SYLLABUS

of the

Eighth RALPH PAGE LEGACY WEEKEND

Friday, January 6 through Sunday, January 8, 1995

New Hampshire Hall
University of New Hampshire
Durham, New Hampshire

Sponsored by
the Ralph Page Memorial Committee
of the
New England Folk Festival Association, Inc.
1950 Massachusetts Avenue
Cambridge, MAss 02140
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<td>Welcome Dance Party - in Main Hall. NH callers D. Goodman, E. Hall, S. Mason, C. Parrott plus staff callers. Music by The Blackwater String Band</td>
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<td>9:00 - 10:30 AM</td>
<td>Tony Parks: &quot;In Ralph's Footsteps: New Contras He Would Have Liked&quot;</td>
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<td>Music Workshop - S. Miskoe &quot;Building a Contra Dance Band: The Milford Experience&quot;</td>
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<td>Ralph Page Retrospective in Main Hall - m.c. George Fogg with staff callers</td>
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<td>12:45 - 1:45 PM</td>
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<td>Larry Jennings: &quot;The Name Game&quot;</td>
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<td>3:30 - 5:00 PM</td>
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<td>Michael McKernan: &quot;Excerpts from THE JOURNAL&quot;</td>
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<td>9:00 - 10:30 AM</td>
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<td>Singing Workshop Rick Avery &amp; Judy Greenhill &quot;The Nuts and Bolts of Group Singing&quot;</td>
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<td>11:00 AM - 12:30 PM</td>
<td>Tony Parks: &quot;Ralph's First Repertoire: Squares from an 1893 Manual&quot;</td>
<td>Bob Dalsemer: &quot;Teaching without Preaching&quot;</td>
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<td>2:06 - 3:45 PM</td>
<td>Farewell Dance Party in Main Hall - All Staff Callers and Musicians</td>
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## WELCOME DANCE PARTY
Friday Evening - January 6, 1995 - 7:30 to 11:00 PM
music by The Blackwater String Band

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<td>SQUARES</td>
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<td>Head Gents and Corners</td>
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<td>Right Hand lady High, Left Hand Lady Low</td>
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**INTERMISSION - Sing-a-long led by Judy Greenhill & Rick Avery**

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Welcome Dance Party (dance notations)
Friday Evening - January 6, 1995 - 7:30 to 11:00 PM
music by The Blackwater String Band

1. Queen Victoria - traditional
   Formation: duple proper contra dance
called by Carolyn Parrott
   music: Scotland the Brave

   A1 Actives turn partner by the right once around (8 cts.)
   Actives turn partner by the left once-and-a-half around, give right to your neighbor (8)
   A2 In a wave of four across the set, balance twice (8)
   Allemande right once around, gents turn alone (to the right) and all face down (8)

   B1 Down the hall four in line, actives wheel around, others turn alone (8)
   Return four in line, cast off with a hand cast (8)
   B2 Right and left through across, over and back (16)

2. The Yellow Cat Jig - by Jim Gregory

   Formation: Mixer - large circle of couples, all facing the center
called by Ted Sannella
   music: any lively jig

   A1 Circle to the left (8)
   Go single file to the right, then each lady tap right shoulder of gent ahead (8)
   A2 Gents turn around (to the right), those two do-si-do (8)
   The same two swing (8)

   B1 Promenade (8)
   All go into the center and come back out (8)
   B2 Ladies go into the center (4), gents go into the center as the ladies back out (4)
   Each gent face out and walk around the lady with whom he has been dancing, pass right shoulder and finish on her left, all facing in (8)

3. Canadian Breakdown - by Ralph Page

   Formation: duple improper contra dance
called by Sarah Mason
   music: any French-Canadian reel

   A1 Actives balance (with each other), then do-si-do, allemande left your neighbor, right to your partner in the center to form a wave of four across the set (16)
   A2 Balance in the wave, then actives swing (16)

   B1 Actives go down the center, turn alone (8)
   Return to place, cast off (8)
   B2 Those four star by the right (8)
   Back with a left hand star (8)
4. Red River Valley - as called by Duke Miller

Formation: square dance
called by Bob Dalsemer
music: Red River Valley

Intro:
Do - si - do around your corner, do - si - do your partner as well
Allemande left your corner and a grand right and left
A grand right and left around the ring
Reverse back when you meet your partner
You do a grand right and left the other way home
And you swing with that girl in the valley
You swing with your Red River Girl

Figure:
Allemande left your corner and do - si - do your partner
Head couples, promenade halfway
Sides right and left through and you turn 'em
All four ladies chain across the way
Now you all join hands and you circle
And you swing the corner lady round and round
Allemande left just one, balance the one you swung
And a grand right and left around the ring
Reverse back when you meet your partner
You do a grand right and left the other way home
And you swing with that girl in the valley
You swing with your Red River Girl

Repeat figure once more for heads and twice for sides.

Gordo's Quadrille - author unknown

Formation: square dance
called by Bob Dalsemer

A1 Heads lead to the right, split that couple, separate, go around one
come down the middle with a right and left through.
A2 Sides do the same

B1 Allemande left your corner,
pass your partner and swing the next
B2 Promenade to the gent's home

Repeat for the heads and twice for the sides
5. **Rocky Road to Alstead** - by Ed Hall

Formation: duple improper contra dance
called by Ed Hall
music: lively jig

A1  With the next couple, right hand English star (hands joined across) (8)
Left hand English star, men back to place and drop out (8)
A2  Women turn with a left allemande, swing your partner (16)

B1  Promenade across the set (8)
Women allemande right once, left hand to your partner, balance in a wave across (8)
B2  Turn half by the left, men (in the center) turn once-and-a-half by the right, turn your neighbor by the left all the way around and a little bit more (look for the next couple) (16)

6. **Jubilation Reel** - author unknown

Formation: duple improper contra dance
called by Diane Goodman
music: high energy reel

A1  Balance and swing your neighbor (16)
A2  Men allemande left once-and-a-half (8)
    Allemande right your partner once-and-a-half (8)

B1  Half hey across, women pass by left shoulders to begin (8)
    All swing your partners (8)
B2  In long lines, go forward and back (8)
    Those two ladies chain across (8)

7. **Head Gents and Corners** - as called by Duke Miller

Formation: square dance
called by Carolyn Parrott
music: Don Messer's Breakdown

A1  Head men take your comers into the center and back
    The same four circle left
A2  Star left, the other way home
    Allemande right your partner

B1  Allemande left your comer
    Do-si-do your partner
B2  Take your comer and promenade

Repeat once for the heads and twice for the sides.
Right Hand Lady High, Left Hand Lady Low - as called by Duke Miller

Formation: square dance called by Carolyn Parrott
music: Ragtime Annie

A1 First couple to the right, circle once and leave the women there
Man goes on to the next couple and circies three
he takes that woman with him and puts her on his right
A2 Circle four hands with the last couple and leave the woman there
the man goes home and stands alone

B1 Forward and back six, the two lone men do-si-do
Right hand lady high and left hand lady low
(women go to the sides, join the lone men to form lines of three)
B2 Repeat B1

A1 Repeat B1
A2 Repeat B1
B1 Swing your partner
B2 Promenade

Repeat entire dance for each couple in turn.

8. Roll in the Hey - by Roger Diggle

Formation: duple improper contra dance called by Sarah Mason
music: Shandon Bells or similar jig

A1 With the next couple, circle left once around (8)
Swing your neighbor (8)
A2 Same four circle left three-quarters around (8)
Swing your partner at the side (8)

B1 In long lines, go forward and back (8)
Those two ladies chain across (8)
B2 Hey for four, ladies pass by the right shoulder to start (16)

9. The Nice Combination - by Gene Hubert

Formation: duple improper contra dance called by Ed Hall
music: lively reel

A1 Balance and swing your neighbor (16)
A2 Go down the hall four in line, turn as a couple (8)
Return to place, bend the line (8)
9. **The Nice Combination** (continued)

   B1 Those four, circle left three-quarters *(8)*
   Swing your partner on the side *(8)*
   B2 Women chain across *(8)*
   Same four make a left hand star *(8)*

10. **The Gang of Four** - by Gene Hubert

    Becket formation contra dance with single counterclockwise progression called by Larry Jennings

    A1 Circle four to the left three-quarters around, swing this neighbor
    A2 Promenade counterclockwise around the entire set *(6)*,
    men continue and women roll back to the gent behind *(2)*
    **Swing** this new neighbor

    B1 In a large oval, the entire set moves to the left until all are across from their partners
    In long lines, go forward and back
    B2 On a slight left diagonal, women allemande right once-and-a-half
    **All** swing your partner

11. **Thanks to the Gene** - by Tom Hinds

    Formation: duple improper contra dance called by Diane Goodman

    A1 Balance and swing your neighbor
    A2 Right and left through across the set, those two ladies **chain**

    B1 The same two women gypsy, then all swing your partners
    B2 In long lines, go forward and back
    Those two men (on a slight right diagonal), allemande left once-and-a-half around

12. **The Legacy Reel** - by Tony Parkes

    Formation: duple improper contra dance called by Tony Parkes

    A1 Go down the hall four in line (actives in the center), turn alone
    Return to place, bend the line
    A2 Circle left once around
    With your neighbor, allemande right once-and-a-half around

    B1 Ladies allemande left once, right hand to your neighbor, balance in a wave across the set
    **Swing** your neighbor
    B2 In long lines, all go forward and back
    Actives swing in the center
"In Ralph's Footsteps: New Contras He Would Have Liked"

Dances Presented by Tony Parkes at Ralph Page Legacy Weekend 1995

Of course, it's impossible to be certain of what Ralph would have liked; but I like to think that he and I shared certain aesthetic preferences. The criteria that I used in choosing dances for this session were: (1) smooth flow; (2) good timing; enough beats allowed for comfortable dancing of each movement; no rat races; (3) interesting use of standard movements; (4) a somewhat elegant feel (based partly on criterion 2, partly on my subjective judgment).

Dabney Hall Contra (Gene Hubert)
Duple proper (1, 3, 5 active, do not cross over)

A.1 Ones lead down the center past twos. separate and up outside to place (8 beats)
    Ones swing partner (8)
A.2 Down four in line, turn alone (8)
    Return, bend the line (8)
B.1 Ladies chain over and back (16)
B.2 All forward and back (8)
    Ones half figure eight (8)

The Equal Turn (Tom Hinds)
Becket formation (couple face couple across)

A.1 Gents turn by left hand.
    once and a half (8)
    Swing neighbor (8)
A.2 Right and left through (8)
    Ladies chain (8)
B.1 Circle four to left, 3/4 around (6)
    Pass through to next couple (2)
    Ladies turn by left hand, once and a half (8)
B.2 Balance (4) and swing partner (12)

The Tease (Tom Hinds)
Duple improper

A.1 Ones gypsy partner in center (8)
    Swing neighbor (8)
A.2 Circle four to left, 3/4 around (6)
    All swing partner (10)
B.1 Ladies chain across (8)
    Ones half figure eight (8)
B.2 Ones turn contra corners (16)

The New Flov (Gene Hubert)
Duple improper, double progression

A.1 All forward and back (8)
    Swing neighbor (8)
A.2 Circle four to left, once around (8)
    Same four right-hand star (8)
B.1 With the next couple, left-hand star (8)
    Ones swing partner in center (8)
B.2 With the couple of B.1.
    down four in line; turn alone (8)
    Return. hand cast off to long lines (8)

Casino Polka (Tony Parkes, based partly on "On to Pittsfield" by Herbie Gaudreau)
Duple improper

A.1 With neighbor in closed position:
    Heel, toe, out you go (4)
    Heel, toe, in you go (4)
    Repeat all (18)
A.2 Do-si-do same neighbor (8)
    Swing that neighbor (8)
B.1 Gentsturnbylefthand.
    once and a half (8)
    Swing partner (8)
B.2 Circle four to the left,
    once around and a quarter more (12)
    Pass through to next neighbor
    and take closed position (4)
Another Ralph Page Retrospective

Country Dance Society, Boston Centre's Drop-in Evening of November 30, 1967. By George A. Fogg

The Square & Contra Drop-in Evenings were started in 1940 by the Country Dance Society, Boston Centre. Louise Chapin, director of the Boston Centre, was the caller. The first meeting venue was at Brimmer & May School; then the Union Boat Club and finally 3 Joy St, Beacon Hill all in Boston. It moved to the YWCA, Cambridge for a short spell & then relocated to the Brimmer & May School, which had moved to Brookline, Mass. Today's Tuesday Square & Contra Dances, which are operating under a new format at the YWCA, Cambridge, are a continuation of the Drop-in Evenings.

After Louise Chapin retired, Louise Winston took over the management of the Drop-in Evenings. It was under her supervision that various area callers, including Ralph Page, Ted Sannella & Tony Parkes were featured.

The music was provided by Mrs. Walter (Elise) Nichols on violin and at the piano Mrs. Robert (Evelyn) Lamond who replaced Mrs. Isabel Norlund who had died. CDS, Boston Centre came into possession of notebooks in which Mrs. Lamond kept an account of the Drop-in Evenings' music & sometimes even noted the dance for which the music was played. Her notes are from September 22, 1966 to June 10, 1975 at which time she retired.


The evening of November 30, 1967 has been chosen for Another Ralph Page Retrospective. We know what music was played that evening: What is not known is the dances Ralph actually called, except Fiddle Hill Jig & Sackett's Harbor and the couple dances.

Obviously it is necessary to truncate the original evening's two and a half hours as we only have one and a half hours for this presentation. The couple dances were not taught or walked through, for it was at these dances that you either knew them, watched them or learned them on the spot. This was a common practice at some of the area dances and Ralph Page followed the same procedure at his Boston dance held at the YWCA, Clarendon St. However, at the Drop-in Evenings occasionally it was necessary to have walk-throughs for a circle mixer like "Lilli Marlene" or "The Jolly Miller Who Lives in the Mill" to avoid breakdown and complete chaos. Brief instructions and walk-throughs were also employed for kolo type dances, but to say they were taught would be a stretch.
Another Ralph Page Retrospective (Cont)

Here are Mrs. Evelyn Lamond's notes from November 30, 1967:

11/30 [67] Ralph Page

1 Polka; Barbara Polka
2 Contra: "Indian Reel"
3 Circle: "Wide Awake Galop"
4a Crooked Stovepipe
   b Lamplighter's Hornpipe
   c Buffalo Girl
5 Couple: Waltz of the Bells
6 Contra: "Fiddle Hill Jig"
7 Contra: "Cliftonville Hornpipe"
8 Couple: Road to the Isle
9a O'Donnell Abhu
   b Rakes of Mallow
   c My Bonnie Lassie
10 Contra: Sackett's Harbor
   "Washington Quickstep"
11 Waltzes: In My Merry Oldsmobile
   Daisy Bell
Another Ralph Page Retrospective (Cont)

Here is what we danced at "Another Ralph Page Retrospective" on Saturday, January 7, 1995

1. **Couple Dance**: Norwegian Polka *(Barbara Polka)*

2. **Sicilian Circle Hash**: *(Wide Awake Galop)* Ted Sannella

3. **Squares**: Tony Parkes
   a. 
   b. Halfway Round *(Buffalo Gals)*

4. **contra**: Fiddle Hill Jig *(Fiddle Hill Jig)* Larry Jennings

5. **contra**: All the Way to Galway *(All the Way to Galway)*
   Ralph Page via cassette

6. **Couple Dance**: Road to the Isles *(Road to the Isles)*

7. **Squares**: Bob Dalsemer
   a. Grand Square *(O'Donnell Abhu)*
   b. Basket Quadrille *(Rakes of Mallow)*

8. **Contra**: Sackett's Harbor *(Washington Quickstep)* Ted Sannella

9. Waltz

**Master of Ceremonies**: George A. Fogg

**Callers**: Bob Dalsemer, Larry Jennings, Ralph Page via cassette, Tony Parkes & Ted Sannella

**Music**: Old New England
   *(Bob McQuillen, Jane Orzechowskí & Deanna Stiles)*
Sicilian Circle Hash (author unknown)

Formation: Couple facing couple in a large double circle

**A1**
- Circle four to the left (8)
- Circle right, the other way back (8)

**A2**
- Do-si-do the opposite (8)
- Do-si-do your partner (8)

**B1**
- Same four make a right hand star (8)
- Back with a left hand star (8)

**B2**
- Take nearer hand with your partner, go forward and back (toward opposite) (8)
- Go forward again and pass through to the next (8)

This basic dance was altered by substituting 8 count figures from **A1** through **B1** (e.g. ladies chain, right and left through, etc.) and ending each time as in **B2**. After a while, the final call was changed to "pass through two couples." Partner changes were done by calling either ladies chain half or swing the opposite.

Fiddle Hill Jig (Ralph Page)

Formation: Duple improper, single progression

**A1**
- Do-si-do the one below, do-si-do your own

**A2**
- Allemande left the one below, swing your own

**B1**
- Go down four in line, turn alone & return

**B2**
- Circle left, star left

All the Way to **Galway** (called by Ralph Page on tape)

Formation: duple improper contra

**A1**
- Actives go down the center below two (8)
- Come up the outside back to place (8)

**A2**
- Actives do-si-do (8)
- Do-si-do the next below (8)

**B1**
- Balance and swing the same one below (16)

**B2**
- Promenade across the set (8)
- Right and left through back to place (8)
Grand Square (traditional)

Grand square - heads forward & sides divide
Reverse
Head couples right and left four
Side two couples swing
Side couples right and left four
Head two couples swing
Grand square, sides forward & heads divide
Reverse

Head two couples ladies chain
Side two couples swing
Side two couples ladies chain
Head two couples swing
Grand square, heads forward & sides divide
Reverse

Head two couples circle four
Circle four with the left hand couple
Everyone swing and promenade home
Side couples circle four
Circle four with right hand couple
Everyone swing and promenade home
Grand square, sides forward & heads divide
Reverse

Head two couples sashay four
Sashay four with right hand couple
Side two couples sashay four
Sashay four with the left hand couple
Allemande left your corner, right hand around your own
All four gentleman grand chain
Grand square, heads forward & sides divide
Reverse

The Basket (traditional)

Head two couples to the right
Circle four hands around
Cross both hands over, gents bow low, ladies do so and
    cuddle up boys as round you go
Break it up with a right hand star
Left hand back the other way
Swing the girl behind you
Swing partners all and promenade the hall
Repeat for heads; sides; then sides to the right, etc.
Sackett's Harbor (author unknown)

Formation: triple minor proper contra

A1 Forward six and back (8)
   Circle six to the left 3/4 (8)
A2 Actives go across the set (between the lines), Turn alone (8)
   Return to place, cast off (8)

B1 Actives turn contra corners, return to place (16)
   (After turning second contra corner, actives pass by the left to middle position)
B2 Forward six and back (8)
   Circle six to the right, go 3/4 (8)
Bob Dalsemer "A Blast from the Past: Popular Squares of 1950-1956"

Goin' Down South

Intro

Join hands, circle south, let's go down south
Can't you taste that cornbread meltin' in your mouth
Now do-si-do your partner, she's a pretty thing and then you
Swing your corner lady around, give her a great big swing
Allemande left the next, pass the one you swung
Swing your partner round now, ain't we having fun?
You promenade that ring and everybody sing
Oh, we're goin' down south today.

Figure

Now the head two couples forward and back, let's have some fun
You pass thru and separate, and you go around just one
Now into the middle and pass thru, around just one you do
Do a right and left thru and turn your partner at home, and then you
Allemande your corner, do-si-do your own
Go back and swing the corner and you keep her for your own
You promenade that ring and everybody sing
Oh we're goin' down south today.

Notes

"South" means to the left
Finish swings facing center of square

Arkansas Traveler

Heads go forward and back.
Forward again and swing your opposite lady with right hand around
Partner left and left hand around
Corner right and right hand around
Partner left and left hand around
Promenade your corner as she comes down
Knightsbridge Quadrille (also called Buffalo Quadrille)

Circle right (8)
Circle left (8)
Balance right, balance left (4)
Turn your partner face outside (4)
Balance right, balance left, turn around as you did before (8)
Four ladies grand chain (8)
Four ladies grand chain back (8)
Men wheel back and promenade your corner maid
Promenade all the way around (16)

Ending

Head couples right and left through (8)
And right and left back (8)
Side couples right and left through (8)
And right and left back (8)
Allemande left and a grand right and left
Bow to your partner
bow to your corner

Hot Time

First couple right and circle four hands 'round
Pick up two and make it six hands 'round
Pick up two and make it eight hands 'round
There'll be a hot time in the old town tonight
Allemande left with the lady on your left
Allemande right with the lady on your right
Allemande left with the lady on your left
And a grand right and left all around my baby
Meet your honey and do a do-si-do
Take that baby in your arms 'round and around you go
Now promenade around with the sweetest girl in town
There'll be a hot time in the town tonight
(Repeat three more times)
Sepulveda Tunnel

1st and 3rd balance and swing
And spin your gals to the right of the ring
It's forward six and back you go
Now the right hand high and the left hand low
Spin those gals and let 'em go
The head gents swing with the right elbow
The sides the same and don't be slow
Gals come forward and arch with a smile
Gents promenade go single file
Number one gent go 3/4 'round and tunnel on thru
Don't look back, they're following you
Turn your head and the rest follow in
The gents star left when they come thru
While the gals star right out there in the blue
Turn those stars 'til you find your maid
Then pick her off in a star promenade
Gents back out with a full turn around
Put the ladies in the center you're going to town
Roll away with a half sashay and the gents will star in the same old way
Now the gals roll thru with a right and left grand

You Can't Call Everybody Darling

Intro

You do - si - do your corner swing your partner
You swing with your partner go round and round
You allemande left with your left hand and partner right, go right and left grand
A grand old right and left go round the ring
And then you do - si - do your partner when you meet her (and swing)
Swing your partner round and round and round
Then promenade go two by two and you take her right back home you go
Or she won't call you darlin' anymore

Figure

Now the head two couples lead to the right and circle
You break right out and you make two lines of four
Go forward up to the middle and you come on back in time with the fiddle
And you right and left thru and turn your partner round
Do a right and left back on the same old track and turn her along the line two ladies chain and promenade
You promenade and around you go with the right foot high and the left one low
Or she won't call you darlin' any more
Ends Turn In

First and third go forward and back, forward again and pass thru
Separate and go around two, hook on the end line up four
Forward eight and back once more, forward again all pass thru
Arch in the middle and the ends turn in, Circle up four in the middle of the floor
A full turn around then pass thru, split those two go around just one
Line up four go forward and back, forward again all pass thru
Arch in the middle and the ends turn in, circle up four in the middle of the floor
A full turn around then pass thru, Allemande left with the old left hand, partner right a right and left grand

Smoke On The Water

Intro, Middle Break and Ending

Well now you allemande left your corner and you walk right by your own
You turn a right hand round the right hand lady and a left hand round your own
And now the gents star right in the middle, go all the way around
You allemande left your corner grand right and left go round the town

Chorus

Well now it's smoke on the water, on the land and the sea
It's a right hand to your partner, turn around and you go back three
And it's a left and right and a left hand all the way round
And a right hand to your partner, box the gnat and settle down

Figure 1

Well now the head couples swing your partner, swing her round and round
You pass thru down the center and separate around
Well now you walk right by your corner and you do-si-do your own
You allemande left your corner grand right and left around you roam (chorus)

Figure 2

Four gents to the center circle left go once around
See saw round your partner, make a right hand star as you come down
Turn that star in the middle, go all the way around
You allemande left your corner grand right and left around the town (chorus)
Ted Sannella Workshop - RPLW Jan. 7, 1995

"Triple to duple minor contras" 3:30-5:00 PM

music: Soozarama - Susan Kevra, Susan Conger, Susie Secco

1. a. Lads of Kildare (triple minor) ..................... danced in four couple sets
1. b. Lads of Kildare (duple minor) ..................... danced in eight couple sets

2. a. Beaux of Albany (triple minor) ...................... danced in four couple sets
2. b. Beaux of Albany (duple minor) ....................... danced in eight couple sets

3. Rory O'More (triple to duple minor) ................. normal duple gradually changing to triple

4. Megunticook Reel (triple to duple minor) .......... normal duple gradually changing to triple

5. The Banks of the Dee (triple to duple minor) -- normal duple gradually changing to triple
Ted Sannella Workshop - Dance Notations
Sat. Jan. 7, 1995 - 3:30-5:00 PM

"Triple to duple minor contras"

music: Soozarama (Susan Kewa, Susan Conger, Susie Secco)

1.a. **Lads of Kildare** - by Ralph Page

Formation: triple minor proper contra dance with four couples only (to allow all to have two turns as active couples in eight repeats of the sequence)

Music: *Mistwold* or similar marchy reels

- **A1**  Actives go forward and back (8)
- **A2**  Allemande left with the one below (couple #2), go once-and-a-half around (8)  
  With the next below (couple #3), circle left once around (8)

- **B1**  Actives swing in the center (8)
- **B2**  With the couple above, right and left through, over and back (16)

After twice through the dance, the actives move to the foot of the set and a **new** active couple commences at the head. Continue until each of the four couples has been active twice.

1.b. **Lads of Kildare** (as above)

Formation: duple minor proper contra dance with approximately eight couples  
Music: *Mistwold* or similar marchy reels

- **A1**  Actives go forward and back (8)
  Actives turn by the right hand, go once-and-a-half around (8)
- **A2**  Allemande left with your neighbor, go once-and-a-half around (8)  
  With the next neighbors, circle left once around (8)

- **B1**  Actives swing in the center (12)
- **B2**  Those two couples right and left through, over and back (16)

2.a. **Beaux of Albany** - author unknown

Formation: triple minor proper contra dance with four couples only (to allow all to have two turns as active couples in eight repeats of the sequence)

Music: President Garfield's Hornpipe

- **A1**  Actives with the next below (couple #2), go forward and back (8) 
  **Same** two couples swing your partner (8)
- **A2**  Both couples go down the center (in two's), turn as a couple (8)  
  Return, do a walk-around cast **off** (8)
.a. **Beaux of Albany** (continued)

B1  Same four make a right hand star (8)
    Back with a left hand star (8)

B2  Actives, with *the next* below (couple #3), right and left through, over and back (16)
    (these two couples begin the next repeat)

After twice through the dance, the actives move to the foot of the set and a new active couple
commences at the head. Continue until each of the four couples has been active twice.

**Note:** In the walk-around cast off, the actives move well up the set then separate (gent loop left, lady
loop right) and come into the center below couple #2 who move up into the place just vacated by the
active couple and then turn in place (away from partner) to join the actives in the star which follows.

.b. **Beaux of Albany** (as above)

Formation: duple minor proper contra dance with approximately eight couples
Music: President Garfield's Hornpipe

Dance notation is identical to the triple minor version (above) except that "*the next* below (couple #3)"
in B2 is changed to "the next neighbors."

**Rory O'More - author unknown**

Formation: triple minor proper contra dance gradually changing to duple minor as caller specifies "new
actives at the head" on alternate repeats instead of every third repeat.
Music: Rory O'More

A1  Actives cross over (pulling right hand by partner), go below one (8)
    Actives cross through the same couple, cast off (with same-sex neighbor). Actives move into
    the center, join right hands with partner and reach out with the left hand toward *thenext*
    active person to form a partial wave along the set. (Actives can form a continuous wave along the
    center when the dance becomes duple.) (8)

A2  Actives balance right and left, then slide right passing partner, give left hand to partner and reach
    out with the right hand toward the next active person (as above) (8)
    Actives balance left and right, then slide left passing partner, give right hand to partner (8)

B1  Turn contra corners (16)
B2  Actives balance and swing in the center, then return to proper side of the set retaining right
    hands (16)

. **Megunticook Reel - author unknown**

Formation: triple minor proper contra dance gradually changing to duple minor as caller specifies "new
actives at the head" on alternate repeats instead of every third repeat.
Music: any lively French-Canadian reel
4. **Megunticook Reel**  (continued)

   **A1**  Actives cross over (pulling right hand by partner), go below two (8)
   In the center, actives allemande right partner then allemande **left** the next above (8)

   **A2**  Actives allemande right partner then allemande **left the next** above (original neighbor) (8)
   Actives allemande right partner once-and-a-half then face down with lady on the left (8)

   **B1**  Actives go down the center, turn alone (8)
   Return to place, cast off with same sex neighbor (8)

   **B2**  Same two couples right and left through, over and back (16)

5. **The Banks of the Dee**  * author unknown

   Formation: triple minor proper contra dance gradually changing to duple minor as caller specifies "new actives at the head" on alternate repeats instead of every **third** repeat.
   Music: Bonnie Dundee or similar jig

   **A1**  Actives go down the outside below two couples (8)
   Actives come up the center to place (8)

   **A2**  Actives go down the center, **turn** alone (8)
   **Return** to place, cast off (8)

   **B1**  Swing the lady below and the gent above (8)
   (active gent swings the lady below him while his **partner** swings the gent above her)
   Swing the lady above and the gent below (8)
   (active gent swings the lady above him while his partner swings the gent below her)

   **B2**  Actives with the couple above, right and left through, over and back (16)

**Note:** In B 1, when the active gent finishes the first swing he faces the center with that lady on his **left**.
Likewise, the active lady finishes the second swing facing the center on the **left** of that gent.
**GRAND DANCE**
Saturday Evening - January 7, 1995 - 8:00PM to 12:00M
music: 1st half - Old New England, 2nd half - Soozaratna

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GRAND DANCE

Thursday Night Special

Formation: Duple improper

A1 Swing neighbor
A2 Go down four in line, turn as couples and return

B1 Circle left 3/4, swing partner
B2 Ladies chain across, in long lines go forward and back

Elbow Hook Mixer

Formation: couples scattered around room, gent's right arm around his partners waist, her left hand on his near shoulder

A1 Promenade in any direction, find another couple
Those gents hook left elbow and all move forward (rotating ccw) (16)
A2 Same four circle left (8)
Do-si-do your partner

B1 Allemande right your opposite, allemande left your own (8)
Those two gents allemande right once-and-a-half around (8)
B2 Swing the opposite (16)
(Then keep this partner and prepare to promenade)

Middletown Contra

Formation: Duple improper

A1 Two men do-si-do, two women allemande left once and a half
A2 Balance and swing partner

B1 Circle left, Right and left through
B2 Ladies chain, pass thru, allemande left neighbor once around (men look for the next man on the left diagonal)
Rod's Right and Left

A1  Head ladies chain to the right
    Take that lady and turn the other way
    Do a right and left thru with the couple on the left

A2  New head ladies chain to the right
    Take that lady and turn the other way
    Do a right and left thru with that other couple (all now home)

B1  Allemande left your corner, do-si-do your own, swing corner

B2  Promenade to gents home

(repeat figure for heads, and twice for sides)

Perfect Match  (Ted Sannella)

A1  All do-si-do your corner (8) With your partner
    allemande left 1 & 1/2 hold on, give a right to the
    next (8)

A2  Balance allemande right 1/2 hold on give a left to the
    next (8) Balance allemande 3/4 (note who this person
    is) (8)

B1  Gents star by the right once around (8)
    Swing the one you left (original opposite) (8)

B2  Take your corner promenade once around to the lady's
    home place (16)

(Repeat three more times. Gents move one place to the
right on each repeat)

The Country of Marriage

Formation: Becket  (Sue Kevra)

A1  Circle left 3/4 (8)
    Do-si-do neighbor 1 & 1/4 to a wave across (8)

A2  Balance in wave (4) Women allemande left (4)
    Swing neighbor and face across

B1  Right and left thru (8) Gents allemande right 3/4 to a
    temper wave of gents down the middle (4)
    Gents allemande left the next gent 3/4 (4)
    Women slide a little to the left to meet partner

B2  Balance and swing partner
Hey in the Barn  (Chart Guthrie)

Formation: duple improper

A1 Balance and swing your neighbor (16)
A2 Those two ladies chain across (8)
   Hey for four halfway, ladies pass by the right to
   start (8)

B1 Balance and swing your partner (two hand balance) (16)
B2 Those two ladies chain across (8)
B2 Hey for four halfway, ladies pass by the right to
   start, then on to the next (8)

J. B.'S Tease (Larry Jennings)

Formation: Duple improper

A1 Do-si-do neighbor 1 & 1/4, balance in a wave, right hand
   to neighbor; woman allemande left 1/2 and face out so
   all are momentarily in the position of long wave,
   right shoulder to partner, men facing in
A2 Half hey, starting with men passing left shoulders and
   ending with the women again facing out momentarily in
   the position of long waves but with everyone on the
   opposite side from the first wave; gypsy partner
   (exactly once around)

B1 Allemande left your shadow; swing partner
B2 Half promenade; circle left 3/4 pass thru along
   (alternate B2 Long lines forward and back, circle left
   3/4 and twirl to swap with partner to face next couple.

Silver and Gold (Ted Sannella)

Formation: square dance

A1 Head couples separate go halfway around the outside (8)
   Meet your partner with a do-si-do (8)
A2 The same two couples swing (8)
   Same four right and left through back to place (8)

B1 All allemande left your corner
   then do-si-do your own (16)
B2 Talk your corner and promenade, go once around to the
   gent's home place (16)

Repeat for heads then twice for sides
Swing Two Ladies (this variant by Ted Sannella)

A1 All go into the center and back (8)
Forward again, head gents bring back two ladies (8)
A2 Gents turn the one on the right by the right hand around, turn the one on the left by the left hand around, do-si-do the one on the right (16)

B1 Swing both ladies around in place (basket hold) (16)
B2 Break that swing, circle left in a ring, actives arch, pop that lady home (8)
     All swing your own (8)

Repeat for the side gents with two ladies
Repeat for the head ladies with two gents
Repeat for the side ladies with two gents

Maggie's Hobby (by Bob Dalsemer)

Formation: Duple Improper

A1 Circle left 3/4, Do-si-do partner
A2 Balance and swing partner

B1 Down the hall four in line, turn as couples, return and bend the line.
B2 Pass thru to a wavy line across (4)
     Balance (4)
     Two women allemande left 1/2 (4)
     Step forward to next couple ready to start A1

Chorus Jig

Formation: duple proper

A1 Active couples down the outside and back
A2 Active couples down the center, back and cast off

B1 Active couples turn contra corners
B2 Active couples balance and swing (end facing up)
Sunday Morning Open Mike Session

PETER AND MARY by David Lindsay - Duple, improper & single progression
As called by Sue Rosen
A1: Balance and swing neighbor
A2: Ladies chain, over and back
E1. Women do-si-do once and a half; swing partner
B2: Circle left once and a quarter; twirl to swap with partner

CAPE MAY DIAMOND - A square by Margot Gunzenhauser
As called by the composer.
A1: Head couples promenade half way around the outside while the side
couples right and left thru; four ladies grand chain
A2: Head ladies chain to the right; same ladies, now in the side
positions, chain to the right
B1: Head couples pass thru, separate, go around one, came into the center
and swing original partners to original places
B2: Side couples pass thru, separate, go around one, come into the center
and swing original partners to original places.

PEARCE'S HALL by Amy Cann - Duple, improper & single progression
As called by the composer.
A1: Circle left, once around; pass thru, turn back*; allemande right
neighbor three-quarters to a wavy line, women taking left hands
A2: Balance; women allemande left one-half; swing partner
B1: Right and left thru; ladies chain
B2: Circle left one-half; balance; circle right once around to progressed
position, ending by releasing hands and offering partner the hand
formerly holding neighbor's hand.
* The pass thru is up and down the set, passing your neighbor by the right
shoulder. Immediately turn around to the left (ccw) with your right
hand held ready so it meets that of your neighbor (the one who was
with you in the circle left) with a satisfying thwack. The women
similarly conclude their allemande with another satisfying thwack:
The timing is 1. 2. 3. thwack; 1, 2, 3. thwack. [Session chairman's
note: With willing accomplices, I often dance this way hoping for
satisfying thwacks, often on the first, rather than the last, beat.]

GOLDEN SLIPPERS by Ridge Kennedy - Duple, improper & single progression
As called by the composer.
A1: Promenade neighbor in the man's direction of progression (cw around
the entire set, so the woman's right shoulder is nearest the center);
turn as a couple and return
A2: Circle left once around; courtesy turn neighbor; women pass by right
hands to approach partner (these two actions may be called an "inside
out ladies chain")
B1: Balance and swing partner
B2: Circle left three-quarters; do-si-do neighbor once and a half.

MN-NY HAPPY RETURNS by Carol Ormand - Becket formation (cw single prog)
As called by the composer.
A1: Long lines: forward and back; ladies chain across
A2: Star left; ladies chain on right diagonal to shadow
B1: Hey across, starting with the women passing right shoulders and ending
with a modification so partners meet by right shoulders
B2: Gypsy partner; swing partner.
GOLDEN SLIPPERS - Traditional singing square  
As called by Frank Woodward.
The first young man with a pretty young girl  
Go down the center with a butterfly whirl  
Lady go right and the gent go left  
And a balance to your partners all.
Now you all go do-si-do  
And swing the gal that you don't know  
Swing her high and swing her low.  
And then you promenade.
[Chorus, 16 more counts with very little singing]

Same young man with a pretty young girl; etc. Three times.

Break: You allemande left with your left hand  
Right to your own and a right and left grand  
Eight to your own and a left to the next  
And go all the way around  
All the way around you go  
All the way around you go  
When you get home you meeet your own  
And then you promenade
[Chorus]

Second young man with a pretty young girl; etc.

And so on for the third and fourth man.

Frank’s father was a singing caller and Frank wanted to share some of  
this history with us. [Session chairman's note: This sharing was one of  
the high points of the weekend for me.]

SQUARE DANCE HASH BASED ON LADIES CHAIN AND ON RIGHT & LEFT THRU  
As called by John Trafton  
Because of the informal nature of the calling, it would not give the proper flavor of the dance to notate it in detail.

SALMON CHANTED EVENING by Steve Zakon-Anderson - Duple, improper & single progression.  
As called by Margaret Mathews  
A1: Allemande right neighbor once and a half; men allemande left once and a half  
A2: Gypsy partner; swing partner  
B1: Ladies chain, over and back  
B2: Half promenade across; circle left three-quarters; pass thru along

SHADRACK'S DELIGHT by Tony Farkes -  
Duple, improper & single progression  
As called by Steve Boylan  
A1: Do-si-do neighbor once and a quarter; balance in a wave; women taking left hands; allemande right neighbor one-half to new wave, men in center  
A2: Balance; men allemande left one-half; swing partner  
B1: Go down four in line; turn as couples; return; hand cast off  
B2: Eight and left thru; ladies chain

The session closed with a waltz.
In preparing for this session, I reread Ralph's account of his early years as a caller ("One More Couple: Some Memories of 30 Years of Calling," Northern Juncture, vol. 6 no. 12 and vol. 7 no. 1, February and May 1960) and discovered that Ralph learned to call with the aid of two different books: Prompting: How To Do It by John M. Schell (1890) and The Prompter's Hand Book, edited by J.A. French (1893). I combed both manuals for quadrille figures that I thought present-day square and contra dancers would enjoy. (The titles are my own; in those days most quadrille figures had no name.) The session began and ended with contra dances, to involve as many people as possible.

A NOTE ON THE MUSIC: Originally these quadrille figures were danced to special music (often multiples of 24 measures), with no introductory or ending movements. In order to make the figures more accessible to today's dancers and callers, I improvised introductions and endings, each 32 measures in length, and asked the band to play "normal" 32-measure tunes, six times through.

**Bricklayer's Hornpipe** (mid-19th century)
Duple proper (1, 3, 5 active, do not cross over)
Music: Title tune or other hornpipe

A.1 Ones cross through center and down, then up outside around twos (8 beats)
One two-hand turn partner to place (once and a half) (8)
A.2 Ones down the center, turn as a couple (8)
   Return, cast off (8)
B.1 First lady turn second gent with two hands, once around (8)
   First gent turn second lady with two hands, once around (8)
B.2 Right and left over and back (16)

**Visiting Quadrille**
(French, 2nd set, p. 19, figure 3)
Music: Haste to the Wedding or other jig (6/8)

A.1 First couple lead to the right
   (I generally add a balance) (8)
   Circle four to left, once around (8)
A.2 Right and left with next couple
   (over and back) (16)
B.1 Ladies chain with last couple (16)
   ("and the other two ladies do the same")
B.2 All forward and back (8)
   Turn partner (two hands) (8)
   All balance corners (8)
   Turn partner (8)
   All promenade (16)

**Grand Chain Quadrille**
(Schell, 12th set, p. 26, figure 4)
Music: Reel or march (2/4 or 4/4 meter)

A.1 Four ladies forward and back (8)
A.2 Four gents forward and back (8)
B.1 All balance partners [twice] (8)
   Turn partners (8)
B.2 All promenade (16)

A.1 Four gents forward and back (8)
A.2 Four gents grand chain (now generally done with left hand) (16)
B.1 All balance partners (8)
   Turn partners (8)
B.2 All promenade (16)

**Three to One**
(French, 2nd set, p. 19, figure 4)
Music: Jig (6/8 meter)

A.1 First couple forward and back (8)
   First lady cross to opposite couple, forming a line of three (8)
A.2 Forward and back three [and one] (8)
   Circle four hands half around [and back away into opposite place] (8)
B.1 Head ladies chain over and back (16)
B.2 [Heads] Forward and back four (8)
   Half right and left to place (8)
On the Right. On the Left
(French, "as prompted by Harry E. Brigham, Marlboro, Mass.," p. 72, figure 4)
Music: Reel (2/4 meter)

A.1 First four [i.e., head couples] forward and back (8)
Four hands once around (8)
A.2 Right and left [over and back] with right-hand couples (16)
B.1 Ladies chain [over and back] with left-hand couples (16)
B.2 All join hands. forward and back (8) Turn partners (8)

Balance Four in Line
(French, "as prompted by F.O. Barnes, of Boston," p. 64, figure 2; also "as prompted by J.R. Dyer...Newburyport, Mass.," p. 68, figure 4; also Schell, 9th set, p. 22, figure 3)
Music: Jig (6/8 meter)

A.1 First two [i.e., first lady and opposite gent] join right hands, cross over (8)
Same two join left hands, cross back to partner, make a wavy line of four (8)
A.2 Balance four in line [twice] (8)
Half promenade partner across (8)
B.1 Head ladies chain [over and back] (16)
B.2 [Heads] Forward and back four (8) Half right and left to place (8)

Ladies to the Right
(French, 3rd set, p. 22, figure 5)
Music: Scotland the Brave or similar march

Intro:
A.1 All hands around to the left (16)
A.2 The other way (16)
B.1 & 2 Grand right and left [slowly; no trimmings] (32)

Figure:
A.1 Every lady balance to right-hand gent (8) and turn him (8)
A.2 Promenade with same (16)
B.1 Ladies pass along to next gent 18)
   Turn (8)
B.2 Promenade (16) [Repeat twice more, ending with partner]
   Continued next column

Continued from last column
[Repeat introduction]

Ending:
A.1 All balance partner (8) Turn partner (8)
A.2 All promenade around hall (16, or as long as it takes; often "the hall" was taken literally, and at the end of the fifth or last figure in a set, the squares dissolved into a grand promenade around the room)

Irish Washerwoman
(Schell, 4th set, p. 15, figure 5; also 11th set, p. 25, figure 5. Given under this title in several more recent books)
Music: Title tune or other jig (6/8)

A.1 All join hands. forward and back (8)
Every lady pass to the right [and balance that gent] (8)
A.2 Swing that gent (16)
B.1 Promenade with the same (16)
B.2 Eight hands around as you are [i.e., circle left] (16)
[Repeat three more times, ending with partner]

NOTE: In this figure Schell writes "swing," rather than "turn" as he does elsewhere; he also allows twice as much time for the movement as in other figures. This leads me to believe that the buzz-step swing was making inroads into society in the 1890s, and that it was accepted by at least some dancing masters in some figures.

Half Grand Chain and Promenade
(French, 5th set, p. 27, figure 2)
Music: St. Anne's Reel or other lively reel (2/4)

A.1 First four [heads] forward and back (8) Four hands around (8)
A.2 All balance corner (8) Turn partner (8)
B.1 Ladies' half grand chain (8) Promenade with that gent (16)
B.2 [Complete the promenade] Ladies' half grand chain [home] (8) [Repeat, with sides leading and gents doing the grand chain; repeat all ad lib.]
**Lamplighter's Hornpipe** (mid-19th cent.)  
Duple proper (1, 3, 5 active, do not cross over)  
Music: Title tune or other hornpipe

<table>
<thead>
<tr>
<th>Section</th>
<th>Move Description</th>
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</table>
| A.1     | Ones cross through center and down. to finish facing out below the #2 person of opposite sex (4 beats). Join hands in long wavy lines and balance (4)  
Turn the right-hand person by the right hand, once around (4)  
In the same lines, balance again (4) |
| A.2     | Turn the left-hand person by the left hand until the ones can give right hand to partner in center (about 5/8 of a turn) (4)  
Balance in a wave of four (4)  
Ones swing partner in center; finish facing down (8) |
| B.1     | Ones down the center, turn as a couple (8)  
Return, cast off (8) |
| B.2     | Right and left over and back (16) |

**NOTE:** This is a (very enjoyable) modern version of the dance. In the 19th-century books the first half is given as follows (there is no swing):

<table>
<thead>
<tr>
<th>Section</th>
<th>Move Description</th>
</tr>
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</table>
| A.1     | First couple cross over and balance (8)  
Turn right-hand person (8)  
[probably at arm's length, rather than twice around] |
| A.2     | Balance (twice, I assume) (8)  
Turn left-hand person (8) |

**B.1 and B.2 are identical to the modern version.**

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**GENERAL NOTES:**

If you enjoyed these dances, I encourage you to do research of your own in Schell, French, and similar books. They should be available in the Ralph Page collection at Durham, as well as in some larger libraries nationwide.

You will find that all of the numbers in the 19th-century books' notations refer to measures rather than beats or steps. I have translated them for the modern reader, who is more likely to think in terms of steps than measures. Thus, "forward and back" was shown as requiring 4 measures of music rather than 8 beats or steps, and so forth.

Also, the "A.1, A.2..." musical notation is absent from the old books. Be careful when reviving the old quadrille figures: some of them require music written with 24 bars, not 32. Count the measures required for each figure; try to ascertain whether some of the movements are merely trimmings, and whether the core of the figure requires 3, 4, or 6 strains of 8 bars each. If 3 or 6, the music should be in 24-bar choruses. unless you want to try adapting the figure to 32-bar music by adding trimmings like circles or promenades.

I was gratified by your Pavorable response to the 19th-century session. It has encouraged me to do more with these old dances in the future. In turn, I encourage you to hunt for the gems in the old dance books, of this or any other period. I'm sure there is much hidden treasure yet to be rediscovered!
### Farewell Dance Party
Sunday Evening - January 8, 1995 - 2:00PM to 3:45PM
music: Old New England and Soozarama (combined)

<table>
<thead>
<tr>
<th>dance type</th>
<th>caller</th>
<th>dance title</th>
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</thead>
<tbody>
<tr>
<td>1. POLKA</td>
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<tr>
<td>2. CONTRA</td>
<td>Larry Jennings</td>
<td>Salute to Larry Jennings</td>
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<tr>
<td>3. SQUARES (2)</td>
<td>Tony Parkes</td>
<td>Two Little Three-Hand Stars</td>
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<tr>
<td></td>
<td></td>
<td>Starline</td>
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<tr>
<td>4. CIRCLES (2)</td>
<td>Glenn Bannerman</td>
<td>Novelty Hash</td>
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<tr>
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<td></td>
<td>Appalachian Big Circle</td>
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<tr>
<td>5. DEMONSTRATION</td>
<td>Bannermans &amp; Moores</td>
<td>Clogging (Buck dancing)</td>
</tr>
<tr>
<td>6. SQUARES (2)</td>
<td>Susan Kevra</td>
<td>Duck Through and Swing</td>
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<td>Just Because</td>
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<tr>
<td>7. CONTRA</td>
<td>Beth Parkes</td>
<td>For Those Who Cared</td>
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<tr>
<td>8. SQUARES (2)</td>
<td>Bôb Dalsemer</td>
<td>Bachelor's Mill</td>
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<td>Down Yonder</td>
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<td>9. CONTRA into CIRCLE</td>
<td>Ted Sannella</td>
<td>Double Dreydl/Forgotten Treasure/ Hash Scatter Promenade/Goodbye Circle</td>
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<tr>
<td>10. WALTZ</td>
<td></td>
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</tbody>
</table>
Sunday Afternoon Farewell Party

Salute To Larry Jennings (by Ted Sannella)

Formation: Duple minor, single progression
As adapted and called by Larry Jennings
The dance is in sawtooth formation, but the dancers do not require that information. It may be treated as duple and improper or as Becket formation, whichever is more comfortable to the caller.

A1 Circle left about once till you are across from your partner, do-si-do neighbor and face neighbor squarely
A2 Pass neighbor by right hand, second neighbor by the left, and third neighbor by the right (the men going cw around the entire set); allemande left fourth neighbor; pass third neighbor by right hand, second neighbor by the left

B1 Balance and swing original neighbor and face across in half shoulder-waist position, the man's right arm around his neighbor's waist, her left hand perched on his right shoulder
B2 Go forward two steps, partners joining free hands; with the woman momentarily resisting until strong connection is established in their joined arms, the man draws his partner into swing position as he steps back and to his left two steps; swing partner (12 beats) and face the next couple on the left diagonal

Notes: In the A2 it is best if everyone participates, neutral couples treating partner as neighbor

Novelty Hash

Formation: Individuals scattered throughout the hall (no partners)

Walk in designated direction for specific number of steps (Ex. walk forward ten steps, walk sideways to the left six steps, etc.) Occasionally dance a two-person figure with someone nearby (Ex. turn.someone with a two hand turn). Then dance in pairs, find another couple and dance a series of two couple figures. Finally join up with another circle, then another circle etc. until all are in one large circle around the hall.
Appalachian Big Circle  (called by Glenn Bannerman)

Formation: couple facing couple "odd couple" with back to center, "even couple" facing in

1st figure
Circle four to the left, the other way back, honor your partner, honor your opposite
Georgia Rang-tang (turn opposite by the right, partner by the left, opposite by the right, partner by the left)
Swing your opposite, swing your own
Odd couple move on

2nd figure
Circle four to the left, the other way back
Odd couple, go around that couple and take a little peak, back you go and swing your sweet, around that couple and peek once more, back you go and swing all four
Same four circle left again
Even couple go around that couple and take a little peak, back you go and swing your sweet, around that couple and peek once more, back you go and swing all four
Odd couple move on

End in one large circle, all facing in
Ladies into the center and back, gents into the center and back, all into the center and back, etc.
Then remain in place for clogging demonstration. Finish with everybody clogging.

Duck Through and Swing (by Tony Parkes)

Formation: square dance called by Susan Kevra

A1 Heads right and left through
(after 4 counts) Sides right and left through
Heads right and left back (16)
A2 Heads lead to the right and circle four
head gents break to a line of four at the sides (8)
Forward eight and back (8)

B1 All pass through, rejoin hands, arch in the middle, ends duck through (8)
Swing the one you meet in the middle, others swing on the sides (8)
B2 Promenade to the gent's home place (16)

Repeat for the heads
Repeat twice starting with the sides
Just Because
Formation: singing square (called by Susan Kevra)

Break
You do-si-do around your corner, you turn your partner right, go twice around
You allemande left with the lady on your left and do-si-do around your own
You allemande left your corner and you balance to your partner, grand old right and left around that ring and when you meet your own right there, you promenade, go round the square
Why? Because just because

Figure
Now the head two ladies chain right on over, you turn 'em around and chain 'em right on home
Now the sides ladies chain right on over, you turn 'em around and chain 'em right on home
You allemande left your corner and you do-si-do your partner
Go back and swing your corner round and round
Then you promenade that ring and everybody sing
Because just because

Repeat figure as above
Repeat break
Repeat figure (twice) substituting right and left through for each ladies chain
Repeat break
Repeat figure with overlapping ladies chain and right and left through figures (swing partner at end)
Repeat figure with "heads sashay across and back" then "sides sashay over and back" (swing partner at end)
Repeat break

For Those Who Cared (by Tony Parkes)

Formation: Duple improper (called by Beth Parkes)

A1 With the next, circle four to the left, go once around (8)
   Swing your neighbor (8)
A2 With the opposite two, circle left again (8)
   Actives half figure eight through the couple above (8)

B1 Actives turn contra corners (16)
B2 Actives balance and swing, then face down (16)
Bachelor's Mill

Formation: square (called by Bob Dalsemer)

Head couples to the right and circle left, head gents go home alone
Forward six and six fall back
Head gents do-si-do
Forward six and the gents fall back

First gent turn the (near) right hand lady by the right, the (near) left hand lady by the left, the (far) right hand lady by the right, the (far) left hand lady by the left
Swing the opposite gent (then face back the way you came)

Same gent turn the (near) right hand lady by the right, the (near) left hand lady by the left, the (far) right hand lady by the right, Everyone swing your own Allemande left your corner, with your partner, promenade

Repeat for side couples with second gent leading the figure
Repeat for head couples with third gent leading the figure
Repeat for side couples with fourth gent leading figure

Down Yonder

Formation: square (called by Bob Dalsemer)

Intro

Allemande left (twice) it's alamo style
A right hand to your partner and you balance awhile
You turn by the right go halfway and you balance again
You turn by the left go half and then you balance again
Well now you turn by the right go halfway round and balance once more
And then you turn by the left and you balance, grand right and left and you go
Down yonder, when you meet again
Do-si-do and then you promenade my friend
You're raising a fuss and a hullabaloo
Well now she's waiting down yonder for you

Figure

Four ladies chain you turn the opposite man
Chain right back and turn your partner again
Walk around your corner, see saw your own
Swing your corner, you swing high and low
Well now the corner you swing you've got the world on a string
You do an allemande left and then grand right and left
And you go down yonder, when you meet again
You do-si-do around and then you promenade my friend
You're raising a fuss and a hullabaloo
Well now she's waiting down yonder for you
Medley: contra into circle

Double Dreydl (by Tony Saletan)

Formation: Duple improper

A1 Balance and swing your neighbor (16)
A2 Same four, circle left 3/4 (8)
    All swing your partner at the side (8)

B1 Four in line, go down the hall, turn as a couple (8)
    Return to place, bend the line (8)
B2 Circle four to the right, go once around (8)
    Those two ladies chain (8)

Forgotten Treasure (by Beth Parkes)

Formation: Duple improper

A1 Balance and swing your neighbor (16)
A2 Four in line, go down the hall, turn as a couple (8)
    Return to place, bend the line (8)

B1 Circle left 3/4 (8)
    All swing your partner at the side (8)
B2 Long lines, go forward and back (8)
    Ladies chain across (8)

Hash Contra/Scatter Promenade/Goodbye Circle

Formation: duple improper contra into random couples into
    large circle of couples

Ad-libbed contra movements finishing with "All swing your
    own"

Ad-libbed two couple movements with random promenade (with
    same or new partner) after each 32 bars and finishing
    with "All promenade in one big circle around the hall"

"Right hand to your partner, grand right and left. As you
    pass each person, say something nice such as telling him
    or her how glad you are that he or she came to the
    weekend (in your own words)"
"The Nuts and Bolts of Group Singing"

Presented by Rick Avery and Judy Greenhill

Programme.
The following is a list of songs and singing activities we led for the Sunday morning singing workshop (Nuts and Bolts of Group Singing). Song leaders may recognize some of the repertoire and activities. We tried to include most of the song and activity genres that we consider central to a good song session, including the following.

Opening song - This Little Light Of Mine

1. Warm-Ups: Singing the scale as a round (worked on harmony sounds)
   Partner Songs - When The Saints/Comin Round the Mtn./Frobbie
   Augmentation - Frere Jaques sung at three different tempi (regular, 1/2, 2x)

2. Round Matthew, Mark Luke and John

3. Ho Ha He (singing game - we used "You are My Sunshine")

4. Somos El Barco Lorre Wyatt - using lining out to sing an entire song together.

5. Circle Of The Sun Sally Rogers - echo response with a chorus


7. West Edmonton Mall A silly but funny musical activity!

8. The Court Of King Caracticus A very challenging Cumulative song

9. The Dancing Boilerman (by request)

10. Strength Of A Lullaby Lorre Wyatt one of the ultimate zipper songs, and a great closer!

** We recorded the entire workshop on 90 minute cassette. Interested parties can obtain a copy by sending name address and $5.00 (US) to Rick and Judy, 84 Durham St. Guelph Ont. N1H 2Y3

Friday Evening Programme
We led two songs
Tree In The Woods* Canadian variant of an internationally well-known cumulative song.
"Deep Blue Sea" was a sing-along hit from the 50’s, and is an easy zipper song with chorus.

Saturday Evening
With help from Ted Sannella, who had everyone on the dance floor form one large circle, we sang The Dancing Boilerman" by Charlie King, with choreography by Rick Avery.

Singing Allemande Left To the Boiler (Allemande left your neighbour)
And a grand right and left round the stack (three progressions of a grand right and left)
A quick doh si doh to those dials in a row (do si doh the fourth person you meet in gr&l)
Check the pressure then promenade back (Take that person and promenade)
Got a few years left at the toiling (4 waltz steps in to centre)
‘Til I make my retirement pay (4 steps back to place)
Then I’ll just roll away, with a half a sashay (Gents take left lady by nearest hands and pass her in front to his right)
And take my chance to square-dance my whole life a way (Free waltz until the next chorus, when form large circle and repeat)
"Roseville Fair" is by New Hampshire song writer Bill Staines, and has a great chorus that features dancing very prominently.
Alouette is a camp song reworking of the original French-Canadian song Allouette into an ersatz Russian dirge!
THE NAME GAME
Discussion at Ralph Page Legacy Weekend
January 7, 1995 - Larry Jennings, moderator

Life is filled with opportunities, the realization of which involves three steps: defining the opportunity (or problem), laying out an implementation scheme (or solution), and executing that scheme (or solution). I assert that you haven't defined the problem well enough until you have a name for it. Nor a solution until you have a name for it. On the other hand, often the very search for a name will adequately define the problem. And similarly for the implementation scheme. So you may be 2/3 of the way toward realizing an opportunity just by thinking up names for things. You will, of course, have to share this thinking with everyone involved. I then further assert that having gone that far, the execution will often just turn out to happen, influenced only by your having given it a name.

For example, "Center Set Syndrome" will adequately describe a problem. "We're All In It Together" is the best I can do for a name of a solution. It is not very succinct and fails to have the punch of "Center Set Syndrome". When someone thinks of a better name for the solution, perhaps it will be easier to solve the problem. Meanwhile, we might search for a name for the condition of a center set produced by the syndrome. Making such a search soon convinces one that that is not the name that's needed. Rather we need the concept of a "viable set", a set containing enough skill and enough dancers to make it fun to do the dance the caller selects. Maybe that's the succinct phrase we're looking for. If everyone was thinking "viable sets," would the Center Set Syndrome be mitigated?

At the discussion session, I will give first consideration to trying to give names to concepts that the discussants offer. When we run out of such topics, we can consider some of the concepts that I have given names to in the list below.

General Administration
   - Administrator/Caller Relations
   - Prospective Feedback
Dancer/Caller Relations
   - Get Through It
   - We Did It
   - Something's Wrong
Dance Descriptions
   - Hidden Challenge
   - Interesting Challenge
   - Needless Awkwardness
   - Traditional
Dancers' Names
   - Partner
   - Shadow
   - Neighbor
   - Corner
   - Opposite
   - Rock in the Stream
Calls
   - Hands across/Star Line/Wave
   - Twirl to Swap
   - Tryst

Series Description
   - Vision
   - Nirvana
   - Local Style
Dancer Description
   - Center Set Syndrome
   - Should Syndrome
   - Perpetual Beginner
   - Spoiler
   - Independent/Cooperative
   - Oblivious/Attentive
   - Beginner/Experienced
   - Commentor/Acceptor
   - Casual/Intense
   - Hot Shots/also Rans

Administrator/Caller Relations
Dancer/Caller Relations
Dance Descriptions
Dancers' Names
Calls
THE NAME GAME

The thesis of the Name Game is that a concept can be brought into sharper focus, and can be more easily invoked, if it has a name. Further, if you have a name in hand, it may provoke a more searching examination of the concept which has been named. This thesis is illustrated by the example of "The Center Set Syndrome" and "A Viable Set" discussed briefly in the accompanying outline. (This outline was handed out to participants in the session.)

At the session, we first continued with the illustrative case. We looked for concepts which would further delimit a "viable set". We came up with "viable length", "enough room", and "enough experience".

One manifestation of the Center Set Syndrome is that there often are a few couples who are willing to dance at the side of the hall in order not to be crowded nor be associated with an exclusive demeanor. But one usually has the problem that it is difficult to persuade enough couples to join such a set to make it viable. One can, however, clear away a space in the center and invite the few couples at the side, plus any others who wish to join, to form a new central set. Usually it will fill up easily.

It would be good to have a name for this ploy; then one could quickly urge a caller to invoke the scheme. For example, "Try the new center set scheme."

One participant went so far as to suggest "The Center Set Solution" which has a ring to it, but needs elucidation to be of practical value.

We talked about the desire of conscientious callers to get the skillful dancers distributed throughout all the sets. We briefly considered "mix 'em up" and "shuffle them", but were in immediate agreement that neither of these names would be satisfactory. "Homogenize" was suggested to some laughter, especially when one participant remarked that we might be able to milk that suggestion. However, Ralph Sweet happened to enter the room at that moment and challenged him: if you were a hired caller and were instructed to homogenize the dancers, what would you take that to mean. After a moment's thought Ralph guessed that he was being asked to mix the beginners and the experienced dancers together. So, although "homogenize 'em" will probably never actually be used, a case can be made that the participants in our discussion session will occasionally think of "homogenize" with a chuckle and, more importantly, occasionally think of the importance of mixing the beginners with the experienced dancers.

One topic on my handout is the Rock in the Stream. This is Tod Whittemore's name for the dancer of your own sex who has the opportunity to stand between you and your next neighbor change after change. I allow that this is a very important concept for a caller to think about and that Tod's name is not altogether satisfactory. Other suggestions were "Dud" and "Twirl Hog" neither of which is all that much better.

Another topic on the handout is "Stakeholders." A working definition might be "Those who worry about whether the series will be there next year or not. They might be subdivided into "active stakeholders" (also known as "The Committee") and "inactive stakeholders", those who come to life only when dire need arises."
A concept which arises often in the operation of a non-profit, volunteer organization is "what is the range of authority and of responsibility of the position which I have newly assumed?” NEFA has taken to two important names which, without much need for definitions, answer this question: "No unpleasant suprises" and "Evolution/not revolution."

"They Syndrome" - "They are dancing poorly." [Rather than "We are dancing poorly."]
"Should Syndrome" - "Somebody should do something". [Rather than "I will set the best example I can."]
"They Should Syndrome" - "They should dance more elegantly." [Rather than "Let's get together and agree on a vision and its implementation."]

An important concept is "May I have the next dance if it is a called dance; if it is not a called dance, we will check as to whether we do just the next dance, just the next called dance, or both." If one of the protagonists wishes to say, "I opt for one of the latter two alternatives rather than the first alternative, the usual name for the concept is that this dance "Doesn't Count." The preponderant opinion, by far, was that this idiom has entered the language and that there is little reason not to accept it. I voiced a contrary apinion, that it is undesirable for the leader ever to put herself in a position where one of her dances "doesn't count." I suggest three alternatives: 1) Don't do dances which the dancers will be tempted not to count; 2) Announce such dances well in advance; and 3) Encourage dancers to be specific; if they want to say "May I have the next called dance, please," to say that.

If you are put off by endless complaints about your leadership, you might do well to recall that "Kvetchers" exist.

It is important to the success of a series to have a group of dancers who provide the sparkle, the excitement, the life, that gives the dance the appearance so that a newcomer will say, "I want to be a part of that." Some such dancers may have undesirable traits in addition, but some may not. In any case, your series relies on them for its vitality and thus it is inappropriate to give them a possibly pejorative name like "hot shots". Possible alternatives are: "Energizers" or "Hut Dancers". One also relies on the bulk of the dancers, the "Also Rans" for paying the bills and it would be useful to have a non-pejorative name for them. We were unable to think of one more descriptive than "Other Dancers".

Finally, I chose to share my definition of a "Politician": Someone who is able to keep the wheels oiled, giving special attention to the squeaky wheel, and still have enough oil left over to take advantage of an additional wheel. Thus, to me "politician" is not only non-pejorative, it is complimentary.
EXTRACTS FROM THE JOURNAL
A Talk by Michael McKernan
Given at the Ralph Page Legacy Weekend,
University of New Hampshire, January, 1995

Extracts from "The Five Step Solution"
From Contra & Square Dance History, V.1 #1.

In the course of researching the history of contra and square dancing, I often run into information that for one reason or another doesn't immediately fit well into the whole picture. Here are some dances from a 19th-century publication which, because of the step counts, were a mystery to me for a number of years:

CHORUS JIG
(80 steps)
First couple down the outside, up—down the centre, up—cast off—turn contra corners—balance and turn partner to place.1

ISLE OF SKYE
(120 steps)
First six balance, swing half round—balance again, and swing to places—first four moulinet—first couple balance, swing quite round—down the centre, back, cast off—right and left.2

SICILIAN CIRCLE
(100 steps)
"Tempest." (See note above ["Form as for Spanish Dance"])
All balance, swing four hands—ladies chain—balance to partners and turn—right and left—all forward and back, forward and cross to face the next couple 3

When I first saw these step counts, I thought that maybe there was a misunderstanding on the part of the printer, the transcriber, or who knows? The contras in this manual include some well-known, standard dances, some of which have long been associated equally well-known, standard tunes in 32 bar phrasing.4 So it stands to reason that the music wasn't different, but the dancing was. Or else I was missing the boar entirely.

This mystery kept me awake a few nights over the course of several years, with no resolution. Then Dudley Kaufman gave me a copy of a New Hampshire newspaper article which appeared in 1926. It was written by Geo. F. Diamond, who "learned the old dances of Alvah Ames 56 years ago" (i.e., 1869-70).5 Diamond carefully went on to establish his family's dance pedigree:

My grandfather and his brothers and sisters learned to dance the old style dances about 115 years ago of Timothy Ames, best known as "Fiddler Ames," who taught the old figures and played the violin for the dancing. It is to be presumed that as he taught dancing and was a musician also that he would teach dancing in correct time to his children and grandchildren as well as others.

My father learned to dance about 85 years ago of Alvah Ames, son of "Fiddler" Ames. My mother learned to dance of Theophilus P. Ames, son of Timothy K. Ames and grandson of "Fiddler" Ames.6
Diamond apparently felt a need to state his credentials to speak out on the subject of "correct time" for dancing. He went on to describe Alvah Ames' dancing school, which he and his sister attended.

The boys were seated on one side of the hall, the girls the other side. Mr. Ames first took position in front of the line of boys with his back to the pupils and executed the steps of which there are but ten, five with the right foot, five with left foot, and at the same time name the steps as 1, 2, 3, 4, 5. Then reverse, 5, 4, 3, 2, 1. He would then have the boys try the steps. Some would learn very easily, while others did not. He would give special attention to those who were backward. After an hour's drill he left the boys to practise the steps while he gave the girls the same instruction.

The second lesson he taught us the changes of a quadrille and one or two contra dances. All by count. In the quadrille as well as the contra dances, at the call, first four right and left, the couples would advance toward each other with a 1, 2, 3, step, starting with the left foot. At the same time you would clasp right hands with the opposite couple. You would then take a 1, 2, 3 step with the right foot in advance and pointed to the right; at the same time release right hands and clasp left hands with your partner, and take five steps with left foot in advance, which will bring yourself and partner exactly in position the opposite couple held before starting the movement, and the opposite couple will hold your place in set. You would then complete the movement in the same manner by clasping right hands with opposite, and left with partner. 7

At last, here was some evidence of "five steps!" But the picture was still a little confusing, what with the "1,2,3 step," whatever that meant. At first, it seemed that when Ames would "name the steps, 1,2,3,4,5," he might be referring to the five positions of classical dance. But Diamond consistently used the term "steps," and the "five" continued to appear, as a count of the quantity of steps used in executing dance figures.

In all the contra dances where the first couples go down the centre the couples would join hands (not cross the hands as they do now) and chassa down five steps and if the gent was on his side of set same as "Hull's Victory," he would release his partner's right, and his left hand, and face up the hall, balance five steps, then back up the centre and cast off, still clasping hands until reaching head of set. 8

Diamond went on to describe various reasons why he thought dancers of 1926 were in a "mix up." including:

I think, perhaps, the most important, is the failure on the part of a great many of the sense of time in music. To illustrate, I will name one of the best known old dances, and one of the most abused of any dance that I know of, "Portland Fancy," one of the prettiest when danced the old fashioned way and in time with the music. There are a certain number of bars of music for each change of any dance figure. In Portland Fancy in the first change, eight hands around, there are eight bars of the music and twenty steps, 1,2,3,4,5, repeated three times, and this will take you around to your place in the set exactly on time. The way it is danced now, they start with a rush and get around to place in about half the time, or in
four bar time; then instead of waiting for music for right and left, they keep on going and in five minutes the sets are all broken up?

There it is, in black and white: "eight bars of music and twenty steps, 1,2,3,4,5, repeated three times." Well. Diamond had his impeccable credentials, and if he said what he meant, and meant what he said, it adds up to five steps for each two bars of music.

Maybe this meant something like, "1, 2, 3-and-4," (counting each downbeat of the two-bar phrase as one count in a four count sequence). That's one way to get five out of two. It would be something like "one, two, cha-cha-cha," but not so accented or syncopated. A nice, even, little 3-and-4 will create five steps.

Duke Miller, a New York State caller, for many years called weekly summertime dances in Fitzwilliam, NH. I have clear memories of Duke saying to dancers that he liked seeing "a little two-step" in contra figures. And I have a vague memory that some of the older members of the Ed Larkin Contra Dancers demonstration group from central Vermont used a little two-step as they danced. I haven't seen them for several years, so I could be wrong about that. Also, there is this comment which I found in a square dance book from the 1950s:

It will be evident that as the tempo of the dance quickens so must the dancers' step shorten. To compensate for this (and right in the face of our previous insistence upon a plain walking step) it is both comfortable and graceful to use an occasional two-step to make up for lost ground. Particularly in the hand turns and ladies' chains, a step, step, step-close-step pattern instead of four walking steps will allow the dancer to cover considerably more territory without ever bringing forced either to leap or to run. The dance remains smooth and flowing. the dancer arrives at the appointed spot on schedule and there is no scrambling.

Elizabeth Burchenal, who in 1918 published one of the first 20th-century books to focus on contras, also published a small booklet giving music, figures and instructions for "Three Old American Quadrilles" which she supposedly had collected (from unspecified sources). In her "Explanatory Text," she describes several steps:

1. Ordinary Step
   The ordinary step which, unless otherwise specified, is used throughout the dances, is an easy gliding walk with a buoyancy to it which makes it almost but not quite a slow run. Two steps are taken to each measure of music.

2. 1840 Step
   The step ordinarily used in the Quadrilles of this period was a combination of one chassez step followed by two walking steps done to two measures of music, counting these two measures "one and two-one, two," as follows: (Measure 1) Slide forward with the right foot (one), close the left foot to it (and), slide forward again with the right foot (two), (Measure 2) Step forward on the left foot (one), close the right foot to it (two).
   To move backward a similar step is taken, but with a backward chassez and two alwking steps backward. (The ordinary quadrille step may be used interchangeably with the 1840 step.)

3. The Balance
   The ordinary balance step is as follows, with each measure counted "one and two": (Measure 1) Step to the right with the right foot (one), close the left foot to it and rise slightly on the toes (and), let the heels sink (two). (Measure 2) Repeat the same to the left.
   This is repeated as often as called for, usually four times.

4. Promenade Step
A march may be used for the promenade, but the most usual step for it is a forward chassez, counting each measure "one and two" as follows: (Measure 1) Slide the right foot forward (one), close the left foot to it (and), slide the right foot forward again and pause (two). (Measure 2) Repeat the same with the left foot. Continue in this manner, moving forward. (This is simply the familiar "two-step.")

A prolific 19th-century English dance commentator, Thomas Wilson, had some interesting comments:

Formerly, before the introduction of steps, it was customary to play ever Air, whatever might be its Character, in one time: namely, with the utmost Rapidity, because the Dancers were at a loss what to do, either with their feet or themselves, if they were not in perpetual Motion. But, since Dancing has become a science, various Steps have been introduced, with a view to display the Skill of the Dancer; and as these require more Time to perform them with Elegance it follows of course, that the Time in which they ought to be played will be considerably slower than before their Invention.

Another English author, contemporary with Wilson, made some seemingly personal statements about what to do with the feet while dancing. These comments may shed some light on the attitude which led to the abandonment of "stepping" in favor of our current one-step-per-downbeat style.

In the country dance the attention should be given more to the management of the arms than to the feet, because the ear will naturally adapt easy movements suitable to the tune; the only attention that is necessary with respect to the feet is, to have them well turned out and pointed, that they may not incommode those who are dancing, and to move them exactly in time with the music. It is not the feet that are looked at, it is the whole carriage; persons are distinguished by this for their genteel and elegant style.

However closely related contemporary contras are to their ancestor "country dances," it may be that dancers of the past at some point would not recognize the dancing we do now, because of the various changes that have evolved over the years. I have heard old-time Vermonters say "We danced contras, but not like that!" And I have also heard "modern" callers say that old chestnuts like Lady Walpole's Reel are "not well-phrased." But apparently it was well-enough phrased for generations of dancers. Judging by how well this dance has survived the test of time, it is some current definition of 'correct' phrasing which has changed, rather than the appropriateness of the way Lady Walpole's Reel is put together. Just recently, I was dancing with someone who remarked that something "seemed to be missing" from the phrasing of a "right and left" figure. My instantaneous thought was that what was missing might well be five-step phrasing, which could add "definition" to the movement. Perhaps one of the reasons that the older contras seem strangely-phrased compared to the way we now dance, is because they were designed to be danced with this five-step phrasing.

The main lesson to be learned from this study of the five-step phenomenon, I think, is that some of the decision-makers of the past at some point would not recognize the dancing we do now, because of the various changes that have evolved over the years. The dances which probably had been created to be danced with the five-step phrasing managed to survive this change of style, at least until recent times. But these old dances seem to be dying out now, replaced by dances clearly designed without five-step phrasing. It may well be
that a number of figures which are no longer popular with today's dance composers, callers and dancers, have lost their meaning and appeal as the five-step phrasing has been lost.

I hope that you will find this five-step story provocative. I have used a lot of qualifiers (perhaps, seems like, appears, maybe) because I know that I don't have the whole story, and I hope more data may turn up which would further clarify the picture. Your comments would be most welcome. Additional data would of course be a big help, so if you have any information on this, please let me know.
Imagine, for a **moment**, that your local dance is just getting underway. You see a **stranger** come in and take a seat, **just watching**. You, or someone who shares your interest in making newcomers feel welcome, approaches this stranger and **courteously** incite him or her to dance.

As you take your places, and the dance is about to begin, this person you've never met before, but **whom** you've smiled at and encouraged, does something which causes the event to come to a screeching halt, ending the whole event before it has even begun. Sounds impossible, or at least improbable, doesn't it? The following is a supposedly true story of such an event, told **from** the point of view of the 'stranger':

...a beautiful, ruddy young lady walked very gracefully up to me, dropped a handsome courtesy, and pleasantly, with winning smiles, invited me out to take a dance with her. I can hardly describe my thoughts or feelings on that occasion. However, in a moment I resolved on a desperate experiment. I rose as gracefully as I could; I will not say with some emotion, but with many emotions. The young lady moved to my right side; I grasped her right hand with my right hand, while she leaned her left arm on mine. In this position we walked on the floor. The whole company seemed pleased at this act of politeness in the young lady, shown to a stranger. The colored man, who was the fiddler, began to put his fiddle in the best order. I then spoke to the fiddler to hold a moment, and added that for several years I had not undertaken any matter of importance without first the blessing of God upon it, and I desired now to ask the blessing of God upon this **beautiful** young lady and the whole company, that had shown such an act of politeness to a **total stranger**.

Here I grasped the young lady's hand tightly, and said, "**Let us all kneel!** down and pray," and then instantly dropped on my knees, and commenced praying with all the power of soul and body that I could command. The young lady tried to get loose from me, but I held her tight. Presently she fell on her knees. **Some of the company kneeled**, some stood, some fled, some sat still, all looked curious. The fiddler ran off into the kitchen, saying, "Lord a **marcy** [sic], what de matter? what is dat mean?"

While I prayed some wept, and wept out aloud, and some cried for mercy. I rose from my knees and commenced an exhortation, after which I **sang** a hymn. The young **lady** who invited me on the floor lay prostrate, **crying** earnestly for mercy. I exhorted again, I sang and prayed nearly all night. About fifteen of that company professed religion, and our meeting lasted next day and next night, and as many **more** were powerfully converted. I organized a society, took thirty-two into the Church, and sent them a preacher. My landlord was appointed leader, which post he held for many years. This **was** the commencement of a great and glorious revival of religion in that region of country, and several of the young men converted at this Methodist preacher dance became useful ministers of Jesus Christ.

I recall this strange scene of my life with astonishment to this day, and do not permit myself to reason on it much. In some conditions of society. I should have failed; in others I should have been mobbed; in others I should have been considered a lunatic. So far as I did permit myself to reason on it at the time, my conclusions were something like these: These are a people not Gospel taught or hardened. They, at this early hour, have not drunk to intoxication, and they will at least be as much alarmed at me and my operations, as I possibly can be at theirs. If I fail, it is no disgrace; if I succeed, it **will** be a fulfillment of a duty commanded, to be "instant in season and out of season." Surely, in **human wisdom**, it was **out of season**, but I had, **from some cause or other**, a strong impression on my mind, from the beginning to the end of this affair, (if it is ended,) that I should succeed by taking the devil at surprise, as he had often served me, and thereby
be avenged of him for giving me so much trouble on my way to General Conference and back so far.\textsuperscript{15}

\section*{Conclusion}

Other features of V. 1 #1 include an article on Rufus E. Whitcomb, a 19th century Vermont band leader, a compilation of verses & mottoes from early dance invitations, and the first installment of an annotated bibliography on contra & square dance history.

I also briefly discussed the "anatomy of a 19th century dance invitation" which will likely be a future article in the journal. This discussion was based on an actual invitation, a copy of which is enclosed.

\begin{enumerate}
\item Harold W. Cartner, transcriber, \textit{The Full Room Manual [sic] of Contra Dances and Social Cotillion With Remarks on Quadrilles and Spanish Dances}. Vest Pocket Edition, Belfast, Me.: H.G.O. Washburn, 1866. \textit{Typescript} in the collections of the Vermont Historical Society, Montpelier, VT. (Subsequent citations will be listed as "Washburn"")p.10
\item Washburn, p.10
\item Washburn, p.20
\item In addition to the dances transcribed above, these collections include Fisher's Hornpipe, Hill's Victory, Lady of the Lakea and Queen Reel, to mention just the most familiar dance/tune combinations.
\item Geo. F. Diamond, "The Old Time Fiddlers and Old Fashioned Dances" \textit{Peterborough Transcript} (Peterborough, NH), January 28, 1926, p.1.
\item Ibid.
\item Ibid.
\item Ibid.
\item Ibid.
\item Elizabeth Buchenal. \textit{American Country Dances}. New York: G. Schirmer, Inc., 1918.
\end{enumerate}
Sir: Your Company, with Ladies, is solicited at:

M. DAVIS' HALL, STOW,

On Thursday Evening, February 27th, 1851.

Managers:

E. CLARK, Stow,  W. WHITCOMB, Marlboro.
W. POTTER, "  C. F. WRIGHT, "
A. POPE, "Feltonville."  C. RUSSELL, "
J. NOURSE, "  A. HUNT, "Brighton.
F. ALLEN, Sudbury,  D. HARTWELL, "
C. BEAN, Waltham,  E. WHITCOMB, Bolton.
G. A. RICE, Cohasset.  I. WOODS, "
N. PRATT, "  A. WHITCOMB, Littleton.

Floor Manager......II. TOWER.

Tickets, $1.75, including Supper.

MUSIC: DAVIS' QUADRILLE BAND.

Dancing to commence at 7 o'clock.
"Teaching Without Preaching"

Notes for Bob Dalsemer's Sunday Discussion at The Ralph Page Legacy Weekend, January 8, 1995

Is the quality of contra dancing declining?
Are statements like this part of a usual cycle where the older generation refuses to accept change and idealizes the past?

Or are there areas in which today's contra dancers seem weaker than EITHER dancers of Ralph Page's generation OR contemporary contra dancers in England, Denmark and the Czech Republic that I have observed. Those areas that I observe are:
1) responsiveness to music, i.e., dance movement that indicates understanding and enjoyment of the rhythm and phrasing of the music
2) esthetically pleasing movement of the whole body to express the music (today's contra dancers dance with feet and arms and not much in between!) 3) awareness of the "choral" or group nature of set dancing,
4) the importance of "giving weight" or "sharing momentum" and 5) the broad perspective and openness to learning that may come with exposure to a number of different styles of folk dance.

Can we rely on our traditional method of learning by dancing with little formal instruction?

There is greater turnover at dances today: many "experienced dancers" have only been dancing a few years and number of new dancers is growing

Many dancers are unfamiliar with traditional dance music whereas in the past dancers often came from an interest in "folk". Many dancers have never had any other type of folk dance experience. Dancers view contra dancing more as a social dance than a "folk" dance. They have little opportunity to learn about the background and history of country dance.

Today there are large numbers of new dances, few of which have distinctive patterns. Dancers rarely remember a dance's name (many callers never give it) and few dances can be associated with a specific tune. Most newer callers can't call more than a few dances from memory.

In some areas dances are only held once a month and may have a different caller and band from outside the community each time. Therefore the callers don't have a vested interest in making sure that new dancers feel included in walk thurs. They may be more interested in impressing the organizers (who are likely to be experienced dancers) by calling more challenging material, "no-walk thru" dances or medleys.

If there is a need for more teaching how and when should it be done? I suggest two ways: overt and covert

Since formal teaching has not been part of contra dancing in the past, experienced dancers won't tolerate much of it as part of regular dances or walk thurs. Taking extra time to teach during walk thurs is often regarded as "preaching". Hence the need for keeping overt teaching at regular dances to a minimum and using "covert" methods.

But, there are "overt" possibilities:

A little time (no more than a few extra minutes) can be taken during one dance each night to present some aspect of style (e.g., balance, swing, giving weight). This can be done early in the evening, but late enough to insure that latecomers will also benefit. A demonstration by the caller from the center of the floor is often
"Teaching Without Proaching" p. 2.

most effeetivo.

Short introductory sessions (30 minutes or less) for beginners before regular dances can make them feel more comfortable and allow them to make the acquaintance of other newcomers as well as some experienced dancers (who may actually be the teachers) before the regular dance. Don't waste this time teaching too many figures but concentrate on aspects of style like dance movement, connectedness, weight, how to swing, the balance, how to recover when lost, etc... Teaching in a circle can be more efficient for many of these style aspects.

Unfortunately there are many potential dancers who won't try contra dancing unless they can take lessons first. We live in a culture that until recently has assumed that you must take a class or read a book to learn anything. The technological innovations of today are slowly retuning us to the notion of "interactive" learning. I believe that special classes for beginners can be valuable. Classes can be relatively small and intimate (as opposed to the bigness of urban contra dances). Music can be live or recorded. The confidence of being part of a group encourages new dancers.

"Covert" teaching:

What do I as a caller want to accomplish? 1) Link the dancers to the music. 2) Give the largest number of dancers possible a pleasurable dance experience 3) Help create a sense of community and cooperation among the whole group.

What can I do to ensure these goals without "preaching" during walk thurs?

Linking dancers to the music. A Check List

Can the dancers hear the music well? Good sound. Positioning of speakers

Can the band see and hear each other and the caller.

Is there strong enough rhythm in the band so that dancers know where the beat is?

Are dancers dancing to the beat? To the phrase? Why not? This is the caller's main responsibility! Are your calls timely? Are you working with the music rhythmically and harmonically?

Is the style of music suitable and conducive to good contra dancing?

Are the tempos suitable for a mixture of ages and experience levels to dance comfortably and not feel rushed? Callers are ultimately responsible for setting tempos. Have you abdicated your responsibility?

Is there enough variety in the music to maintain interest and energy.

Much "teaching w/o preaching" can take place thru 1) intelligent, flexible programming of the evening, 2) skillful and efficient walk thurs and 3) judicious use of demos from the floor.

How much time do you spend planning your program? What does your program accomplish beyond boing just a list of dances?
Somo of my own program goals:

To assimilate new dancers by starting with easier dances and slowly getting more complicated. (Does your publicity encourage new dancers to arrive promptly by emphasizing that more teaching will be done early in the evening?)

To provide an opportunity for newer dancers to practice most of the basic figures: ladies chain, right and left, balance, swing, stars, circles, allemandes, hey for four, contra corners, Becket formation, square formation. In the earlier part of the evening you may want to introduce "whole" figures (ladies' chain or right and left thru over and back, whole hey for four) when you plan to have "half" figures later on.

To pick dances that have sufficient interest for experienced dancers while giving the beginners good solid practice with smooth, logical transitions

To program as much variety into the evening as possible. I enjoy using a variety of formations (some squares and circles, even a triplet or trio as well as contras). Music may also provide variety - use it! Don't gear your programming for the "overactive 10%". If you want to retain new dancers, don't exhaust them! Keep the length of dances reasonable for the average person. Shorter running time for contras also allows for more partner changes.

To provide lots of opportunity for interaction with others besides one's partner earlier in the program (neighbor swings and/or allemandes, casting off or right and left with the same sex). "Long lines go forward and back" is an opportunity for dancers to recognize that they are part of a large group working together.

To have a dance or two that challenges "experienced" dancers to do something a bit differently than what they are used to.

To learn to accurately access the experience level of the crowd and have easier or more challenging alternates to introduce as the evening proceeds.

Make newer dancers feel included in your walk thro. Use as much standard English as possible rather than "Contra Dancerese".

Example of Contradancerese: Balance and swing with the one below and face down

English alternative: Face your neighbor, balance and swing, finish the swing with your backs to me in a line of four.

Minimize problems in your walk thru by 1) demonstrating non-standard moves from the floor before you walk them thru 2) telling people where they will end up before setting them in motion and 3) giving "fail safe" possibilities if people do mess up (e.g. "even if the hey falls apart, you will end with a swing with your partner" or "if all else fails, remember which way you are progressing and move on to balance and swing your next neighbor")

Developing callers' and musicians' skills can ultimately improve dancing skills. More opportunities for discussion, communication and skill development among leaders, musicians and organizers is essential. Callers need more opportunities to sharpen teaching skills such as leading one-nighters or teaching classes of beginners. Evaluating goals and "visions" is also important.
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