

SYLLABUS
of the
13th Annual Ralph Page Dance Legacy Weekend

January 14, 15, 16 2000

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

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

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Cambridge, MA 02140-2102

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Introduction

This syllabus is a record of the dancing which took place at the 13th annual New England Dance Legacy Weekend (known up until this year as the “Ralph Page Legacy Weekend”). If you are acquainted with traditional New England style dancing, my hope is that you can probably decipher most of the notation. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

There are numerous **systems for notating dances**. The one I have chosen to use, while perhaps not the most efficient, is hopefully among the more readable systems. Much of New England style dancing is phrased, so that figures correspond to the timing of a 32 measure (64 count) tune. Therefore, I usually present a dance in a way that shows clearly how it relates to the tune. Unless other timing is indicated, figures given on one line use 16 counts of time (one entire A- or B-part of music), and figures given on two lines use 8 counts each. Whenever the timing varies from this paradigm, it is provided in parentheses. For example:

- A1- a 16-count figure
- A2- an 8-count figure
and another 8-count figure
- B1- a crooked figure (4)
that does not divide (8) evenly (4)
- B2- Balance and swing

In the case of B2 above, I could have written, “Balance (4) and swing (12),” but did not do so because the timing is obvious from current dance convention.

Or consider the following:

- A1- Allemande left corner, swing partner

Here the allemande can be 4 counts, 6 counts or 8 counts, as long as the allemande and swing together total 16 counts.

In some square dancing styles, the caller adjusts the figures depending on the skill of the dancers, the type of tune chosen, etc., and does not adhere to the “tyranny” of the musical phrase. That is why some dances (often squares), are simply presented as a sequence of figures. In general, however, New England style dancers want the same part of the figure to arrive with the same part of the tune each time through. My attempt in each case is to choose notation that suits the style of dance.

This year’s weekend included a large number of **singing square dance calls**. Consequently, I think you will agree, this syllabus is a particularly rich resource for those interested in singing squares. For most of these, I provide lyrics more or less as they are sung, and only include more specific directions about how a figure is done if it does not seem self-evident from the lyric. [Such directions are given in brackets.] *Italics* are used to indicate spoken words.

Another issue related to notation is **vocabulary**. Some callers prefer to refer to dancers as “men” and “women,” while others prefer the terms “ladies” and “gents.” I personally feel it is important to keep the use of such terms parallel. In other words, I become uneasy when a caller says “men and ladies” (or “women and gents,” for that matter). I generally stick with the slightly more old-fashioned terms “ladies” and “gents,” because they are easy for the dancer’s ear to distinguish in a noisy dance hall. In the syllabus I may revert to “women” and “men” in parenthetical directions such as who begins a hey. This is all purely a matter of style. I say, go ahead and call “girls and boys” or whatever you please, as long as the terms are equivalent. However, there is one place I ignore my own guidelines about language, and that is for the singing squares. Despite my high-falutin’ principles, for the purposes of this syllabus I am uncomfortable about altering song lyrics that are either traditional or come from a specific composer. This is because I feel a responsibility to you as a reader to present the dances as they happen within our tradition. That does not mean you cannot choose to alter the lyrics yourself to suit modern sensibilities should you decide to learn one of these dances. (I have often chosen that course myself when I call singing squares.)

I use “right and left four” to mean a 16-count figure, which might also be written as “right and left through, over and back.” The terms “neighbor” and “shadow” have become so universally accepted that I tend toward those for clarity, and apologize to those of you who miss “the one below,” “opposite,” and “corner” in those contexts where the newer terms have replaced them. I do retain “corner” for squares and in other contexts where it seems to better

suit the style. I have also not attempted to enforce uniformity for other terms (such as “actives,” versus “1’s”). Instead I again attempt to make the vocabulary suit the style of the dance. For example in a so-called “equal” dance, I would probably say “1’s” rather than “active couples,” if the 1’s are no more active than the 2’s.

If no **fractional distances** are given, assume “once” or “1x.” For example, if the call is “circle left,” it would be correct to circle all the way around. Otherwise I would write “circle left 3/4” to indicate a different amount. Sometimes the distance is not critical. For example, in “circle left, and back to the right” distance can vary a bit according to the energy of the dancers, as long as you end where you started. When a distance of exactly “once around” is essential to the choreography of the dance, I sometimes include that direction for emphasis. There is sometimes heated debate about fractions. If you think I should have written 1 1/4 somewhere instead of 1 1/2, you are probably right.

Many dances written and called by Don Armstrong this year contained a **gent’s chain**. Dancers executed this figure with quite a variety of styling. Don requested it to be done as follows: gents turn by the left hand to cross; then turn the opposite lady as in an allemande right. End with woman on man’s right-hand side. Note that when a ladies chain is followed by a circle, the man may pass the woman’s left hand from his own left hand into his right to make a smooth transition. Similarly, after a gent’s chain the woman can pass the man’s right hand from her own right hand to her left. Don discouraged using a courtesy turn with roles reversed.

The calls presented in this syllabus are the same ones actually danced during the weekend. If you notice that they occasionally vary from what an author intended, remember that we are dealing with a form of folk dance. I for one welcome such variations. Wherever possible, I have tried to **credit** the author of each dance or tune. Where no author’s name appears, I am guessing the tune or dance is “traditional,” or “anonymous.” I realize that there are probably some composers to whom I have not given proper credit. For this I apologize. Any such oversights are non-deliberate and a result of my ignorance. I can say only that your fine tunes and dances were greatly appreciated during the weekend, and if you contact me I will be certain to correctly ascribe your work to you in the future.

I am extremely grateful to all of the callers, musicians and organizers this weekend who responded to my pestering by being so considerate and helpful in providing the information I needed to create this syllabus in a timely way. Because they did not all use the same systems of notation, I have often adapted the material they gave me in an attempt to be more consistent. Any mistakes which may have crept into their work during this process are my responsibility and not theirs.

Many other people deserve **thanks** for the efforts they put into this excellent weekend. These include:

Sam Alexander, a committee member who also coordinated work exchange.

David Bateman, a committee member who also was the Friday evening MC.

Glenn Coppelman who redesigned the brochure this year.

George Fogg, a committee member who takes care of production details of this syllabus after I’m done with it.

Ellen Mandigo, the committee secretary, whose efforts are appreciated even though she could not come this year.

Dea Marvin, a committee member who also coordinated the staffing of the registration desk.

David Millstone, who put together the Saturday morning retrospective program and whose invaluable help in proofreading this syllabus was greatly appreciated by me.

Sylvia Miskoe, our committee chair and Saturday evening MC.

Chris Ricciotti, a committee member who also coordinated pre-registration and was our Sunday afternoon MC.

Patrick Stevens, who was in charge of local hospitality.

Angela Taylor, a committee member who also coordinated food for the event.

Marianne Taylor, a committee member who also arranged the use of the UNH facilities at the MUB and coordinated staff housing.

Rick Watson and **Jerry Short** for being our “sound guys.”

Peter Yarensky, a committee member who also coordinated publicity.

Dear reader, I hope this syllabus is useful to you. I look forward to seeing you and dancing with you at a future New England Dance Legacy Weekend!

David Smukler, Syracuse, NY

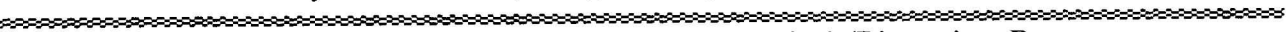
New England Dance Legacy Weekend Schedule

January 14, 15, 16, 2000
Memorial Union Building, UNH, Durham, N.H.

FRIDAY

7:30-11:00

Welcome Dance Party – Strafford Room, David Bateman, MC
Honored guests and staff callers including: David Smukler, Laura Johannes, Chris Ricciotti
Music by: Burt Feintuch (fiddle), Sarah Hydorn (flute) & Roberta Sutter (piano)



Strafford Room

Music/Discussion Room

SATURDAY

9:00-10:30

Contras with Ralph Sweet
Music by: Swallowtail

10:30-11:00

SNACK BREAK

11:00-12:30

Retrospective:
David Millstone MC, with staff callers
Music by: Rodney Miller and Bob McQuillen

12:45-1:45

LUNCH
at the New England Center

2:00-3:30

Contras with Don Armstrong
Music by: Rodney Miller &
Bob McQuillen

Music Workshop
Swallowtail
Band arrangements

3:30-5:00

Singing Squares with Ralph Sweet
Music by: Swallowtail

Discussion
Don Armstrong

6:15

BANQUET
at the New England Center

8:00-12:00

GRAND DANCE – Main Hall
Staff callers, Sylvia Miskoe, MC
8:00-9:50 Music by Rodney Miller & Bob McQuillen
10:10-12:00 Music by Swallowtail



SUNDAY

9:00-10:30

Contras with Don Armstrong
Music by: Rodney Miller & Bob McQuillen

10:30-11:00

SNACK BREAK

11:00-12:30

Callers Open Mike Dance
David Bateman, MC
Music by Swallowtail

Music Workshop
Fiddle Styles
Rodney Miller

12:30-1:45

LUNCH
at the New England Center

*Tour the newly
Renovated
Dimond Library.

Open 10:30-12:45*

2:00-4:00

FAREWELL DANCE PARTY
Chris Ricciotti, MC
All staff callers and musicians

New England Folk Festival Association
1950 Massachusetts Avenue
Cambridge, MA 02140-2102
Tel: 617-354-1340 Fax: 617-354-3142

Welcome Dance Party
Friday evening, 7:30 -11:00
David Bateman, MC, with staff callers
Music by **Burt Feintuch, Sarah Hydorn and Roberta Sutter**

Polka: Antigonish Polka

Classic Contra by Pete Campbell

As called by: Chris Ricciotti

Formation: Contra, Becket formation

Reels: *Fireman's/Rising of Lamprey (Sarah Hydorn)/Mrs. Wedderburn's*

- A1- Circle left 3/4, pass through along the set
 Dos-a-dos the next neighbor you meet
- A2- Balance and swing same
- B1- Long lines forward and back
 Ladies dos-a-dos 1 1/2
- B2- Balance and swing partner

Orlando Hornpipe by Don Armstrong (1998)

As called by: Don Armstrong

Formation: Contra, duple improper

Reels: *Westfork Gals/Redhaired Boy*

- A1- Active couple in a ring-of-3 with gent 2, balance in and out twice
 Circle left 3-hands round
- A2- Active couple in a ring-of-3 with lady 2, balance in and out twice
 Circle right 3-hands round and end with the actives in the middle of a line-of-4
- B1- Down the hall 4-in-line, turn alone
 Return, cast off
- B2- Actives balance and swing

Many of Don's dances have a traditional feel. This one has the flavor of *Vinton's Hornpipe* with its circles of three.

Lamplighter's Hornpipe

As called by: Laura Johannes

Formation: Contra, triple proper

Reels: *Lamplighter's/Spoostiskerry*

- A1- Actives cross to go between couples 2 and 3 facing out (the gent between two ladies and the lady between two gents), balance those waves-of-3
An expansive allemande right with the person on the right, form same waves again
- A2- Balance twice
Allemande left person on the left
- B1- Actives down the center, turn as couples
Return, cast off with couple 2
- B2- Same two couples right and left four

Nelly Bly

As called by: Ralph Sweet

Formation: Singing square

Song by: Stephen Foster – Note: play verse twice, chorus once, AAB

Intro: Honor to your partners, and to the corners all
Join your hands and circle left, circle round the hall
All the way around the ring, till you're home again
When you're there, swing your own, swing your partners all
Promenade around the ring, promenade that hall
Ho, Nelly. Hi, Nelly. Ho, Nelly Bly!

Figure: The first couple separate, go round the outside track
All the way around the ring, meet her coming back
Pass right by your partner, bow to the corners all
Turn around and swing your own, then promenade the hall
Ho Nelly. Hi, Nelly. Listen, love, to me!
I'll sing for you, play for you, a dulcem melody

Break and Ending: Allemande left your corner, dos-a-dos your own
Allemande left your corner again, grand old right and left
Grand old right and left go round, when you meet your own
Swing your partner round and round, promenade back home
Ho Nelly. Hi, Nelly. Listen, love, to me!
I'll sing for you, play for you, a dulcem melody

“Dulcem” is a word made up by Stephen Foster to fit the song. It is from the Latin, meaning “sweet.” Sequence: Intro; figure for each couple in turn; break; figure for heads, figure for sides, figure for all couples at once; ending.

Dip and Dive

As called by: Ralph Sweet

Formation: Singing square

Song: *Redwing* by Kerry Mills – Note: play straight through once (AB), then AAB thereafter

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

 Figure: First couple out to the right, and circle halfway round
 The inside arch and dip and dive, across the ring you go [couples 1, 2 and 4]
 Hurry hurry hurry let's go, over and then below
 When you're through go on to the next and circle halfway round
 Duck right through on to the last, circle halfway round
 Then dip and dive and away you go, the inside high and the outside low
 Hurry hurry hurry let's go, over and then below
 Duck right through, home you go, and everybody swing
 Oh you all swing, swing your little Redwing
 You serenade her, then promenade her
 Promenade around you go, the breezes sighing
 While Redwing's crying her heart away

Sequence: Intro; figure starting with each couple in turn; ending.

Golden Slippers

As called by: Ralph Sweet

Formation: Singing square

Song: *Oh Them Golden Slippers* by James A. Bland

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





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

2nd time: Same gent with a brand new girl, go down the center with a butterfly whirl
Lady go gee, the gent go haw, right back home where you were before
Dos-a-dos your partners, swing with the corners all
Take that corner lady, and promenade the hall
Oh them golden slippers, oh them golden slippers
The golden slippers I'm going to wear to walk the golden street

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



For the elbow swing, active couple steps between the opposite couple, hooks nearest elbow with opposite person, and turns once around. The second time patten does not change a thing about the figure, but is simply different patten: the elbow swing *is* the "butterfly whirl." "Gee" and "haw" are how you'd tell oxen to turn right or left. Sequence: Intro; figure twice for gent 1; figure twice for gent 2; break; figure twice for gent 3; figure twice for gent 4; ending. The ladies, although continually changing places, should still each get to be active twice.

Slapping the Wood by Don Flaherty

As called by: David Smukler


Formation: Contra, duple improper

Music: *Scully's Reel/MacArthur's Road/Frank's Reel*

- A1- Holding inside hands with partner, dos-a-dos as couples with your neighbors
Each swing your neighbor
- A2- Ladies chain across
Half hey-for-4 (women start by passing right shoulders)
- B1- Balance and swing partner
- B2- Circle left 3/4
Balance the ring, California twirl to face new neighbors

Waltz: Waltz of the Little Girls

– Break –



Money Musk

As called by: Chris Ricciotti
Formation: Contra, triple proper
Reel: *Money Musk* (24-bar version)

- A- Actives allemande right 1 1/2 (now you are improper)
Down the outside one place (4), lines-of-3 balance forward and back (4)
- B- Actives allemande right 3/4 to face up and down the hall (8) (the active man falls back between the 2's facing down, the active woman between the 3's facing up)
Lines-of-3 balance forward and back (4), allemande R 3/4 (4) (now you are proper)
- C- Right and left four with the couple above

Chris recommended a step-swing balance. In the walk-through he mentioned that Ralph Page had collected at least twelve versions of this dance! In this version the two allemande turns in the B-part are paced very differently: the first a leisurely 8 counts and the second a vigorous 4 counts.

Du Quoin Races by Orace Johnson (1991)

As called by: Laura Johannes
Formation: Contra, Becket formation
Reels: *Gravel Walk/Molly Rankin's/Sarah's New Tune* (Sarah Hydorn)

- A1- Balance ring, pass through to an ocean wave
And balance again, allemande right 3/4 to form long waves (men facing out, women in)
- A2- Balance, women cross set to where partner is standing as men turn into the place of the woman on their right. Form new long waves with the women facing out and the men in. Balance. "rotate" again (men walking across set, women looping around to the right)
- B1- Swing partner on the side (the same side you started on)
Circle left halfway, roll away with a half sashay to trade places with neighbors (across set)
- B2- Circle left halfway, roll away with a half sashay to trade places with partners (along set)
Circle left halfway, and shift left along the set to face new neighbors

To "pass through to an ocean wave," begin to pass through across the set. Ladies catch each other's left hand and turn just 1/4 as the gents cross all the way, turn right, and take partners' right hands to form wavy lines-of-4 across.

Trip to Lambertville by Steve Zakon-Anderson

As called by: Ralph Sweet

Formation: Contra, duple improper

Reels: *Father Kelly's/John Howatt's* (H. Dunlop)/*Star of Munster*

- 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 3/4, hold on, give right hand to neighbor and balance wavy line-of-4
Swing neighbor
- B1- Same two gents allemande left 1 1/2
Swing partner
- B2- Right and left through
Ladies chain home

Gay Gordons

Formation: Couple dance

March : *Gay Gordons*

- Bars 1-2 In "Varsouvienne" position, take 4 walking steps forward beginning on the left foot.
Turn halfway to the right on the fourth step to reverse direction. (Note that man is still inside circle, woman outside)
- Bars 3-4 Take 4 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 in ballroom position.
- Bars 13-16 Turn twice clockwise progressing in LOD with 4 polka steps.

Danced without walk-through.

Merry Mix-Up by Ted Sannella (1978)

As called by: David Smukler

Formation: Square

Jig: *Stan Chapman's* (Jerry Holland)

- A1- Heads forward and back
Heads right and left through
- A2- Head ladies chain home
Head ladies chain to the right
- B1- Same four pass through
Swing the one who comes with you
- B2- Promenade to the lady's home

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

Geezy Peezy by Larry Edelman

As called by: David Smukler

Formation: Square

Reel: *Rock the Cradle Joe*

Heads forward and back

Swing the opposite, end facing the nearest side couple (your corner)

Circle left with them

Rip and snort to form a line

Forward 8 and back

Forward again, box the gnat with your opposite

Right and left through to get back

Roll away with a half sashay

Swing your partner at home

Sequence: Improvised intro; figure for heads; figure for sides; improvised break; figure for heads; figure for sides; improvised ending. To "rip and snort:" keep holding hands. Heads duck under side couple and let go of each other. Separate and pull the sides under their own arms. End in lines-of-4 at the sides.

Grandma Slid Down the Mountain by Tod Whittemore

As called by: David Smukler

Formation: Singing square

Intro: Bow to your partner, bow to your corner too
Join your hands and circle left, round and around you go
Come on back the same old track, till you get home
Dos-a-dos your partner, then you swing your own

Chorus: Swing up and down with your little oh lay hee hoo
Hodel lay ee tee, yodel lay hee hoo
Promenade around with your little oh lay hee hoo
Hodel lay hee, little oh lay hee hoo

Figure: Four boys go out to the right and balance to that girl
Allemande right with the right hand round, once and a half you whirl
Four ladies star left in the middle, meet that gent again
Balance to that fella, dos-a-dos and then
(repeat chorus)

Break and Ending: Grand square! (yodel throughout)

A yodeling square. The figure is Ted Sannella's *Presque Isle Eight* set to music by Tod Whittemore. Sequence: Intro, chorus; figure and chorus twice; break; figure and chorus twice; ending.

Fairport Harbor by Paul Balliet

As called by: Laura Johannes

Formation: Contra, Becket formation

Reels: *Waynesboro/Far from Home/Silver Spear*

- A1- Gents allemande left 1 1/2
Promenade along the set with opposite lady (6), she rolls back to gent behind her (2)
- A2- Gypsy and swing
- B1- Promenade back the other way
Ladies chain to their partners
- B2- Pass through across set and swing partners

Delphiniums and Daisies by Tanya Rotenberg

As called by: David Bateman

Formation: Contra, duple improper

Jigs: *Rose in the Heather/Cronin's Favorite/Lame Duck*

- A1- Allemande left neighbor 1 1/2
Ladies chain across
- A2- Hey-for-4 (women start by passing right shoulders)
- B1- Swing partner
- B2- Circle left 3/4
Allemande right same neighbor 1 1/2

Swiss Miss by Don Armstrong

As called by: Don Armstrong

Formation: Contra, duple improper

Reels: *Mug of Brown Ale/Glise de Sherbrooke*

- A1- Actives in center, take two hands with neighbor and sashay down the center
Return
- A2- Balance and swing the same neighbor
- B1- Gents chain across (see note on page 4)
Same four, forward and back
- B2- Right and left through
Circle left 3/4, couple 2 make an arch and the actives dive through

Waltz: The Rose of Allandale (J. Scott Skinner)

Contras with Ralph Sweet

Saturday, 9:00 A.M. program

Music by **Swallowtail**

(David Cantieni, Ron Grosslein, George Marshall, Timm Triplett and Tim Van Egmond)

Chorus Jig

Contra type: Duple proper

Reels: *Chorus Jig/Drowsy Maggie/Dancing Bear* (Bob McQuillen)/*Chorus Jig*

A1- Actives down the outside

Return to place

A2- Actives down the center, turn alone

Return and cast off

B1- Turn contra corners

B2- Actives meet in the center to balance and swing, end facing up

Mary Cay's Reel by David Kaynor

Contra type: Becket formation

Reels: *Bloom of Youth/Humours of Lissadell/The Reconciliation*

A1- Circle left 3/4

Pass neighbor by right shoulder, allemande left the next

A2- Balance and swing the original neighbor

B1- Long lines forward and back

Ladies turn 3/4 by the right hand, turn the next lady you meet 3/4 by the left hand (as gents "adjust" to the left)

B2- Balance and swing your partner

Weave the Line by Kathy Anderson

Contra type: Duple improper and double progression

Jigs: *Patsy Geary's/Morrison's/Calliope House* (Dave Richardson)

A1- Right-hand star with neighbors

Same four, circle left

A2- "Weave the line" past two couples

Drop partner's hand and dos-a-dos third neighbor, turn around

B1- Balance and swing second neighbor

B2- Long lines forward and back

Actives swing

To "weave the line:" working as a unit with your partner, pass two neighbor couples along the line, first ladies passing right shoulders, then gents passing left shoulders

Hull's Victory

Contra type: Duple proper

Reels: *Hull's Victory* (in F)/*Ross's Reel #4/Hull's Victory* (in D)

- A1- Actives allemande right 1/2 and give left hands to neighbors to form a wavy line-of-4, balance
Allemande left neighbor twice around
- A2- Actives allemande right once to form the wave again, balance
Actives swing
- B1- Active couple down the center, turn as a couple
Return, cast off
- B2- Right and left four

The Ritz by Gene Hubert

Contra type: Duple improper

Jigs: *Joe Bouchard's/The Old Favorite*

- A1- Right-hand star 1 1/4 (10)
Allemande left shadow (6)
- A2- Balance and swing partner
- B1- Long lines forward and back
Ladies chain across
- B2- Hey-for-4 (women start by passing right shoulders)

During the walk-through Ralph had us circle 4 one place to the left as if create a Becket formation set. He then had us turn our backs on our partner and introduced us to our shadow, who was now in the same line as we were. The shadow remains the same person throughout the dance.

Sackett's Harbor

Contra type: Triple proper

Jigs: *Mouse in the Cupboard/An Granian*

- A1- Forward six and back
Circle left, six hands, 3/4 round
- A2- Actives "down" 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, 3/4 round

In A2 the actives are actually moving across the hall as the minor sets are rotated. If the stage is north, you move west to east.

A Different Way Back by Larry Jennings

Contra type: Sawtooth formation. Starts as a duple improper (see note)

Reels: *St. Joseph's/Galop et Chainé de Cotillon/Point au Pic*

- A1- Circle left until you can give right hand to neighbor on the side of the set
Start a grand right and left along your line (and around the horseshoe at the ends), counting current neighbor as #1 and continuing to #4
- A2- With neighbor #4, allemande left twice to reverse direction
With neighbor #3, allemande right 1 1/2 to continue back toward where you began
- B1- With neighbor #2, left shoulder gypsy
Swing neighbor #1
- B2- Circle left 3/4
Swing partner, end looking for the new neighbor couple on the left diagonal

After the first time through, this dance is in what Larry calls "sawtooth" formation, halfway between a duple improper and a Becket formation dance, with couples orienting on the diagonal. The circle left in A1 is all the way around in the walk-through, because the set starts oriented as duple improper, but in fact it goes 7/8 of the way around after the first time through.

Larry has a unique style of dance notation, in which this dance would be written as follows:

A DIFFERENT WAY BACK by Larry Jennings L diag sawtooth forma.

Based on Peter Bixby's THE FLIRTING WEAVER

1. Cir L about once "till you get straight" (across from pt, up and dn from N)
2. Gd R & L around the entire set, st R hd to N 3. Almd L fourth N x2 4. Almd R third N 1-1/2
5. L-sh gypsy second N 1-1/2 6. Sw (orig) N 7. Cir L 3/4 (6); the W, releasing their L hd from N, go one additional step along the set, keeping tension in her R arm; the M then draw their pt into sw pos
8. Sw pt, on R diag from current Ns, on L diag from next Ns Ph 2-6: Neutrals must participate

Blackbirds of Spring by Al Olson

Contra type: Contra, duple proper

Reels: *Flappers (Ian MacLeod)/Tommy's Tarbukes (Alasdair Fraser)/La Belle Katrine*

- A1- Actives down the outside 2 places
Up the center, cast off
- A2- Turn contra corners, end by holding onto second corner's left hand and taking first corner's right hand to form long wavy lines (actives are facing out)
- B1- Balance (4), right shoulder gypsy right-hand neighbor (first corner), left shoulder gypsy other neighbor (second corner) (12)
- B2- Actives balance and swing, end facing up

Waltz: Waltz of the Little Girls

Retrospective

Saturday, 11:00 AM program

David Millstone, MC, with staff callers

Music by Rodney Miller and Bob McQuillen

Polka: Old Gray Cat

The Dutch Skipper (circa 1760)

As called by: Don Armstrong

Formation: Contra, duple proper

Reels: *Rose Tree/Spoostiskerry*

- A1- Couple 1 down the outside, turn in and up the center to place
Two-hand turn partner
- A2- Couple 2 up the inside, cast out and down the outside to place
Two-hand turn
- B1- First gentleman and second lady two-hand turn
First lady and second gentleman two-hand turn
- B2- Set to partner twice
Grand right and left within your foursome, starting with right hand to your partner, passing your partner, your same-sex neighbor, your partner again, and ending in progressed place

Almost the same dance is done in English country dance groups, where it is called *Auretti's Dutch Skipper*. The only difference is that the first couple goes down the *inside* and up the *outside* at the beginning of the English version. Don emphasized that the actives should remain facing out at the end of B2, ready to go down the outside, which may be why he prefers this variant. He left it up to the dancers whether to pass one or two couples in the A-parts. In my set we passed two, but found we needed 12 counts to do so, which made the two-hand turn into a vigorous 4-count experience. Alternatively you could pass just one couple in 8 counts and turn in 8 more (as in the English country dance). Don used square dance terminology to describe the final figure (which English dancers would call "three changes of rights and lefts") as a "slow square through."

Connecticut Contra by Don Armstrong

As called by: Don Armstrong

Formation: Contra, triple proper

Reel: *Ned Kendall's*

- A1- 1's left shoulder dos-a-dos with 2's and pass them by the left shoulder
1's right shoulder dos-a-dos with 3's
- A2- Couples 1 and 3 right-hand star
Couples 1 and 2 left-hand star
- B1- Parallel heys-for-3 along the set (Actives start by passing the one below by right shoulders)
- B2- Couples 1 and 3 circle left
Actives two-hand turn

The first figure in A1 could be described as "see-saw 1 1/2." This dance is dedicated to Charles Cyril "Chip" Hendrickson, of Sandy Hook, Connecticut.

French Four (original 1890)

As called by: Ralph Sweet

Formation: Contra, duple proper

Reels: *Durang's Hornpipe/Sligo Maid/Sandy McIntyre's Trip to Boston*

- A1- Actives balance twice
Actives cross set and go down the outside one place
- A2- Actives balance twice
Cross set and come up the outside to original place
- B1- Actives down the center, turn alone
Return, cast off
- B2- Right and left four

Ralph stopped us partway through and changed the dance to the following newer version:

- A1- Actives balance, cross the set and go down one place as the 2's move up
Actives balance, cross the set and go up one place as the 2's move down
- A2- Actives balance and swing
- B1- Actives down the center, turn as a couple
Return, cast off
- B2- Right and left four

Plain Quadrille

As called by: Ralph Sweet

Formation: Square

Tunes: various marches

Ralph's source for the Plain Quadrille was *PROMPTING – How To Do It* by John M. Schell, One of Boston's Leading Prompters. \$1.00, Pub. 1890, Carl Fischer, Boston, NY, & Chicago. A "change" was a brief sequence of figures, and the quadrille consisted of five of these "changes" (later four were danced, then three). These sequences were danced rapidly, one after the other, and ending with a promenade off the floor. Dancers would not be taught or walked through the figures at a public dance, but were expected to learn them beforehand at dancing school or from another dancer. In dancing schools two-hand turns were used, but Ralph believes that in "real-world" dances these became swings, and other liberties were probably taken as well. Calls at these dances were minimal, and might have been delivered through a megaphone. Ralph taught us what we'd need to know first, and then we ran through the following four changes in rapid succession, to simulate the feel of the old dances.

First Change to the tune of *Patience Quadrille*

Intro: Wait (8 counts), honor partner and corner (8)

Heads right and left through, over and back (16)

Heads promenade inside the set, acknowledging each other couple in turn (16)

Head ladies chain, over and back (16)

Heads half promenade inside, half right and left home (16)

Repeat all of the above (except honors) for side couples (64)

All join hands, forward and back (8) and turn partner (8)

All promenade (16)

Second Change to the tune of *Come Haste to the Wedding (6/8)*

Introduction: A1- Wait (8 counts) and salutations (8)
A2- Circle left all the way around
B1- Allemande left corner, grand right and left
B2- Swing partner, promenade home

Figure: A1- Couple 1 to the right, join hands with couple 2 (4), balance (4), circle left (8)
A2- On to couple 3 and right and left four
B1- On to couple 4, ladies chain over and back (couples 2 and 3 chain also)
B2- All promenade
(Repeat for each couple in turn. Then do the following ending.)

Ending: A1- Circle left (8) and right (8)
A2- Dos-a-dos corner, dos-a-dos partner
B1- Allemande left corner, grand right and left
B2- Swing partner, promenade home

Third Change to the tune of *Caledonian #1*

Intro: Wait (8 counts), honor partner and corner (8)

Heads lead to the right, face side couple and balance (8)
Chassé individually, gents to right behind partner, ladies to left in front of partner and turn to face partner (8). You are now in lines-of-4 facing up or down the hall
Ladies chain across to the other line (8)
Ladies chain within the line-of-4 (8)
Repeat the chains, first across to the other line, and then within the line (16)
Forward eight and back (8)
Turn partner to home place (8) (Ralph recommended a two-hand turn rather than a swing here.)

Sides lead to the right, face head couple and balance (8)
Chassé individually, gents to right behind partner, ladies to left in front of partner and turn to face partner (8). You are now in lines-of-4 facing across the hall
Right and left through across to the other line (8)
Right and left through within the line-of-4 (8)
Repeat the rights and lefts, first across to the other line, and then within the line (16)
Forward eight and back (8)
Turn partner to home place (8) (Again, a two-hand turn rather than a swing is recommended.)
All promenade (16)

Fourth Change to an arrangement of *British Grenadiers* and other popular tunes of the day

British Grenadiers: A1- wait (8 counts), honor partner and corner (8)
A2- Circle left all the way around, face partner, (16)

Ring, Ring the Banjo: A&B- Grand right and left, all the way around (16)

British Grenadiers: A1- All forward and back, ladies to the center to form a circle of 4
A2- Gents to the left single file once around, form a basket by joining hands with each other over the ladies' hands

My Old Kentucky Home: A- Turn the basket circle once around
B- All swing partner

British Grenadiers: A1- All forward and back, gents to the center to form a circle of 4
A2- Ladies to the left single file once around, form a basket by joining hands with each other over the gents' hands

My Bonnie Lies Over the Ocean: A- Turn the basket circle once around
B- All swing partner

British Grenadiers: A1- Circle left all the way around
A2- Promenade off the floor

The Rye Waltz

Taught by: Marianne Taylor

Formation: Couple dance in ballroom position, man's back to center

Music: *The Rye Waltz* (an adaptation of *Comin' Through the Rye* and *The Highland Schottische*)

Part I (to two-step rhythm)

Bars 1-2 Starting with gent's left foot and lady's right foot, touch heel, toe, heel, toe

Bars 3-4 Take 3 1/2 sliding steps toward the gent's left and the lady's right (slide-together-slide-together-slide-together-slide)

Bars 5-6 Starting with gent's right foot and lady's left foot, touch heel, toe, heel toe

Bars 7-8 Take 3 1/2 sliding steps toward the gent's right and the lady's left

Bars 9-16 Repeat all of the above

Part II is 12 measures of waltzing with your partner. As the waltz winds to a close, the music makes a rhythm change back to the final 2 bars of *Comin' Through the Rye*, and the dancers take 3 1/2 sliding steps toward the gent's left and the lady's right to make a transition back to Part I.

Windmill Quadrille from Ralph Page

As called by: Don Armstrong

Formation: Square

Music: *J.B. Milne* (reel) for the figures /*Irishman's Heart to the Ladies* (jig) for the breaks

Chord: All bow to partners

Figure I: Ladies star right 3/4. Gentlemen, sweeping wide to use 8 counts, advance one position to the right. (8)

Meet original partner. Turn by the left hand to place the ladies in the center again. (8)
(Please note: this is not a courtesy turn)

Repeat three times to end at home. (48)

Break: Complete grand square (32)

Figure II: Repeat the actions of Figure I, except that the gentlemen star right 3/4, while the ladies move to the right around the perimeter of the formation.

Break: Complete grand square (32)

Figure III: Ladies star right 3/4. Gentlemen advance one position to the right. (8)

Turn partner by the left hand 1 1/2 and put the gentlemen in the center. (8)

Gentlemen star right 3/4. Ladies advance one position to the right. (8)

Turn partner by the left hand 1 1/2 and put the ladies in the center. (8)

Repeat to end at home. (32)

Break: Complete grand square (32)

Closer: All turn partners halfway with a wide two-hand turn. (4)

Walk past your partner to your corner. (4)

All turn corners halfway with a wide two-hand turn. (4)

Walk past your corner to your partner. (4)

Promenade all the way around. (16)

Chord: All bow to partners

Don insisted on using reel music for the figures, but a jig for the grand square breaks, which created a unique effect.

When You're Smiling

As called by: Ralph Sweet

Formation: Singing square

Song by: Mark Fisher, Joe Goodwin and Larry Shay

Intro, Join hands, circle left, around the ring you go
Break, Reverse back and trail in single file
and Girls turn back on the outside track, pass her once and then
Ending: Second time, do a little dos-a-dos
Allemande left your corner, do the grand old right and left
When you meet your own, promenade the set
When you're smiling, when you're smiling
The whole world smiles with you.

Figure: The head two couples forward, then come on back once more
Pass through and separate, go walkin' round the floor
Around two you do, in the middle, right-hand star
One full turn around from where you are
Allemande left your corner, your partner dos-a-dos
Swing the corner round, then promenade you go
When you're smiling, when you're smiling
The whole world smiles with you.

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

Wednesday's Dance by Don Armstrong

As called by: Don Armstrong

Formation: Contra, duple improper

Reels: *President Garfield's Hornpipe/McGuinness's Delight*

A1- Balance and swing neighbor
A2- Gents allemande left 1 1/2
Swing partners
B1- Gents chain across (see note on page 4)
Circle left
B2- Hey-for-4 (women start by passing right shoulders)

Don has written a dance for each day of the week: *Monday's Dance*, *Tuesday's Dance*, this dance, *Thursday's Child*, *T.G.I.F.* (which we danced in the next session – see p. 22), *Saturday's Dance* and *Sunday Sampler*.

Waltz: Nerissa (Bob McQuillen)

Band Arrangements

Saturday, 2:00 P.M. music workshop led by the musicians of **Swallowtail**:
David Cantieni (flute), Ron Grosslein (fiddle), George Marshall (concertina),
Timm Triplett (piano) and Tim Van Egmond (hammered dulcimer)

Tunes that were played to practice different skills included *Saint Anne's Reel*, *Scollay's Reel*, *Petronella* and *Smash the Windows*.

The following topics were discussed.

Common signals for communication.

- Start together with “four potatoes” or a short phrase played by one instrument. “Let ’er rip!”
- Lifting a leg means “switch tunes next time,” or if you are playing the last tune of a medley it means. “Going out!”
- Fingers are held up (usually by the caller, whose hands are free) to indicate how many more repetitions of the tune will occur. To be clear, signal during the B-parts of the tune – ideally the second B-part. A signal of “two” means two entire repetitions of the tune after the end of this B-part. Callers should try *not* to signal right at the transition to a new time through a tune, as the message is not clear. A “one” at that moment could mean that this new time is the last time through the tune, or that there is still one more time after *it*. It is best to signal early enough to give the band at least twice more through before the end of the dance. This gives the band time to arrange a fitting conclusion – for example a rousing climax for the final time through.

Orchestration

- We practiced alternating between fiddles carrying the melody, and everyone except the fiddles carrying the melody. First we tried changing the texture each time through the tune. Then we tried changing more frequently, for example at every eight bars.
- When you drop out or come in to change the texture, pay attention to doing so cleanly and just in time. End right at the end or begin right at the beginning in a way that integrates your sound into the dance beat.
- Dynamics can also add interest. Try sudden shifts, but also try a gradual build or fade.
- Tempos are important. Watch the dancers. All callers are not equally able to give the band appropriate tempos, and some are notoriously bad at this.

Fitting music to dances. Paying attention to balances.

- *Scollay's Reel* is smooth and might not be the first choice in a dance with balances. *Pays de Haut*, on the other hand, seems to ask for balances.
- *Ronde de Voyageur*, with its smooth A-part in minor and percussive French Canadian B-part in major, is an example of a very useful tune for a dance with B-part balances.
- How you play can also exploit the balances in a dance. Fill the pick-up with energy as balances approach, and then play the appropriate phrase emphatically. In *Petronella*, add

contrast by playing the first two bars smoothly and the next two with bounce. Continue like this through the A-parts. Very smooth playing is also quite effective during the B-parts.

- Callers may request a specific tune. Ted Sannella, for example, used to write down tune names when he felt a dance-to-tune match was especially propitious. It is preferable for the caller to suggest “a tune *like* [whatever],” rather than *requiring* a particular tune. The wry comment was made that “the music sounds better if they know the tune.”
- It is easy to play jigs faster than reels, and caution should be exercised that they do not speed up too much. Occasional use of a jig-to-reel medley can offer a big boost to energy and enthusiasm. This higher energy doesn't come from speeding up the tempo when the band switches from jig to reel. In fact the basic tempo can and should remain exactly the same. The higher energy comes from the fact that there are more notes per measure in a reel than in a jig.

How Swallowtail Works Out Arrangements

The musicians from Swallowtail indicated that some ideas are worked out ahead of time in rehearsal, and some are spontaneous. They stressed the importance of musicians getting together to practice. Ideas will develop then. A question arose as to how spontaneous arrangement ideas are communicated over the general din. Some specific gestures were demonstrated that are used to indicate something like “I want to take the melody next time.” Exactly what gesture one chooses is of little importance; musicians who rehearse and play together with some frequency will develop their particular codes. Being aware of what is going on aurally and visually is important while performing.

Other things discussed during the session included:

- effective ways to end medleys
- putting together tunes in a medley (thinking about compatible key changes)
- shaping a medley for variety and excitement
- pacing considerations for an entire evening

Contras with Don Armstrong
Saturday, 2:00 P.M. program
Music by **Rodney Miller** and **Bob McQuillen**

Polka: Pays de Haut

For this tune, Tony Parkes played piano accompaniment to Rodney Miller's fiddle.

Denmark in July by Don Armstrong (July, 1998)

Contra type: Duple improper

Reels: *Whalen's Breakdown/Poor Old Woman*

- A1- Ladies dos-a-dos
Gents allemande left twice around
- A2- Balance and swing neighbor
- B1- Gents chain, over and back (see note on page 4)
- B2- Promenade across
Right and left back

T.G.I.F. by Don Armstrong

Contra type: Duple improper

Reels: *Flowers of Edinborough/Ships Are Sailing*

- A1- Long lines forward and back
Dos-a-dos neighbor 1 1/4 into a wavy line-of-4 (women in the center, men on the outsides)
- A2- Balance right and left, drop hands and slide to the right as in *Rory O'More*
Balance left and right, slide left
- B1- All turn by the right halfway, gents turn by the left halfway and swing partners
- B2- Gents chain across (see note on page 4)
Circle left

McQuillen's Squeezebox by Don Armstrong

Contra type: Triple improper

Reels: *McQuillen's Squeezebox* (Ralph Page)/*Olde Tyme Quadrille* (Bob McQuillen)

- A1- Couple 1 between couple 2 go down the hall 4-in-line, turn alone
Return, cast off
- A2- Actives half figure 8 through the couple above
Forward six and back
- B1- Actives turn contra corners
- B2- Actives meet in the center to balance and swing

Rambling Rover by Don Armstrong

Contra type: Duple improper

Reels: *Ross's Reel #4/Mountain Ranger*

- A1- Dos-a-dos neighbor 1 1/4 into a wavy line-of-4 (women in the center, men on the outsides)
Balance twice
- A2- Ladies pull by the left to start a hey-for-4 (passing partners by right shoulders)
- B1- Ladies allemande left once around and swing neighbor
- B2- Circle left
Left-hand star

Kittyhawk Hornpipe by Don Armstrong

Contra type: Duple improper

Reels: *Marmaduke's Hornpipe/A Cape Bretoner's Welcome to Shetland*

- A1- Active couple acting as a unit, hey-for-3 across the set (start by passing left shoulder with lady number 2), actives end in the center of a line-of-4
- A2- Down the hall 4-in-line, actives wheel as a couple while others turn alone
Return, cast off
- B1- Actives turn contra corners
- B2- Actives meet in the center to balance and swing, end facing down

Lucky Waltz Contra by Stew Shacklette

Contra type: Waltz contra, duple proper

Waltzes: *Yesterday's Waltz/Margaret's Waltz*

- Bars 1-4 Right hands across star
- Bars 5-8 Left hands across star
- Bars 9-12 First gent and second lady give right hands, forward and back, change places
- Bars 13-16 First lady and second gent do the same
- Bars 17-24 Repeat bars 9-16 to get home
- Bars 25-27 Circle left halfway
- Bar 28 Fall back into your lines
- Bars 29-30 Pass through across the set
- Bars 31-32 Turn individually to the right into progressed place

Ends with a free waltz around the room with your partner.

Singing Squares with Ralph Sweet

Saturday, 3:30 P.M.

Music by Swallowtail

Lady Be Good by Ed Gilmore

Song by George and Ira Gershwin

Intro, Allemande left your corner, weave around that ring
Break, Lady be good to me
and Meet your partner, turn right back, weave the wrong way round
Ending: Oh, lady be good to me
Right hand round your partner, allemande left again
Promenade your partner, right around that ring
Promenade your lady, all the way back home
Lady be good to me

Figure: Head two couples right-hand star, go once around that ring
Allemande left your corner, just the two head couples swing
Side two couples right-hand star, go once around that ring
Allemande left your corner, then dos-a-dos your own
Go back and swing that corner lady round and around
Allemande left new corner, come back and promenade
Promenade that new one, all the way around
Lady be good to me

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

Louisiana Swing

Intro, Hey Joe, swing your own; round and round you're gonna go
Break, Allemande left and a grand old right and left round the ring
and Meet your honey, turn right back; the wrong way round the ring you go
Ending: The wrong way back until you meet your own
Meet your own, box the gnat; swing your partner round and round
Promenade around the ring you go
Promenade go two by two; promenade to the big Mamou
Where they do Louisiana swing

Figure: One and three forward up and back; cross trail through around just one
Between the sides, 4-in-line you stand
Forward eight, eight fall back; box the gnat across from you
Back right out, circle to the left, around the ring you go
Allemande left the corner; dos-a-dos your own
Swing that corner lady round and round
Promenade go two by two; take a little walk to the big Mamou
Where they do Louisiana swing

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

Hello, Mary Lou by Joe Robertson

Song by Gene Pitney

Intro, Join hands, make a ring, circle left, go full around
Break, Sweet Mary Lou, I'm so in love with you
and Allemande left your corner, dos-a-dos your own
Ending: Allemande left your corner one more time
 Then weave around that ring, it's in and out you go
 Meet your honey, dos-a-dos, and then you promenade
 You all promenade, walk and talk and tell that maid
 Hello, Mary Lou. Good-bye, heart!

Figure: First and third you promenade, halfway round there with your maid
 Sides right and left through and turn those girls
 The four little ladies chain, then roll a half sashay
 Join hands, circle up eight around that ring, *circle left!*
 New corners all left allemande, new partner right, right and left grand
 Hand over hand until you meet that girl – promenade!
 Promenade go full around, walk that lady right up town
 Hello, Mary Lou, good-bye heart!

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


Oh Johnny

Song: *Oh Johnny, Oh Johnny, Oh!* by Ed Rose and Abe Olman

(Pre-phrase: *sides face, grand square!*)
Intro, Oh, Johnny, oh, Johnny, how you can love
Break, Oh, Johnny, oh, Johnny, heavens above; *reverse!*
and You make my heart jump with joy
Ending: And when you're near, four ladies chain across the ring
 Oh, Johnny, oh, Johnny, chain 'em right back
 What makes me love you so? *Promenade!*
 You're not handsome, it's true, but when I look at you
 I just oh, Johnny, oh, Johnny. oh!

(Pre-phrase: *four ladies chain!*)
Figure: Chain across the ring, turn the girls you see; *side ladies!* [only side ladies chain back]
 Chain back across the ring, and couples one and three
 Pass through, separate, around just one you know [these directions are for the heads]
 A right-hand star in the middle, and to your corner go
 Allemande left your corner, your own a dos-a-dos
 Swing that corner lady round and round; *promenade!*
 You're not handsome, it's true, but when I look at you
 I just oh, Johnny, oh, Johnny, oh!

Sequence: Intro; twice through the figure as written above; break; figure twice with the head ladies only chaining back and then the sides passing through; ending.



Marianne by Dick Leger
Song by Terry Gilkyson


Intro, Four little ladies chain across, turn with your left hand [just a normal courtesy turn]
Break, Chain those ladies back again, turn your Marianne
and Dos-a-dos your corner, dos-a-dos your own
Ending: Bow to your corner, but swing your own; *hurry up now!*

Chorus All day, all night, Marianne; *promenade 'em*
Down by the seaside, along the sand; *sing it!*
Even little children love Marianne; *swing 'em*
Down by the seaside, along the sand; *square your sets now*

Figure: Head two couples pass through, around just one you go
Down the middle, cross trail, around just one you know
Box the gnat at home, four men a left-hand star
Go back home and dos-a-dos; your corner swing! [Repeat chorus]

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

Jambalaya by Dick Leger (song by Hank Williams)



Intro, Join your hands, circle left along the bayou
Break, Go all the way around that ring-o
and Allemande left your corner, dos-a-dos your own
Ending: Allemande left your corner, weave around the set

Chorus: Jambalaya, crawfish pie, chili gumbo
Dos-a-dos ma cherie me-o
Promenade, big guitar, and be gay-o
Son of a gun, we'll have big fun along the bayou

Figure: Heads pass through, separate, around just one-o
In the middle, circle up four, along the lagoon-o [full around]
California whirl, corner swing, me-o-my-o [heads are with their opposites to twirl]
Join your hands, circle left along the bayou
Four ladies chain across that ring-o
Chain the ladies back, and hear me sing-o
Your corner dos-a-dos, see saw round your own [that's your current corner /partner]
Allemande left your corner, weave the ring-o [Repeat chorus]

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

I Don't Know Why

Song by Roy Turk and Fred E. Ahlert

Intro, [Wait one beat] Left allemande, turn partner by the right
Break, Four ladies make a left-hand star
and You box the gnat at home, dos-a-dos your own
Ending: Four men make a left-hand star; *you turn your...*
Partner by the right hand, left allemande and then
Grand old right and left, and when you meet you promenade
I don't know why I like to dance with you
I don't know why but I do

Figure: Walk around your corner, left hand round your own
Four ladies chain three-quarters round
Turn this gal and then, join your hands again, and
Circle to the left around the town
Allemande left your corner, box the gnat at home
Swing your lady round and round and promenade her home again
I don't know why I like you like I do
I don't know why but I do

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

Summer Sounds ("Charlie's Polka" Dance)

Intro, Allemande left your corner, your partner swing
Break, Join your hands and circle left around that ring
and All the way around the ring until you're home again
Ending: [Wait one beat] and when you're there, sides face, grand square!
Listen to the music of the carrousel
The ting-a-ling-a-linge of the ice cream bell; *reverse!*
Here – come – summer sounds
The summer sounds I love

Figure: Four ladies chain across, turn 'em round and then
Chain those ladies home again, and then join hands
Circle left around the ring, circle left and then
Allemande left the corners all, and weave that ring
Weave it in and out until you meet your maid
Dos-a-dos your own, take your corner, promenade
Here – come – summer sounds
The summer sounds I love

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

The Auctioneer

Song by Leroy VanDyke and Buddy Black

Chanting: (CHORD) Hey well all right sir, here we go there and what're ya gonna give for 'm

Intro: (CHORD) I'm bid a 25, who'll give a 30 now 5, who'll be 5 another

(Oom pah's start here) 40 dollars, who'll make it 40 now 5 another 50, who'll make it
a 50... (voice fades out)

Intro, Join up hands, form a ring, circle left like everything

Break, Reverse trail along in single file

and When you're home, swing your own, swing your partner round and round

Ending: Allemande left, then a grand old right and left

Now pretty soon he began to see how the auctioneer talked rapidly

Dos-a-dos and promenade from there

He said, "Oh my, it's do or die, I've got to learn that auction cry

Gotta make my mark and be an auctioneer"

Figure: Head two couples up to the middle, come on back, then pass through

Separate, around just one you do

Into the middle, pass through, split those two, go around one

Then down the middle, do the right and left through

Dos-a-dos the corners all, see-saw round your partner

Swing that corner girl and promenade!

(Chant) TEN dollar bid, now TWENTY dollar twenty will-ya

GIMME twenty make it twenty bid-in-the FORM of twenty dollar

(Sing) Who'll make it a twenty-five dollar bid?

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. To learn the auction patter, Ralph advises getting a strong cup of coffee and starting up slowly. Some additional patter: 25 dollar bid, now 30 dollar 30 will you gimme 30 make it 30 bid-in-the form of 30 dollars. Who'll make it a \$35 bid? 35, 40, 45, etc.

This Old Riverboat by Johnny Davis (song is 20 measures in length)

Intro, Join hands, circle left, that riverboat's a-waiting
Break, All aboard, it's time to go
and All the way around then allemande left your corner
Ending: Come back home and dos-a-dos your own; *men star left!*
 Men star left in the middle once around
 Come back, dos-a-dos your partner and then
 Allemande left your corner, do the grand old right and left
 Meet your own, promenade her, as up the river we go [wait three beats]
 [Wait one beat] I see that riverboat so

Figure: Four little ladies chain now, go straight across that river
 Chain 'em back and watch 'em go [wait three beats]
 Put the ladies back to back, men go round the outside track [counterclockwise]
 Get on home and turn your partner by the left hand round
 Turn the corner right, then partner left again [wait three beats]
 Swing the corner lady, swing 'em round and round and then
 Allemande left new corner, come back and promenade
 [Wait one beat] You promenade her, as up the river we go [wait three beats]
 [Wait one beat] I see that riverboat so

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

When My Baby Smiles at Me by Jerry Helt
Song by Andrew B. Sterling, Bill Munro and Ted Lewis

Intro, Four ladies chain, ah, chain across that ring, *yes*
Break. You turn and chain those pretty babies home again, *ah!*
and Dos-a-dos your corner, see-saw round that pet
Ending: Gents star right, once around that set
 Now meet your corner, allemande left, *yes*
 Dos-a-dos your own, then promenade that pretty pet
 I sigh, I cry, it's just a bit of heaven, when my
 Baby smiles at me

Figure: Head two couples promenade, go half the outside square
 Two and four, right and left through, that gorgeous pair
 All join hands, circle left, let's see that smile; *yes – there it is!*
 Now reverse back, in single file [men keep going]
 Four ladies backtrack, around the outside set
 You pass her once, pass her again, promenade the next
 I sigh (*oh*), and I cry (*is everybody happy?*), it's just a bit of heaven, when my
 Baby smiles at me

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

Shindig in the Barn by Joe Robertson

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

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

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

Whispering

Song by John and Malvin Schonberger

Intro, Dos-a-dos your corner, turn partner by the left
Break, All four ladies chain across, turn 'em round and then
and Right-hand star, go back home, swing your partners all
Ending: Swing your partner round, then find the corner now
Allemande left your corner, weave around that ring
 In and out around that ring until you meet again
Promenade your lady, take her home with you
 Whispering that I love you.

Figure: One and three go forward up and come on back once more
 Right and left through across the set, and turn; then two and four
Go up to the middle and back, then you promenade
 The outside ring, go halfway round, then all four men
Right-hand star, go straight across, turn opposite by the left
 Swing that corner lady, then promenade that ring
[Wait for one line of the music]
 Whispering that I love you

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

Waltz: Waltz of the Toys

Discussion with Don Armstrong

Don led a discussion of issues primarily of interest to dance callers. Rather than preach, he asked many questions, and asked participants for their perspective on the questions that were raised. He did share his opinions as well, saying at one point that he abides by the maxim: "Never ask a question you don't have an answer for." Following are some of the questions for callers and some of their answers as suggested by the discussion.

How do you repair a disaster?

Think before you act. It is often best to leave well enough alone. Attempts at repair can cause further damage. Admit mistakes graciously and non-defensively.

How do you get variety into a program of contras?

- Different formations. Some suggested varying formations themselves. Square dances done well can add interest to a program. A New England style quadrille is close in style to a contra dance and may be a good first step for dancers who enjoy mostly contras. Triples, circle dances and international dances were all suggested as possible ways to achieve variety.
- Different elements. Whether or not you vary the formation, vary the elements contained in a dance. For example, avoid a program where every dance has a hey.
- Different styles. Draw on dances from different periods of history, and try to convey something about the stylistic differences.

Which is more important – the music or the dance?

Clearly this is not the sort of question to which there is one correct answer, but all agreed that music is of vital importance. Don surprised many by suggesting that we consider the advantages of recorded music. Although our northeast tradition is to use live music, he believes that recorded music offers the following advantages. Music of excellent quality can be chosen, and the caller need never compromise by using indifferent music. Recorded music can be chosen that contains no major bloopers. The match between tune and dance can be exactly what the caller has in mind. And a greater variety of music can occur in the same evening, as the music is not limited by the stylistic strengths of any one band. Don also pointed out that recorded music might be particularly important for small groups, especially those with many new dancers. We all benefit if these groups grow, as they will if they are properly entertained. But smaller groups can often only afford "learning" or less experienced musicians, frequently only pick-up bands. Using recorded music instead lets the newer caller learn to choose the best music for each dance, and feel confident while doing so, because the music is predictable and in his or her control. More important is the fact that the dancers get the pleasure of dancing to good, solid, well chosen and well played music, rather than dancing to whatever the band can play, which may be mediocre at best.

There was also a good deal of discussion about how a caller can communicate with a band constructively.

What are some of the responsibilities of dance leaders?

In general, this group felt that it is a caller's responsibility to expose dancers to a range of dances and styles, so that they have a sense of where New England dance has come from. There was also some discussion about not allowing the most vocal 10% of the dancers to control what happens for everybody, but rather to be sensitive to the needs of all dancers.

Grand Dance

Saturday evening, 8:00 -12:00
Sylvia Miskoe, MC, with staff callers

Rodney Miller and Bob McQuillen provided the music for the first half of the evening.

Waltz: Rosemary Brown

Grand March led by Sylvia Miskoe and David Cousineau
March Music: *O'Donal Abhu/Down the Brae/Meeting of the Waters*

Saint Lawrence Jig by Ralph Page (1956)

As called by: Don Armstrong

Formation: Contra, duple improper

Jigs: *St. Lawrence Jig/Hullican Jig*

A1- Allemande left neighbor until the actives meet in the middle and swing

A2- Down the hall with the actives in the center of a line-of-4, turn alone
Return, cast off

B1- Right and left four

B2- Long lines forward and back
Right-hand star

Done in honor of Ralph Page, in whose memory this dance weekend was started in 1988.

Angus Campbell by Don Armstrong (1998)

As called by: Don Armstrong

Formation: Contra, duple improper

Reels: *Paddy on the Turnpike/Paddy Fahey's/Bus Stop Reel*

A1- Dos-a-dos neighbor

Ladies allemande left 1 1/2

A2- Allemande right partners 1 1/2

Gents chain across (see note on page 4)

B1- Circle left

Right and left through

B2- Actives balance and swing

Queen Victoria

As called by: Don Armstrong

Formation: Contra, duple proper

Reels: *Caber Feigh/Judy's Reel*

- A1- Actives allemande right and fall back into lines
Actives allemande left 1 1/2, take right hands with neighbor to form a wavy line-of-4
- A2- Balance twice
Allemande right, gents continue to turn alone so that all face down
- B1- Down the hall 4-in-line, actives wheel as a couple while others turn alone
Return, cast off
- B2- Right and left four

The Magpie and the Seal by David Zinkin

As called by: Ralph Sweet

Formation: Contra, duple improper

Reels: *Sheehan's/Lads of Laoise* (pronounced "Leesh")

- A1- Right-hand star with neighbors
Left-hand star with former neighbors
- A2- Dos-a-dos 1 1/4 into a wavy line-of-4
Balance, allemande right 1/2, gents allemande left 1/2
- B1- Balance and swing partner
- B2- Ladies chain across
Half hey-for-4 (women start by passing right shoulders)

Pedal Pushers by Bob Dalsemer (1989)

As called by: Ralph Sweet

Formation: Contra, duple improper

Reels: *Trip to Windsor/Marcel Martin*

- A1- Gents allemande left 1 1/2
Pick up partner around waist, star promenade across, butterfly whirl
- A2- Two ladies dos-a-dos and swing partner, end in time to take hands four
- B1- Balance the ring, pass through across
Turn individually to the right, promenade single file 3/4 around your ring of four, gents turn
- B2- Balance and swing neighbor

Jenny's Star by Roger Whynot

As called by: Ralph Sweet

Formation: Square

March: *Farewell to the Glen*

A1- Ladies promenade the outside (counterclockwise) while the gents basket swing

A2- Ladies right-hand star once around, give left hand to partner
Balance, allemande left 1/2 to put the gents in the center

B1- Balance, walk forward to corner and swing

B2- Promenade to the gent's home

Sequence: Improvised intro; figure twice; improvised break; figure twice; improvised ending. This is a Ralph's variation of Roger Whynot's original dance, and includes a basket swing and some other minor changes.

If You Knew Susie by Paul Phillips

As called by: Ralph Sweet

Formation: Singing Square

Song by: B.G. DeSylva and Joseph Meyer

Intro, Join hands with Susie, circle left with Susie

Break, Now circle right, the other way around

and Swing so classy, with your fair lassie

Ending: Allemande left with the old left hand, partner right. a right and left grand

Meet Susie's sister, here comes cousin Kate

Meet your honey, promenade; promenade until you're straight

Go home with Susie, swing with Susie

Oh, oh what a gal!

Figure: Head couples bow, right and left through

Turn 'em twice around, sides right and left through [heads do a double courtesy turn
as sides start their right and left through]

Four ladies chain, three quarters round

Turn that gal, get her on the right, and all join hands and circle left

Dos-a-dos that corner lady one time around [meaning your new corner]

Come back and swing your new gal, swing her up and swing her down

Promenade with Susie, go home with Susie

Oh, oh what a gal!

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

Honor Among Thieves by Penn Fix

As called by: Ralph Sweet

Formation: Contra, duple improper

Reels: *George Taylor's Breakdown/Kohler's*

- A1 Dos-a-dos neighbor
Allemande right neighbor 1 1/2
- A2- Lady round two and the gent cut through
Now the gent around two and the lady cut through
- B1- Circle left 3/4
Swing partner
- B2- Long lines forward and back
Ladies chain

This dance was based partly on *New Friendship Reel* by Ted Sannella, and also incorporates advice from Tod Whittemore. Penn chose the title to indicate the collaborative nature of the dance's authorship. The figure in A2 is borrowed from Appalachian square or big circle dancing. The lady goes up the outside one place, crosses the set, and then goes down the outside into the spot her partner started in. Meanwhile, the gent starts by crossing the set to follow her. He goes up the outside one place and steps back into the set, but at that moment he takes a shortcut down between couple 2 and arrives in his partner's home. In this manner they swap places in eight counts. Then the whole business happens again with roles switched, the lady following the gent and taking the shortcut home.

Waltz: Amelia (Bob McQuillen)

– Break –

Swallowtail provided the music for the second half of the evening
(David Cantieni, Ron Grosslein, George Marshall, Timm Triplett and Tim Van Egmond)

Hambo: Horga Lotan

Washington Hey by Ralph Sweet

As called by: Sylvia Miskoe

Formation: Contra, duple improper

Reels: *Petit Tour des Dames/Reel de Voyageurs/Reel from Alfred Montmarquette*

- A1- Right-hand star
Actives swing
- A2- Actives down the center, turn alone
Return, cast off
- B1- Ladies chain over and back
- B2- Hey-for-4 (women start by passing right shoulders)

Based on the traditional dance, the *Washington Quickstep*.

Kittyhawk Hornpipe by Don Armstrong

As called by: Don Armstrong

Formation: Contra, duple improper

Reels: *Batchelder's/President Garfield's Hornpipe* (Harry Carleton)/*Frenchie's* (Ward Allen and Mel Lavigne)

(See page 26 for dance instructions.)

Calvin Crest Contra by Don Armstrong

As called by: Don Armstrong

Formation: Contra, duple improper

Music: *Old Gray Cat/Swinging on a Gate/Dancing Cat* (Bob McQuillen)

A1- Actives dos-a-dos

All poussette counterclockwise 3/4 until the ladies stand back to back in the center

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

B1- Gypsy partner and swing

B2- Gents allemande left 1 1/2

Pick up neighbor and bring her back to the gent's line

Although Don did not call it this way, many dancers found enough time in B2 to have gents back out with a butterfly whirl.

Dancing Sailors by Ed Shaw

As called by: Tim Van Egmond of Swallowtail

Formation: Contra, duple proper

Jigs to reel: *Jimmy Ward's/Carmen's Amber/Southwest Bridge* (Dan R. MacDonald)

A1- Actives down the outside below two couples

Return up the center, cast off

A2- Actives turn contra corners

B1- Actives with their second corners, hey-for-4 on the diagonal (actives start by passing right shoulders)

B2- Actives balance and swing in the middle

Ed Shaw had input from Al Olson when he composed this dance. It was Ted Sannella who suggested the title after he learned that Ed and Al had long known each other as sailors.

At this point in the evening, sit-in musicians were invited to join **Swallowtail**.

Butterscotch Contra by Richer Castner

As called by: Ralph Sweet

Formation: Contra, duple improper

Reels: *Ste. Anne's/Scollay's*

- A1- 1's split the 2's for a symmetrical dos-a-dos
1's allemande right, allemande left neighbor
- A2- Hey-for-4 (actives start by passing right shoulders)
- B1- 1's gypsy each other
But swing neighbor
- B2- Circle left
1's swing

Rod's Right and Left by Rod Linnell

As called by: Ralph Sweet

Formation: Square

Jig: *Smash the Windows*

- A1- Head ladies chain to the right
Head couples face to the left and right and left through
- A2- New head ladies chain to the right
Head couples face to the left and right and left through
- B1- Dos-a-dos corner (6), dos-a-dos partner (6)
Swing corner (4)
- B2- Promenade to the gent's home

Sequence: Intro: figure twice for heads; break; figure twice for sides; ending. During the A-parts ladies move around the square, visiting each of the four places in turn.

Queen's Quadrille by Jerry Helt

As called by: Ralph Sweet

Formation: Singing square

Song: *Don't You Hear Me Calling, Caroline?*

Intro: Honor partners, corners

- Figure:
- Head couples right and left through
Same two ladies chain
 - Side couples right and left through
Same two ladies chain
 - All join hands, circle left
Swing your corners all
 - Keep her, promenade [pause for promenade]

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

Morning in the Glen by Glen Morningstar

As called by: Ralph Sweet

Formation: Contra, duple improper

Music: *After the Battle of Aughrim/Robertson's/The Wren*

- A1- Dos-a-dos neighbor 1 1/4 into a wavy line-of-4 (women in the center, men on the outsides)
Balance, allemande right 1/2. gents pass left shoulder
- A2- Balance partner (4), half hey-for-4 (partners start by passing right shoulders) (8)
Balance partner (4)
- B1- Half hey-for-4
Swing partner
- B2- Right and left through
Ladies chain back

Waltz: Star of the County Down

Contras with Don Armstrong
Sunday, 9:00 A.M. program
Music by **Rodney Miller** and **Bob McQuillen**

Reichenau Ramble by Don Armstrong (1999)

Contra type: Duple improper

Reels: *Quindaro Hornpipe/Dominion*

- A1- Allemande right neighbor 1 3/4 to end in a wavy line-of-4 (men in the center, women on the outsides)
Balance twice
- A2- Gents allemande left 1 1/2
Swing partner
- B1- Gents chain across (see note on page 4)
Circle left
- B2- Right and left through
Half hey-for-4 (women start by passing right shoulders)

Really Richard's by Don Armstrong

Contra type: Triple improper

Tune: *Honey Harbour Two-Step*

- A1- Actives move between couple 2 to start a mirror hey-for-3 down the sides
- A2- Actives down the center, turn as a couple
Return, cast off
- B1- Actives turn contra corners
- B2- Actives meet in the center to balance and swing, end facing down

Named for Rich Castner, whose idea Don modified to make this dance.

Frank's Birthday by Don Armstrong

Contra type: Duple improper

Polka/march: *Chickadee's Polka* (Bob McQuillen)/*Jenny's Gone to Linton*

A1- Ladies dos-a-dos

Gents pass each other by right shoulder and allemande left partner

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

B1- Gents allemande right and swing neighbor

B2- Promenade across

Right and left back

In B1, the gents may choose to turn each other once or twice, depending on the length of swing they prefer. At NEDLW most gents turned just once.

[space for Chickadee's Polka]

British Sorrow

Contra type: Triple proper

Reels: *Fireman's Reel/The Wise Maid*

A1- Actives down the outside past two couples, step into the center

Return up the center, cast off

A2- Couples 1 and 3, right-hand star

Couples 1 and 2, left-hand star

B1- An expansive circle of six all the way around to the right

B2- Couples 1 and 2, right and left four

Paddy on the Turnpike by Don Armstrong

Contra type: Duple proper

Reels: *Paddy on the Turnpike /Star of Munster*

- A1- Actives balance and swing, end facing down and improper
- A2- A double figure-of-8: the active couple does a complete figure 8 down through couple 2's position; meanwhile couple 2 casts up the outside to begin the same figure 8 (although starting at a different point on the path). The 2's will arrive at the same spot as the 1's 4 counts later at any point in the figure, so that traffic stays evenly distributed
- B1- Down the hall with actives in the center of a line-of-4, actives wheel as the others turn alone
Return, cast off
- B2- Actives turn contra corners

Like several figures in Don's dances the double figure of 8 in A2 is borrowed from English Country dancing. Don explained that the best way to make it successful is to "shut off your brain."

Rachel by Don Armstrong (1998)

Contra type: Duple improper

Reels: *Allie Crocker/Moving Clouds*

- A1- Circle left
Left-hand star
- A2- Actives turn partner by the left, neighbor by the right, and then partner left in a courtesy turn, end facing down
- B1- Down the hall, actives in the center of a line-of-4, turn alone
Return, cast off
- B2- Actives balance and swing, end facing down

The figure in A2 is a do paso, borrowed from modern square dancing.

Waltz: My Bonnie Lad

Music Workshop: Fiddle Styles
Sunday, 11 A.M. Workshop
led by **Rodney Miller**

Rodney's workshop was filled with examples of fiddle techniques and regional styles. He talked about the change in kinds of music played at contra dances. The older New England dances relied on tunes like *Devil's Dream*, *Lamplighter's* and *Cincinnati*, or else French Canadian tunes like *Ste. Anne's Reel* or *Glise de Sherbrooke*. Now Irish tunes and southern tunes are also common, and the dancing is faster, perhaps as a result of the spread of contra dancing to urban scenes and across the country.

Rodney thinks that there is a rhythmical cross bowing in New England style fiddle and that "drive" is built into the structure. Irish tunes are more melodic, often "snaky," and may fit nicely with dances that have heys or figure eights.

Each fiddler develops a personal style. You can certainly learn from different regional styles, but you still are likely to come up with your own way of achieving certain effects.

Rodney made the interesting observation that often when we first fall in love with a tune, although we may not realize it, it is the *accompaniment* that makes it so attractive to us. Learning tunes for most of us requires much effort and commitment. There are wonderful sources for tunes, including other musicians, recordings and tune books. Usually, however, these offer you only the notes themselves, not "what comes in between the notes," namely the sound quality, the ornaments, the style, and expressiveness (more about this below). Once you begin work on a tune, you probably need to revisit it often over time.

Rodney demonstrated many examples of fiddle technique. Obviously, much of the content of what follows may be difficult to visualize without his actual demonstration before you.

Relaxation is the key to Rodney's technique. He says that he thinks about how to use the least amount of muscle necessary to get a good sound and be expressive.

Consider keeping the fiddle and bow on a shared geometric plane. Therefore, the angle of the fiddle is affected by which string you are on. In a similar way, the angle of your right hand relates to the angle of your elbow.

Experiment with the bow hold. You can achieve a variety of rhythmic effects by altering your grip, tapping with your fingers on the bow, etc.

Rodney used little ornaments called triplets or "cuts" to illustrate much about his technique. This ornament is common both in French Canadian and Irish music. Rodney called it a "muscle spasm" ornament. At its base a treble is simply the same note repeated three times very quickly by rapidly changing the direction of the bow. However, it is not simply three quick notes played straight, back and forth. Rather trebles involve a certain spring and bounce in the bow. This bounce adds lift and life to the music. The elastic quality of the bow stick and the tension of the hair will definitely affect this ornament. Again, relaxation is vital. Counterintuitive as it may be with the idea of a "muscle spasm," you must relax into the trebles, and by doing so you can produce one after another quite smoothly.

There are several other interesting techniques in what Rodney calls his "bag of tricks:"

- Straight "shuffle" rhythm with little ornamentation is a style older New England dances often relied on.
- "Grit." Use scraping sounds, string noises, etc. as punctuation and rhythm. Combines well with lots of single, unconnected bow strokes.

- “Echo bowing.” Keep a constant beat with short single bows and a strong accent on beats 1 and 3, so that beats 2 and 4 feel like an echo. This can make for a very strong and clean sound. Rodney illustrated it well in the tune he taught at the end of the workshop.
- “Shading” or bending notes up or down. This can be extremely expressive in the right context. Don’t overuse it though or it will sound like an affectation.
- Some French Canadian fiddlers have a style in which they bear down quite hard and use a fair amount of vibrato. Rodney played *Reel Béatrice* this way and the effect was dramatic.
- There is a Cajun or Southern technique involving the use of many double stops and drones. Open strings are useful for this and Rodney recommends trying it out first in the key of A. This style often employs alternative tunings as well.
- A variety of percussive left hand ornaments. You can throw your finger down onto the fingerboard, or pluck it off. Grace notes can add much character to a tune. The farther a grace note is separated from the note it is ornamenting, the brighter it will sound.
- Combining ornaments (Rodney’s own favorite technique). For example using grace notes in the left hand as you perform “muscle spasm” bowing.

Rodney encouraged us to try these techniques, but avoid clutter. He emphasized the idea of accenting the important notes in a tune, in order to make the tune sing and be exciting for dance. Look for contrasts in tunes and present them in a way that appears to tell a story.

At the end of the workshop, Rodney taught us the following tune, *Belledune’s Quickstep*, which he compared to the *Chinese Breakdown*. It has a smooth A-part, and an arpeggiated B-part that works well with highly rhythmic bowing. Rodney used “echo bowing” for the series of quarter notes in the A-part, and shuffle bowing to maintain a driving rhythm through the dotted half notes.

Rodney closed the session with a J. Scott Skinner tune, *Madame Neruda*, that employed what he called “ricochet bowing,” quite the tour de force!

[space for Belledune’s Quickstep]

Open Microphone Session

Sunday, 11 A.M. program – David Bateman, MC with music by Swallowtail

Polka: Spanish Lady

Grand Slam Chain

As called by: John Trafton (“J.T.”)

Formation: Square

Reel: *Miller’s Reel*

Part I: Heads right and left through, over and back
Sides right and left through, over and back
Heads, right and left through, sides right and left through
Heads, right and left home, sides right and left home

Part II: Head ladies chain, over and back
Side ladies chain, over and back
Head ladies chain over, side ladies chain over
Head ladies chain home, side ladies chain home

Part III: Head ladies chain over, side ladies chain over
Heads right and left through, sides right and left through
Head ladies chain over, side ladies chain over
Heads right and left through, sides right and left through

Sequence: Improvised intro; part I; improvised break; part II; improvised break; part III; improvised ending. Beside allemande left corner and grand right and left, J.T. used an “allemande thar” for his breaks. Here’s how you do it:

Allemande left corner, begin a grand right and left pulling past partner by the right, giving left to next and turning just enough for the gents to join right hands in the center to form a star. Left hands are still joined with the appropriate lady. The gents walk backwards and the ladies forward to turn the star.

Now allemande left halfway with whoever is in your left hand. A right and a left and form that star again with the gents backing up. You are now all holding your corner’s left hand.

From here you can allemande left halfway and a grand right and left, or simply “shoot that star” by pulling past your corner into your partner’s arms for a swing. (Promenade home.)

Three Ladies Chain

As called by: John Trafton ("J.T.")

Formation: Square

Music: *Bill Cheatum*

Couple 1 out to the right and circle left with couple 2

Three ladies chain: Couple 1 is in the center lined up with couples 2 and 4. Ladies 1 and 2 chain, but gent 1 does only a half courtesy turn with lady 2 and sends her off to chain with lady 4.

He turns lady 4 halfway as well. Continue this process until all three ladies are home.

Couple 1 on to couple 3 and circle left

Those two couples do a figure improvised by the caller (J.T. used circles, stars, rights and lefts and chains with different couples)

Couple 1 on to couple 4, circle left

Three ladies chain

Repeat for each couple in turn, with improvised breaks.

MN-NY Happy Returns by Carol Ormand (1994)

As called by: Ann Cowan

Formation: Contra, Becket formation

Reels: *Pays de Haut/Eddie's Reel*

A1- Long lines forward and back

Ladies chain across

A2- Left-hand star

Ladies chain on the right diagonal to a shadow (a "hey-mate" for the next figure)

B1- Hey-for-4 straight across the set (women start by passing right shoulders)

B2- Gypsy partner and swing

In B1 your partner is in a different hey from you. Composed for the wedding and subsequent move of Peter Stix and Amy Jesaitis. The move from Minnesota to New York State is commemorated by the initials in the title, which are pronounced "many."

Ted's Triplet #14 by Ted Sannella (1975)

As called by: Robert Golder

Formation: 3-couple longways, proper

Jigs: *Joys of My Life/Old Joe/Out on the Ocean*

A1- Couple 1 cross the set, go down the outside to the bottom

Dos-a-dos at the foot of the set

A2- Right and left through with the couple above (1's and 3's)

Right and left through with the next above (1's and 2's, all are now improper)

B1- Actives down the center, turn alone

Return, cast off

B2- Circle 6 to the left halfway round

Actives swing in the center, end proper

This crowd knew to cheer wildly when the number of the Ted's Triplet was announced.

The Turning Point by Gene Hubert (1990)

As called by: Gwyn Williams

Formation: Contra, duple improper

Reels: *Road to Boggleskelly/Congress/Miko Russell's*

- A1- Ladies swap places passing right shoulders, circle 1/2
Swing partner on the side
- A2- Gents swap places passing right shoulders, circle 1/2
Dos-a-dos neighbor
- B1- Balance and swing neighbor
- B2- Right and left through
Left-hand star

La Russe

As called by: Sam Alexander

Formation: Square

Tune: *Murphy's Polka*

- A1- Gents go behind partner to the next lady on the right (4), balance (4)
And swing
- A2- Gents go behind original partner again back to home place (4), balance (4)
- B1- Couple 1 continue swinging
- B2- Couple 1 promenade inside the set, acknowledging each other couple in turn
- A3- Couples 1 and 3 change places, 3's arch and 1's dive and turn as couples to face in
- A4- Change back again, this time couple 1 arches and couple 3 dives
- B3 and B4- Repeat A3 and A4
- A5- All join hands and polka to the left
- A6- Promenade home

Repeat the sequence for each couple in turn.

Walpole Cottage by Pat Shaw (1963)

As called by: Marcie Van Cleave

Formation: 3-facing-3 around the room

Tune: *Walpole Cottage* (Pat Shaw)

In each line-of-3, call the center person a "middle" and the other two "ends."

4-measure intro- Forward six and back (8)

A (16 measures)- Two middles allemande right almost 3/4, turn first contra corner by the left (8)
Same middles, allemande right opposite again, turn second contra corner by the left (8)

Allemande right, and left with left-hand person from your own line (8)

Allemande right, and left with right-hand person from your own line (8)

B (16 measures)- Middles fall back to place as ends star right (8)

Left-hand star back (8)

Right-hand ends cast to the right as the middles turn right and all do a hey-for-3 (middles and right-hand ends start by passing right shoulders) (16)

C (16 measures)- Forward six and back (8)

Circle six halfway round (8)

Forward six and back (8)

Swing in baskets of 3, open up to face original direction (8)

Threesomes can choose to open up the baskets at the end of the C-part in any order they wish, thereby rotating who is a "middle" and who are "ends." Intro repeats every time through the dance (and, indeed, closes the dance).

[space for tune *Walpole Cottage*]

Partner's Delight by Judy Ogden
As called by: Angel Roman
Formation: Contra, duple proper
Reels: *Trip to Moscow/Reel Béatrice*

- A1- Circle left 1 1/4 until gents are facing down and ladies up
Gents arch, ladies duck through, ladies let go of each other to separate around one and pull the gents under their own arch, ending in a line-of-4 facing down the hall
- A2- Down the hall with the gents in the center of a line-of-4, wheel as couples, gents backing up and ladies walking forward to turn the couples
Return with the ladies in the center of a line-of-4
- B1- Balance and swing partners on the side of the set
- B2- Ladies chain
Couple 1 half figure eight through the couple above

The circle left in A1 takes a bit more than 8 counts, so the remaining part of the figure ("rip and snort and form a line," as in *Geezy Peezy* on page 12) needs to be compressed somewhat.

Waltz: Josefin's (Roger Tallroth)

Farewell Dance Party

Sunday afternoon 2:00 -4:00

Chris Ricciotti, MC, with staff and guest callers

Music coordinated by Rodney Miller and Bob McQuillen and included sit-in musicians

Alabama Jubilee by Joe Lewis

As called by: Ralph Sweet

Formation: Singing Square

Song by: Jack Yellen and George Cobb – Note: this version needs an internal “tag” line. The “Hail, hail the gang’s all here” part of the tune must be repeated.

Intro, Honor your partner, allemande the corner girl
Break, Turn partner by the right hand, go all the way around [1 1/2 actually]
and To that right-hand lady with the left hand round
Ending: Come home and swing your honey, swing her up and down
Allemande left, do the right and left grand
Meet your little honey, take her by the hand
Promenade her home just you and me
Take a little walk, then swing your honeybee [this is where the musical phrase repeats]
To the Alabama Jubilee

Figure: Oh the four ladies promenade the inside of that ring
Back to your partner, and give him a swing
Dos-a-dos with that corner girl
Bow to your partner, swing and you whirl
Four men promenade the inside of the hall
Back to your partner, you dos-a-dos all
Swing your corner maid, and all promenade
Take a little walk, 'cause it's ninety in the shade [musical phrase repeats]
To the Alabama Jubilee

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

Smoke on the Water by Pancho Baird

As called by: Ralph Sweet

Formation: Singing Square

Intro, Allemande left your corner, pass right by your own
Break, Right hand round the next one, a left hand round your own
and Girls star right in the center, find your corner man
Ending: Allemande left your corner – partner right, a right and left grand

Chorus: There'll be smoke on the water, on the land and on the sea
Right hand to your partner, turn around and go back three [start a grand right and
left the other way back]
Do a left, right, a left-hand turn, go all the way around [just before you reach your
partner at home, rather than simply pull by the left you allemande left once
around]
Right hand to your partner, box the gnat and settle down

Figure I: Four gents make a circle, circle once around
Come home, a dos-a-dos, then make a right-hand star
Turn it once in the middle, find your corner girl
Allemande left that corner, grand old right and left
[Repeat chorus]

Figure II: Head gents bow to partner, swing her once around
Pass through, down the middle, then separate go round [the outside]
Come home, meet your partner, do a dos-a-dos
Allemande left that corner, grand old right and left you go
[Repeat chorus]

Sequence: Intro; figure I; figure II for heads; break; figure I; figure II for sides; ending. (Every part is followed by the chorus.) The first word in the chorus is pronounced "they'll" (of course).

With Thanks to the Dean by Steve Zakon-Anderson

As called by: David Millstone

Formation: Contra, duple improper and double progression

Reels: *Silver and Gold/Spanish Ladies*

A1- Allemande left neighbor 1 1/2
Ladies chain across
A2- Ladies allemande right and swing partners
B1- Circle left
Couples shift left along the line and circle left 3/4 with the next neighbor couple
B2- Dos-a-dos this neighbor
Allemande right same neighbor 1 1/2 to progress to the next

Written to honor Ralph Page.

Little Old Log Cabin

As called by: George Hodgson

Formation: Singing Square

Song: *Little Old Log Cabin in the Lane* by William Shakespeare Hays

Intro

Listen to music, honor partner and corner (16)

Circle left (16)

Chorus

(Sides face...) Grand square (16)

Reverse (16)

Figure

Four ladies right-hand star (8)

Turn partner by the left (8)

Four gents right-hand star (8)

Turn partner by the left (8)

Turn corner by the right, partner by the left, swing corner (16)

Promenade (16)

Ending

Circle left (16)

Allemande left corner, grand right and left (16)

Sequence: Intro; figure twice with ladies leading right-hand star; figure twice with gents leading right-hand star; ending. (Every part is followed by the chorus.)

Eric's Beckett by Marianne Taylor (1993)

As called by: Marianne Taylor

Formation: Contra, Becket formation

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

A1- Circle left

And back to right

A2- Holding inside hands with partner, balance right and left to other couple, then drop hands and turn individually around to the right (as in *Petronella*). Woman leads, man follows and couples face each other again up and down the set.

Repeat, ending in other couple's place on the side

B1- Ladies chain over and back

B2- Promenade across

Right-hand star, gents lead partner along the line to the next couple

Written for the wedding of Eric Eggleston and Terry Beckett. The figure in A2, "Petronella in tandem," was devised by John Drewry for Scottish country dancing. It differs from other so-called "Petronella" turns done in a circle-of-4 only in that hands are not held with neighbors, but this gives the figure a different feel. Terry's last name is Beckett with a double "t," while the dance formation is named for Becket, Massachusetts and has only one "t."

Legacy Reel by Tony Parkes (1989)

As called by: Tony Parkes

Formation: Contra, duple improper

Music: *Sheehan's Reel/Big John McNeil*

- A1- Down the hall with the actives in the center of a line-of-4, turn alone
Return, bend the line
- A2- Circle left
Allemande right neighbor 1 1/2
- B1- Ladies allemande left, join right hands with neighbor again to form a wavy line-of-4, balance
Swing neighbor
- B2- Long lines forward and back
Actives swing

Written just before the second Ralph Page Legacy Weekend.

Poetry in Motion by Lisa Greenleaf

As called by: Linda Leslie

Formation: Contra, duple improper

Music: *Swallowtail Reel/Old French*

- A1- Right-hand star
Allemande right neighbor 1 1/2
- A2- Left shoulder gypsy next neighbor
Swing first neighbor
- B1- "Give and take" and swing partner on gent's side of the set
- B2- Ladies chain
Left-hand star

The "Give and Take" figure in B1 was invented by Larry Jennings for his dance of the same name. End the swing in A2 facing across in "half shoulder-waist position" (man's right arm around woman's waist, her left hand on his right shoulder). Go forward and take your partner's free hand in yours. Then the man draws the woman back to his side. (It feels most connected if she resists slightly.) Larry prefers to do this figure in 4 counts and have 12 counts for the swing, although Linda did not teach this timing explicitly and most took 4 small steps forward and 4 more to come back to the gent's line.

Big Circle Dance

As called by: Dudley Laufman

Formation: Big circle of couples, sometimes all in one circle, sometimes progressive with every other couple moving on to the next

Reels: *Flop-eared Mule/Fisher's Hornpipe*

Circle left and right in the big circle

All into the center and out twice

Ladies into the center and out

Gents the same

Dos-a-dos partner and swing

Repeat all of the above

Circle up four, first to the left, then back to the right

Swing opposite, swing partner

On to the next

For each couple in turn progressed to, Dudley called a different figure for four people. After each figure couples move on to the next. He used the following figures:

Duck for the oyster, dig for the clam

Cage the bird; bird hop out and crow fly in

Turn opposite by right elbow, partner left elbow, repeat

Allemande right opposite, partner left, repeat

Circles

Stars

Dos-a-dos opposite and partner

To close, go back to a big circle and circle left

Back to the right

Face partner, grand right and left ALL the way around

Swing partner

All ladies to the center, turn to face out and stay there as the gents walk ALL the way around the outside to the right

Swing partner

Haste to the Wedding

As called by: George Fogg

Formation: Sicilian Circle

Jig: *Haste to the Wedding*

A1- Circle left

Circle right

A2- Right-hand star

Left-hand star

B1- Dos-a-dos opposite

Clap twice, two-hand turn with opposite

B2- Dos-a-dos partner

Clap twice, pass opposite by the right shoulder to progress

Calvin Crest Contra by Don Armstrong

As called by: Don Armstrong

Formation: Contra, duple improper

Music: *Far From Home/Liberty*

(See page 39 for dance instructions.)

Throughout the weekend, Don made wisecracks about throwing tomatoes when either he or the dancers made little mistakes. While he walked through this dance, one dancer presented Don with a tomato borrowed from the lunch table earlier. Don placed it cautiously on the stage within easy reach, but fortunately did not find a need to use it.

A Waltz for Terry by Don Armstrong

As called by: Don Armstrong

Formation: Waltz contra, duple improper

Music: *Wild Rose of the Mountain*

Bars 1-4 Active couple in a ring-of-3 with gent 2, balance in and out twice
Bars 5-8 Circle left once around
Bars 9-12 Active couple in a ring-of-3 with lady 2, balance in and out twice
Bars 13-16 Circle right once around, active lady break the circle
Bars 17-18 Down the hall with the actives in the center of a line-of-4
Bar 19 Balance the line forward
Bar 20 Turn alone
Bars 21-22 Return
Bars 23-24 Cast off
Bars 25-28 Open ladies chain across (open left-hand turns instead of courtesy turns)
Bars 29-32 Open ladies chain back

Named for Don's daughter, Terry Stanley. Ends with a free waltz with your partner anywhere in the hall. It is interesting to compare this dance with Don's *Orlando Hornpipe* (p. 6), the first dance Don called this weekend.

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With Thanks to the Dean (double progression).....	56

Contra, duple proper

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Chorus Jig.....	15
Dancing Sailors.....	42
Dutch Skipper, The.....	18
French Four.....	19
Hull's Victory.....	16
Lucky Waltz Contra (waltz contra).....	28
Paddy on the Turnpike.....	46
Partner's Delight.....	53
Queen Victoria.....	39

Contra, triple improper

McQuillen's Squeezebox.....	27
Really Richard's.....	45

Contra, triple proper

British Sorrow.....	46
Connecticut Contra.....	18
Lamplighter's Hornpipe.....	7
Money Musk.....	10
Sackett's Harbor.....	16

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Alabama Jubilee (singing).....	54
Auctioneer, The (singing).....	33
Dip and Dive (singing).....	8
Geezy Peezy.....	12
Golden Slippers (singing).....	8
Grand Slam Chain.....	49
Grandma Slid Down the Mountain (singing).....	13
Hello, Mary Lou (singing).....	30
I Don't Know Why (singing).....	32
If You Knew Susie (singing).....	40
Jambalaya (singing).....	32
Jenny's Star.....	40
La Russe.....	52
Lady Be Good (singing).....	29
Little Old Log Cabin (singing).....	56
Louisiana Swing (singing).....	30
Marianne (singing).....	31
Merry Mix-Up.....	12
Nelly Bly (singing).....	7
Oh Johnny (singing).....	31
Plain Quadrille.....	19
Queen's Quadrille (singing).....	44
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Shindig in the Barn (singing).....	35
Smoke on the Water (singing).....	55
Summer Sounds (singing).....	34
This Old Riverboat (singing).....	34
Three Ladies Chain.....	50
When My Baby Smiles at Me (singing).....	35
When You're Smiling (singing).....	24
Whispering (singing).....	36
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