

SYLLABUS
of the
17th Annual Ralph Page Dance Legacy Weekend

January 17, 18, 19, 2004

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



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

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

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Introduction

This syllabus is a record of the dancing that took place at the 17th annual Ralph Page Dance Legacy Weekend. The Ralph Page weekend is unique in its inclusion of both old and new dance trends. It successfully combines an appreciative delight in traditional dance and dance style with an openness to recent developments within the tradition.

The syllabus includes notation for all the dances that happened at the weekend, as well as some background material, the names of tunes that were played, a bibliography of other publications where these dances have appeared, and more.

Because of the wide variety of dances you will see below, I try to adapt the form of notation I use to suit the style of the dance I am recording. Syllabi from previous years contain my rambling descriptions of the notational choices I make. The end goal – that the directions allow you the reader to reproduce the dance – depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained herein. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Here is what you can expect to find after each dance title:

Dance Title

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

Song by: (for singing squares only, again provided when I know)

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

Source: (omitted if I do not know of a published source; please refer to the list at the end of the syllabus for more complete bibliographic information; if something appears in more than one source I still present just one)

Formation: (omitted if a session is devoted entirely to dances of one formation)

Tune titles: (I also indicate the rhythmic type of the tune(s))

I make every effort to find sources and attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is “traditional,” *i.e.*, no single author can be identified. Please contact me with corrections if I have misidentified any material! I also include the names of tunes, in part because the musicians at the Ralph Page weekend almost always choose tunes that suit the dances so well. I include notation for a few of the tunes that were played during the weekend, but cannot provide this for most of them. I suggest those who are interested track down the many fine collections and recordings of tunes that are available. I hope that the tune titles are still useful for musicians and callers interested in questions such as how a truly fine band puts together its tune medleys, or which tunes best fit particular dances. When I am aware of a tune’s composer, I include that information as well.

When the formation of the dance is listed as “singing square” (instead of merely “square”) then my notation is simply the lyrics, more or less as sung by the caller. Occasional explanatory notes are inserted in brackets. This year’s syllabus is a particularly rich resource for those with an interest in this delightful form of square dancing. If this genre is of interest to you, you may also wish to peruse earlier syllabi, which contains many more such calls.

The Ralph Page weekend offers much more than straight dance sessions. This year I again enjoyed the large scale, semi-organized music jam that occurred after lunch on Saturday and Sunday. The caller and band workshops were also extremely worthwhile. Perhaps most

importantly, it is always a joy to reacquaint with friends and dance acquaintances, some of whom are *always* there. Bob McQuillen, for example, has attended every Ralph Page weekend since the events' inception in 1988. His steadfast traditional piano-playing style is matched only by the tireless good cheer and humor he brings to us year after year. The weekend would not feel complete without Bob jumping up to interrupt a walk-through with an outrageous story about a dance from bygone years. Many of the tunes we heard during the weekend were Bob's compositions, and his music is unfailingly suitable for our dancing. Bob is also unstintingly generous and public in his praise for younger musicians and composers. This year Bob once again led a music workshop focusing on tunes that the Ralph Page Orchestra used to play.

Most years also include an opportunity to visit the amazing and growing special collection on traditional music and dance that is maintained by the Dimond Library at UNH. This year featured a "garage sale" of some fascinating duplicates of dance materials from the library. Roland Goodbody, who cares for this special collection, has been a wonderful resource and support to the weekend. It was he that found the recording of Ralph Page calling Money Musk that was used at the end of the Retrospective session (see pages 20-21). He also found a previously missing set of tapes that allowed me to reconstruct the 1997 weekend last year. Thanks, Roland!

Thanks are also due to financial sponsors that help make the weekend possible. This year the Ralph Page Dance Legacy Weekend received support from the University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts.




And, as in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering by being considerate and helpful in providing the information I need to create this syllabus. I am also grateful to David Millstone, who often saves me from embarrassment by casting his keen editorial eye over the syllabus to catch my errors before others do. Thanks are also deserved by the composers and callers whose dances and dance adaptations are included. Because so many different systems of notation are common, I often modify the notes that people give me in an attempt to be somewhat consistent. Any mistakes that have crept into their work during this process are my responsibility and not theirs.

I hope you enjoy this syllabus and find it valuable. I look forward to seeing you and dancing with you at a future Ralph Page Dance Legacy Weekend!

 David

David Smukler
February 2004
Syracuse, NY

Program Grid

UNH January 16 – 18 2004 Memorial Union Building (MUB)	17th Ralph Page Dance Legacy Weekend Sponsored in part by The University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts	
FRIDAY NIGHT	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	MUSIC / DISCUSSION ROOM
7:30-11:00 Session A	WELCOME DANCE PARTY MC: David Bateman with Music by Wild Card Dance Masters, plus David Smukler & George Hodgson	
SATURDAY MORNING	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	
9:00-10:30 AM Session B	Dance Session: “Something Borrowed” Contras and Squares Sue Rosen and Moving Violations	Calling Workshop: “From Nuts & Bolts to The Big Picture” Fred Breunig
10:30-11:00 AM	SNACK BREAK	
11:00-12:30 Session C	RETROSPECTIVE – “Chestnuts” MC David Millstone, with Bob McQuillen & Friends	
12:45-1:45	LUNCH at the MUB (Memorial Union Building Food Court)	1:15 – 2:00 Après Lunch Fiddle Jam with Pete Sutherland
SATURDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	
2:00-3:30 PM Session D	Dance Session: “Lesser Known Chestnuts” Fred Breunig and Moving Violations	
3:30-5:00 Session E	Dance Session: “Modern Contra Classics” Sue Rosen and Bob McQuillen & Friends	Music Workshop “Developing a Medley” With Moving Violations
SAT. EVENING 6:15-7:30	BANQUET Squamscott Room in Holloway Commons	The Squamscott Room is in the new dining hall, Holloway Commons, connected to the MUB
8:00-12:00 Session F	THE GRAND DANCE Dance Masters Fred Breunig and Sue Rosen 8:00-9:50 Bob McQuillen & Friends 10:10-12:00 Moving Violations	Festive Attire Suggested
SUNDAY MORNING	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	
9:00-10:30 AM Session G	Dance Session: “Singing Squares by Smith & Glabach” Fred Breunig and Bob McQuillen & Friends	Calling Workshop: Sue Rosen “One Walk Through: Tips for quick and effective teaching.”
10:30-11:00 AM	SNACK BREAK	
11:00-12:30 AM Session H	Open Mike Dance Session MC: John McIntire, with Dance Masters’ Critique with Moving Violations	Music & Talk / Bob McQuillen Happy Times & Happy Tunes with Ralph Page (Hell, I was There!)
12:30-1:45	LUNCH at the MUB (Memorial Union Building Food Court)	1:15 – 2:00 Après Lunch Duo Fiddle Jam with Van & Ron
SUNDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)	
2:00-4:30 Session J	FAREWELL DANCE PARTY MC: Patrick Stevens Dance Masters, Guests and Staff Musicians	See You Next Year! January 14-16 2005

2004 STAFF

Dance Masters: Sue Rosen and Fred Breunig. **Additional Friday night callers:** David Smukler & George Hodgson

Bands

Wild Card: Terry Traub (Piano), Vince O’Donnell (Fiddle), Robin Kynoch (Whistle) and Jon Weinberg (Hammered Dulcimer).

Bob McQuillen & Friends: Pete Sutherland (fiddle), Bill Tomczak (winds) and Bob McQuillen (piano).

Moving Violations: Van Kaynor (Fiddle), Ron Grosslein (Fiddle), Doug Feeny (Guitar),
Becky Ashenden (Accordion/Piano), Chuck Corman (Bass)

Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC

Music by **Wild Card (Terry Traub, Vince O'Donnell, Robin Kynoch and Jon Weinberg)**

Polka: You Married My Daughter

Easy Does It

By Ralph Page

Called by David Smukler

Source: *An Elegant Collection*

Formation: Contra, duple improper

Jigs: *Moon and Seven Stars/Rakes of Clonmel/Bert Ferguson*

- A1- Do-si-do and swing neighbor
- A2- Half promenade
Half right and left through
- B1- Ladies chain over and back
- B2- Left-hand star
Right-hand star

David's variation, which reverses A2 and B1.

Zoey and Me

By Sue Rosen (2000)

Called by Sue Rosen

Formation: Contra, duple improper

Reels: *Miss Thompson's/Bus Stop (Anita Anderson)/Millbrae (Ronald Hooper)*

Starts with right hands to neighbor and women taking left hands in the center to form a wave-of-4

- A1- Balance the wave, swing neighbor
- A2- Half promenade
Half hey-for-4 (ladies pass right shoulders to start)
- B1- Ladies allemande right 1&1/2
Swing partner
- B2- Circle left 3/4 and "flatten" into a wave of four (same configuration as in A1)
Balance the wave, walk forward into a similar wave with next neighbors

Zoey is Nat Hewitt and Liza Constable's daughter.

Nelly Bly

Song by Stephen Foster (1850) played AAB

Called by George Hodgson

Formation: Singing Square

George: "During this dance, you're all named Nelly; my name's George.... Hi, Nelly."

Dancers: "Hi, George!"

Figure

The first old couple separate, go round the outside ring

All the way around the ring and meet her coming back

Pass right by your partner, everybody swing your corner...

And promenade the ring

Hi Nelly ("Hi George!")

Hey now Nelly Bly!

[4 measures of music to finish the promenade]

Sequence: Intro; figure for each couple in turn; break; figure for heads, figure for sides, figure for all couples at once; ending.

Little Old Log Cabin in the Lane

Song by William Shakespeare Hays (1875)

Called by George Hodgson

Formation: Singing Square

Four ladies form a right-hand star and turn it once around

Turn your partner by the left, go once around

Four gents you form a right-hand star and turn it once around

Turn partner by the left, and your corner by the right

And partner by the left, and your swing corner girl

Promenade

[to the gent's home, as the last two lines of music play for the promenade]

Sequence: Intro; figure twice with ladies leading right-hand star; figure twice with gents leading right-hand star; ending. When the gents do the stars, the first left hand turn with the corner is very quick. George likes to use a grand square for his breaks.

St. Lawrence Jig

By Ralph Page

Source: *Contras: As Ralph Page Called Them*

Called by Fred Breunig

Formation: Contra, duple improper

Jigs: *Old Joe's Jig/Maggie Brown's Favorite/Malana's Jig* (Howie Bursen)

A1- Allemande left neighbor and the actives swing

A2- Down the center 4-in-line, turn alone
Return, hand cast

B1- Half promenade
Half right and left through

B2- Long lines forward and back
Right-hand star

Fred's variation. In Ralph's original dance B1 is right and left through, over and back.

Hull's Victory

Called by George Hodgson

Source: *An Elegant Collection*

Formation: Contra, duple proper

Reels: *Hull's Victory/Fisher's Hornpipe/Lamplighter's Hornpipe*

A1- Actives allemande right 1/2 and give left hands to opposites to form a wavy line-of-4, balance
Allemande left neighbor

A2- Actives allemande right all the way around 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

This is George's preferred version. The dance is often called with the allemande left at the end of A1 being twice around (see page 20). The timing in *An Elegant Collection* is closer to this version, but a bit different. Page gives the allemande right in A2 a full 8 counts, and the swing for the active couple only 4.

Reel Your Partner

By Ted Sannella

Called by David Smukler

Source: *Balance and Swing*

Formation: Square

Tune: *Reel des Jeunes Mariées*

A1- All do a right elbow turn with partner twice around

Left elbow turn twice with corner

A2- Do-si-do partner

Allemande left corner, pass your partner by the right shoulder

B1- Balance and swing the next

B2- Promenade to the lady's home

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

Cross the Way

By Jim York
 Called by David Smukler
 Source: *Sets in Order Yearbook*
 Formation: Square
 Reels: *Shenandoah Falls/Liza Jane*

Couple 1 balance and swing
 Down the middle, divide couple 3
 Separate and go around one, hooking onto
 either side of couple 3 to form a line-of-
 4 facing up
 Forward four and back with you
 Forward again, come all the way through
 Split your line right into two
 Separate, go around one [two people
 together], and squeeze in between the
 side couples to form lines at the sides
 Forward eight and back you do
 Arch in the middle and the ends [sides] duck
 through
 [The call is now to the sides]
 Meet someone [in the heads' places] and
 star through
 Face up and down and right and left through
 Now pass back through
 Separate and you go around one to form a
 line of four again
 Forward eight and back with you
 Arch in the middle and the ends [heads]
 duck through
 [The call is now to the heads]
 Meet at home and box the gnat
 Pull by to your corner
 All allemande left your corner...
 [improvise to finish]

Sequence: Intro; figure for each couple in turn with
 end of figure improvised; ending. When an odd
 couple leads the figure is as above; when an even
 couple leads the lines-of-4 is at the head and foot of
 the set and the heads' and sides' roles are reversed.

You Married My Daughter

By Jacob Bloom
 Called by Sue Rubin
 Source: *Wedding and Special Occasion Dances*
 (website)
 Formation: Contra, duple improper
 Jig to Reels: *Kesh Jig/Swinging on a Gate*
Barrowburn

(Starts in long wavy lines. men facing out and
 women facing in)

A1- As in *Rory O'More*, balance to the
 right and left; release hands and
 sashay individually (or spin) to the
 right past your neighbor; give left to
 that neighbor and right to the next to
 form the wave again
 Balance left and right, and slide left
 A2- Balance, allemande right 3/4
 Gents allemande left 1&1/2
 B1- Balance and swing partner
 B2- Promenade across
 Ladies pull by each other by the right
 hand and allemande left neighbor 3/4
 into the long wavy lines (note: not
 quite a ladies chain)

Waltz: Maguire and Patterson

— Break —

Hambo

Byland Abbey

By Fred Breunig (1975)

Called by Fred Breunig

Source: *Legacy*

Formation: Contra, duple proper

Jigs: *Coleraine/Top of Cork Road/Miss Gordon of Park*

- A1- Couple 1 do a right elbow turn 1&1/2
All left elbow turn with your neighbor
- A2- Ladies chain over and back
- B1- Couple 1 balance and swing, end
facing up
- B2- Same four circle left
Circle right

Named for ruins in Yorkshire that Fred and his wife Dinah visited on their honeymoon.

Long Pond Chain

By Rod Linnell

Called by George Hodgson

Source: *Square Dances from a Yankee Caller's Clipboard*

Formation: Square

Reel: *Snowflake Breakdown*

- Couples 1, 2 and 3 circle left 6-hands round
Start a triple grand chain and the odd couple
begin a promenade around the outside
Complete the chain and promenade so that
all arrive home at the same time
Four ladies grand chain over and back
Promenade

Sequence: couples 123, 234, 341, 412. In A2, the three designated women star right, passing partner and one other man to go to the next man (who was her corner in the 3-couple circle) for a courtesy turn. Repeat twice more. This is George's variation. The published version has a partner swing instead of the promenade.

Mountain Music Madness

Traditional, modified by George Hodgson

Song: *I Like Mountain Music* by Frank Weldon and James Cavanaugh (1933)

Called by George Hodgson

Formation: Singing Square

Figure

- Four gents promenade, the outside of the set
Four ladies star right inside the ring
Do-si-do your partner, step right up and
swing her
Everybody swing
You allemande left your corner and do-si-do
your own
Now take that corner girl, and promenade
your corner home
[to the gent's home, as the last two lines of
music play for the promenade]

Break

- Head two ladies chain, side ladies chain
Everybody promenade one quarter
Now the head two right and left through,
side two right and left thru
Everybody promenade one quarter
Four ladies star across and swing your
partners all
Your partner you swing, and promenade, go
round the hall

Sequence: Intro; figure twice; break; figure twice; break. George explained that this version was "part traditional, part Linnell and part Hodgson." The figure is traditional, except for the right-hand star, which George added. The break is from Rod Linnell and may be found in *Square Dances from a Yankee Caller's Clipboard*.

Rockin' Robin

By Rick Mohr (November, 1996)

Called by Sue Rosen

Source: *Rick Mohr* (website)

Formation: Contra, duple improper

Reels: *Rose in the Heather/Le Torment* (Jean-Paul Loyer)/*Stan Chapman's* (Jerry Holland)

A1- Circle right

Allemande left neighbor, gents cross the set pulling by right hands

A2- Hey-for-4 (pass partner by left shoulder to start)**B1- Balance and swing partner****B2- Circle left 1&1/4**, then zigzag as a couple one place along the set, that is pass your neighbor couple by moving as a couple to the left and a bit forward ("zig") and then sliding to the right ("zag") to go into hands four with new neighbors

Named for Robin Kynoch, who was on stage, rockin' away on her whistle.

Boston Two-Step

By Tom Walton (1908)

Led by: George Fogg

Formation: Couples

Tune: *Boston Two-Step* by Luke Cavendish Everett

Bars 1-2 Holding inside hands, balance away from partner and then toward

Bars 3-4 Starting on outside foot, take 3 steps and turn (trading hands) to reverse direction

Bars 5-8 Again balance away and toward, take 3 steps and turn to face partner, taking two hands

Bars 9-10 Balance (left, then right for man; right, then left for woman)

Bars 11-12 Take 2 sliding steps (step, close, step, close) in line of direction (*i.e.*, man's left, woman's right)

Bars 13-16 In ballroom position, do four measures of 2-step (step-close-step___) to get once around

Named for Boston, England – not Massachusetts.

Golden Slippers

Song: *Oh Them Golden Slippers* by James A. Bland (1879)

Called by Fred Breunig

Formation: Singing square

Figure

First old couple with a twist and twirl
Go down the center with a butterfly whirl
Lady go gee and the gent go haw
Right back home to your mother-in-law
Honor to your partner
Salute your corners all
Swing that corner round and round and
promenade the hall [to the gent's home]

Break and Ending

Do-si-do corner

Do-si-do partner

Allemande left your corner

And a grand old right and left

All the way around you go

All the way till you get back home

And when you're home you swing your own

Everybody swing

The active couple crosses the set to split the opposite couple. They take do an elbow turn with the opposite using the nearest arm once and a little bit more (that's the "butterfly whirl") before separating to go around the outside to home.

The figure is done *twice* for each couple in turn, so that the ladies, although continually changing places, will still each get two turns to be active. Sequence: Intro; figure twice each for gents 1 and 2; break; figure twice each for gents 3 and 4; ending.

Wording of the first line is Fred's. Smitty used to sing, "First old buck and the first little girl..." Fred immediately changed it to "gent," and then later decided that the "twist and twirl" felt better to him than "little girl."

Listen to the Mockingbird

Song by Septimus Winner using the pseudonym Alice Hawthorne (1855)

Called by Fred Breunig

Source: *Listen to the Mockingbird*

Formation: Singing square

Figure

First couple promenade the outside
In the moonlight, on a June night
And they swing on the inside while you
circle six hands round
And you kiss that little lady if you dare
Now you all go and swing with the corner
I said your corner, swing on the corner
And you go back home and with your
partner you swing
While the mockingbird is singing in the
trees

Chorus

Do-si-do your corners all

Do-si-do your partners all

You promenade your corner right around the
ring (around the ring)

Promenade once around

Then all go home and swing your own

While the mockingbird is singing in the tree

At the end of the corner promenade, ladies are "dropped off" at home, and the gents continue around one place to swing their partners.

Sequence: Intro; figure and chorus for each couple in turn.

Fred writes, "I usually echo myself, 'around the ring.'

"I occasionally sing, 'While the mockingbird is swinging through the trees, *AAAA-EEEE-AAA*' (a Tarzan-like call).... Of course, Smitty never did this."

Role Away

By David Smukler (January 19, 2002)
 Called by David Smukler
 Source: *Dances by David Smukler* (website)
 Formation: Contra, duple improper
 Reel: *Saut de Lapin*

- A1- Down the center 4-in-line, turn alone
Return, bend the line
- A2- Balance the ring, roll away with a half
sashay (lady rolling to the left of her
neighbor)
Chain the gents across [see note]
- B1- Gents do-si-do 1&1/2
Swing neighbor
- B2- Long lines forward and back
Actives swing

The figure at the end of A2 is not a true gents chain (where hands would be reversed). Rather, the gents do what ladies do in a ladies chain and vice versa. So the men pull by the *right* and give left hands to their partner who turns them around with a courtesy turn.

Joel's in the Kitchen

By Sue Rosen (2000)
 Called by Sue Rosen
 Formation: Contra, Becket formation
 Reels: *Huey Shortie's* (Johnnie Wilmot)/*Mason's Apron*

- A1- Long lines forward and back
Ladies chain across
- A2- Balance the ring, twirl to the right one
place (as in *Petronella*)
Repeat
- B1- Balance the ring once more and cross
trail through across the set
Swing the next neighbor you meet
- B2- Circle left 3/4 and swing partner

Sue called the cross trail through as "pass partner by the right and neighbor by the left."

Originally named "Joel's Jig" after Sue's son, Joel, the name was changed to acknowledge Becky Hill's dance, *Becket in the Kitchen*.

Scout House Reel

By Ted Sannella (April 15, 1979)
 Called by David Smukler
 Source: *Balance and Swing*
 Formation: Contra, duple improper
 Reel: *Hommage à la Belle Gaspésie*

- A1- Down the center 4-in-line, turn alone
Return, bend the line
- A2- Circle left
Ladies chain across
- B1- Ladies do-si-do 1&1/2
Swing neighbor
- B2- Long lines forward and back
Actives swing

Role Away and *Scout House Reel* were called as a medley.

Waltz: Hewlett (Turlough O'Carolan)

“Something Borrowed” Contras and Squares

Saturday, 9:00 A.M. program

Led by **Sue Rosen**; Music by **Moving Violations**

How today’s dances reflect influences from generations past and genres outside our New England borders.

Good Friday

By Kirston Kothes (March, 1988)

Source: *Legacy*

Formation: Contra, duple improper

Jigs: *Korolenko Star Above the Garter/Shadows on the Lawn* (Doug Feeney)

(Starts in a wavy line-of-4, women in the center)

- A1- As in *Rory O’More*, balance to the right and left; release hands and sashay individually (or spin) to the right past your neighbor; give left to that neighbor and right to your partner to form the wave again
Balance left and right, and slide left
- A2- Allemande right neighbor 1/2, gents allemande left 1/2, and swing partner
- B1- Long lines forward and back
Right and left through across the set
- B2- Circle left 3/4 and do-si-do neighbor 1&1/2 to progress

Kirston’s original version includes a balance before the swing in A2.

Alternating Corners

By Jim Kitch

Source: *To Live is To Dance*

Formation: Contra, duple improper

Reels: *All My Friends* (Jerry Holland)/*Jackie Coleman’s Sleepy Maggie*

- A1- Circle left once around
Swing your neighbor
- A2- Long lines forward and back
Alternating actives [see note!] 1/2
figure eight through their neighbors
- B1- Same actives turn contra corners
- B2- Same actives balance and swing partner, end facing new neighbors

Couples 1 and 2 take turns being active in this dance. The first time through couple 1 is active. They 1/2 figure eight *above*, turn contra corners normally, and end their last swing facing *down*. The next time through couple 2 is active. They 1/2 figure eight *below*, turn contra corners from improper side, and end their last swing facing *up*.

Hey on the Square

By Becky Hill

Source: *Twirling Dervish Returns*

Formation: Square

Reels: *Bus Stop* (Anita Anderson)/*The Dancing Bear* (Bob McQuillen)

- A1- Heads do-si-do opposite and face the side couple (your back is to your partner and you are facing your corner)
Those four circle left one time
- A2- Do-si-do corner 1&1/4 into an ocean wave
Balance, spin to the right one place as in *Rory O’More* and take left hands with your corner
- B1- Allemande left 1/2 into a hey-for-4 along the side (ladies pass right shoulders to start)
- B2- Balance and swing corner
- C1- All go forward and back
Four gents left-hand star once around
- C2- Promenade corner to the gent’s home

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

Silver Anniversary Reel

By Jim Kitch

Formation: Contra, duple improper

Reels: *Trip to Durrow Plank House* (Rick Mohr)
Curvy Road to Corinth (Larry Unger)

- A1- "Mad Robin" figure [see note]
Circle left 3/4, ladies roll gents away
- A2- Hey-for-4 (ladies pass left shoulders to start)
- B1- Gypsy partner and swing
- B2- Pass through to an ocean wave, balance
Ladies allemande left 1/2, neighbors allemande right once around

Composed for the wedding anniversary of Sue and Bruce Rosen. The "Mad Robin" is a chase figure adapted from an English Country dance. Face your partner throughout, but walk the same path you would to do-si-do your neighbor.

Petronella Square

By Becky Hill

Source: *Twirling Dervish Returns*

Formation: Square

Reel: *Ste. Anne's Reel*

- A1- Heads forward and back
Heads do-si-do opposite and face the nearest side couple (you are facing your corner)
- A2- Balance the ring, twirl to the right one place (as in *Petronella*)
Repeat
- B1- Balance again, pass through
Swing partner
- B2- Heads right and left through to get home
All do-so-do corner

Sequence: Intro; figure for heads; figure for sides; break; figure for heads; figure for sides; break; ending. Sue called this dance as above, making it a "keeper." In the published version, Becky Hill adds a corner balance, swing, and promenade, which makes the dance a mixer and makes the sequence 48-bars in length instead of 32.

Handsome Young Maids

By Sue Rosen (1996)

Source: *CDSS News* (March/April, 1997)

Formation: Contra, duple improper

Jigs: *High Part of the Road/Patsy Geary's/ Handsome Young Maids*

- A1- Down the center 4-in-line, turn alone toward your neighbor to face up (4), and continue moving down the hall by backing up, still in the line-of-4
Up the center 4-in-line, turn alone toward your neighbor to face down, and continue moving up the hall by backing up; as you reach home the ends turn in to form a ring (original hands four places)
- A2- Circle left once around
Balance the ring, "cloverleaf" turn single [see description]
- B1- Balance and swing neighbor
- B2- Long lines forward and back
Actives swing in the center

Several elements of this dance are borrowed from English Country dance. The A1 part is reminiscent of the classic dance, *Dublin Bay*. The turn single, also borrowed from English Country dancing, is described in Keller and Shimer as "a solo turn for one person.... This takes four walking steps, and should trace a small circle on the floor, and not be a pivot in place." Sue suggested walking around a manhole-sized circle, and admonished us not to "fall in the manhole." To make this a "cloverleaf" turn single, each woman turns over her left shoulder and each man over his right. So from your ring of four start turning to face your partner and continue turning that direction into the turn single.

Retrospective: "Chestnuts"

Saturday, 11:00 A.M. program

Led by **David Millstone**; Music by **Bob McQuillen**, **Pete Sutherland** and **Bill Tomczak**

Handouts included David Millstone's article, "Why They Are Called Chestnuts," from the *CDSS News* (November/December, 2002) and a reprinted story from *Northern Junket* called, "Kitchen Junket." David read several relevant excerpts during the session, including part of "Kitchen Junket." They appear below in a different typeface.

To choose a melody, for comparative purposes, against which reels and hornpipes may be judged, Ladies' Walpole Reel will do well enough. (It was known before 1850 as Massai's Favorite.) It hasn't a repeated measure, or even a repeated phrase, through both strains; the last measure of the first strain is not an ending, but a lead into the second strain; and the second strain, contrasting with the first, builds up to a fine climax.

-Newt Tolman, *Quick Tunes and Good Times*

Lady Walpole's Reel

Source: *The Country Dance Book*

Formation: Contra, duple improper

Reel: *Lady Walpole's Reel* played in three different keys: G, A and Bb

- A1- Balance and swing neighbor
- A2- Actives only down the center with your partner, turn alone
Return and cast off
- B1- Ladies chain
- B2- Half promenade
Half right and left through

Lady Walpole's Reel

As called by Ralph Page

From *Northern Junket*, Vol. I, no. 9, January 1950

Ralph mentions several requests "that we give them a contra exactly as we would call it at a dance." After teaching the dance and prompting it a few times, David used Ralph's calls verbatim:

Balance the one in front of you
Then you swing her and she'll swing you
When you've swung you leave her alone
Go down the center with your own.
Go down the center two by two
And bring your partner home with you.
Come right back to where you begun

And cast off with the one you swing,
Chain the ladies over and you chain them right back home again,
Take that lady with you and promenade across the set.

---- turn around and right and left back
---- now balance the NEXT in line.

You balance there and keep in time
Then give her a swing while I think of a rhyme,
---- go down the center with your own
Down the center now you'll go
Click your heels and stub your toe,
---- cast off and the ladies chain,
You chain the ladies over
And you chain them right back home again
Take that lady that you swung and promenade across the set,
Promenade her half way then turn around and right and left back,
Cross at the head and cross at the foot and balance the NEXT below.

Traditionally the first dance after the grand march, *Lady Walpole's* is reputed to have earned the nickname "Married Man's Delight" because it offers little interaction with your own partner, but lots with others' partners.

...Back in the kitchen we found most of the expected guests had arrived. Mostly cousins, near or far removed, or close friends and 'adopted' members of the family. That is one good thing about kitchen junkets; everybody tries to get there on time. Come eight o'clock, say, and there's hardly anyone there. At quarter past eight, the party is under way, and the dancing started.

"Where's my fiddlin' chair, Mabel? Got to get these young-ones goin'."

A wood bottomed chair, with no back, was brought in from the buttery and placed in the corner by the wood box. Eight year old Norma handed Uncle Wallace his fiddle, saying as she did so that she had

tuned it up for him and it was all ready to play.

"Waal, I swear, so't is," said the old man, after three or four experimental scrapes of the bow had proved it so. "Tell your ma to pay more attention to your music, and less to yer hair do."

"All right, folks. Lady Walpole's Reel is the figure. Take your partners for Lady Walpole's Reel."

Here was the first jolly scramble for partners, followed by good natured jockeying for positions in the sets. Three sets of us in all. One in the kitchen under the critical eye of Uncle Wallace. one in the big living room, and another in the north dining room.

"Balance and swing below."

The loud, clear voice stopped the banter. The kitchen junket had started. The first balance steps and the first few swings were of the best dancing school form. But wait until the next dance. Then the fancy steps and light footed shenanigans would begin.

"Down the center with your own
Same way back when you get below
Cast off and ladies' chain
Prom-m-menade her half way
Right and left right to your place."

The music goes faster and faster. The swings more furious. The balancing more spirited and complicated. Seven minutes go by. most of the men have thrown their outer garments onto the chairs lining the walls. Eight minutes. All are getting warmed up, and the last of the misery from aching joints. Nine minutes. "What's the matter, Wallace? Can't play any faster?"

-Ralph Page, "Kitchen Junket,"

Northern Junket, Vol. I, #1

Money Musk (Ted Sannella version)

Formation: Contra, triple proper
Reel: *Money Musk*, 24-bar version

The dance comes to us from Scotland, and originally was known as "Sir Archibald Grant of Moniemusk Reel." The name was unwieldy and was soon shortened. The name "Moniemusk" was that of an estate.

The first 16 measures make up the original tune, written by Daniel or Donald Dow, a musician of note who died in

Edinburgh in 1793. It was first published in McGoun's *Repository of Scots and Irish Airs, Strathspeys, Reels, etc.*; Glasgow, 1803. 'Tis a fine dance and one of our favorites.

-Ralph Page, *Northern Junket*, Vol. 2, #11, October 1951

- A- Actives turn by the right 1 & 1/2 and go below one (all in 8 counts)
Forward six and back (8)
- B- Allemande right 3/4 until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (4)
Forward six and back (8)
Actives allemande right 3/4 so that they are progressed and proper (4)
- C- Right and left four

David called Money Musk twice during this session. This version employs Ted Sannella's preferred timing. Note that the forward and back in the B-part crosses the musical phrase (see note on page 21).

Seems like everybody who ever heard of a contra dance wants to learn Money Musk. Often it's the first contra they attempt, and after getting gloriously mixed up they decide then and there that contra dances aren't for them and stand steadfast in their determination. Did you run a hundred year dash the first time you walked? Then why do you expect to dance Money Musk the first contra you try?

Money Musk is not easy; neither is it too difficult. The steps are based on split second timing though, and therein lies much of your difficulty. To make matters a lot worse—about one hundred years ago in this part of New Hampshire the people dropped eight measures of music, tho retaining the same number of figures. So you are doing a 32 measure dance steps to 24 measures of music. Done correctly you'll not have to run; but you will have to keep moving.

-Ralph Page, *Northern Junket*, Vol. 2, #11, October 1951

Portland Fancy

Source: "And Everyone Would Sashay"

Formation: Double contra (4-face-4). The "heads" are the #1 gent who is at the leftmost end of his line-of-4 and the #2 lady at the rightmost end of hers. The "foots" are the two at the opposite ends of those lines-of-4.

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

- A1- Heads take two hands and sashay inside while the "foots" sashay individually in the opposite direction behind the line
Sashay back on the same path
- A2- Now "foots" sashay on the inside and heads on the outside
Return
- B1- Ladies chain, over and back
B2- Right and left through, over and back
C- Lines-of-4 go forward and back
Forward again and pass through two other lines
- D- Circle left, eight hands, all the way around

The dance begins and ends on D music with the circle eight. *Portland Fancy* is also often done in a double Sicilian circle. David suggested having an odd number of foursomes, *i.e.* one line-of-4 waiting out at the bottom, so that despite the double progression we would meet more other dancers.

Devil's Dream

Source: *The Contra Dance Book*

Formation: Contra, duple proper

Reels: *Devil's Dream/Opera Reel/Devil's Dream*

Before the dance began, Bob McQuillen offered us his rendition of *Devil's Dream* on the fiddle at breakneck speed, which could best be described as a caricature of the tune.

- A1- The 1's go down the center while the 2's come up the outside
Return and turn 1/2-way by the nearest or "handy" hand
- A2- Now the 1's down the center while the 2's go up the outside

Return and all allemande *left* [see note]

- B1- Ladies chain, over and back
B2- Half promenade
Right and left through back

The allemande left in A2 will feel natural on one side, but may come as a surprise on the other side.

According to Michael Barraclough, visiting the Ralph Page weekend from across the pond, *Devil's Dream* is the most popular of American contras in England, and is often the last dance of the evening there.

David apologized to Bill Tomczak before reading the following.

Mr. Hazard [was] an old gentleman in his eighties who had played in Sherman's band on the march to Georgia in the Civil War. He had become a concert violinist and led a large orchestra in New York for a time. Then he had gone into business and made a great deal of money, and he spent the last twenty-five years of his life happily pursuing his two great hobbies— fly fishing, and playing old square dance melodies on his Stradivarius violin. ...

[H]e was dedicated to attaining the utmost in melodic expression. He would drill me patiently on some simple tune like *The Devil's Dream*, trying to show me, in his always considerate, courteous way, that it could be played with all the finesse and delicacy that would be demanded in a rapid passage from a Beethoven concerto. He could play many of the difficult old tunes on two strings in harmony, and he taught me a great deal about how to arrange second parts properly for this sort of music.

Some of Mr. Hazard's serenity and patience may have resulted from his having become a Christian Scientist in his later years. But his tolerance left him at the mere mention of saxophones, then much in vogue. "Musical abortions," he called them. "A desecration and a perversion of that fine instrument, the clarinet.... There should be a law, like Prohibition, preventing their sale or use!" Whenever someone came along with a sax to play with us, the old gentleman would at once pack up his violin and depart.

-Newt Tolman, *Quick Tunes and Good Times*

Pat'n'ella

Source: *The Country Dance Book*

Formation: Contra, duple proper

Reels: *Petronella/Green Mountain Petronella*

- A1- Active dancers only each turn over own right shoulder to move one quarter turn to the right (until the man is facing up and woman facing down in center) and balance there
 Actives repeat the turn and balance; actives are now opposite home
- A2- Repeat twice more to place
- B1- Actives down the center, turn alone
 Return, cast off
- B2- Right and left four

“Pat'n'ella” is a tongue in cheek nickname for “Petronella.” Note that for the action in A1, each active dancer spins clockwise, but moves counterclockwise through the pattern. David suggested that we might like to dance it as above for the first tune, but balance first and then spin for the second tune.

Petronella is one of the “show pieces” of New England contra dancing and it calls for a wide variety of balance steps. Old timers said they could dance down a long line of 20 or more couples and never repeat a balance sequence and I have actually seen this done. You might try mixing these balance steps— forward and back; step swing; pas de basque; set; pigeon wing; using each type four times or one complete sequence of figures, then for the next series of balance steps use one of the others. The dance is much more enjoyable that way.

-Ralph Page, *Stockton Syllabus*, 1957

One winter dance in Nelson, Larry Collins came up from Boston. During Petronella he pas de basqued his way down the whole set while the Warner and Curtis boys looked on stoically. At the foot of the set by the wood stove, Larry did a Boston stamp balance, slipped on some melted snow and all 250 pounds of him came crashing down, shaking loose the stovepipe and bringing it, ashes and all, down on top of him, and smiles to the wood choppers.

- Dudley Laufman, posted to the rec.folk-dancing usenet newsgroup, December 12, 1998

The Tempest

Formation: Actives are in lines-of-4 facing down the hall; the couples at the sides are the inactives
 Jig: *The Tempest*, 24-bar version played AAB

- A1- Actives go down the center while sides adjust the set by moving slightly up the outside, actives turn as couples
 Return and face the nearest side couple
- A2- Those two ladies chain over and back
- B- Right and left four

To put us in Tempest formation, David had us stand in what is usually called Becket formation. From there we took hands eight. The top two couples in each group of eight were actives, and stood in a line-of-4 facing down. The others moved out to the sides and became side couples.

Morning Star

Source: *Country Dance Book*

Formation: Contra, duple proper

Reels: *Morning Star/Star of Munster/Mason's Apron*

- A1- Actives give right hands, balance and swing
- A2- Actives give left hands, balance and reverse swing (swing counterclockwise)
- B1- Actives down the center, turn alone
 Return, cast off
- B2- Right and left four

Bob McQuillen told the following story:

“Morning Star in those days was my favorite, favorite dance. I loved to dance that thing. You come out of it and do that left-hand balance, and you could drive your foot right through the floor if you did it right. It was so fun.

“So anyhow, they all lined up on the floor and there were only two people left in that hall who weren't dancing, and one of them was a fellow named Cleo Pinney, and the other guy was me. And I says to Cleo, ‘C'mon, we're going to dance this

thing,' and he says, 'Why, I ain't gonna be the god-damned girl,' and I says, 'Don't you worry about it. I'll be the god-damned girl.' This was in those days. [Laughter from floor; Bob points to a dancer.]

"Well, that's about the shape of Cleo, except Cleo had about another 40 pounds of muscle. He was a rugged, rugged dude, built like a bull.

"Well, the two of us got out on the floor there and you want to see two damned fools go down through the hall doing Morning Star, Ralph Page calling, and it was the time of my life."

Medley of Chestnuts

In order to fit more favorite dances into the session, David included the following three as a medley.

1. Jefferson's Reel

By Dudley Briggs

Source: *The Caller/Teacher Manual for Contras*

Formation: Contra, duple improper

Reel: *Jefferson and Liberty*

- A1- Circle left and right
- A2- Right-hand star
Left-hand back
- B1- Actives go down the outside and back
- B2- Down the center four in line, do not turn
As the line moves backwards to return to place, couple 1 makes an arch and couple 2 turns in and goes under the arch to meet the next

Based on the chestnut, *Jefferson and Liberty*, which is usually given as a proper dance, but can easily be danced as either proper or improper. The B-parts in the original dance are as follows:

- B1- Actives go down the center, turn alone
Return and cast off
- B2- Right and left four

2. Lady of the Lake

Source: *Contra Dance Book*

Formation: Contra, duple improper

Reel: *Lady of the Lake (in G)*

- A1- Actives balance and swing with the one below
- A2- Active balance and swing partner in the center
- B1- Actives go down the center, turn alone
Come all the way back and cast off
- B2- Right and left four

For purposes of the medley David changed us to proper the last time through. Actives turned as a couple in B1. The cast off and rights and lefts were then done with the actives proper.

3. Hull's Victory

Source: *Country Dance Book*

Formation: Contra, duple proper

Reel: *Hull's Victory*

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

Compare the version of *Hull's Victory* that appears on page 8.

Money Musk, reprise

Source: *An Elegant Collection*

Formation: Contra, triple proper

Reel: *Money Musk* (24-bar version)

(recorded version provided by Roland Goodbody,
Special Collections, Dimond Library, UNH)

Here's how you do it.

Some of you will run into trouble right off. The call is to go once and a half around. Think a minute. If you went once around you'd be exactly where you started--right? So, if you go half around from there you'll be directly across the set from where you started. That's where you ought to be. That's once and a half around. Now go behind the nearest person; go a bit below that person, and stand between that same person and the next below. Join hands--with both of them-- take two short steps forward and two steps back. The active man will be between two ladies, and the active lady between two men. Think nothing of it, for you'll not be there long.

From this position, walk toward your partner, join right hands with partner and turn three quarters. Here's where most novices get fouled up. Again, stop and reason it out. If you made one complete turn you'd be where you started the turn--right? Half way around would be opposite to where you are standing-- right? Then three quarters round will be half way between the two terms. The active man will have his back to the caller; the active lady will be facing the caller, and you will both be in the middle of the set. Join hands with nearest people, take two short steps forward and two short steps back.

Now step toward your partner, join right hands with partner, turn three quarters around and head for home. There SHOULD be a convenient hole over there, between the second and third couples; or fifth and sixth if you're a fourth couple. Go and stand in this space and do a right and left over and back with the person above you.

The right and left movement with two men and two ladies side by side ought to offer no difficulties, but it always does to the novice. If the person beside was of the opposite sex how would you do it? Alright then, do it exactly the same now without

benefit of helping each other around when reaching the opposite side.

-Ralph Page, *Northern Junket*, Vol. 2,
#11, October 1951

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

The timing above is what typically happens at the Ralph Page weekend. David taught the action at the end of the A-part and the middle of the B-part as is written in Page's description above: two short steps forward and two more back. At past Ralph Page weekends this moment in the dance often reverts to a vigorous *balance* forward and back, and this year was no exception. Whether or not this is the "right" thing to do is often the subject of some controversy. David admitted to being soundly chastised by some at a past Ralph Page weekend for having encouraged such balances. Indeed, differences of opinion about the timing and style of *Money Musk* abound, based on generation, on geography, and on taste. You might note that Ted Sannella's version (on page 17) manages to leave 8 counts for each forward and back, effectively eliminating the balances.

To close the workshop, we started by dancing to a recording of Ralph Page calling *Money Musk*. As the recording ended the band seamlessly picked up the beat. Here are some closing words regarding *Money Musk* from a musician:

At one time in the '60s and '70s it was the first dance after intermission so if you liked it you could come right in and dance it. If you disliked it you could stay in the parking lot and have one more beer.

It is a deadly tune to play if you are an accompanying musician. The A-music has 7 tonic chords and one dominant 7th. The B-music is the same. The C-music is better; it has one sub-dominant.

-Sylvia Miskoe, posted to the rec.folk-dancing usenet newsgroup

Lesser Known Chestnuts

Saturday, 2:00 P.M.

Led by **Fred Breunig**; Music by **Moving Violations**

In 1993 at the Ralph Page Legacy Weekend, Fred Breunig presented a session called "Lesser Known Chestnuts." In 1994, he presented a session called "Lesser Known Chestnuts, 2." Continuing in that fine tradition, Fred offered the following workshop this year: "Lesser Known Chestnuts 3."

Washington's Quickstep

Source: *Contras: As Ralph Page Danced Them*

Formation: Contra, duple proper [improper]

Jigs: *Squirrel in the Tree/Little Burnt Potato*

Fred used this dance to show how choreography changes over time. Text in brackets represents the more recent version.

- A1- Right hands across star [wrist grip star]
Left hands back
- A2- Couple 1 down the center
Other way back [same way back]
- B1- Ladies chain across and back
- B2- Long lines forward and back
Couple 1 cross the set back to place
[couple 1 swing and face down]

In A2, "other way back" means that the actives turn as a couple to come back improper. This may feel odd as the lady is on the left and the gent on the right. The turn is clockwise; in other words the lady should still go forward and the gent back up to turn. "Same way back" means that the actives turn individually, because the dance is already improper. In either case they must come back improper to set up for the ladies chain.

Opera Reel

Source: *Country Dance Book*

Formation: Contra, duple proper

Reels: *Opera Reel*

- A1- Actives down the outside and back
- A2- Actives down the center, turn alone
Return and cast off
- B1- Actives right elbow turn with each
other, left elbow turn the opposite
sex neighbor below
Actives right elbow turn with each
other, left elbow turn the opposite
sex neighbor above
- B2- Active balance and swing, end facing
up

Opera Reel is a close relative to *Chorus Jig*, with a nearly identical storyline. However, the B1 with its elbow reels and different sequence of turns gives it a very different feel.

Lamplighter's Hornpipe

Reels: *Lamplighter's Hornpipe*/Julia Delaney/*Lamplighter's Hornpipe*

As with *Washington Quickstep*, Fred used this dance to show how choreography changes over time. He interrupted the dance on several occasions to introduce a change. Once he reached the last two versions, he allowed the dancing to go on a good long time, adding the last variation (making the diagonal wave) on the fly. Below are the oldest and newest versions, with a chart between them that illustrates how the changes occurred.

Formation: Contra, triple proper

- A1- Actives cross the set moving diagonally down 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 until the actives meet in the center
- B1- Actives down the center, turn as couples
Return, cast off with couple 2
- B2- Same two couples right and left four

	Contra, triple proper	Contra, duple proper		
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 Allemande right with the person on the right, form same waves again	Actives cross, go below couple 2, and face out, balance those long waves Allemande right with the person on the right, form same waves again	Actives cross, go below couples 2, and face out, balance those long waves Allemande right with the person on the right to form same waves again (4), and balance (4)	
A2	Balance twice Allemande left person on the left	Balance once, allemande left person on the left Actives swing	Allemande left person on the left, actives meet in the center and balance Actives swing	Allemande left person on the left until actives meet in the center and form a diagonal wave, balance the wave Actives swing
B1	Actives down the center, turn as couples Come <i>all</i> the way back up to cast off with couple 2			
B2	Same two couples right and left four			

Formation: Contra, duple proper

- A1- Actives cross, going below couple 2, and face out to form long waves at the sides (actives are now improper, progressed and facing out), balance there
Allemande right with the person on the right to form the same waves (4), balance again
- A2- Allemande left person on the left until the actives meet in the center and form a diagonal wave, balance in that wave
Actives swing
- B1- Actives down the center, turn as couples
Come *all* the way back up to cast off with couple 2
- B2- Right and left four

Angie's Fancy

Fred Breunig's (February, 1980) adaptation of
Angenette's Fancy)

Source: *Angenette's Fancy* appears in *The Contra Dance Book*

Formation: Contra, triple proper

Reels: *The Arthur Seat/Eugene Stratton/The Banks Hornpipe*

A1- Forward six and back

As couple 3 swings, couples 1 and 2 cross the set and go down the outside with the couple 2 dancer in the lead

A2- Couple three continues to swing as the 2s lead the 1s back across the set to their proper side and up into their progressed place

Forward six and back

B1- Couples 1 and 2, right-hand star Same four, left-hand star

B2- Couples 1 and 3, right and left four

Note that couple 1 does rights and lefts with one neighbor couple and stars with the other. This is one of Fred's changes to the older dance. He also added the swing for couple 3 and the initial forward six and back, which makes the timing more modern.

Beaux of Albany

Source: *An Elegant Collection*

Formation: Contra, duple proper

Reels: *Mazas Goes to Montague* (Susan Conger)
Vivaldi in Paradise (adapted by Van Kaynor)
Nova Scotia Cocek (Van Kaynor)

A1- All balance and swing partner

A2- All down the center, two by two Come back proper, and couple 1 cast (unassisted) around couple 2 to progressed place

B1- Couple 1 right-hand star with the couple above (same neighbors) Same four, left-hand star

B2- Couple 1 right and left four with the couple below (new neighbors)

The swing in A1 may end where it started, or it may end facing down with the lady on the right. In the first case you would turn alone in A2 and come the

same way back. In the second case you would turn as a couple and come the other way back. Either choice is fine as long as you "come back proper."

In the older triple minor version of the dance, only couples 1 and 2 would swing. This allowed the inactives to get a break every other time. There would be a bit more space in the center of the set, and couple 1 would not have left the minor set in order to do rights and lefts in B2 with their original couple 3.

Dommett's Waltz

Source: Fred learned this from Roy Dommett, who is associated mostly with English Morris and sword dance, but is also a fine country-dance teacher

Formation: Couples, starts in Varsouvienne position
Tune: *Hills of Manchuria*

Bars 1-2 Facing line-of-dance, waltz balance forward and back

Bars 3-4 Take three steps forward, turn individually reversing hands, and take three steps backward to continue in line-of-dance direction (as in *Gay Gordons*)

Bars 5-8 Repeat bars 1-4 in the opposite direction, but as you finish the last step backing up unwind hands so that you end facing your partner with your joined hands crossed in front of you

Bars 9-10 Balance forward and back like that

Bars 11-12 "Twirl": trade places with your partner as in a box the gnat, lady turning single right under gents arm; take partner in social dance position

Bars 13-16 Do four measures of free waltz, opening out into Varsouvienne position to finish

"Varsouvienne" position is side by side with your partner, lady on the right, both dancers' right hands joined near the lady's right shoulder and their left hands joined near the lady's left hip. After you reverse directions at the end of bar 3, the lady is on the left, left hands are near her left shoulder and right hands are near her right hip.

Modern Classics

Saturday, 3:30 P.M.

Led by **Sue Rosen**; Music by **Bob McQuillen**, **Pete Sutherland** and **Bill Tomczak**

A session of contras with staying power from the last quarter century.

Scout House Reel

By Ted Sannella (April 15, 1979)

Source: *Balance and Swing*

Formation: Contra, duple improper

Reels: *Temperance/Sligo Maid/Trip to Windsor*

- A1- Down the center 4-in-line, turn alone
Return, bend the line
- A2- Circle left
Ladies chain across
- B1- Ladies do-si-do 1&1/2
Swing neighbor
- B2- Long lines forward and back
Actives swing

Shadrack's Delight

By Tony Parkes (April, 1972)

Called by guest caller, Tony Parkes

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Reels: *Pete's March* (Bob McQuillen)/*Down the Brae/Chickadee's Polka* (Bob McQuillen)

- A1- Do-si-do neighbor 1&1/4 to form a
wavy line-of-4, ladies in the center
Balance, allemande right 1/2 to form a
new wave with gents in the center
- A2- Balance, gents allemande left 1/2
All swing partner
- B1- Down the hall 4-in-line, wheel around
as couples
Return, hand cast
- B2- Right and left through across the set
Ladies chain back

Tony explained that he's always thought about the success of this dance as "beginner's luck"; it was the first dance he composed that he felt was good enough to share. He also explained that, although it has been danced in many different ways, he has always considered *Shadrack's Delight* an elegant dance, and he taught it as such.

Mary Cay's Reel

By David Kaynor (1988)

Source: *Legacy*

Formation: Contra, Becket formation

Jigs: *Cowboy's Jig/My Darling Asleep*

- 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 lady you meet 3/4 by the left
hand (gents can "adjust" to the left)
- B2- Balance and swing your partner

Described by Larry Jennings as "the perfect contra dance."

Trip to Phan

By Susan Kevra (November 25, 1993)

Source: Kiran Wagle website

Formation: Contra, Becket formation

(counterclockwise progression)

Reels: *Reel à Remy/C'dina Reel St. Antoine*

- A1- Allemande left corner, swing partner
- A2- Circle left 3/4 and swing neighbor
- B1- Circle left all the way round
Roll away (partner, across the set) with
a half sashay, pass through along set
to a wavy line-of-4 (ladies in center)
- B2- Balance (4); ladies turn by the left
hand while the gents loop clockwise
around them to cross the set and
allemande right partner (12)

Dedicated to Arthur and Helen Cornelius. The corner or "shadow" in A1 remains the same throughout the dance. Standing in Becket formation, you can turn your back on your partner to identify this person.

Three Thirty-Three, Thirty-Three

By Steve Zakon-Anderson (April, 1992)

Source: *Legacy*

Formation: Contra, duple improper

Reels: *Cuckoo's Nest/Balquidder Lasses*

- A1- Right hand to neighbor, balance (4);
pull by this neighbor, pull by next
neighbor with left hand (4)
Right hand to neighbor #3, balance (4);
box the gnat to reverse direction (4)
- A2- Pull by, pull by neighbor #2 with left
hand (4)
Swing original neighbor (12)
- B1- Circle left 3/4
Swing partner
- B2- Long lines forward and back
Same two ladies do-si-do 1&1/2 to
find next neighbor

Brimmer and May

By Dan Pearl

Source: (older version) *Zesty Contras*

Formation: Contra, duple improper

Reels: *Toque Bleu Walker Street*

- A1- Balance and swing neighbor
- A2- Right and left through across the set
Couple 1 swing in the center
- B1- Down the center 4-in-line (4), couple 2
remains facing down as couple 1
does a California twirl and faces the
neighbor (4)
Allemande with the "handy" hand
twice around
- B2- All up the hall, two-by-two with
couple 1 in the lead (4), couple 1 cast
(unassisted) below couple 2 as the
twos finish coming up and trade
hands with each other to face down
toward couple 1 (4)
Same 4 circle left 1/2 to original places
and all pass neighbor along the set

This is the "revised and approved" version. An earlier
version began as follows:

- A1- Swing neighbor (8)
Right and left through across the set (8)
- A2- Actives balance and swing

The handy hand in B1 is left for the 1st man and 2nd
woman, and right for the others.

Developing a Medley

Saturday, 3:30 P.M.

Music Workshop with **Moving Violations**

This band workshop began with a discussion about how the members of Moving Violations go about putting medleys together. The band then played a proposed but unfinished medley: *Uncle Bob's Boogie* (by Donna Hébert), *Porcupine Reel* (by Van Kaynor) and *Vladimir's Steamboat* (by Jay Ungar). A group discussion, including suggestions and comments from both the band and workshop participants, considered and dissected this work in progress. The instrumentation and style that each tune seemed to call for was considered, the transitions were thought about, and some of the suggestions were performed to see how things played out.

Then, we switched gears and the band members taught some tunes to the other participants: a more polished dance medley that the Violations have recorded. The tunes in this medley were *The Jewel Tune* (from the Klezmer tradition), *Brûl de la Fagaras* (from Romania) and *The Carpathian Tune* (collected and adapted from a Ukranian folk dance performance by Wes Maluk). The band had prepared music, including second parts for the first and last tunes, and passed out copies to the attendees. We played the tunes slowly at first and gradually picked up the pace. Band members provided pointers on ornamentation, the unusual scales, and technique, particularly for fiddlers.

The music sounded great, and the band invited all workshop participants to sit in with them for the last part of the Saturday night dance. Consequently, at 11:00 P.M., at the grand dance, quite a few enterprising musicians took them up on it, squeezing onto the stage with overflow on the floor. The sit-ins were energizing for the band and contributed to the evening's joyful spirit.

Uncle Bob's Boogie

By Donna Hébert

The musical notation for *Uncle Bob's Boogie* consists of four staves of music in 4/4 time. The key signature has one flat (B-flat). The chord symbols above the notes are: Am, Dm, E7, Am, Dm, Em, Am, Dm, Am, Dm, Dm, Am, Dm (D), Em (G), Am.

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(published in *Grumbling Old Woman* tunebook, and available with teaching CD at www.dhebert.com)

Porcupine Reel

By Van Kaynor (2003)

Melody

Harmony

Chord symbols: Gm, C, Gm, C, Gm, A⁷, D, Gm Bb, F, Eb, Bb, Eb, Bb, C, Gm

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Vladimir's Steamboat may be played in D, G or A. For this medley *Moving Violations* uses the key of D:

Vladimir's Steamboat

By Jay Ungar

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Grand Dance

Saturday evening, 8:00 -12:00

Bob McQuillen and Friends (Pete Sutherland and Bill Tomczak)

provided the music for the first half of the evening.

Grand March

David Millstone and Sheila Moran were the lead couple; Fred Breunig assisted with directing traffic
Source for Grand March figures: *Legacy*
Marches: *Salmon Tails/Rollstone Mountain* (Ralph Page)/*McQuillen's Squeezebox* (Ralph Page)

Every grand march is different. This year's was very easy-going. Several people temporarily lost track of their partners, but they either found them again later or found acceptable substitutes. In any case smiles prevailed throughout.

Roadblock Reel

By Bob Dalsemer
Called by Fred Breunig
Source: *Legacy*
Formation: Contra, duple improper
Reels: *Julia Delaney/Paddy on the Railroad*

- A1- Long lines forward and back
Pass partner by the right shoulder,
allemande right neighbor 3/4, and
ladies join left hands to form a wave
- A2- Balance the wave, ladies allemande
left 1/2-way
Swing partner
- B1- Down the hall 4-in-line, turn alone
Return, bend line
- B2- Circle left 3/4 and swing neighbor

Explaining the title, Bob Dalsemer has described this dance as a "sobriety test."

Sioux City Sue

Song by Dick Thomas and Ray Freedman (1945)
Called by Fred Breunig
Formation: Singing square

First old couple out to the right
And you circle four hands round
You do-si-do your opposite
You do-si-do around
Now you swing that opposite round and
around
You swing her hard I say
You change 'em back and swing your own
Swing in the same old way

You lead up to the next and circle four
hands round... (etc.)

Sequence: Intro; 1st couple visit each other couple (as they finish the figure with the last couple, all swing and promenade); repeat with each couple in turn leading the visiting figure.

Trail of the Lonesome Pine

Set to music by Don Armstrong (based on *Gents and Corners* by Ralph Page)

Song by Harry Carroll and Ballard MacDonald (1912)

Called by Fred Breunig

Source: *Smoke on the Water*

Formation: Singing square

Intro, Break and Ending:

Now you walk around [a do-si-do] your corner and you bow to your own

Join your hands in one big ring and circle left

Allemande left your corner and you weave that ring

Just weave it in and out, until you meet again, and

Do-si-do [pause for echo], and with your partner you swing

Swing your partner, promenade and sing

In the Blue Ridge Mountains of Virginia on the trail of the lonesome pine

Figure:

Head gents take your corner to the center and back

Same four circle left inside the track

Make a left-hand star, go home, it's right hand round your own

Left around your corner, then you go back home, and

Do-si-do [pause for echo], and then with your corner swing

Swing your corner, promenade and sing

In the Blue Ridge Mountains of Virginia
On the trail of the lonesome pine

Sequence: Intro; figure twice for head gents and their corners; break; figure twice for side gents and their corners; ending.

Sackett's Harbor

Called by Fred Breunig

Source: *An Elegant Collection*

Formation: Contra, triple proper

Reels: *Forester's Hornpipe* *Quindaro Hornpipe*
Dominion Reel

A1- Forward six and back

Circle left, six hands, 3/4 round

A2- Actives through the center, turn alone
Return, cast off

B1- Turn contra corners and fall back into
your own line

B2- Forward six and back

Circle right, six hands, 3/4 round

In A2 the actives move across the hall in the same direction as the minor sets are rotated. If the stage is north, they move west to east.

Roll Eleven

By Sue Rosen and Larry Jennings (1997)

Formation: Contra, duple improper

Called by Sue Rosen

Reels: *Old Time Quadrille* (Bob McQuillen) *Reel*
Faubourg

A1- Circle left just halfway and swing
neighbor

A2- Long lines forward and back
Ladies chain across, then take hands
four

B1- Balance in a ring, across the set roll
neighbor away with a half sashay
Swing partner

B2- Promenade across
Circle left 3/4, California twirl to face
the next

Devil's Backbone

By William Watson (December, 1998)

Called by Sue Rosen

Source: *CDSS News* (January/February, 2002)

Formation: Double contra (4-face-4)

Rags: *Peacock Rag* *Beaumont Rag*

- A1- Forward eight and back
Two ladies chain over
- A2- Same four left-hand star
"Unroll the star" [see note]
- B1- Circle left all the way
Swing neighbor
- B2- Gents allemande left 1&1/2
Swing partner

Before the dance starts, the two ladies on the ends of the lines-of-4 are identified as "leading ladies." (The other two ladies will be "leading ladies" next time through the dance; the roles alternate.) After the chain these ladies are near the middle of the lines. To "unroll" the star the leading ladies pass each other by the right shoulder. The other three in the star follow the leader. The leading lady curls around to her right. By the beginning of B1 all are facing into their group of four (those who were in the star together) ready to circle, and the two groups of four have exchanged places.

Salute to Larry Jennings

By Ted Sannella and Larry Jennings

Called by Sue Rosen

Formation: Contra, "sawtooth" formation

Reels: *Reel des Esquimaux* *L'évis Beaulieu*

- A1- Circle left almost once, until you face
your neighbor on the side of the set
Do-si-do neighbor
- A2- Grand right and left, four changes
Allemande left neighbor 4 to face back
the way you came and grand right
and left back to original neighbor
- B1- Balance and swing neighbor

- B2- Give and take (to gent's side) and
swing partner

Think of "sawtooth" formation as halfway between duple improper and Becket formations. Look on left diagonal for next neighbors.

Ted's original version was composed in October 16, 1980. Shortly thereafter he adopted some changes based on Larry Jennings' suggestions. The version Ted published is duple improper and goes as follows:

- A1- Lines forward and back; actives swing
- A2- Circle left all the way; do-si-do neighbor
- B1- Same as A2 above
- B2- Same as B1 above

(Source: *Swing the Next*)

The version above that Sue taught us is one that is adapted still further by Larry, and incorporates his signature "give and take" figure.

Treasure of the Sierra Madre

By James Hutson

Called by Sue Rosen

Formation: Contra, duple improper

Billy in the Lowground/Spoostiskerry

- A1- Giving right hand to neighbor, balance
and box the gnat
Gents allemande left 1&1/2
- A2- Giving right hand to partner, balance
and box the gnat (ladies are now in
the center with backs to one another)
Half hey-for-4 (pass partner by right
shoulder to start)
- B1- Balance and swing partner
- B2- Ladies chain across
Left-hand star

Waltz: My Cape Breton Home (Jerry
Holland)

– Break –

Moving Violations

(Van Kaynor, Ron Grosslein, Doug Feeney, Becky Ashenden and Chuck Corman)
provided the music for the second half of the evening

Vinton's Hornpipe

Source: *The Contra Dance Book*

Called by Fred Breunig

Formation: Contra, duple proper

Reels: *Vinton's Hornpipe/Ross's Reel #4/Vinton's*

- A1- Couple 1 balance twice with gent 2
Those three circle left
- A2- Couple 1 balance twice with lady 2
Those three circle left
- B1- Actives down the center, turn alone
Return and cast off
- B2- Right and left four

Pierce's Hall Stroll

By Fred Breunig (1982)

Source: *Dance A While*

Called by Fred Breunig

Formation: Contra, duple proper

Reels: *Monkeys on the Wall* (Gawain Thomas)/
Chinese Breakdown/Alabama Jubilee

- A1- Ladies do-si-do
Gents left shoulder do-si-do 1&1/2
- A2- Swing partner
- B1- Couple 1 down and couple 2 up: stroll
arm-in-arm along the set, turn as
couples and return
- B2- Right hands across star, gents drop out
on original side
Ladies turn halfway more and "chain
out" with neighbor (*i.e.*, do a
courtesy turn with him)

Composed in honor of the sesquicentennial of the
building of Pierce's Hall, in East Putney, Vermont.

Gawain Thomas of Fitzwilliam, NH was 14 years old
when he composed the tune *Monkeys on the Wall*.

L'Ange à Droit, le Diable à Gauche

Formation: Square

Called by Fred Breunig

Reels: *La Belle Cathérine/Dominion (in D)*

Premier couple se presentez

Forward again, split the opposite two
Separate, go round the outside to home and
take hands three on the sides
Circle left while rotating counterclockwise
around the other circle-of-3
Lady lead on and gent follow up: two more
circles-of-3

Once again, lady lead on and gent follow up:
two *more* circles-of-3

Active couple face diagonal right, and other
two couples face as well

Ladies chain there and back

As couples do-si-do

And counterclockwise do-si-do, back the
other way

Swingez la, et tout le monde se promene

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

Nebesko Kolo

Led by: Marianne Taylor

Formation: Broken circle (leader at right end of line)

Tune: *Kolo Nebesko* (Serbian)

Hands joined down, relaxed. Footwork small, understated, quiet!

- Bars 1-2** Facing right, moving counterclockwise, two quick "threes" (three quick steps forward): RLR- LRL-
- Bars 3-4** Two light steps counterclockwise (R - L -), and then a quick "three" to face center
- Bars 5-8** Repeat bars 1-4, facing left and moving clockwise, with opposite footwork
- Bars 9-10** Step forward on right, left in place, to the side and slightly back on right, left in place
- Bars 11-12** Repeat bars 9-10
- Bars 13-16** Four small "threes" in place (starting on right, then left, then right, then left)
- Bar 17** Stamp R foot sharply on first beat (no weight change)

Repeat from beginning. *Nebesko Kolo* was often done at dances led by Ralph Page or Ted Sannella in the 1950s.

Mood Swings

By Sue Rosen (1999)

Called by Sue Rosen

Formation: Contra, duple improper

Reels: *Jewel Tune* (Klezmer) *Brâul de la Fagaras* (Romanian) *The Carpathian Tune* (Ukrainian)

- A1- Long lines forward and, as they come back, roll away with a half sashay (ladies rolling to the right of their neighbors along the set)
Gents allemande left 1&1/2
- A2- Balance and swing partner
- B1- Circle left 3/4 and "flatten" [see note] into a ...
1/2 hey-for-4 (pass neighbor by right shoulder to start)
- B2- Balance and swing neighbor

After the circle left 3/4 in B1, use two counts of good connection to bring the men to the outside of the set facing in and the women to the center facing out, ready for the half hey. This action makes *Mood Swings* a particularly satisfying dance.

Chuck the Budgie

By Rick Mohr

Called by Sue Rosen

Source: *Rick Mohr* (website)

Formation: Contra, duple improper

Jigs: *Cul Aodh Jig/Cliffs of Moher/The Red Crow*

- A1- Gents allemande left once around
Swing neighbor
- A2- Circle left 3/4 and swing partner
- B1- Long lines forward and back
Two ladies allemande right 1&1/2, and give left hands to same neighbor to form a wave-of-4
- B2- Balance the wave, allemande left 3/4, and give right hands to next neighbor to form long waves at the sides
Balance, allemande right 3/4

Because the dance ends with an allemande right with the *new* neighbor, after the first time through each repeat begins with dancers already progressed. In A1 gents return to the neighbor they already turned by the right hand for the swing.

Kimmswick Express

By Gene Hubert (May, 1995)

Called by Sue Rosen

Source: *Recent Squares by Gene Hubert* (website)

Formation: Square

Reel: *Kitchen Girl*

- A1- Head two couples forward and back
Forward again and right and left
through
- A2- Same four circle left 3/4 and pass
through
Do-si-do the one you meet 1&1/4 into
an ocean wave at the sides
- B1- Balance, allemande right 1/2, gents
allemande left 1/2
Swing partner
- B2- Promenade home

Sequence: Intro; figure for heads, figure for sides;
break; figure for heads, figure for sides; ending.
When the sides begin the figure, the ocean waves line
up at the head and foot. A "keeper," your partner,
corner, and home place remain the same throughout.

Swing Two Ladies

By Ralph Page

Called by Sue Rosen

Source: *Contras: As Ralph Page Called Them*Reel: *Devil's Dream*

- All go forward and back
Forward again, head gents back out with two
ladies each
- Allemande right the lady on the right,
allemande the lady on the left
- Swing both ladies (a 3-person basket swing)
Open up and circle three
When oriented to do so, pop the odd lady
under an arch formed by the head couple
back to her partner
- All swing partners
Allemande left corner and promenade
partner home

Sequence: Intro; head gents lead; side gents lead;
break; head ladies lead; side ladies lead; ending.

Chorus Jig

Formation: Contra, duple proper

Source: *The Country Dance Book*

Called by Sue Rosen

Reels: *Chorus Jig/Wizard's Walk/Chorus Jig*

- A1- Actives down the outside and back
- A2- Actives down the center, turn alone
Return and cast off
- B1- Actives turn contra corners
- B2- Actives balance and swing, face up

Becky's Becket

By David Zinkin

Formation: Contra, Becket formation

Source: *Full Swing*

Called by Sue Rosen

Reels: *The Oak Leaf Reel* (Susie Secco)/*Rainy Night
in Montague* (George Reynolds)/*Catharsis* (Amy
Cann)

- A1- Circle left 3/4 and pass through along
the set
Swing next neighbor
- A2- Long lines forward and back
Ladies chain across
- B1- Hey-for-4 (ladies pass right shoulders
to start)
- B2- Balance and swing partner

Sue did this dance without a walk through. She began
it in duple improper formation, so on the first time
only A1 was "circle left one time round and swing
your neighbor."

Waltz: La Llorona

Singing Squares by Smith & Glabach

Sunday, 9:00 A.M.

Led by **Fred Breunig**; Music by **Bob McQuillen, Pete Sutherland and Bill Tomczak**

This workshop consisted of singing square dances, most of which Fred learned from Basil Smith. Fred shared the following reminiscences about Smitty:

“Basil (Smitty) Smith was born in Brattleboro, Vermont but lived in the area around Greenfield, Massachusetts most of his life (in Gill, MA when I met him in the late 70s). He started calling in the late 30s/early 40s mostly in western Massachusetts, but also in southern Vermont. He had a story about calling in Pierce’s Hall that told the origin of his standard phrase before a dance began: “Sets in order, partners in your places, he-e-ere we WENT!” He said that he used to say “ ... he-e-ere we GO!” but that night there was a kid who was sitting on the stage yelling GO every time he said that. It irked him a little, so just to throw the little guy off, he started saying WENT and then kept on using that from then on.

“He usually hired just a melody instrument, guitar and drums and called himself, “Smitty and his Little Band.” He had emphysema when I met him and was only calling when the Bills of Wardsboro, Vermont would hire him. It was a family band. The son (probably in his 30s) played trumpet, the daughter played electric organ, a cousin was on guitar and the dad (in his 60s) on drums. The sequence of the evening was always 3 round dances, 3 squares, 3 round dances, 3 squares. Only very occasionally a Boston Fancy (Sicilian circle). Round dances included mostly foxtrots, but also the Mexican Hat dance, Hokey Pokey, and even the Bunny Hop sometimes. Once after a foxtrot, I asked if they ever did any waltzes and the trumpet player said, “We just did one!”

“I once asked Smitty if he ever called any of the “old contras” (like Hull’s Victory or Chorus Jig). “No,” he said, “the band doesn’t know the tunes.” Later, after Smitty’s death, I was told by the band that they knew all those old tunes, but Smitty didn’t know the calls.”

The introduction to these squares rarely changes. It’s: “Honor to your partner; salute your corners all. Join your hands in one big ring and circle round the hall.” Once home, there is a swing and, if time allows, a promenade. The dances also invariably end with a “shave and a haircut” tag. Fred typically fiddles the tunes as he sings. See pages 12, 30 and 51 for more of Smitty’s singing squares.

Too Much Polka

Song: *Too Fat Polka* by Ross MacLean and Arthur Richardson (1947)

Four ladies to the center and you come right
back to place

Four gents into the center and you stand
there back to back

Four ladies promenade around, around the
outside track

You pass right by your partner and swing
with the one beyond

Oh I don’t want her, you can have her, she’s
too much for me

Oh, she’s too much for me, she’s too much
for me

You promenade around the ring, around the
outside track

[Music without singing to finish the
promenade to the gent’s home]

Sequence: Intro; figure four times as above; repeat four more times with gents’ and ladies’ roles reversed (except that the promenade is still to the gent’s home place).

Fred: “ I learned this dance from Smitty as the ‘Too Fat Polka,’ but after several complaints from dancers being called ‘Too Fat’ I stopped using the dance at all. After several years I realized that I could just change ‘Fat’ to ‘Much’ and make the dance fun again!”

Hinky Dinky Parlez-Vous

Song: *Mademoiselle from Armetières* (Anon)

First old couple go out to the right and circle
four

Go once around, go twice around, and
maybe even more

Leave the lady and lead to the next and
circle three hands around

Hinky dinky parlez-vous

Take the *gent* and lead to the last and circle
four around

Go once around, go twice around, it's
parlez-vous

Leave that gent, go home alone, and the side
six go forward and back

Hinky dinky parlez-vous

Now the head two go do-si-do in the middle
of the set

Side six, forward and back, parlez-vous

The head two swing in the center, the others
round the two [circle six hands around
the swinging couple]

Hinky dinky parlez-vous

Now take a swing with your partner,
everybody swing

Swing 'em around and round and round,
parlez-vous

Put your arm around her waist and
promenade right back to place

Hinky dinky parlez-vous

Sequence: Intro; figure for each couple in turn.

Mañana

Song, *Mañana is Soon Enough for Me*, by Dave
Barbour (1948)

Four ladies to the center and it's back to the
bar

Now four gents to the center and you make a
right-hand star

You circle left [this just means turn the star],
go once around, the other way right back
[a left-hand star]

You pick up your partner and head right on
down the track

Gents facing out and the ladies facing in
[gents release left hands to back out;
couples turn 1&1/2 and ladies put right
hands in for a star promenade]

You keep that center going around and
round the ring [turn it round]

Gents facing in and the ladies facing out
[ladies release right hands to back out;
couples turn 1&1/2 and gents put left
hands in for a star promenade]

You keep that center going, and everybody
shout

Mañana, mañana, drop the one you have and
pick up the next in line

Mañana, mañana, now swing 'em eight
when you get straight

Sequence: Intro; repeat figure four times.

A singing version of the popular "Texas Star."

MacNamara's Band

Irish song popularized by Bing Crosby

Oh the head two couples separate, go
 halfway round outside
 The side two couples go right and left, to the
 other side
 Swing that lady right where you meet her,
 you sing her on the sly
 Everybody swing your lady, swing 'em high
 and dry

Now you do-si-do with your corners, you
 do-si-do your own
 But don't forget to swing the lady right
 across the room
 Oh you swing that opposite lady, gents, but
 don't you be afraid
 To take the lady on your left and all
 promenade

You promenade around the outside
 Promenade her once around and back to
 place

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

Hurry, Hurry, Hurry

From the repertoire of Ted Glabach

Source: *Smoke on the Water*

Ted Glabach was an old farmer in Dummerston, VT, next town south of Putney before Brattleboro. He called a lot to records over the years, but was using live music occasionally when I met him. He was delighted to know I played fiddle and hired me a number of times. I ended up not learning as many dances from him as they seemed to be mostly off of his old records and for some reason that didn't seem "authentic" to me. I played for him a couple times at the Marlboro Music Festival, of all places, where he tried to teach those high-end musicians how to do the dances. Unfortunately, his teaching method was merely to repeat the call line exactly as he sang it with no explanation about what it meant. If people did not respond appropriately, he just repeated it louder and louder! I bit my tongue many a time! He was a dear man with a good heart, though, and the biggest hands I have ever seen on a human being (he was not a very tall person, though). He called square dances at the Putney School after Ralph Page stopped calling there. The other wonderful story I love to tell about Ted: he had some old photocopies of contras from some old book that he would refer to when sometimes attempting a contra. One of them was Duke Miller's *Glover's Reel*, only the copy was so poor that the hook on the G was no longer visible, so he thought the name was *Clower's Reel*.

First old couple go out to the right and circle
 four
 Leave the lady there, go on to the next and
 circle three
 Take that *couple* on with you and circle five
 with the last
 Leave those four, go back to your line of
 three [active gent stands next to his
 partner to form lines-of-4 at the sides]

Now the ladies chain across the set, but
 don't return
 Chain along the line and then you watch
 them churn
 Chain across the set again, don't let them
 roam
 Chain them one more time and they'll be
 home.

Now you allemande left your corner, it's
 right hand to your own
 Grand old right and left halfway until you
 meet your own
 When you meet your partner do that do-si-
 do
 Then promenade your partner right back
 home
 Tag line: Giddyup, giddyup, giddyup,
 giddyup, home

Sequence: Intro; figure for each couple in turn.

At the end of the first quatrain the active gent goes to stand next to his partner so that there is a line-of-4 facing a line-of-4, and when side couples lead the figure these lines are at the head and foot. Chaining "along the line" always means a chain within that line-of-4. Because of the position of the lines-of-4, chaining "across" is actually chaining up and down the hall when side couples lead the figure.

The tag line allows for a more comfortable pacing of the last promenade. If you get home early, you may always swing your partner to finish the phrase.

Ted did some of the same squares as Smitty, but *Hurry, Hurry, Hurry* is one that Fred learned from Ted and never heard Smitty do.

Spanish Cavalier-o

Figure

First old couple to the right and you circle
 four hands round
 There you right and you left right through
 there
 The ladies you chain and then you swing
 that opposite gal
 You swing with your gay cavalier-o
 Take that lady to the next and you circle
 four hands round... [etc. – when visiting
 the last couple, finish with "and then it's
everybody swing; you swing with your
 gay cavalier-o"]

Break

It's right hand to the one you have, a left
 hand to the next
 It's a grand old right and left, just go
 halfway round the ring
 You meet that pretty girl, promenade, you
 promenade back home
 Promenade your gay cavalier-o

After circling to the left, lift the hand you have connected with your partner and form a sort of star with the other couple, except unlike a star all are not facing the same direction. Men are facing clockwise and women counterclockwise. As the caller sings "right and left through," keep the joined hands held high. Make it a "mush" of hands that can slip and slide over each other as you turn this star-like configuration around, gents on the outside and ladies on the inside. It feels a bit like a carousel. When the caller sings "ladies chain and swing the opposite," you continue this same movement until you see your opposite and then swing. The gent then leads this new lady on to the next couple on the right and repeats the figure. After he has done the figure three times, all the ladies have been redistributed and all swing their new partner at the gent's home place. Finish with a promenade.

Sequence: Intro; each gent in turn repeats the figure above to redistribute all the ladies. At the end of each gent's complete turn do the break. After the fourth gent's turn, everyone should have his or her original partner back.

My Little Girl

Song by Albert Von Tilzer, Sam M. Lewis and Will Dillon (1915)

First old couple, you promenade now
 Around the outside of the ring
 Head ladies chain right down the center
 And then you chain them back again
 Head ladies chain to the right, to the right-
 hand lady
 And then you chain them back again
 Head ladies chain to the left, to the left-hand
 lady
 And then you chain them back again

You do-si-do around your corner
 And then you do-si-do your own
 Allemande left your the corner lady
 And then a right hand to your own
 Grand right and left now, around the outside
 You go all the way around
 And when you're home, you swing your
 partner
 Oh you swing your partner round

Sequence: Intro; repeat all of the above for each couple in turn. When even couples lead, the chains are led by the sides.

Boston Two-Step

Source: Learned in the mid-1980s from the Green Mountain Volunteers of Burlington, Vermont

Formation: Couples

Tune: *Silver and Gold Two-Step*

- Bars 1-2** Holding inside hands and both facing line of dance, balance toward partner and then away
- Bars 3-4** Trade places: lady roll in front of gent as he slides to his right and take inside hands again
- Bars 5-8** Again balance toward and away, take 3 steps backward and turn to face partner, taking two hands
- Bars 9-10** Balance, both moving forward to the right and back to the left
- Bars 11-12** "Twirl": make an arch by lifting the gent's left hand/lady's right hand, and the lady turns under as the gent steps around her, so that they trade places back, end in ballroom position
- Bars 13-16** Do four measures of 2-step (step-close-step___) to get once around, opening out on the fourth measure

Compare to version on page 11.

Open Microphone Session

Sunday, 11:00 A.M.

John McIntyre, MC; Music by Moving Violations

Tetrahymena Twirl #1

By Martha Wild (June 15, 2003)

Called by Jeremy Korr

Formation: Contra, duple improper

Reels: *Bulgar in the Pot* (Becky Ashenden)/*The Gale*
(Susan Conger)/*The Rolling Bow* (Van Kaynor)

- A1- 1's step in between the 2's for a handy hand allemande 1&1/2
2's swing above the 1's, end facing down
- A2- Down the hall, 4-in-line (2's are in the center of the he-he-she-she line), gents turn counterclockwise as a couple while the ladies turn alone
Return, bend the line into a ring
- B1- Balance the ring, pass through across and face back in
Give right hands to your partner (couple 2's hands should be on top) for a hands across star and turn it 7/8, until the 2's are in place and the 1's in the center, gent below and lady above
- B2- Balance the star, gent #1 pull his partner under the 2's arch
1's swing, end facing down

In case you are curious, Tetrahymena are ciliated protozoans.

Lady Walpole's Reel

Source: *The Contra Dance Book*

Called by April Grant

Formation: Contra, duple improper

Reels: *Lady Walpole's Reel/Wissahickon Drive* (Liz Carroll)

- A1- Balance and swing neighbor
A2- Actives only down the center with your partner, turn alone
Return and cast off
- B1- Ladies chain
B2- Half promenade
Half right and left through

For much other information about *Lady Walpole's Reel* see page 16 of this syllabus.

Rhonda's Romance

By Michael Barraclough (September 4, 2000)

Called by Michael Barraclough

Formation: Contra, duple improper

Reels: *All My Friends* (Jerry Holland)/*Jackie Coleman's/Sleepy Maggie*

- A1- Modified balance and swing with neighbor: give two hands to neighbor and balance, gent lift left hand and lady turn over her left shoulder to "wrap" into a swing
- A2- Long lines forward and back
All do-si-do partner
- B1- All gypsy partner and swing, end facing same neighbors (1's face up and 2's down)
- B2- Circle left once around
Balance the ring, California twirl

Michael's gift to his partner, Rhonda.

King of the Keyboard

By Ted Sannella (June 18, 1989)

Source: *Swing the Next*

Called by Bob Golder

Formation: Contra, triple proper

Reels: *Kiss Me Joe/Music For a Found Harmonium*
(Simon Jeffes)/*Sunny Monday* (Becky Ashenden)

- A1- Actives swing and face down
Swing neighbor and face across
- A2- Forward six and back
Actives allemande left 1&1/4 until the
active gent is standing between
couple 2 facing down and the active
lady between couple 3 facing up
- B1- Forward six and back
Actives allemande left 1&1/4 to end
proper and progressed, release left
hands with partner
- B2- Actives turn contra corners

Composed in honor of Bob McQuillen's birthday.
Regarding the transition into B2, Ted Sannella writes
that, "[it] can be quite satisfying if the actives make a
small loop to the left as they release left hands, move
into their proper lines, and approach each other with
right hands extended."

Daddy's Reeling

By Rachel Nevitt (August, 1998)

Called by Cynthia Phinney

Formation: Contra, duple improper

Jig to Reels: *Lynne Jig* (Van Kaynor)/*Farewell to the
Taliban* (Keith Murphy)/*Aragon Fly Reel* (Van
Kaynor)

- A1- Two ladies allemande right 1&1/2,
don't let go
Pick up partner round the waist for a
star promenade 1/2, butterfly whirl
(with the gents going forward and
the ladies backing up)
- A2- Hey-for-4 (gents pass left shoulders to
start)
- B1- Gypsy partner and swing
- B2- Gents see-saw (left shoulder do-si-do)
1&1/2
Left-hand star

Written for Rachel's father as he recovered from an
illness. Ladies have a special role throughout, but
especially in B2, where they should be sure to follow
their partners into the left hand star and then look for
the next lady to begin the sequence again.

Birdie in the CageSource: *Square Dance Callers Workshop*

Called by Sylvia Miskoe

Formation: Square

Tunes: *Ragtime Annie* played with all three parts

First couple go out to the right and circle
four hands round
Put the birdie in the cage (lady in the center
and the other three circle round her)
Bird hop out and crow fly in (gent in the
center and the others circle round him)
Now you swing mine and I'll swing yours
Give me back mine, I'll give you back
yours.

Sequence: Intro; couple 1 visits each couple in turn,
as they reach couple 4 couple 2 begins with couple 3;
continue until all have visited the three other couples;
ending.

Sylvia taught a variation in which the "bird" or
"crow" would go into the middle without anyone
releasing hands, by lifting his or her own hand,
turning under it, and ending in the center with hands
crossed in front.

The Tease

By Tom Hinds

Source: *Dance All Night*

Called by Bob Hofkin

Formation: Contra, duple improper (see note)

Reels: *Uncle Bob's Boogie* (Donna Hébert)/
Porcupine Reel (Van Kaynor)/*Vladimir's*
Steamboat (Jay Ungar)

A1- Couple 1 gypsy partner, but...
Swing neighbor
A2- Circle left 3/4 and swing partner
B1- Ladies chain across
Couple 1 half figure eight above
B2- Couple 1 turn contra corners

Note that Ted Sannella gives *King of the Keyboard* as
a proper dance, and Tom Hinds gives this one as
improper, but really either could be taught either
way. Because they end with contra corners it does not
matter which side the actives are on when the walk
through begins.

Lizzie's Delight

By Dave Colestock (November 3, 2000)

Called by Dave Colestock

Formation: Contra, Becket formation

Reels: *Speed the Plough/Allie Crocker/Sumadijsko*
Kolo (arr. Darko Lukac)

A1- Balance and swing partner
A2- Circle left 3/4
Balance the ring, 2's arch and 1's duck
through to new neighbors
B1- Gypsy neighbor and swing
B2- Long lines forward and back
Ladies allemande right 1&1/2

Dancing in Durham

By David Colestock (January 17, 2004)

Called by Dave Colestock

Formation: Contra, Becket formation

Tunes: As above (see note)

A1- Balance and swing partner
A2- Circle left 3/4 and swing neighbor
B1- Ladies chain across
Half hey-for-4 on the left diagonal
(ladies pass right shoulders to start)
B2- Half hey-for-4 across (ladies pass the
lady now straight across from them
by right shoulders)
Do-si-do partner

Dancing in Durham and *Lizzie's Delight* were done
as a medley, beginning and ending with *Lizzie's*
Delight. *Dancing in Durham* was composed during
this very weekend! The author prefers a left shoulder
do-si-do in B2.

Goody Two Shoes

By Micah Smukler (January 20, 2002)

Source: *Dances by Micah Smukler* (website)

Called by David Smukler

Formation: Contra, Becket formation

(counterclockwise double progression)

Tunes: *Hiawatha/Madame Neruda/Stoney Lake* (a Leahy family band composition)

- A1- Long lines forward and back
Two ladies allemande left once around and give right hands to next to form a long wavy line in the center (4), balance the wave (4)
- A2- Ladies spin to the right as in *Rory O'More*, but spin 1/4 turn extra to form a diamond with two gents (4), those four balance (4)
As in *Petronella* spin one place to the right, but the gents spin 1/4 turn extra and give left to each other and right to the next to form a long wavy line in the center (4), balance (4)
- B1- Gents spin to the right as in *Rory O'More*, but spin 1/4 turn extra to form a diamond with two ladies (4), those four balance (4)
As in *Petronella* spin one place to the right, but the ladies spin 1/4 turn extra and give left to each other (4), ladies allemande left 3/4
- B2- Balance and swing partner

After each *Rory O'More* spin you will be facing up and down the hall in the middle of the set; the sides move in to form the diamond

After each *Petronella* spin you will be facing across the set, looking at the same wall as you were when you lined up; whoever meets in the middle does so with a left hand

The first diamond (in A2) does not have your partner in it, but there is an opposite sex shadow there; your partner is in the second diamond (B1) This is a double progression dance with no waiting out; if you do a *Rory O'More* spin that sends you out one end of the set, simply face in and be part of the diamond that is there

Life Asked Me To Dance

Poem by Lynn Durham

Read by Lynn Durham

Waltz: *Lovers' Waltz* (Molly Mason and Jay Ungar)

Life asked me to dance,
And what did I say?
When I was a child
I said "Yes" right away.

How many times did I fall
When learning to walk?
I didn't stop trying or
Attempting to talk.

Then as an adult
I said, "No, not now."
I wanted to do it,
But I didn't know how.

Others were looking,
I might make a mistake.
That was more of a risk
Than I was willing to take.

Besides, I was busy,
I know what must be done.
I was doing and doing,
Not open to fun.

Life's lessons and losses
Were great through midyears.
Yet, slowly I opened,
And not without tears.

My soul screamed for attention
To get me to wake.
"You're immersed in the joy;
What more will it take?"

If dance is within me
It's got to come out.
"You are the dance," the
Small voice started to shout.

“You don’t make the music,
That’s not what you do.
Awake to discover –
The music IS you.”

To the small voice within
You need to attune.
So, get up and do it,
If it’s dance to the moon.

I started to see
How much more there could be,
I welcomed my pieces
That were all really me.

“Come dance with me.”
I was invited once more.
Holding Life’s hand
I stepped out on the floor.

I let go and decided
To give it a whirl.
And my journey began
With that very first swirl.

Now that I’m older,
When Life asks for my hand,
I embrace it all fully
For I now understand.

As we move together
In wisdom and grace,
I follow the lead
With a smile on my face.

Does Life ask you to dance?
And what do you say?
“Not just right now,” or
“Later I may.”

“I’ll watch for a while,
Just learn it from here.”
Like tying your shoes,
You must “Do it!” my dear.

Let go of the thinking
Of what others may say.
You live with yourself
To the very last day.

They come and they go
And they may be wrong.
They have no idea of
Your very own song.

Each second Life gives you
Is here to enjoy.
So get out that child again,
The girl or the boy.

Get up and get moving,
Grab hold of the chance.
When Life asks again,
Just – GET UP AND DANCE!

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Happy Times & Happy Tunes with Ralph Page (Hell, I was There!)

Sunday, 11:00 A.M.

Music Workshop with **Bob McQuillen**

The following was on a handout that Bob McQuillen distributed at the workshop:

Here is a list of the tunes we used to use when I was a member of the [Ralph Page] orchestra. I'm sure it is incomplete, but it does represent my best recollection. Ralph Sweet includes about two-thirds of these in his wonderful collection. "The Fifer's Delight."

The Arkansas Traveler	Jenny Lind Polka	Reel à Pitou
Barren Rocks of Aden	Kingdom Coming	Reel de 'Ti Jean (Liberty)
Batchelder's Reel	The Keel Row	Reel o' Stumpy
Beer Barrel Polka		Reilly's Own
Beldune's Quickstep	Lamplighter's Hornpipe	Rickett's Hornpipe
Blackberry Quadrille	Larry O'Gaff	Road to the Isles
Bonnie Dundee	Les Fraises et les Framboises	The Roberts
British Grenadiers	Life on the Ocean Wave	Ross's Reel
	Little Brown Jug	Rye Waltz
Chicken Reel	Little Burnt Potato	
Chinese Breakdown		Sailor's Hornpipe
Chorus Jig	Maggie Brown's Favorite	Scotch Hornpipe
Crooked Stovepipe	Maggie in the Woods	Scotland the Brave
	Maple Leaf Jig	Silver and Gold
The Devil's Dream	Mexican Hat Dance	Skip to My Lou
Don Messer's Breakdown	Miss McLeod's Reel	Smash the Windows
Durang's Hornpipe	The Mocking Bird	Speed the Plow
	Money Musk	Soldier's Joy
Fiddle Heads	My Love Is But a Lassie Yet	Solomon Levi
Fireman's Reel		St. Anne's Reel
Fisher's Hornpipe	Nellie Gray	Steamboat Quickstep
Flop Eared Mule		Shake Up the Coke
	Off She Goes	
Garry Owen	O'Donnell Abhu	Tavern in the Town
Gay Gordons	Old French	Tipsy Parson
Girl I Left Behind Me	On the Road to Boston	Turkey in the Straw
Glise de Sherbrooke		
Golden Slippers	Paddy Whack Jig	Up Jumped the Devil
	Petronella	
Hand Organ Hornpipe	Pig Town Fling	The Varsouvien
Haste to the Wedding	Pincushion Polka	
Helena Polka	Piper's Lass	Wake Up Susan
Hinky Dinky Parlez Vous	Pop Goes the Weasel	Wearin' o' the Green
Honey Harbor Two-Step	Prince Imperial Gallop	Whalen's Breakdown
Hull's Victory		White Cockade
Hundred Pipers	Ragtime Annie	The Wind that Shakes the Barley
	Rakes of Mallow	
Indian Reel	Red River Valley	
Irish Washer Woman	Redwing	

During the workshop the following tunes were played:

Life on the Ocean Wave. Duke Miller liked to call this singing square at every one of his dances. The musicians (and Bob in particular) got sick of the tune. Duke knew this and would jokingly refer to it as “Bob’s favorite.” Mostly Bob could stand to play it, but every now and then he would be so fed up that even Duke would recognize it and give up on calling the dance that night.

Shake Up the Coke: a tune by Ralph Page? The following answer comes from Dudley Laufman:

Shake Up the Coke was recorded by Dick Richardson’s Orchestra back in the 50s on a 12-inch 78 on the *Folk Dancer* label. Other side was *Piper’s Lass*. Great recording. At the time we all gathered that it was a traditional Yankee tune because Ralph Page said it was. Then one day Page said he wrote it. Then not long after that he said his dad, or was it uncle, wrote it. And then, lo and behold, it shows up in that little orange pamphlet, *The Ralph Page Book of Contras* as “Le Touque Bleu” (The Blue Hat), and credited as being traditional French. Who to believe? Page was always doing that. One time he told me his dad was a dancing master. Later I asked him something about it, and he said, “Oh no, he was a master dancer.”

Regarding newly composed tunes, Bob commented that there are great new tunes and great old ones – age is not what matters. Regarding fancy musical tricks he said, “I’m a boom-chucker, nothing but,” but also said of such techniques that they are “good stuff if used properly – like booze.”

Pig Town Fling. This tune has 16 bars instead of the usual 32 and is played twice to go once through a 32-bar dance. This creates a challenge for either the caller or band to keep track of where to end. “The caller doesn’t know if he’s afoot or horseback, and neither do you!”

Maggie Brown’s Favorite. Pete Sutherland remarked that what struck him about Bob’s list is the enormous variety of kinds of tunes. Lots of bands today play very well, but have a much more homogenous repertoire.

Blackberry Quadrille. Another Ralph Page tune, one of Bob’s real favorites.

Honey Harbor Two-Step. This tune was a favorite of fiddler Ed Koenig.

Green Cockade (not on the list above). Bob was very impressed by a tune he heard years ago played by a fife and drum corps in Massachusetts, with their “huge, ‘trash can’ drums.” He said, “I followed them – I don’t know how many blocks. I was like a dog following a meat truck.”

Nellie Gray. While others played the music, George Hodgson sang the calls to this singing square, known for often being the last dance of an evening. One comment was that, on a singing square, a musician’s job is to play anything *but* the melody.

Midnight on the Water (not on the list above). A waltz, to close.

The Green Cockade

Musical score for "The Green Cockade" in G major, 6/8 time. The score consists of four staves. The first staff is the melody. The second and fourth staves are accompaniment, each featuring a first ending (1) and a second ending (2). The piece concludes with a double bar line.

Shake up the Coke

Musical score for "Shake up the Coke" in G major, 6/8 time. The score consists of two staves. Both staves feature a first ending (1) and a second ending (2). The piece concludes with a double bar line.

Farewell Dance Party

Sunday afternoon 2:00 -4:00

(originally scheduled to go to 4:30, but we learned late that the building had to be locked up by 5:00)

Patrick Stevens, MC, with staff and guest callers and musicians

Polka: Kerry Polkas in A

It's a Long Way to Tipperary

Song by Jack Judge and Harry Williams (1912)

Called by George Hodgson

Formation: Singing Square

Head two couples promenade just halfway
round the square
Chain those girls across the set, and turn that
lady fair
Lead to the right and circle four and make a
line for me
Go forward and back and one and three
diagonally...

Right and left through, turn and [same two]
pass through [then stay facing out]
And the gents hook left elbows, and turn
that line all the way
Bend the line [let go of elbows and face the
other couple from your line]
And these two ladies chain
Then star through and swing your corner
Swing around and promenade
Singing, "It's a long, long way to Tipperary
But my love's right there"

Sequence: intro; figure twice for heads; break; figure
twice for sides; ending. Begin the star through facing
an opposite. The lady gives her left hand to the right
hand of the gent she faces. They lift the hand twirl to
swap, ending the twirl side-by-side with the same
person, facing your corner.

Smoke on the Water

By Pancho Baird (about 1955)

Song by Zeke Clements (1944)

Called by George Hodgson

Source: *Smoke on the Water*

Formation: Singing Square

Intro and Ending

Allemande left your corner, walk right by
your own
Right hand lady a right hand round, a left
hand round your own
Ladies star right in the center, find your
corners all
Allemande left your corner, grand right and
left the hall

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, left, swing 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 1:

Four gents circle left, turn it once around
Come home for a do-si-do, with partners go
around
Four gents star right in the middle, find your
corners all
Allemande left that corner, grand old right
and left the hall
[Repeat chorus]

Figure II:

Head couples swing around and around
 Pass through down the middle, then separate
 go round (the outside)
 Come home, meet your partner, and do a
 little do-si-do
 Allemande left that corner, grand old right
 and left you go
 [Repeat chorus]

Sequence: Intro; figure I; figure II for heads; 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).

Pat's Parade

By Sue Rosen (2003)
 Called by Sue Rosen
 Formation: Contra, duple improper
 Rags: *East Tennessee Blues/Beaumont Rag*

- A1- Balance and swing neighbor
- A2- Down the hall 4-in-line, lady #2 do
 right hands high and left hands low
 to turn as a threesome (lady #1 turn
 alone)
 Return and bend the line
- B1- Circle left once around
 Swing partner
- B2- Promenade across
 Ladies chain back

Ya Gotta Wanna

By Fred Breunig (March, 1988)
 Called by Fred Breunig
 Source: *CDSS News* (July/August 1989)
 Formation: Contra, duple improper
 Reels: *Paddy on the Landfill* (Rob Hayes)/*Paddy on
 the Railroad*

- A1- Balance in a ring (4), "roll the barrel"
 (8) and balance again (4)
- A2- Circle left 3/4 and swing partner
- B1- Ladies chain
 Chain back with a double courtesy turn
- B2- Single file promenade 3/4 round the
 circle of 4 (lady in the lead) and face
 your neighbor
 Left shoulder do-si-do 1&1/2 and take
 hands four with new neighbors

"Roll the barrel" is a figure for two couples borrowed
 from Appalachian square dancing. Keep hands held
 throughout the figure. Couple #2 make an arch and
 couple #1 duck through. As they pass through the
 arch the ones turn away from each other, gent to the
 left and lady to the right, and lift their own joined
 hands overhead. The ones then duck under their own
 arch and pull the twos through the same arch. After
 the twos pass under the ones' arch they turn under
 their own joined hands to reform the original circle.

This is the "revised and approved" version. An earlier
 version began as follows:

- A1- Balance in a ring, roll the barrel and circle
 left 3/4
- A2- All swing partner

Forward Six

Called by Fred Breunig

Source: *Sets in Order, Five Years of Square Dancing*

Formation: Square

March: *Meeting of the Waters*

First couple go out to the right and you
circle four hands round
Leave that lady there go on to the next and
circle three hands round
You take that lady on with you [changing
hands with her] and circle four with the
last
Leave that lady there, go home alone
Now it's forward six on the sides and the
head gents do-si-do
It's right-hand lady high and the left-hand
lady low
Now it's forward six on the heads and the
sides gents do-si-do
And it's right-hand lady high and left-hand
lady low
(Repeat twice more until all are home)

Sequence: Intro; figure as above; break; figure
starting with couple 2 (the forward six starts on the
heads); figure starting with couple 3 (the forward six
starts on the sides); figure starting with couple 4 (the
forward six starts on the heads); ending.

Dip and Dive

Song: *Redwing* by Kerry Mills (1907)

Called by Fred Breunig

Formation: Singing Square

First couple to the right and circle half, the
inside couple arch
And dip and dive and away you go [couples
1, 2 and 4], with the inside high and the
outside low
Hurry, let's go, it's over, then below
You duck to the right to the other two, and
circle four hands round

Now you swing with your opposite, your
Redwing
[a line of music]
Now change 'em back, swing your own, you
swing your Redwing
[a line of music]

On to the last and circle half, the inside
couple arch
And dip and dive and away you go, with the
inside high and the outside low
Hurry, let's go, it's over, then below
You duck right through that final two, and
everybody swing

Oh you all swing your own, you swing your
Redwing
You promenade her, and serenade her
For afar 'neath his star her brave is sleeping
While Redwing's weeping her heart away

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

Hambo: Hargaluten

The Turning Point

By Gene Hubert (January, 1990)

Called by Sue Rosen

Source: *Dizzy Dances III*

Formation: Contra, duple improper

Jigs: Joe Bouchard's/*The Wild One Stool of Repentance*

- A1- Ladies trade places passing by right shoulder (4), circle halfway (4)
Swing partner (8)
- A2- Gents trade places passing by right shoulder (4), circle halfway (4)
Do-si-do neighbor
- B1- Balance and swing neighbor
- B2- Right and left through
Left hand star

Venus and Mars

By Martin Sirk (1998)

Called by Sue Rubin

Formation: Contra, duple improper

Reels: *John Howatt's/Wissahickon Drive* (Liz Carroll)

- A1- Balance and swing neighbor
- A2- Circle left 3/4, with partner on the side rollaway with a half sashay
Gents allemande left 1&1/2 while women orbit clockwise halfway round
- B1- Swing partner
- B2- Circle left 3/4
Balance, California twirl

The author, an astronomer says, "The only thing I would add is that when the ladies orbit, they pass *right* shoulders with the lady in the next square [*i.e.*, minor set], that is they go around each other. This really adds to the sensation of swirling planets." Note that, except for its title, this contra dance is entirely unrelated to the "Venus and Mars" square dance figure.

Geezy Peezy

By Larry Edelman

Called by Lynn Ackerson

Formation: Square

Reel: *Nail That Catfish to a Tree*

- 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: Intro; figure for heads; figure for sides; break; figure for heads; figure for sides; 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.

British Sorrow

Called by Fred Breunig

Source: *An Elegant Collection*

Formation: Contra, triple proper

Marches: *March of St. Timothy* (Judi Morningstar)/
The Battle of Waterloo

- 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

Waltz: Amelia (Bob McQuillen)

See you next year!

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