dance in 4/4): *The Wren*

- A1- Gents cross the set passing left
shoulders and gypsy current neighbor
just halfway to meet a new neighbor
(~6)
Swing this new neighbor (~10)
- A2- Circle left once around
Ladies chain across (to partner)
- B1- Ladies chain back
Left-hand star just ¾
- B2- Allemande right your shadow and
swing your partner

On his website, Rick Mohr writes the following about Lads of Ohio: "In honor of fine times with my friends Joseph Pimentel and Fred Todt of Columbus Ohio, warm talented fun lads, at whose dining room table this dance was written. I was preparing for a session billed to lure the local men with fabulous dances and then help them to be less rough with the women. I had no fabulous dance with both neighbor and partner courtesy turns, and this was my attempt to provide one. So a secondary nod is to all the lads of Ohio, on their path to becoming everyone's favorite dance partner. (A spot firmly held by Joseph and Fred, I might add.)"

Laura's Three-Quarter Century

By Bob Stein (November 7, 2012)

As called by the author

Formation: Contra, duple improper

Jigs: *Star Above the Garter/The Cuil Aodha Jig*

- A1- "Mad Robin chase" (women start by stepping forward and right; see note)
Turn to your neighbor and swing
- A2- Three-quarter hey-for-4 (gents start by passing left shoulder) (12); when you see your partner begin a gypsy (4)
- B1- Continue the gypsy (~4) and partners swing (~12)
- B2- Long lines forward and back (8)
Roll away with a half sashay (2), gents rolling their partner from right hand to left, circle *right* $\frac{3}{4}$ (6)

Those who prefer a 16-count swing can begin the partner swing at the top of B1. The "Mad Robin chase" in A1 is an adaptation of a figure from the English country dance *Mad Robin*. Facing your partner throughout, rotate once around your neighbor. In this dance the women move to the center first; neighbors move clockwise around one another.

Carrots Before Breakfast

By Peter Thompson (September 2008)

As called by the author

Formation: Contra, duple improper

March: *The Call*

- A1- Left-hand star
Circle left
- A2- Neighbors swing
Ones swing in the center
- B1- Ones down the center, turn alone
Return and (hand) cast off
- B2- Long lines forward and back
Same four right-hand star

For Marianne Taylor. The hand cast is optional. Peter writes: "This dance came to me during the day [I learned Marianne had died], as I remembered doing a dance with the star above, star below sequence at a Ralph Page weekend with Marianne as my partner, and we got laughing because a band-aid on my thumb kept sticking to her."

The Joy of Six

By Myra Hirschberg (June 2004)

As called by Judy Greenhill

Source: Myra's website (Dancing Thread)

Formation: Contra, duple improper

Jig: Sean Ryan's Jig

- A1- Gypsy neighbor once around
"Mad Robin chase" on same track as the gypsy (Mad Robin explained above in note for "Laura's Three-Quarter Century")
- A2- Ladies cross the set passing right shoulders, gypsy partner and swing
- B1- Gents allemande left $1\frac{1}{2}$
Neighbors swing
- B2- Right and left through across
Left-hand star

Written for the combined wedding anniversaries of three different couples, including both the author (Myra and her husband Tom Calwell) and the caller (Judy and her husband Rick Avery).

Fly Around My Pretty Little Miss

By Dale Wilson (July 2008)

Source: Childgrove Country Dancers' website

As called by Wade Pearson

Formation: Contra, duple improper

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

- A1- Left hands across star
Gents drop out and loop over right shoulder while ladies continue a left-hand turn, partners right-hand turn
- A2- Hey-for-4 (women start by passing left shoulders)
- B1- Gypsy partner and swing
- B2- Right and left through across
Right hands across star: ladies lead, gents fall in behind their partner

Waltz: Far Away (Pete Jung)

Farewell Dance Party
 Sunday afternoon 2:00 - 4:00 PM
Gale Wood, MC, with staff and guest callers
Vince O'Donnell, Music Director

Smoke on the Water

By Pancho Baird

As called by Tod Whittemore, backup vocals by

Wendy Whittemore and Susan Kevra

Source: *Smoke on the Water*

Formation: Singing square, no partner change

Song: *Smoke on the Water* (Zeke Clements, 1944)

Figure I

Head couples swing your partners, around
and around

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

When you get back home, you do-si-do
Allemande left your corner, grand old right
and left you go

Chorus

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

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

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

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

Figure II

Heads promenade around the outside of that
ring (halfway)

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

Sides right-hand star, in the center of that
ring

Allemande left your corner, grand old right
and left and sing (repeat chorus)

Bridge

Allemande left your corner, walk right by
your own

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

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

Sequence: Intro (with chorus); figure I once each for
heads and sides; bridge; figure II once each for heads
and sides; bridge; ending. A chorus follows every
part. Dancers often balance as they begin each grand
right and left.

Lady Walpole's Reel (variation)

As called by Gale Wood

Formation: Contra, duple improper

Reels: *Lady Walpole's Reel/Saratoga Hornpipe*

A1- Actives balance and swing the one
below

A2- Actives down the center, turn alone
Return and cast off

B1- Right and left through across the set
Over and back

B2- Left-hand star; right-hand star

Gale called this variation. Normally, *Lady Walpole's*
has the following B-parts:

B1- Ladies chain (over and back)

B2- Half promenade; half right and left

Roll Back One

As called by Jeremy Korr

Source: *Sets in Order Year Book No. One*

Formation: Square, no partner change

Reel: *Batchelder's*

Couple one go down the center
 Split couple three, separate and go around
 one to hook onto the end of a line-of-4
 Line-of-4 go forward and back
 Side couples forward and circle left
 Make a left-hand star

Lady 4 pick up your corner, and then each
 person in the star in turn does the same to
 make a star promenade
 Insides back out and outsides in, wheel
 around once-and-a-half to star promenade
 the other way

(Those in the center of the star just keep
 going) Outsides roll back over your left
 shoulder and hook onto the one behind
 you
 Roll back again
 Roll back again
 Roll back and allemande left your corner

Do-si-do your partner
 Swing your partner
 Promenade

Sequence: Intro; figure above starting with couples 1
 and 2 in turn; break; figure above starting with
 couples 3 and 4 in turn; ending. When couple 2 is
 leading, lady 1 will pick up her corner first, etc.

Michael McKernan called this dance at the very first
 Ralph Page Dance Legacy Weekend in 1988. It is a
 variation of *Pick Up Your Corner*, which appears
 twice in *Sets in Order Year Book No. One*, attributed
 to Richard Dick (p. 71) and Ed Gilmore (p. 143).

Fisher's Hornpipe

As called by George Fogg

Source: *Early American Dance and Music*

Formation: Contra, triple proper

Reel: *Fisher's Hornpipe*

A1- First couple down the outside and back
 A2- Sashay the center, setting (or other
 fancy stepping)
 Sashay back up and cast off
 B1- First and third couples right-hand star
 And left hands back
 B2- First and second couple rights and lefts

The rights and lefts in B2 are as in English country
 dancing: a mini-grand chain (or square through four
 hands). George said, "I know we all have different
 languages."

Ends Turn In

By Ed Gilmore

As called by Adina Gordon

Source: *Five Years of Sets in Order*

Formation: Square (no partner change)

Reel: *Spotted Pony/Liza Jane*

Head two couples forward and back
Forward again and pass through
Separate and go behind two to hook onto the
ends of lines-of-4 at the sides

Forward eight and back
Forward again pass through
Join hands again facing out, arch in the
middle and the ends turn in and dive
through under the arch

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

Heads face your partner, pass through and
split the sides

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

Forward eight and back, forward again pass
through

Arch in the middle and the ends dive
through

Circle four once around in the center
Pass your partner, allemande left your
corner

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

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

The Roberts

English/Scottish Old Time Dance

As called by Sylvia Miskoe

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

Jig: *Colonel Robertson's* (Farquhar Beaton)

Bars 1-2 Join both hands; take 2 step-
slides (step-close, step-close)
counterclockwise around the
circle

Bars 3-4 Drop hands and each turns in
place once around with 4
walking steps, man turning to
the left and lady to the right (a
“turn single” in English
country dance)

Bars 5-8 Repeat bars 1-4 in the other
direction, starting clockwise

Bars 9-16 Repeat all of the above

Bars 17-18 Take ballroom position, couples
facing counterclockwise:
starting with outside foot
(man's left, lady's right) both
do a heel and toe and a two-
step (step-close-step) forward
in a counterclockwise direction

Bars 19-20 Repeat with inside foot

Bars 21-24 Repeat bars 17-20

Bars 25-32 Couples dance around the circle
with 8 measures of two-step,
open out to start again

Sylvia said, “If someone tells you, ‘That’s not the
way it goes,’ well, there are different variations. So
this is the way you learned it at the Ralph Page
Weekend!”

Speed the Plough

As called by Dudley Laufman

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple proper

Reel: *Speed the Plough*

- A1- Gents' line balance forward toward the ladies with two complete balance steps, and then two complete balance steps backwards to place (fancy steps are in order here: pigeon wings, etc.)
- A2- Ladies do the same towards the gents
- B1- Active couples down the center
Return and cast off
- B2- Right and left four

King of the Keyboard

By Ted Sannella (June 18, 1989)

As called by Linda Leslie

Source: *Swing the Next*

Formation: Contra, triple proper

Jigs: *Paddy Killoran's/The Rose in the Heather*

- A1- Actives swing and face down
Swing the neighbor below and face across
- A2- Forward six and back
Actives allemande left 1¼ until the active gent is standing between couple two facing down and the active lady between couple three facing up
- B1- Forward six and back
Actives allemande left 1¼ to end proper and progressed, release left hands with partner
- B2- Actives turn contra corners

King of the Keyboard was composed for Bob McQuillen's birthday, and presented to him at a surprise birthday party.

Haymaker's

As called by Gale Wood

Source: *Cracking Chestnuts*

Formation: Contra, duple improper

Reels: *Lady of the Lake/John Howatt's/Joys of Quebec* (Fortunat Malouin)

- A1- Actives balance and swing with the one below
- A2- Actives balance and swing in the center
- B1- Same four go down the hall four-in-line, turn alone
Return and hand cast
- B2- Ladies chain, over and back

(Same as version of Lady of the Lake on p. 43)

Waltz: Amelia (Bob McQuillen)

Index by Title

20 Below	8	Laura's Three-Quarter Century	46
Al's Safeway Produce.....	5	Little Burnt Potato (tune).....	20
Annie Laurie	37	Mad Scatter	38
Arizona Double Star	11	Marianne	27
Arkansas Traveler.....	36	Merry-Go-Round, The	39
Banks of the Dee.....	41	Missing Link	30
Batchelder's Reel (tune)	21	Monadnock Reel	16
Ben's Spinoff #3	40	Money Musk	37
Blackbirds of Spring	31	Morgan Magan.....	42
British Sorrow.....	10	Morning Star	42
Call, The (tune).....	13	New Friendship Reel	29
Carrots Before Breakfast	46	Night Sail	9
Chorus Jig	9, 37	Odd Couple Promenade	41
Circle of Love	30	Off She Goes.....	21
City Stages Square	31	Opera Reel	16
Cranky Ingenuity	5	Page Turner.....	40
Delphiniums and Daisies Variation	14	Petronella Jig	7
Do-Si-Do and Face the Sides.....	25	Plain Quadrille Part I: Chicken Reel	17
Dogleaf Reel, The.....	9	Plain Quadrille Part II: Star the Ring.....	17
Double Pass Thru.....	6	Plain Quadrille Part III: Breakdown	17
Ends Turn In	49	Poems About Dance (poetry).....	35
Fiddleheads.....	40	Rakes of Mallow (tune)	22
Fisher's Hornpipe	48	Roberts, The.....	49
Fly Around My Pretty Little Miss	46	Roll Back One.....	48
Galax	12	Rout, The	36
Galopede	45	Sackett's Harbor	7
Gay Gordons.....	42	Salute to Larry Jennings	26
Glise à Sherbrooke (tune)	19	Sixty-Five and Very Much Alive	28
Goodbye My Lady Love.....	39	Smoke on the Water.....	47
Grand March.....	36	Snowbound	45
Haymaker's.....	50	Soldier's Joy	8
Heartbeat Contra	14	Speed the Plough	50
Homecoming, The	29	Swing Your Jenny.....	17
Honest John	41	Synchronicity	7
Joy of Six, The.....	46	Thanks a Million, Mac.....	24
Just Because.....	6	Trip to Lambertville.....	5
Key to the Cellar.....	30	Trip to Tunbridge.....	31
King of the Keyboard	50	Waltz Quadrille.....	38
Lads of Ohio	45	Washington's Quickstep.....	8
Lady of the Lake.....	43	With Thanks to the Dean	38
Lady Walpole's Reel (variation)	47	Woven Waves	10
Lampighter's Hornpipe.....	18	Zig Zag Zia	11

Index by Author

<p>Baird, Pancho Smoke on the Water 47</p> <p>Beer, Jenny Key to the Cellar..... 30</p> <p>Brauser, Harry Snowbound..... 45</p> <p>Cromartie, Robert Al's Safeway Produce 5</p> <p>Flaherty, Don Heartbeat Contra..... 14</p> <p>Ed Gilmore Ends Turn In..... 49</p> <p>Gallagher, John Thanks a Million, Mac 24</p> <p>Gray, Debbie Goodbye My Lady Love 39</p> <p>Greenleaf, Lisa Dogleaf Reel, The..... 9</p> <p>Hill, Becky (and Nils Fredland) Petronella Jig..... 7</p> <p>Hirschberg, Myra Joy of Six, The 46</p> <p>Hubert, Gene Ben's Spinoff #3..... 40</p> <p>Isaacs, Bob Zig Zag Zia..... 11</p> <p>Kevra, Susan Circle of Love..... 30 City Stages Square 31</p> <p>Laufman, Dudley Morgan Magan 42</p> <p>Leger, Dick Marianne..... 27</p>	<p>Mohr, Rick Lads of Ohio..... 45 Mad Scatter..... 38 Night Sail..... 9 Synchronicity..... 7</p> <p>Nettleton, Andrea Page Turner 40</p> <p>Olson, Al Blackbirds of Spring..... 31</p> <p>Olson, Bill 20 Below..... 8 Cranky Ingenuity 5</p> <p>Page, Ralph Monadnock Reel..... 16 Odd Couple Promenade..... 41</p> <p>Ravitz, Cary Galax 12 Woven Waves..... 10</p> <p>Roodman, Gary Homecoming, The 29</p> <p>Rotenberg, Tanya & folk process Delphiniums and Daisies Variation..... 14</p> <p>Sannella, Ted Do-Si-Do and Face the Sides 25 Fiddleheads..... 40 King of the Keyboard 50 New Friendship Reel 29 Sixty-Five and Very Much Alive 28</p> <p>Sanella, Ted (and Larry Jennings) Salute to Larry Jennings 26</p> <p>Stein, Bob Laura's Three-Quarter Century 46</p> <p>Thompson, Peter Carrots Before Breakfast 46</p> <p>Tyrell, Frank Missing Link..... 30</p>
--	---

Traditional (or unattributed)

Annie Laurie	37
Arizona Double Star	11
Arkansas Traveler	36
Banks of the Dee	41
British Sorrow	10
Chorus Jig	9, 37
Fisher's Hornpipe	48
Galopede	45
Gay Gordons	42
Grand March	36
Haymaker's	50
Honest John	41
Just Because	6
Lady of the Lake	43
Lady Walpole's Reel (variation)	47
Lamplighter's Hornpipe	18
Merry-Go-Round, The	39
Money Musk	37
Morning Star	42
Opera Reel	16
Plain Quadrille Part I: Chicken Reel	17

Plain Quadrille Part II: Star the Ring	17
Plain Quadrille Part III: Breakdown	17
Roberts, The	49
Roll Back One	48
Rout, The	36
Sackett's Harbor	7
Soldier's Joy	8
Speed the Plough	50
Swing Your Jenny	17
Trip to Tunbridge	31
Waltz Quadrille	38
Washington's Quickstep	8

Wilson, Dale

Fly Around My Pretty Little Miss	46
--	----

Winston, Louise

Double Pass Thru	6
------------------------	---

Zakon-Anderson, Steve

Trip to Lambertville	5
With Thanks to the Dean	38

Index by Dance Type

Contra, Becket formation

20 Below	8
Galax	12
Lads of Ohio	45
Night Sail	9
Salute to Larry Jennings	26

Contra, improper

Al's Safeway Produce	5
Banks of the Dee	41
Ben's Spinoff #3	40
Carrots Before Breakfast	46
Circle of Love	30
Delphiniums and Daisies Variation	14
Fiddleheads	40
Fly Around My Pretty Little Miss	46
Haymaker's	50
Heartbeat Contra	14
Homecoming, The	29
Joy of Six, The	46
Lady of the Lake	43
Lady Walpole's Reel (variation)	47
Laura's Three-Quarter Century	46
Monadnock Reel	16
New Friendship Reel	29
Page Turner	40
Petronella Jig	7
Sixty-Five and Very Much Alive	28
Snowbound	45
Synchronicity	7
Thanks a Million Mac	24
Trip to Lambertville	5
With Thanks to the Dean (double progression)	38

Contra, proper

Arkansas Traveler	36
Blackbirds of Spring	31
British Sorrow (triple minor)	10
Chorus Jig	9, 37
Dogleaf Reel, The	9
Fisher's Hornpipe (triple minor)	48
Key to the Cellar (triple minor)	30
King of the Keyboard (triple minor)	50
Lamplighter's Hornpipe	18
Money Musk (triple minor)	37

Morgan Magan	42
Morning Star	42
Opera Reel	16
Sackett's Harbor (triple minor)	7
Speed the Plough	50
Swing Your Jenny	17
Washington's Quickstep	8

Other Formations

Cranky Ingenuity (circle mixer)	5
Galopede (whole-set longways)	45
Gay Gordons (couple dance)	42
Grand March (couple follow couple)	36
Mad Scatter (scatter promenade)	38
Roberts, The (couple dance)	49
Soldier's Joy (Sicilian circle)	8
Trip to Tunbridge (3-couple longways)	31
Zig Zag Zia (intersecting contra lines)	8

Patter Squares

Arizona Double Star	11
City Stages Square	31
Do-Si-Do and Face the Sides	25
Double Pass Thru	6
Ends Turn In	49
Merry-Go-Round, The	39
Missing Link	30
Odd Couple Promenade	41
Plain Quadrille Part I: Chicken Reel	17
Plain Quadrille Part II: Star the Ring	17
Plain Quadrille Part III: Breakdown	17
Roll Back One	48
Rout, The	36

Singing Squares

Annie Laurie	37
Goodbye My Lady Love	39
Honest John	41
Just Because	6
Marianne	27
Smoke on the Water	47
Waltz Quadrille	38

Bibliography of Published Sources

(Alphabetized by title, websites listed at the bottom, are alphabetized by author)

- Advanced Square Dance Figures of the West and Southwest.* Owens, Lee and Ruth, Viola (1950). Palo Alto, CA: Pacific Books.
- Balance and Swing: A Collection of Fifty-five Squares, Contras, and Triplets in the New England Tradition with Music for Each Dance.* Sannella, Ted (1982). New York: Country Dance Society, Inc.
- Calling Traditional New England Squares.* Sannella, Ted. (2005). Haydenville, MA: Country Dance and Song Society.
- Community Dances Manual.* Kennedy, Douglas, Ed. (1986). Princeton, NJ: Princeton Book Company.
- The Contra Dance Book.* Holden, Rickey (1956). Newark, NJ: American Squares.
- Contras: As Ralph Page Called Them.* Knox, Roger, Ed. (1990). Ithaca, NY: Roger C. Knox.
- The Country Dance Book.* Tolman, Beth and Page, Ralph (1937). Weston, VT: The Countryman Press, Inc.
- Cracking Chestnuts: The Living Tradition of Classic American Contra Dances.* Smukler, David and Millstone, David (2008). Haydenville, MA: Country Dance and Song Society.
- Dance a While: A Handbook for Folk, Square, Contra, and Social Dance* (10th edition). Pittman, Anne M.; Waller, Marlys S. and Dark, Cathy, L., Eds. (2009). San Francisco, CA: Pearson Benjamin Cummings.
- Dances From Barnes Two.* Thompson, Allison, Ed. (2006). Pittsburgh, PA: The Squirrel Hill Press.
- Dances in Time.* Flaherty, Don. (2001). North Caldwell, NJ: Don Flaherty.
- Dizzy Dances, Volume III.* Hubert, Gene (1990). Durham, NC: Gene Hubert.
- Early American Dance and Music: John Griffiths, Eighteenth Century Itinerant Dancing Master.* Keller, Kate Van Winkle (1986). Sandy Hook, CN: Hendrickson Group.
- An Elegant Collection of Contras and Squares.* Page, Ralph (1984). Denver, CO: The Lloyd Shaw Foundation.
- Five Years of Sets in Order: The Calls and Breaks Compiled from 60 Issues of Sets in Order Since November 1948.* Osgood, Bob, Ed. (1954). Los Angeles, CA: Square Dance Publishers.
- Give-and-Take: A Sequel to Zesty Contras: Featuring 628 Dances in the New England Style, Provocative Remarks, Exhortative Essays, and Arcane Analyses.* Jennings, Larry (2004). Cambridge, MA: New England Folk Festival Association.
- Legacy: 50 Years of Dance and Song.* Thompson, Allison, Ed. (2002). Haydenville, MA: Country Dance and Song Society.
- Multiple Calculated Figures.* Roodman, Gary (1999). Binghamton, NY: Gary Roodman.
- The New England Fiddler's Repertoire*, (2nd edition). Bley-Vroman, Robert & Miller, Randy, Eds. (2003). Alstead, NH: Fiddlecase Books.
- Northern Junket.* (See web resources under "Page.")

- On the Beat with Ralph Sweet: Singing Squares and Patter Calls from the Collection of an American Master.* Sweet, Ralph and Fredland, Nils (2010). Haydenville, MA: The Country Dance and Song Society.
- The Playford Ball: 103 Early Country Dances, 1651-1820: As Interpreted by Cecil Sharp and His Followers.* Keller, Kate Van Winkle and Shimer, Genevieve (1990). Northampton, MA: Country Dance and Song Society.
- Sets In Order Year Book No. One.* Osgood, Bob, Ed. (1956). Los Angeles, CA: Square Dance Publishers.
- Shindig In The Barn: Singing Squares by Ralph Sweet's All-Stars.* Ralph Sweet calling and various musicians. Sound recording available from Ralph Sweet, 32 South Maple Street, Enfield, CT 06082.
- Smoke on the Water, Square Dance Classics.* Dalsemer, Bob (1989). Baltimore, MD: Traditional Caller Productions.
- Swing the Next: A Second Collection of Fifty-five Squares, Contras, Triplets, and Circles in the New England Tradition with Music for Each Dance.* Sannella, Ted (1996). Northampton, MA: The Country Dance and Song Society.
- Zesty Contras.* Jennings, Larry (1983). Cambridge, MA: New England Folk Festival Association.

Web Resources (Retrieved June 1, 2014)

- Childgrove Country Dancers. [Dale Wilson's Dances](http://childgrove.org/about-dances/dance-writers/dale-wilson-dances).
<<http://childgrove.org/about-dances/dance-writers/dale-wilson-dances>>
- Hirschberg, Myra and Calwell, Tom. [Dancing Thread](http://www.dancingthread.ca/condance.htm). <<http://www.dancingthread.ca/condance.htm>>
- Mohr, Rick. [Rick Mohr – Dances](http://rickmohr.net/Contra/Dances.asp#Introduction). <<http://rickmohr.net/Contra/Dances.asp#Introduction>>
- Page, Ralph, Ed. [Northern Junket Digital Collection](http://www.izaak.unh.edu/dlp/NorthernJunket/pages/).
<<http://www.izaak.unh.edu/dlp/NorthernJunket/pages/>>
- Olson, Bill. [Bill Olson's Dance Compositions](http://www.billolsondance.com/billsdances.html). <<http://www.billolsondance.com/billsdances.html>>
- Ravitz, Cary. [Contra Dances by Cary Ravitz](http://ravitz.us/dance/). <<http://ravitz.us/dance/>>