

SYLLABUS
of the
28th Annual
Ralph Page Dance Legacy Weekend

January 16-18, 2015



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The University of New Hampshire's Dimond Library
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The Ralph Page Memorial Committee of the
New England Folk Festival Association

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2015 Program

UNH January 16-18 2015 Memorial Union Building (MUB)			28th Ralph Page Dance Legacy Weekend Sponsored by the University of New Hampshire's Dimond Library Milne Special collections and The Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA)		
FRIDAY NIGHT			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
7:30-11:00 Session A			WELCOME DANCE PARTY MC: Rich Hart with music by Sugar River Band Calling by: Mary Wesley, Carol Ormand, David Millstone		
SATURDAY MORNING			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
9:00-10:30 Session B			Dance Session: "Gems from the Upper Midwest" Carol Ormand with Rodney Miller, David Surette, Gordon Peery		
10:30-11:00			SNACK BREAK		
11-12:30 Session C			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
12:30-2:00			Dance Session: "Dancing with Style" David Millstone with Riptide		
SATURDAY AFTERNOON			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
2:00-3:30 Session D			Retrospective: "CDSS 100 Years of Song & Dance" MC: Adina Gordon Rodney Miller, David Surette, Gordon Peery		
4:00-5:15 Session E			Dance Session: "Square Dance Traditions of North America" Carol Ormand with Riptide		
5:30-7:00 Session F			Informal Jam Session. Food Court		
SAT. EVENING 6:30-7:30			BANQUET Huddleston Hall Ballroom, 73 Main Street, Durham		
8:00-11:30 Session G			THE GRAND DANCE: Festive Attire Suggested - Line up in hallway for Grand March 8:00-9:40 Rodney, David, Gordon 9:50-11:30 Riptide		
SUNDAY MORNING			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
9:15-10:45 Session H			Dance Session: "Triple Minor Contrasts" David Millstone with Rodney Miller, David Surette, Gordon Peery		
10:45-11:00			SNACK BREAK		
11:00-12:30 Session I			Caller Open Mic Dance Session MC: Sandy Lafleur with Riptide		
12:30-2:00			LUNCH (MUB Food Court, Level 2)		
SUNDAY AFTERNOON			STRAFFORD ROOM (Dance hall at the MUB, Level 2)		
2:00-4:00 Session J			FAREWELL DANCE PARTY MC: Gale Wood Staff and Guest Callers and Staff and Guest Musicians		

Callers - David Millstone, Carol Ormand, Mary Wesley

Saturday & Sunday Bands - Riptide: Alden Robinson, Owen Marshall, Glen Loper
 Rodney Miller, David Surette, Gordon Peery

Friday Night Band - Sugar River Band: Jane Orzechowski family & Deanna Stiles

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Introduction

"The Essence of the Past Driving the Spirit of the Future. The Ralph Page Dance Legacy Weekend (RPDLW) combines the best of traditional and contemporary New England Contradance and music in the ballroom of the UNH Memorial Union Building in Durham, NH."

This is how the weekend's web page starts. And this is what you'll find if you come to this weekend.

The first RPDLW was held in January of 1988, a few years after Ralph Page's death. It honors Page's contribution to New England dancing – both contras and squares. The attendees love to dance both the old classic chestnuts and singing squares, and the latest, hottest choreography – and they dance them with equal enthusiasm. What other dance weekend's highlight is the dancing of Money Musk over and over and over – even though it doesn't have any swings?

Musicians and callers come from all over the world to learn from some of the greatest callers and musicians (both as staff and as attendees), and to build a community in which to share their experiences and grow their skills. There are magical moments such as doing a same-sex right and left through over and back where the only contact is with the eyes. And those eyes are used to communicate that those two people share a special secret about the uniqueness of these dances and dancers. Attendees can also learn some of the latest tunes and dances to take home to their communities. The weekend supports the continuation of these traditions by offering musician and caller scholarships, music and caller workshops, staff-led jams, and an open mic with feedback provided by the staff callers.

By now, you may be penciling this in on your calendar. It's always the same weekend as Martin Luther King Jr.'s birthday in January. And it's always on the campus of the University of New Hampshire at Durham. Yes, it may be ghastly cold outside that time of year, but walk in the door and your heart and body will warm up very, very quickly.

Another way the weekend supports the continuation of these traditions is by producing a syllabus of the weekend, documenting every dance danced, tune played, and workshop discussion held. These syllabi are an invaluable resource for those who aren't able to attend the weekends, as well as for those who did attend, but wanted to focus their attention on the dancing and the music, not on taking notes. Since 1998, David Smukler has painstakingly created these syllabi. Now it's time to allow him to pass the baton on to someone else – that would be me. I have tried to maintain the integrity and structure that David developed. Here's how he described the process:

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

Title

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

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

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

Formation: [including information about progression for squares]

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

"Dance notation in this syllabus is not standardized, but changes depending on the type of dance presented. Contrasts are typically presented using an A-part/B-part structure. For singing squares I try to capture the lyrics more or less as sung, and add clarifications in parentheses as necessary.

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

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

It takes a village to create one of these syllabi. Over the many years, David Smukler has fine-tuned the process, which I have strived to follow. The weekend staff continuously notated the dances and tunes they just called or played, and then answered my questions as I worked to document their work. Dave Bateman video-taped every session as a back-up in case of ambiguities. The organizing committee, under the auspices of the New England Folk Festival Association, consistently puts together a high quality weekend that delights us anew each year. The choreographers of the dances called were generous with sharing their material. And several people, in particular David Smukler, helped immensely with proofreading. Don't blame any of these people for mistakes that linger. Just contact me so I can correct them.

I hope to see you at the weekend next year – January 15-17, 2016 – and we'll create new memories.

Lynn Ackerson (CALLYNN1@PACBELL.NET)

Welcome Dance Party

Friday 7:30 – 11:00 PM

MC: Rich Hart

Callers: Mary Wesley, Carol Ormand, David Millstone

Music by Sugar River Band: Jane Orzechowski (fiddle), Francis Orzechowski (accordion & piano), Russell Orzechowski (fiddle), Neil Orzechowski (fiddle, accordion & piano), Deanna Stiles (flute, piccolo)

Salute to Bob McQuillen

By Ted Sannella (Apr 23, 1980)

As called by Mary Wesley

Source: *Swing the Next*

Formation: Contra, duple improper

Music: *McQuillen's Squeezebox* (Ralph Page)/*Janie's March* (Bob McQuillen)/*Isle of Mill* (Bob McQuillen)

- A1 - Swing your neighbor
- A2 - Down the hall 4-in-line, turn alone
Return to place then make a ring
- B1 - Circle left once around
Right hand star once around
- B2 - Active couples swing, end facing down
Neighbor dosido 1½

Cranky Ingenuity

By Bill Olson (Feb 23, 2004)

As called by Mary Wesley

Source: Bill's website

Formation: Contra, duple improper

Music: *Guilderoy Providence Reel*/*Hunter's House* (Ed Reavy)

- A1 - Circle left once around
As couples, dosido
- A2 - Neighbor dosido individually
Neighbor swing
- B1 - Gents allemande left 1½
Partner swing
- B2 - Circle left ¾
Balance ring
California twirl

Love and Kisses

By Ted Sannella (Feb 7, 1991)

As called by Mary Wesley

Source: *Swing the Next*

Formation: Circle mixer

Music: *Reel Des Accordionistes* (Marcel Messervier)/*Gaspé Reel*

- A1 - Partner balance and swing
- A2 - Ladies go into the middle and back
Gents go into the middle, turn around,
and come straight out, giving left hand
to partner and right to corner
- B1 - Partner balance, allemande left
Corner dosido and give right hands
- B2 - Thinking of the corner as #1, do a grand
right and left in the direction you face
(see note) until you see #4
Allemande left with #4 to reverse
directions, and then grand right and
left the other way until you get back
to #1, your new partner

The "grand right and left" in B2 is in the opposite direction from what it normally is in a square dance; that is, here the gents go clockwise and the ladies counterclockwise.

Thanks a Million, Mac

By John Gallagher

As called by David Millstone

Formation: Contra. duple improper

Music: *Cat in the Hopper/The Boxman* (Liz Carroll, written for Bob McQuillen)/*Cailleach an Airgid*

- A1 - Right hands across star, ladies drop out
Gents allemande right 1½
- A2 - Partner balance and swing
- B1 - Circle left ¾
Neighbor swing
- B2 - Promenade across
Left hands across star and on to the next

Sharon of the Green

By Jane Ewing (Mar 2012)

As called by David Millstone

Formation: Contra. duple improper

Music: *Reel de Madame Jobin* (Bob McQuillen) *Rear End Reel* (Bob McQuillen)/*Butchelder's Reel*

- A1 - Mad Robin chase clockwise around
neighbor, ladies in front first (path of
a dosido)
Circle left once around
- A2 - Ladies allemande right 1½
Partner swing
- B1 - Long lines forward and back
Ladies chain
- B2 - Left hand star once around
Mad robin counterclockwise around
same neighbor, ladies in front first
(path of a seesaw)

Adapted from a Bob Green English dance with the same name. For a typical Mad Robin chase, a person does a dosido (or seesaw) around their neighbor while facing their partner.

The Judge

By Bob Isaacs

As called by Mary Wesley

Formation: Contra. Becket (CW)

Music: *Farewell to the Hollow* (Bob McQuillen)

- A1 - Circle left ¾
Neighbor swing
- A2 - Right and left through
On the left diagonal, ladies chain to
shadow and form ring with couple
across
- B1 - Balance ring
Spin one place to the right as in
Petronella
Balance ring
Spin one place to the right
Turn back on shadow to face partner
- B2 - Partner balance and swing

This dance was written to go with the Larry Unger tune of the same name.

Speed the Plough

As called by Mary Wesley

Source: *Contras: As Ralph Page Called Them*

Formation: Contra. duple proper

Music: *Mrs. Fraser's Reel* (William Marshall) *Speed the Plough/Ross's Reel #4*

- A1 - Gents' line balance forward toward the
ladies with two complete balance
steps, and then two complete balance
steps backwards to place
- A2 - Ladies do the same towards the gents
- B1 - Active couples down the center
Return and cast off
- B2 - Right and left over and back

❧ Break ❧

Rory O'More

As called by Mary Wesley

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Music: *Rory O'More Brisk Young Lads*

A1 - Actives cross set, go down the outside below one, cross up through the center to cast off with the same sex neighbor, then step into the center of the set and join right hands with partner and left with the next in a long wavy line of actives

A2 - Balance right and left in this long wavy line

Release hands and slide 2 steps individually to the right, and then give left to partner and right to next to form the wave again

Balance left and right

Slide left

B1 - Turn contra corners

B2 - Actives balance and swing, end proper and facing partner

Geezy Peezy

By Larry Edelman

As called by Mary Wesley

Source: *On the Beat with Ralph Sweet*

Formation: Square (no partner change)

Music: *Kiss the Cook* (Ralph Page)

Head couples go forward and back

Swing your opposite, end facing nearest side couple

In these groups of four, circle left once around

Rip and snort* to lines-of-4 at the sides

Lines-of-4 forward and back

Go forward again

With your opposite, box the gnat

Pull by for a right and left through – gents courtesy turning their original corner who is on their right

Roll away with a half sashay

Partner swing at your original place

Sequence: Introduction, figure for heads, figure for sides, break, figure for heads, figure for sides, ending

*Rip and snort: inside couples duck under an arch made by outside couples, then separate to the ends of lines-of-4 while the arching couple turns under their own arch to take their place in the center of lines-of-4

Seize Mains on Rond

As called by Carol Ormand

Source: Danses traditionnelles québécoises website

Formation: Square (no partner change)

Music: *Quadrille Francois*

Figure:

Couple #1 lead out to couple #2 and circle left

Pick up couple #3, and all six circle left

Pick up couple #4 and all eight circle left

Circle to the right to get back home

Partners swing at home

Promenade once around

Finale:

Ladies go into the center of the square and stand back to back

Gents go around the outside track, to the left (clockwise)

Gents bow to their partners and swing the next

Repeat until all have original partner back
Ends with a partner swing (although Carol often adds one last promenade)

Sequence: Introduction, main figure four times – once with each couple leading, finale

Money in Both Pockets

By Orace Johnson (Jun 1984)

As called by Carol Ormand

Source: *Midwest Folklore*

Formation: Contra, duple improper

Music: *The Red Crow/Lady Ann Montgomery/The Notch* (Dan Lanier)

A1 - 1s as a couple dosido with woman 2

Same three circle left once around

A2 - 1s as a couple dosido with man 2

Same three circle left once around

B1 - Down the hall 4-in-line (actives in center)

Turn into a cozy line facing up the hall

(1s, without releasing partner's or neighbor's hand, turn back to back beneath their own hands to face up, while 2s turn towards partner and join their free hands behind the 1s

Return, and 2s lift their joined hands over 1s' heads to form a clover

B2 - Circle left as clover once around

1s swing, end facing down

Original dance had a left hand star once around instead of the 1s swing in B2.

Ted's Triplet #4

By Ted Sannella (May 27, 1970)

As called by Mary Wesley

Source: *Balance and Swing*

Formation: Triplet, proper

Music: *Cooley's Reel/Quindaro*

A1 - 1s cross through the 2s and balance the opposite two dancers (with hands joined in two rings of three; 1s are in the center with backs toward each other)

Circle left $1\frac{1}{2}$ and open out to form lines of three with the 1s in the center (all facing partners across the set)

A2 - Lines forward and back

1s right hand star with the couple below

B1 - 1s circle right with the couple above (first gent turn left into next figure), and $\frac{1}{2}$ figure eight through the couple below

B2 - All balance and swing in the middle (end falling back into own line)

End with couples in 3, 1, 2 order.

Young at Heart

By Steve Zakon-Anderson (1989)

As called by Mary Wesley

Source: *Give-and-Take*

Formation: Contra, duple improper

Music: *Rocky Bay* (Bob McQuillen)/*Altan's Reel* (Bob McQuillen)/*John Brennan's Reel*

A1 - Allemande left neighbor $1\frac{1}{2}$

Ladies chain across

A2 - Full hey, women pass right to start

B1 - Ladies allemande right once around and swing partner

B2 - Circle left $\frac{3}{4}$

Neighbor swing

The original B2 is, "Circle left all the way and ladies chain." This dance was written for Bob McQuillen on the occasion of his 63rd birthday.

Waltz: *Allen McBride* (Bob McQuillen)

Dance Workshop: Gems from the Upper Midwest

Saturday 9:00 – 10:30 AM

Led by Carol Ormand

Music by Rodney Miller (fiddle), David Surette (mandolin), Gordon Peery (piano)

Fly Around My Pretty Little Miss

By Dale Wilson (Jul 2008)

Source: Dale's website

Formation: Contra, duple improper

Music: *Fly Around My Pretty Little Miss*

- A1 - Left hands across star once around
Gents drop out and loop over your right shoulder while ladies continue a left hand turn until they meet their partner
Partners right allemande right once round
- A2 - Full hey, women pass left to start
- B1 - Partner gypsy and swing
- B2 - Right and left through across using a $\frac{3}{4}$ courtesy turn so ladies can join right hands to begin a right hand star
Gents join star behind their partner
Turn about $\frac{3}{4}$ until you meet your next neighbor

From Dale: "I wrote this dance after a partner said, 'I love the dances where I can keep moving from one movement to the next.' My goal was to keep the lady 'flying around' through the entire dance."

Cozy Nella

By Orace Johnson (Feb 20, 1989)

Source: *Midwest Folklore*

Formation: Contra, Becket (CCW)

Music: *Greenfields of America Old French*

- A1 - On right diagonal, ladies chain (if and only if there is someone there), gents cheat courtesy turn to end across from partner
Balance ring
Spin one place to the right as in
Petronella

A2 - Balance ring

Spin one place to the right

Repeat

B1 - Balance ring

Form a cozy line: with everyone holding on to ring: gents raise right hand in front of neighbor and twirl her clockwise until she's next to your right shoulder, both facing same direction; end in cozy line facing opposite direction of other couple but in a line.

Fly right: Turn counter clockwise

- B2 - Reverse the cozy line: ladies slide back to back, gents wheel around so you and partner face same direction

Fly left: Turn clockwise to original side of set

Partner swing

Original dance was in indecent formation (1s proper and 2s crossed over), and began half-way through the A1 in the above. The diagonal chain was in the last half of the B2. Note that the "cozy line" in this dance is not the same as the "cozy line" in *Money in Both Pockets* that we danced last night. This term doesn't have a specific meaning: it is more of a general description of being very close (almost cuddling) to the one you're dancing with.

Colonel North's Contra Insurgency

By Erna-Lynne Bogue (Oct 1991)

Source: *Midwest Folklore*

Formation: Contra, duple improper

Music: *Coleraine/Fair Jenny's Jig* (Peter Barnes)**A1 - Neighbor dosido**

Grand right and left* around the set,
starting with right hand to current
neighbor

Continue to fourth neighbor for
allemande left once around

A2 - Grand right and left back to original neighbor

Neighbor swing

B1 - 1s ½ figure eight up through their 2s

1s start contra corners

B2 - 1s finish contra corners

1s swing, end facing down

* The "grand right and left" in B2 is in the opposite direction from what it normally is in a square dance: that is, here the gents go clockwise and the ladies counterclockwise.

Hey, Hey, Max is on the Way

By Eric Zorn (1981)

Source: Eric's website

Formation: Square (no partner change)

Music: *You Married My Daughter But Yet You Didn't***A1 - Heads forward and back**

Pass through, separate, around one,
through the sides and meet again in
the center of the square

A2 - Heads circle left once around

Partner dosido; end in a row-of-4 across
the hall - heads facing partner in
center, sides facing back of nearest
head person

B1 - Pair of full heys across hall, heads pass right to start**B2 - All partners dosido and swing: end with heads across from home and sides at home**

Sequence: Introduction, figure for heads, figure for sides, break, figure for heads, figure for sides, ending

Original switched the order of the figures in A2, and had a balance and swing in B2.

A.O.'s No-No

By Michael Fuerst (Aug 1993)

Source: *Midwest Folklore*

Formation: Contra, Becket (CW)

Music: *Duck River Red Prairie Dawn* (Gary Harrison)**A1 - Hey, men pass left to start; keep going until neighbors meet for second time (on the side of set men started the dance)**

Pass right shoulders with neighbor, and
all immediately turn right and walk
along set to face next neighbor

A2 - Future neighbor dosido

Original neighbor swing

B1 - Left hand star once around

With new neighbors, start right hand
star 1¼ until on original side of set

B2 - Finish star

Men turn back and partners swing

Michael prefers a left shoulder gypsy to a dosido in A2. He also suggests that at the beginning of the walk through, the caller has the dancers note that the couple on the left diagonal will be their next neighbors. This will help dancers orient correctly at end of the hey. The star right in B1 will run into the first 2-4 beats of B2. This is how the dance got its name; Michael: "Al Olson objected to this overflow from B1, despite the very positive reaction of other dancers." Note: Al Olson passed away last year.

Kimmswick Diamonds

By Jerome Grisanti (May 2010)

Source: Jerome's website

Formation: Contra, duple improper

Music: *Gillian's / Brenda Stubbert's Trip to Windsor*

- A1 - Neighbor allemande right $1\frac{1}{4}$ to wave
across with gents in center by left
hand
Balance wave
Spin right as in Petronella to a diamond
shape, ladies in the center facing
up/down, gents on the sides
- A2 - Balance diamond
Spin right
Balance diamond
Spin right
- B1 - Balance diamond
Gents draw partner into swing – ladies
twirl to the right into partner's arms
- B2 - Long lines forward and back
Gents allemande left $1\frac{1}{2}$ to new
neighbor

In the B1, Michael suggests that ladies twirl into the swing, noting that this twirl should be the opposite of the spin in Petronella (counter-clockwise versus clockwise), and that it allows for a satisfying catch by her partner. He recommends that callers have dancers find the diamond before the walk through. More notes on the dance can be found on Jerome's website.

Music Workshop: Band Workshop

Saturday 9:00 – 10:30 AM

Led by **Riptide: Alden Robinson** (fiddle), **Glen Loper** (mandolin), **Owen Marshall** (guitar)

This workshop did not have a specific theme. The participants wanted to know how the band creates their “sound”. Below are some of their thoughts.

- They don't rehearse.
- They each have roles in the band, but they don't talk about them. The three roles are melody, rhythm, and wild card (other stuff). The roles change.
- The mandolin switches between melody and rhythm. Glen likes to do what he can to support the dancers' moves.
- The fiddle can also switch between rhythm and melody. Alden is always looking for “space” in the music that he can play in.
- Owen is the master of unexpected chords. It amuses him and makes the music more interesting.
- Dancers can usually find the down beat, but the band gives them the lift, the forward momentum, with the off beats.
- Even the greatest piano player can't make the perceived speed and drive that a guitar player can create.
- When there's a dominant piano part in the band, the guitar acts more as a percussion instrument.
- Owen sometimes plays just the 1st and 5th of the chord so there is a lot of space for the melody players.
- When Glen is playing melody, Alden will usually just play a drone or shuffle an octave below Glen.

Dance Workshop: Dancing with Style

Saturday 11:00 AM – 12:30 PM

Led by **David Millstone**

Music by **Riptide: Alden Robinson** (fiddle), **Glen Loper** (mandolin), **Owen Marshall** (guitar)

Subtitle of sessions is "David's Pet Peeves." Quotation attributed to Dick Crum: Beginning dancer – knows nothing; Intermediate dancer – knows everything, too good to dance with beginners; Hot shot dancer – too good to dance with anyone; Advanced dancer – dances with everyone, especially beginners.

CDS Reel

By Ted Sannella (Sep 7, 1984)

Source: *Swing The Next*

Formation: Contra, duple improper

Music: *High road to Glynn The Otter's Holt* (Junior Crehan)

A1 - Neighbor swing

Long lines forward and back

A2 - The whole set circle left

Circle back to the right

B1 - Original foursome left hand star $\frac{3}{4}$

Gents roll back over right shoulder,
partner swing

B2 - Gents allemande left $1\frac{1}{2}$

Swing neighbor again

A2 - Repeat A1 to original position

B1 - Ladies chain to neighbor

Circle left $\frac{3}{4}$

B2 - Partner dosido and swing

Original dance had just a partner swing in B2.

David talked about eye contact: nice to give eye contact, but beware excessive eye contact. You don't want it to feel predatory.

David discussed use of hands: 1) allemandes – elbows down, hands up, gentle tug toward self, gentle hold on other person, 2) circle – elbows down, hands up, keep the figure strong.

Bases Loaded

By Lydee Scudder, Tom Thoreau, Jim Saxe

Source: *Give-and-Take*

Formation: Contra, Becket (CW)

Music: *Prairie Reel Sheepskin Beeswax*

David had us take two steps to the right up/down the set to be in place to start walk through.

A1 - Taking near hand with partner, face new neighbors on left diagonal: advance to meet them, drop hands with partner, taking near hand with neighbor, fall back with neighbor on right diagonal
Neighbors rollaway with a half sashay
Repeat on the other diagonals with neighbor and partner interchanging roles

Coleman's March

By Ted Crane

Source: Ted's website

Formation: Contra, duple improper

Music: *Coleman's March/Huntsman's Chorus*

A1 - Long lines forward and back

Gents allemande left $1\frac{1}{2}$

A2 - Partner balance and swing

B1 - Circle left once around

Partner gypsy right $\frac{1}{2}$ Ladies left shoulder gypsy once around
while gents orbit clockwise $\frac{1}{2}$

B2 - Neighbor gypsy and swing

Original had A1 - Neighbor balance by right, box the gnat, gents allemande left $1\frac{1}{2}$. From Ted: "The dance was written (obviously) for *Coleman's March*. I have found that *Roddy McCorley* (Rodney Miller's version) also works nicely with the dance. Both have the same emotive value that inspired the dance."

David discussed heys: when teaching a hey to new dancers, please don't say that it's simply right, left, right, left. That doesn't explain what happens on the sides. If you are not facing anyone when the hey starts, move in the same direction as the people in the center pass to start the hey. For example, if the women pass right in the center to start the hey, the gents should take a step right when the hey starts so they are ready to pass a lady by the left.

Hickman's Hey

Not currently known who wrote this. Collected by

Steve Hickman, but not written by him.

Formation: Contra, duple improper

Music: *Out on the Ocean/The Lonesome Jig*

A1 - Down the hall 4-in-line (1s in middle)

Half hey, 1s pass right to start

A2 - Up the hall 4-in-line

Half hey, 1s pass right to start

B1 - 1s allemande right once around

Neighbor swing

B2 - Long lines forward and back

1s swing, end facing down

David discussed timing for down the hall 4-in-line figures, and mentioned that when turning alone to return, inside people should turn towards nearer outside person so everyone has someone to look at on the turn. He then called a series of dances illustrating different timing for the "down the hall 4-in-line" figure.

The Nice Combination

By Gene Hubert (Sep 1985)

Source: *Dizzy Dances II*

Formation: Contra, duple improper

Music: *Durang's Hornpipe*

A1 - Neighbor balance and swing

A2 - Down the hall 4-in-line, turn as couples
Return and bend the lineB1 - Circle left $\frac{3}{4}$

Partner swing

B2 - Ladies chain

Left hand star once around

David on Fridays

By Paul Eric Smith

Source: *Give-and-Take*

Formation: Contra, duple improper

Music: *Coon Dog*A1 - Gypsy neighbor $1\frac{1}{2}$ to trade places
Right hands across star, gents let go at homeA2 - Ladies right hand turn $\frac{3}{4}$

Partner swing

B1 - Down the hall 4-in-line, turn as couples
Return and bend the line

B2 - Circle left once around

Shift to the left to meet a new couple

Circle left $\frac{3}{4}$

The author writes: "The whole first part was intended to be a nod to some similar Playford figures. The 'David' of the title is David Kaynor, and 'Fridays' is a reference to the incomparable Friday night contras at the Guiding Star Grange in Greenfield."

Nova Nova Scotian

By David Smukler (1990)

Source: David's website

Formation: Contra, duple improper

Music: *Cooley's Reel*

- A1 - Neighbor dosido
1s dosido partner
- A2 - Down the hall 3-in-line, gent 1 between
two ladies
Turn the line around with a "right hand
high and left hand low"
Return to place
- B1 - Partner balance and swing
- B2 - Ladies chain
Left hand star

From David Smukler: "Based on a dance by Ralph Page and Maurice Hennigar called *The Nova Scotian* because Hennigar was from Nova Scotia. The story Page tells (p. 21 of *An Elegant Collection*) was that Hennigar came to him at one of his camps in the 1950s with the idea for the dance, but it did not fit into 32 bars. So the two of them played with the figures until they were workable. The dance was quite radical for its time because it contained a half ladies chain (they didn't chain back!). The timing in A2 of my dance is improved if the 'right hands high' does not begin too soon. Go down the hall for at least 6 counts before starting to turn, so that you don't get back too early. Ideally, you want to deliver lady 2 to her partner just in time for the balance at the top of B1."

Shadrack's Delight

By Tony Parkes (Apr 1972)

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Music: *The Coalminer's Reel*

- A1 - Neighbor dosido 1½ and take hands in
a wavy line-of-4
Balance the wave
Allemande right ½ and gents join left
hands to form a new wave
- A2 - Balance wave
Gents allemande left ½
Partner swing
- B1 - Down the hall 4-in-line, turn as couples
Return, face across
- B2 - Right and left through
Ladies chain

Retrospective: CDSS 100 Years of Song and Dance

Saturday 2:00 – 3:45 PM

Adina Gordon, Organizer

Music by **Rodney Miller** (fiddle), **David Surette** (mandolin), **Gordon Peery** (piano)

Adina: March 23, 2015 is the 100th Anniversary of the Country Dance and Song Society (CDSS). It runs camps at Pinewoods, Timber Ridge, and Ogontz each year; runs a store where people can buy music, dance books, and Morris bells among other things; funds activities among the affiliates through its grant program; and provides insurance for affiliates and callers, and nonprofit status for affiliates. Beyond all of these things, it helps us form some of the most important connections in our lives. This retrospective will look at how these connections have been formed, and where they're leading.

Rima Dael, the Executive Director of CDSS told a little bit of the history and mission of CDSS. The society was started on March 23, 1915 in New York City as the first US branch of English Folk Dance Society in England. As stated in the mission and vision statement, "CDSS is a national leader in promoting participatory dance, music and song that have roots in English and North American culture. We believe in the joy that participatory dance music, and song bring to individuals and communities. Within the U.S. and Canada, we educate, support, and connect participants in these living traditions. We advocate for the vitality and sustainability of these art forms into the future." Currently, many CDSS members are seeking ways for participatory dance, music, and song to thrive in a rapidly changing environment. The organization is shifting its focus to skill-building opportunities. In particular, they are organizing programs for six sites as part of the Centennial tour. These programs will provide master teachers giving workshops for dancers, musicians, callers, and sound technicians. They will also help with building the volunteer infrastructure in the communities. On a personal note, Rima said that CDSS has provided an opportunity for her to build a connection with her daughter – sharing dance, music, and song at local events and camps.

Fred Breunig learned to love English dance from May Gadd. He noted that she was a beautiful dancer even at 80. She came from England in 1927 to run and teach for the New York City chapter of the English Folk Dance Society, and was the first director of CDSS (1939-1972).

Maid Peeped Out at the Window, or The Friar in the Well

Source: *The Playford Ball*

As called by Fred Breunig

Formation: 4 couple longways set

Music: *Maid Peeped Out at the Window*

Part I

- A 1-8 Partners lead up a double and fall back a double
Do that again.
- B1 1-4 1st man, followed by the other men, cast down to bottom of the set
while women do the same, reversing the set top to bottom
- 5-8 Partners set and turn single
- B2 1-8 Repeat B1, casting up to top

Part II

- A 1-8 Partners side R&L
- B1 1-4 All face up: Men go four slips right to women's side, passing in front of women
while women go four slips left to men's side
- 5-8 Still facing up, all forward a double then face partner, set and turn single
- B2 1-4 All face down. Women slip left in front of partner while men slip right
- 5-8 Facing down, all forward a double, then set to partner and turn single, ending in original places

Part III

- A 1-8 Partners arm right, then left
- B1 1-4 All half-poussette clockwise, 1st and 3rd men pushing to start
- 5-8 Partners set and turn single
- B2 1-4 Complete the poussette to original places, 1st and 3rd men pulling
- 5-8 Partners set and turn single

Glossary:

Up a double and back: Take 3 steps up the hall and close; then back up 3 steps and close.

Set: Spring onto the right foot to the right, step briefly on left foot, and back onto right foot.

Repeat to the left. Sometimes this is done forward and back instead of side to side.

Turn single: A solo turn clockwise, tracing a small circle on the floor.

Side: Move forward a double toward partner until right shoulder to right shoulder, and return back a double. Do the same to the left.

Arm R&L: Right elbow turn once, return to place; repeat with left elbow.

Poussette: Partners, facing each other, join both hands and one or the other draws their partner back on a slight diagonal out of the set, and then the other partner draws back on a slight diagonal into the set to trade places with their neighboring couple. This completes a half-poussette.

Continue in the same direction (clockwise or counter clockwise) till back home, completing the poussette.

Lorraine Lee Hammond is in her third year on the board of directors of CDSS. She is an advocate of the "Song" in Country Dance and Song, and led the traditional song "The Gypsy's Wedding Day," with everyone joining in on the chorus. She learned it from California fiddler and singer Lani Hermann, and she in turn, learned it decades ago at Pinewoods Folk Music Week from Lotus Dickey, a traditional singer from Bloomington, Indiana. Source: *The Lotus Dickey Songbook*.

The Gypsy's Wedding Day

1. My father's a chief of a gypsy tribe, you know.
My mother, she gave me some shopping for to do.
With a knapsack on my back I'll bid you all farewell
And I started to London some fortunes for to tell.
Some fortunes for to tell,
Some fortunes for to tell,
And I started to London some fortunes for to tell.
2. As I was a-walking all down a London street
A nice and a fine young man was the first I chanced to meet.
He viewed my pretty brown eyes, he loved them so well.
Said he, "My little gypsy, will you my fortune tell?
Will you my fortune tell?
Will you my fortune tell?"
Said he, "My little gypsy, will you my fortune tell?"
3. "Oh, yes sir, kind, yes sir, hold out to me your hand,
For you have many a mansion way in that far off land.
But of all the fine young ladies, just lay them all aside,
For it is the little gypsy that is to be your bride.
That is to be your bride,
That is to be your bride,
For it is a little gypsy that is to be your bride."
4. He took her, he led her from Palestine's bright short
With servants to wait on her and open wide the door.
And the bells began to ring and the music it did play,
For it was the celebration of the gypsy's wedding day.
Of the gypsy's wedding day,
Of the gypsy's wedding day,
For it was the celebration of the gypsy's wedding day.
5. I once was a poor girl but now a rich man's bride.
With servants to wait on me and in my carriage ride.
And in my carriage ride,
In my carriage ride,
With servants to wait on me and in my carriage ride.

David Millstone is currently the president of the CDSS board of directors, head of the Square Dance History project, and creator of films about Dudley Laufman, Bob McQuillen, and Ralph Sweet. He talked about Cecil Sharp, a music teacher from England who spent 47 weeks in Appalachia collecting ballads. One night he was at the Pine Mountain Settlement School, and after the singing, someone suggested they run a set for their guest, that is, do a dance. Sharp wrote down on his paper "Kentucky Running Set" and that's how it got its name. Cecil Sharp was the founder of CDSS in 1915.

Mount Airy (NC) Big Circle

As called by David Millstone

Source: *Syllabus: Dare to Be Square*

Formation: Started as big circle

Music: *Julianne Johnson*

Introduction:

Big circle at start, circle left, into center and back

Big circle right

With partner, promenade to face another couple

Figure:

Georgia Rang Tang: Allemande right opposite once around

Allemande left partner

Allemande right opposite

Allemande left partner

Swing opposite

Swing partner

Promenade with partner to face a new couple and immediately start Georgia Rang Tang.

Not phrased, not called. dancers just go on to another couple and start when they get there.

Quadrille Joyeux

By Ted Sannella (Oct 1960 or earlier)

As called by David Millstone

Source: *Balance and Swing*

Formation: Square (partner change; ladies move one place CCW each time)

Music: *Rock Valley/Little Burnt Potato*

Head couples forward and back (beats 1-8)

Side couples forward and back (5-12)

Head ladies chain (9-16)

Side ladies chain (13-20)

Head ladies chain back (17-24)

Side couples right and left through (21-28)

Head couples lead to the right and circle left

Head gents release left hands to open to lines-of-4 at the sides

Forward eight and back

Opposite gents dosido

Forward eight and back

The same two gents turn by the left $1\frac{1}{2}$

With your opposite balance and swing

Promenade to the gent's home

Sequence: Introduction. figure for the heads, break, figure for heads, break, figure for sides, break, figure for sides, ending

Adina: CDSS was the tradition bearer; they knew the "right" way to do things – and then Dudley came along with his own way of doing things.

May Gadd wanted Dudley to come to Pinewoods and show them how they danced in Nelson, New Hampshire. He showed the shuffle step. May Gadd told him to stop teaching that because the step was hard on the floors. Dudley told her "I'm not teaching it, I'm just showing it." He got in more trouble the first night when each of the staff was asked to teach a dance. He said he was going to teach "French Whore – I mean French Four."

French Four

As called by Dudley Laufman

Source: *The Contra Dance Book*

Formation: Contra, duple proper

Music: *Galopede*

- A1 - Actives balance (4), pull by across the set and go down the outside below one (4)
Balance again (4), pull by across and come back up the outside to where you began (4)
- A2 - Actives balance and swing in the center, end facing down with the lady on the right
- B1 - Active couples down the center, turn as a couple
Return cast off
- B2 - Right and left through, over and back

In A1 the 2s must move in to allow the 1s to get around them in only four counts. The 2s can also help out by moving up as the 1s move down and vice versa. Dudley had the dancers make 4 or 5 couple sets.

When Tom Kruskal was a high school sophomore, his grandmother took him to the Berea Christmas Country Dance School. He immediately fell in love with Morris dancing. In 1965, he went to Pinewoods and studied Morris dancing. The next summer he went to England and saw how the sides there toured and danced in the streets. He came back to Boston and organized the first Pinewoods Morris Men tour in 1966. He got permission from the Harvard Board of Overseers to dance in Harvard Yard and pass the hat. He went to Pinewoods camps every year and appreciated that CDSS provided the best dance teachers from around the world. Campers could take what they learned home to their local communities.

Canterbury Morris team, formed by Dudley Laufman, performed two dances:

- 1) One that Dudley wrote to the tune of the Harmonious Blacksmith
- 2) One from the Bampton tradition. Highland Mary.

Carol Ormand said that CDSS may seem invisible where she lives (Madison, WI), but its effect is profound.

Alamo Square

By Ted Sannella

As called by Carol Ormand

Source: *Balance and Swing*

Formation: Square (partner change, ladies progress CCW once place and gents progress CW one place each time)

Music: *Old Tyme Quadrille* (Bob McQuillen)

- A1 - Partner balance, allemande right
 - Four gents to the center with a left hand star
- A2 - Come back with a right hand star
 - Allemande left partner twice around (join right hands with corner to form Alamo ring)
- B1 - Balance ring
 - Allemande right ½
 - Balance ring
 - Allemande left ½
- B2 - Ladies grand chain, over and back

Sequence: Introduction, figure twice, middle break, figure twice, ending

Carol learned *Alamo Square* from Ted in his callers' course at CDSS' English and American Week at Pinewoods in 1992. It was the first square she ever called... with Ted watching, and Bob Dalsemer (former CDSS Executive Director) playing the accordion.

Mary Wesley went to Pinewoods in 2006 to take Lisa Greenleaf's callers workshop. She has also served as one of CDSS's youth interns.

January Mixer

By Bob Dalsemer

As called by Mary Wesley

Source: Bob's website

Formation: Circle mixer

Music: *Belle Catherine*

- A1 - Promenade counterclockwise around circle as couples
- A2 - Gents continue single file, while ladies turn back to promenade single file in other direction
 - All turn back and promenade single file
 - Pass partner
- B1 - With next (new partner), allemande left once around and allemande right once around
- B2 - Partner dosido and swing

Dance Workshop: Square Dance Traditions of North America

Saturday 4:00 – 5:15 PM

Led by Carol Ormand

Music by Riptide: Alden Robinson (fiddle), Glen Loper (mandolin), Owen Marshall (guitar)

Le Carrousel

Source: Danses traditionnelles québécoises website

Formation: Square (partner change: ladies move one place CCW each time)

Music: *Old French*

Introduction

Bow to your partner, bow to your corner

All circle to the left $\frac{1}{2}$: circle to the right $\frac{1}{2}$

Partners swing at home

Promenade, turning the corners [couples promenade around the square, rather than around a ring, and each couple wheels around clockwise – gents going forward while ladies back up – at each corner of the square]

Figure:

Ladies right hand star, left hand star

Pick up a gent* for a star promenade

All turn alone and star promenade back to the gent's home

Partner swing

Promenade around the square ("turning the corners"; see introduction)

* The first time through, ladies pick up their partners. Each time after that they pass their most recent partner and pick up the next. The figure is danced 5 times so that everyone gets their original partner back in the end.

Grand Finale:

Grand right and left half way around the square

With partner, right elbow turn once and a half

With the next, left elbow turn once and a half

With the next, right elbow turn once and a half

With the next, left elbow turn once and a half

Partner swing

Promenade around the square ("turning the corners")

Sequence: Introduction, figure five times, grand finale

This is an example of a traditional Quebecois square from the Chicoutimi region, approximately 200 km north of Quebec City.

Take a Little Peek

Source: Carol learned this square from the calling of Larry Edelman

Formation: Square (no partner change)

Music: *Little Billy Wilson*

Couple 1 goes out to couple 2

Couple 1 separates and peeks at each other behind couple 2: "Around that couple, take a little peek"

1s go back to the center for a two-hand turn: "Back to the center and swing your sweet"

1s peek around couple 2 again: "Around that couple and peek once more"

Each couple with partner two-hand turn: "Back to the center and swing all four"

Couples 1 and 2 circle left once around: "Circle up four and around you go"

Couple 1 go on to couple 3: "On to the next and don't be slow"

Couple 1 repeats entire sequence with couple 3 and then couple 4

Sequence: Introduction, figure for couples 1 and 2, break, figure for couples 3 and 4, ending

Carol had us do this visiting couple square "Michigan style." To do this, when couple 1 goes to couple 4, couple 2 goes out to couple 3 and does the same figure. Couple 2 keeps going on to couples 4 and 1. Likewise, couple 4 begins their round of the dance as couple 3 is finishing their round.

This is an example of a Southern Appalachian square.

Ends Turn In

By Ed Gilmore

Source: *Five Years of Sets in Order*

Formation: Square (no partner change)

Music: *Horace Hanesworth* (Larry Unger)

Head two couples forward and back

Forward again and pass through, separate and go around two to hook onto the ends of lines-of-4 at the sides

Forward eight and back

Forward again pass through, join hands again facing out

Arch in the middle and the ends turn in and dive through under the arch

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

Heads (in the center) face your partner, pass through and split the sides

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

Forward eight and back

Forward again pass through

Arch in the middle and the ends dive through

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

Pass your partner, allemande left your corner

Swing your partner

Promenade home

Sequence: Introduction, figure for heads, figure for sides, break, figure for heads, figure for sides, ending

This is an example of a Western Square. These squares keep more people active at the same time than do visiting couple squares. Lloyd Shaw revitalized square dancing when he became superintendent of schools in Colorado Springs, CO in the 1940s. For physical activity, there were only team sports and they were just for athletic boys. He wanted an activity that all could participate in, and that was square dancing. He had a performing team called The Cheyenne Mountain Dancers, and they travelled all over the country, getting physical education teachers excited about square dancing. The Lloyd Shaw Foundation still supports the teaching of square dancing. If you want to know more about the history of square dancing, go to David Millstone's Square Dance History Project website: squaredancehistory.org.

MWSD Figures in Mixer Sequence

By Carol Ormand

Formation: Square (partner change; ladies move one place CCW each time)

Music: Coleraine

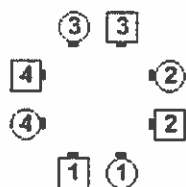
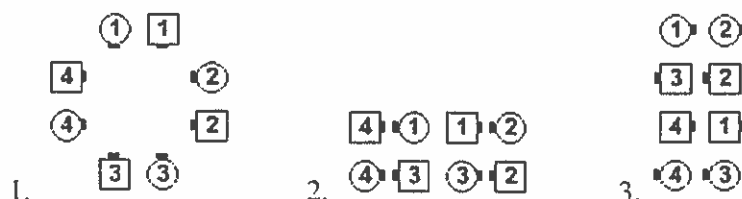
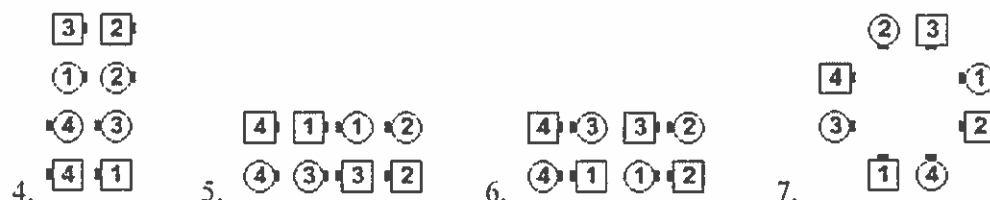


Figure:

1. Heads promenade half way around the outside of the square
2. Go into the center and square thru 4 to face the side couples
3. Step to the position of a wave with them and swing thru: all allemande right $\frac{1}{2}$, men allemande left $\frac{1}{2}$.



4. Boys run: Gents walk forward and around back of lady who was in his right hand ending in spot she just was and facing the direction she was just facing, as women slide right one place to where gent just was. These two people end up facing same direction. The other couple that was in their wave is still in line with them but facing the opposite direction.
5. Ferris wheel: Those couples facing into the square are on the right diagonal and they pass each other by the right and wheel turn to face each other. At the same time, the other two couples walk forward and wheel as a couple to face the backs of one of the center couples.
6. Center four people square thru 3
7. Corner swing, promenade to gent's home



Sequence: Introduction, twice for heads, break, twice for sides, ending

Western callers in the 50s and 60s started creating many new figures and a group of them got together to create a consistent terminology for these figures and codify them. This was the beginning of Modern Western Square Dance. It was (and still is) taught in clubs where squares were often done in a tip (set of two squares): a patter square and a singing square. The dancers learn the figures in a class, but for the dances, there isn't a walk through. The dancers just do whatever the caller calls. Carol did not do it this way. She did a walk through, but did include modern western choreography.

Compost Pile Breakdown

By Gene Hubert

Source: *Dizzy Dances III*

Formation: Square (no partner change)

Music: *Spoontiskerry* (Samuel Ian Rothmar Burns)

Head couples lead to the right and split the sides

Separate round the outside to meet your opposite (head ladies are home; head gents across from home) and swing (the sides can swing as well)

All allemande left current corner (for half of the dancers it is the original corner)

Dosido current partner

Four gents left hand star $\frac{3}{4}$ to the same "current corner" with whom you recently did the allemande left

Swing that corner, end facing your partner (forming diagonal lines-of-4)

Forward eight and back

Ladies chain to partner

Pass through to home and swing partner

Promenade

Sequence: Introduction, figure for heads, figure for sides, break, figure for heads, figure for sides, ending

Carol referred to this as a "midwestern square." It was written by Gene Hubert whose squares Carol describes as "modern midwestern fusion." Gene learned to dance and began his calling career in the Midwest.

Follow the Leader

By Ted Sannella

Source: *Balance and Swing*

Formation: Square (partner change, ladies progress one place CW each time)

Music: *Opera Reel*

Heads right and left through (counts 1-8)

Sides right and left through (5-12: start as heads do their courtesy turn)

Heads right and left through home (9-16)

All circle left $\frac{1}{2}$ (8)

Gent #1 drop your left hand, turn over your left shoulder and turn the circle inside out (8)

All promenade single file (8)

Face in and circle right, go to the gent's home place (8)

Balance and swing your new partner (16)

Sequence: Introduction, figure as above, then start with sides and gent 2 leading, break, figure starting with heads and with gent 3 leading, figure starting with sides and gent 4 leading, ending

This is an example of a New England square.

Waltz: *April's Waltz*

Caller Workshop: The Spice of Life

Saturday 4:00 – 5:15 PM

Led by David Millstone

David asked us to brainstorm about different ways to add variety to our programs.

Ways to add variety to contra dance (general):

Balance quotient	Action on a diagonal
Difficulty level	Story line
Old/new	Amount of eye contact
Action outside minor set	Progressions – cast off, slicing
Separation from and return to partner	Connections among dancers – yes/no
Linear vs circular	Same sex neighbor interaction
Equal vs unequal	Shadows/trail buddies
Whole set action	Lines across the hall

Variety through music:

jigs	polkas
reels	old-time
marches	swing
rags	klezmer
hornpipes	Irish
Quebécois	groove
jazz/blues	
Mood: sexy, bouncy, flowing, dark, major/minor/modal, driving, laid back, hypnotic	

Variety through formations:

Proper/Improper	Duple/triple
Becket	Sawtooth
Whole set longways	Sicilian circle
Triplets	4x4
Scatter mixers	Spokes of a wheel
Tempest	Grid square
Indecent	Big Circle
Scatter (mixers)	Odd Formations (9 Pin, Polka Dot)
Squares – keepers, mixers, singing, patter, quadrilles	

David then asked us to choose a theme and come up with dances that fit that theme. Participants met in small groups, looking intently at their caller cards, for this next activity.

Dances with Petronella turn:

<i>Fiddleheads</i>	<i>Citronella Morning</i>
<i>Heart Beat Contra</i>	<i>Coming Home from Toohollic</i>
<i>Cure for the Claps</i>	<i>Generation Gap</i>
<i>Spinning Yarn</i>	

Dances with wavy line down center of set:

<i>Trip to Lambertville</i>	<i>Trip to Peterborough</i>
<i>Snake oil reel</i>	<i>Gypsy Star</i>
<i>Rory O'More</i>	

Dances with interesting figures:

Generation Gap – men chain
The Other Cars Won't Dance With Me – long lines back, pass forward
Nantucket Sleigh Ride – “ride the waves”
Three's Company – 1s circle with man 2 and pop him home to his partner
Strutting to the Hilt – pairs of single file promenades around set
All You Can Eat – gypsy to gypsy progression
Punxsutawney Promenade – $\frac{1}{4}$ promenade
Nova Scotian – 3 down hall, RH high LH low
Now We are 4 – tag the line
Notorious First Date – roll away swing
Cherokee Shuffle – crooked tune
Joy of Six – slip jig
Chain the Swain – men's chain
Footprints in the Sand – heys on both diagonals
Wood Duck – 2 concentric circles
Smithy Hill – starts on left
Square Line Special – dance for four couple line
David's Triplet #5 – hey for 6
The Reunion – leave partner and come back
Jeff's Gypsy – three gypsies
Bananas – progression in middle of the set; balance and swing partner behind you
Kitty Hawk – hey for 3
Country Doctor's Reel – Petronella turns only with neighbor
Bumbling in the Shower – pass through, loop right singly
The Tease – contra corners but no actives swing
Turning Point, I Wish They all Could be California Twirls – circle $\frac{1}{2}$
Weave the line – weave set
Symmetrical Force, Connectrix, Triskaidekaphobia – cozy line, cloverleaf
Dead Cat Bounce, Double Cat Bounce – ricochet hey
Beneficial Traditional – zig zag diagonal progression
Maliza's Magical Mystery Motion – first balance and spin (as in Petronella) is with one group of four, and the one right after that is with a different group of four
Baridhara, Honor Among Thieves, Over the Hill and Still Chaste, New Friendship Reel – chase
Brown Bag Reel – concentric single file promenades around set
Hey in the Barn, Manga Tak – symmetry
Rocket City Romp – interrupted square thru
Three Ceremonies, Country Dance Romance, Silver Anniversary Reel – Mad Robin chase
There is No Way to Peace, Peace is the Way – star promenade progression
Pigtown Pousette, A Sure Thing – pousette
California Twirlin' – series of CA twirls with same group
Paddy on the Turnpike – full figure 8
3-33-33, Salute to Larry Jennings – grand right and left around set
Dip and Dive – dip and dive progression
Steal This Dance – Petronella turns on diagonal
Hey for 40 – travel as couples
The Eggbeater – interleaving allemandes
Wizard's Walk – wizard's walk
Wasatch Wiggle – Petronella turn two places
Tropical Gentleman – Celtic hey
Scooter – men scoot while ladies chain
Gypsy Madness – gypsy star
Handsome Young Maids – cloverleaf turn single

Dances with circle right:

*Rockin' Robin**Comfort Deluxe*

Dances with promenade around set:

*Fairport Harbor**Jan's Jig**Chili Pepper #4**Malden Reel**Here's to the Women**Gang of Four*

Dances with heys:

*Queen Bee Hey**Footprints in the Sand**Jurassic Redheads**Hickman's Hey**Dead Cat Bounce**American Summer**Young at Heart**Rare bird**Sandy Rolls Rover**Rustling Leaves**Hey the line (4x4)*

Dances with interesting progressions:

*A Sure Thing**Bride and Groom**Mary Cay's Reel**CDS reel**Fairport Harbor**Cows are Watching**Leave them Hanging**Almost Sackett's Harbor**Amherst and Wooster*

Dances with lots of neighbor interaction:

*3-33-33**West by Midwest**Fire in the Creek**Country Doctor's Reel*

Dances with wavy lines:

*David's Triplet #5**Snake in Garden**Shadrack's Delight**Hull's Fantasy**Chuck the Budgie**20 Below**Alamo Square**Eleanor's Reel**Amherst and Wooster**Batja's Breakdown**Trip to Lambertville**Read Between the Lines**Together We Dance**Rory O'More**Dr. Bluhm's Delight**Beneficial Tradition**You Can't Get There From Here**The Big Bicep*

Dances with good connection:

*Triskaidekaphobia**Sweet Music**Marion's Delight**Pedal Pushers*

Proper dances that have equal activity:

*Indigo Silk**Charmed**Insomnia Reel**Partner's Delight**To Fill a Need**The Dogleaf Reel*

Dances with double progression:

*Weave the line**The New Flow**Awesome Double Progression Dance (ADPD)*

Dances with formation changes:

*Petronella**Sackett's harbor**Fandango**Grand Square Contra**Phantom Tollbooth**Hambleton's Round-O*

Grand Dance

Saturday 8:00 – 11:30 PM

Callers: **Carol Ormand & David Millstone**

First half music: **Rodney Miller** (fiddle), **David Surette** (mandolin), **Gordon Peery** (piano)

Grand March

Led by Carol Ormand

Source for Grand March Figures: *Legacy*

Formation: couples one behind the other

Music: *Caledonian The Rocks of the Brae Meeting of the Waters*

Penn's Night Out

By Tom Hinds

As called by Carol Ormand

Source: *Dance All Night 2*

Formation: Contra, duple improper

Music: *Flying Home to Shelley* (Paul Gitlitz)/
Salvation (Simon Bradley)

- A1 - Neighbor balance and swing
- A2 - Two men go down the center of the set
Turn as a couple ("without hurting each other")
Men come up the set
Cast off with partner
- B1 - Pass through across the set
Partner swing
- B2 - Circle left $\frac{3}{4}$, pass through up/down
New neighbor dosido

Original had B2 – Ladies chain. Next neighbor dosido.

Circle of Love

By Susan Kevra (Apr 1995)

As called by Carol Ormand

Formation: Contra, duple improper

Music: *Cat in Hopper* (Stan Chapman)/*Clare Jig*

- A1 - Circle left once around
Gents gate the neighbor lady around one time
- A2 - Ladies allemande left $1\frac{1}{2}$
Swing partner
- B1 - Circle left $\frac{3}{4}$ and neighbor swing
- B2 - Full hey, ladies pass right to start

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

Synchromesh Square

By Tony Parkes

As called by Carol Ormand

Source: *Son of Shadrack*

Formation: Square (partner change; ladies move one place CCW each time)

Music: *Beloeil Reel*

- A1 - All four ladies grand chain
Couples promenade halfway round with your opposite
- A2 - Head couples pass through, turn alone
All join hands and circle left about halfway (gents face gents across and ladies face ladies across)
- B1 - Gents pass through, turn right
Gents go single file 4 steps as the ladies pass through
All swing your corner
- B2 - Promenade to the gent's home

Sequence: Introduction, figure twice for heads, break, figure twice for sides, ending

Deep in the Heart of Texas

As called by David Millstone

Source: *On the Beat with Ralph Sweet*

Formation: Square (no partner change)

Song: *Deep in the Heart of Texas* by June Hershey and Don Swander

Introduction and Ending:

Allemande left, and do the grand right and left

Deep in the heart of Texas

When you meet your own, promenade back home

Deep in the heart of Texas

Figure:

And now that first couple swing in the middle of that ring

Six hands round, six hands around those two

First couple make that arch, second gent lead them through

Deep in the heart of Texas you do

Take a little walk all over the floor

Take a little walk and go round some more

You're goin' up north, you're goin' down south

Deep in the heart of Texas go 'round

You take a little walk go all over the state

You take a little walk, you're all doin' great

It's time to go home, back to your own square

Deep in the heart of Texas right there

When you're home you circle eight, you're doin' great

Circle round the ring, until you're home again

Now allemande left, go home and swing your own

Deep in the heart of Texas

Sequence: Introduction and entire figure as above, repeat for each couple in turn (starting with "introduction" each time), ending

In the figure, one couple makes an arch and stays put. The remaining six dancers travel in a line anywhere in the hall going under various arches, until the "It's time to go home, back to your own square," which tells them to head back to their original square. When the lines are traveling, more than one line can go through

an arch at the same time, and there is no requirement that they go in the same direction.

Reel de Béatrice

By Don Lennartson

As called by David Millstone

Formation: Contra, duple improper

Music: *Reel Béatrice Mouth of the Tobique*

A1 - Neighbor dosido

Circle left once around

A2 - Neighbor allemande right $\frac{3}{4}$

Gents allemande left once around

Pick up neighbor for a star promenade once around

B1 - Butterfly whirl (two times works well)

Ladies chain

B2 - Full hey, ladies pass right to start

C1 - Partner balance and swing

C2 - Ladies chain

Left hand star once around

Ramsay Chase

By Joseph Pimentel (March, 1999)

As called by David Millstone

Source: *The Cardinal Collection*

Formation: Contra, duple improper

Music: *Willie Coleman's Orphan*

A1 - Women dance into center to a wavy line (4) and balance (4)

Women back out as men dance in; men do not take hands (4)

Men turn over right shoulder, dance out to place, facing out (4)

A2 - Single file promenade clockwise 3

places in minor set, women following partner

Partner gypsy $1\frac{1}{2}$

B1 - Half hey, ladies pass left to start

Partner swing

B2 - Circle left $\frac{3}{4}$

Neighbor swing

Theory of Mind

By David Smukler (Jun 2, 2004)

As called by David Millstone

Source: David Smukler's website

Formation: Contra, duple improper

Music: *Tamlin Devil in the Strawstack*

Begins in wavy line across: women join left hands,
neighbors join right hands

A1 - Balance the wave

Slide to the right as in Rory O'More

Balance the wave

Slide to the left

A2 - Neighbor balance and swing

B1 - Circle left $\frac{3}{4}$

Partner swing

B2 - Ladies chain

Left hand star into a wavy line with next
neighbors

David Smukler: "It turns out that *Theory of Mind* is almost identical to a dance called *United We Dance* that Bob Isaacs wrote as a response to the World Trade Center bombing in September of 2001. A few months later (May 19, 2002), Gary Shapiro came up with the same sequence as Bob. He called it *Amy's Parallel Universe*. The only difference between my dance and the others is that in Bob (or Gary's) dance A1 begins with *long* wavy lines, with the current neighbor in your right hand and the former neighbor in your left. I'm pretty sure that all three of us came up with the idea independently and starting from different places. As usual, mine came in last, on June 2, 2004."

Waltz: *Hewlett Waltz* (O'Carolan)

❧ Break ❧

Second Half

Music by Riptide: Alden Robinson (fiddle), Owen Marshall (guitar), Glen Loper (mandolin)

Money Musk

As called by David Millstone

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

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

- A - 1s turn by the right $1\frac{1}{2}$ to change places (8)
 Go down the outside below one and form lines-of-3 facing across (4)
 These lines go two steps forward and two back (4)
- B - 1s allemande right $\frac{3}{4}$ until the gent 1 is standing between couple 2 facing down and lady 1 between couple 3 facing up (8)
 These lines-of-3 go forward and back (4)
 1s allemande right $\frac{3}{4}$ to end progressed and proper (4)
- C - Top two couples right and left through, over and back (16)

Rick's Triplet #2

By Rick Mohr

As called by David Millstone

Source: Rick's website

Formation: Triplet, 1s improper

Music: *Water in the Attic* (Glen Loper)/*Star Above the Garter*

- A1 - 1s cross (passing right shoulders), go outside below 2s who move up (6)
 1s cross (passing right shoulders), turn right, go outside around two people (ending proper in middle place) (10)
- A2 - Circle left 6 hands round (12)
 Partner allemande right $\frac{3}{4}$ (4)
 (Join left hands with neighbor to form a wave of six)

B1 - Balance the wave (4)

Half hey-for-6, neighbor pass left to start (12)

B2 - Partner balance and swing

End with couples in 3, 1, 2 order.

A Different Way Back

By Larry Jennings (1990)

As called by David Millstone

Source: *Give-and-Take*

Formation: Contra, sawtooth formation (see note)

Music: *Elkins* (Larry Unger)/*The Squirrel Hunters*

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

Larry Jennings was intrigued by dances in what he called "sawtooth" formation, by which he meant a contra dance halfway between a duple improper and a Becket formation dance, with couples orienting on the diagonal. The circle left in A1 goes all the way around if the dancers line up in duple improper formation, but just three-quarters if they line up in Becket formation. After the first time through, that circle actually goes $\frac{7}{8}$ of the way around. *A Different Way Back* was based on a dance by Peter Bixby, *The Flirting Weaver*.

Monkey in the Middle

By Sherry Nevins

As called by Carol Ormand

Formation: Ninepin: 4 couples in a square, with an extra person (the "monkey") in the middle

Music: *Jays of Quebec*

- A1 - Circle left
Circle right
- A2 - Into the middle and back
Monkey in the middle, swing someone
- B1 - Those two separate and swing two more
- B2 - Those four separate and swing four more; finish in a square with a new monkey in the middle

This is a variation of Sherry's dance, which starts with a circle of 8 people and a 9th in the middle of the circle. Also, Sherry's does the "into the middle and back" twice in A2, and then the swings start in B1.

Leave Them Hanging

By Luke Donforth (Jul 2010)

As called by Carol Ormand

Formation: Contra, duple improper

Music: *Reign of Love* (Keith Murphy)/*Kerry Polka*

- A1 - Neighbor gypsy and swing
- A2 - Gents allemande left 1½
Half hey, partners pass right to start
- B1 - Partner gypsy and swing
- B2 - Circle left ¾
Gent one: drop left hand to break the ring and turn over left shoulder to lead the line-of-4 counterclockwise to progressed place

The author suggests "no thumbs" (finger contact only) in B2 to avoid twisting wrists.

Petronella

As called by Carol Ormand

Source: *The Country Dance Book*

Formation: Contra, duple proper

Music: *Petronella/Doonagore*

- A1 - 1s only, each turn over own right shoulder spinning ¾ while rotating just 90° counterclockwise around each other (end with the man facing up and woman facing down in center)
Balance there
All four twirl to the right one place around the ring, as the actives did, and then balance
- A2 - All four repeat the turn and the balance two more times
- B1 - Actives down the center while inactives twirl to their home side, turn alone
Return, cast off
- B2 - Right and left through, over and back

Scatter Promenade

By Gene Hubert

As called by Carol Ormand

Source: Gene Hubert website

Source: Gene's website

Formation: Couple facing couple randomly around hall; partners stay together throughout

Music: *Jimmy in the Swamp*

- A1 - Promenade as a couple; find another couple toward the end of the musical phrase
- A2&B1 -
Circle left: begin a Georgia Rang Tang: corners allemande right, men pass left, partners allemande left, men pass right, corners allemande right, men pass left partners allemande left
- B2 - Men pass right
Corners swing
Partners swing

Original had an additional phrase between A1 and A2 that was star right and star left and was therefore, a 40-bar sequence.

Dance Workshop: Triple Minor Contras

Sunday 9:15 – 10:45 AM

Led by **David Millstone**

Music by **Rodney Miller** (fiddle), **David Surette** (mandolin), **Gordon Peery** (piano)

The Old Master

By Chip Hendrickson

Source: *Give-and-Take*

Formation: Contra, triple proper

Music: *Scotch Hornpipe/Good For the Tongue*

A1 - Actives cross, go down the outside one place and into the center

Actives allemande right 1½

A2 - Circle left 6-hands ½

1s right hands across star with couple below once around

B1 - 1s left hands across star with couple above once around

Circle right 6-hands ½

B2 - Top two couples right and left through over and back

Elegance and Simplicity

Source: *Cracking Chestnuts*

Formation: Contra, triple improper

Music: *Fred Bartell's Jig* (Will Welling)/*Sean Ryan's Jig*

A1 - Couples 1 and 2 balance a hands-across right hand star and turn it ½

Couples 1 and 3 hands-across left hand star ½

Break the star and loop over right shoulder to face across

A2 - Couples 1 and 3 right and left through (with same-sex neighbor)

Couples 1 and 2 right and left through (with an opposite sex neighbor who is on the unexpected side of you)

B1 - 1s down the center with your partner, turn alone, return and cast off

B2 - Ladies chain over and back

Original A1 just had the two half-stars, each given 8 counts. Variation in A1 above was suggested in *Cracking Chestnuts* by David Smukler.

Good Times

By Al Olson

Source: *Zesty Contras*

Formation: Contra, triple improper

Music: *Doodler's Hornpipe/Green Willis*

1s face down, 2s and 3s face up

A1 - Dip and dive six (always arch in the middle, turn as couple at end)

A2 - 1s with 2s, 3s with partner balance and swing, end facing into the set of six

B1 - Circle 6 left once around

B2 - Long lines forward and back

All dosido partner and end facing correct direction

Learned by David at the 1988 Ralph Page Weekend, where it was called by Ted Sannella.

Golden Thread

By Lanie McQuade

Source: *The New Century Collection*

Formation: Contra, triple improper

Music: *Redigan's Virginia*

1s face down, 2s and 3s face up

A1 - Parallel heys-for-three on the sides, 1s pass 2s by right to start

A2 - 1s go down past two people (gent on outside, lady in center)

1s return (lady on outside, gent in center)

End with gent #1 outside the set facing next two ladies, and lady #1 in center of set facing next two gents

B1 - On the sides, circle left and left hand star

B2 - 1s with those above, allemande left once around

1s with those below, dosido

David notes that A2 is like a long Mad Robin chase. Also, the transition from the left hand star in B1 to the allemande left in B2 is very smooth. David requested that there be four couples per set for this dance – Scottish style (1s are active twice and then they go to the bottom, so people are only out once).

B1 - 1s go up center, cross over, initially followed by 2s (who do not cross over), while 3s continue path of star to original position

1s cast down the outside around 2s who continue up; all in progressed position

Long lines forward and back

B2 - All pass through across

1s with adjacent neighbors: right hand high, left hand low to invert line, end facing partner

Repeat

Venus and Mars Contra

By Al Olson

Source: *Give-and-Take*

Formation: Contra, triple improper

Music: *Dot McKimmon's Paddy on the Turnpike*

A1 - 1s cross by right shoulder, go outside set below 2s and 3s to form mirror three-hand stars as they go

Turn stars once around until 1s are about to meet in center below 2s and 3s

A2 - Turn the stars once again changing personnel: partners trading places as they meet (starting with 1s), each lady going in front of her partner

Repeat

Caller Workshop: Winning Walk-Throughs

Sunday 9:15 – 10:45 AM

Led by Carol Ormand

We discussed issues with walk-throughs:

- Knowing when the dancers have learned the dance – should you do another walkthrough?
- Dancers anticipate the next move - thank the experienced dancers for being patient as I explain this figure.
- Beginners congregate together in the set – one suggestion that works well with a Becket dance, is to have everyone take hands in a large oval, and “oval” left for a ways until the new people are across from experienced dancers; then take hands four from the top again.
- After a second walk-through, you decide not to go back to where they originally lined up, but some dancers may have changed from a 1 to a 2 or vice versa, and they get confused.
- Someone talking to their newbie partner explaining how to do the moves while the caller is trying to do the walk-through.
- Multiple people talk at same time telling you why they’re confused in the walk-through.
- People who have trouble with fractions.
- How to balance efficiency of words with providing enough information?
- Find two different ways to teach each figure/sequence so maybe one way will get through.
- Getting dancers’ attention.

Next, we split up into two groups and worked on putting together a walk-through for a dance that one of the people in the class had had trouble teaching lately. Then we came together and shared what we had developed. We did this again for another dance. If only we could do this for every new dance we were getting ready to call. What an amazing learning experience!

Open Microphone Session

Sunday 11:00 AM – 12:30 PM

Sandy Laffleur, MC

Music by Riptide: Alden Robinson (fiddle), Owen Marshall (guitar), Glen Loper (mandolin)

Martha's Choice

By Gene Hubert

As called by Alice Morris

Source: *Dizzy Dances 2*

Formation: Contra, duple improper

Music: *Billy in the Lowground/Big Scioy*

A1 - Neighbor balance and swing, end facing clockwise around set

A2 - Neighbors promenade around set, wrapping around ends

Turn as couples, and return until across from partner

B1 - Gents allemande left $1\frac{1}{2}$

Partner swing

B2 - Right and left through

Ladies chain

In the original version, the allemande in B1 was just halfway.

Happy Together

By Katja Hunn (2012)

As called by John Rogers

Formation: Contra, duple improper

Music: *One Horned Sheep Cock o' the North*

Start in wave across, ladies joining left hands, neighbors joining right hands

A1 - Balance wave

Slide right (as in Rory O'More)

Balance wave

Slide left

A2 - Balance wave

Neighbor swing

B1 - Ladies allemande right $1\frac{1}{2}$

Partner swing

B2 - Circle left $\frac{3}{4}$

Neighbor dosido $1\frac{1}{2}$

The author recommends that after the allemande right in B1, the ladies face each other, push off each other and spin over right shoulder to fall into their partner's

arms for a swing. This was suggested by John. From Katja: "The dance was written as a wedding present for Kirsty and Math, a young English couple, who dance with us in Dietlikon, Switzerland."

Beneficial Triplet

By Al Olson

As called by Joe Kwiatkowski

Source: *Give-and-Take*

Formation: Triplet, proper

Music: *Morpeth Rant*

A1 - All with opposite, pull by right, turn to face back in

Those who can, with person on left diagonal, pull by left and turn to face back in

Repeat

A2 - Repeat once more, all ending improper in 3-2-1 order

Partners balance by right hand and box the gnat

B1 - All balance and swing partner, end proper

B2 - 1s go up center, turn alone, return and cast off with 2s

End with couples in 3, 1, 2 order.

Sweet Music Variation

By William Watson (Feb 2002)

As called by Helle Hill

Source: William's website

Formation: Contra, Becket (CW)

Music: *Martin Wynne's Bird in the Bush*

A1 - Circle left $\frac{3}{4}$, pass through up/down set
Swing new neighbor

A2 - Gents allemande left $1\frac{1}{2}$

Scoop up partner for star promenade
with butterfly whirl

B1 - Full hey, ladies pass right to start

B2 - Partner balance and swing

William says that this is a mistaken recollection of the dance *Sweet Music*, by Amy Kahn. Called for the first time February 2002 in Costa Rica.

Ants Marching

By Ron Blechner

As called by the author

Formation: Contra, duple improper

Music: *Thomas Shrug March/Highland Laddie*

A1 - Balance neighbor by right, pull by
Pull by neighbor #2 with left hand
With neighbor #3, balance by right hand
and box the gnat

A2 - Pull by #3 with right hand
Pull by #2 with left hand
Swing original neighbor, end facing
down the hall 4-in-line

B1 - Go down the hall
Center two (2s) make an arch while gent
on end lets go
Center two send end lady through arch
to partner
All partner swing, end facing up

B2 - Come up the hall 4-in-line, bend the line
Circle left $\frac{3}{4}$ and pass through up/down

Ron calls the move in B1 "arch and dive and swing on the side."

Rocks and Dirt

By Erik Weberg (2003)

As called by Susan McElroy-Marcus

Source: Erik's website

Formation: Contra, duple improper

Music: *Christy Barry's My Darling Asleep*

A1 - Neighbor balance and swing

A2 - Ladies chain

Ladies allemande right $1\frac{1}{2}$ while gents
orbit counterclockwise $\frac{1}{2}$ way around

B1 - Partner balance and swing

B2 - Circle left $\frac{3}{4}$

Dance 3 changes of a circular hey (pass
neighbor by right, partner by left,
neighbor by right), then face
new neighbor

Erik: "I often have them use hands on the circular hey at the end. Contra dancers seem to have issues with that figure with no one to touch. But I do like the circular hey aspect if dancers are up for it."

Mad About Dancing

By Robert Cromartie

As called by Rickey Holt

Formation: Contra, duple improper

Music: *Killavil Fancy/Good for the Tongue*

Begin in a wavy line-of-4 across, right hand to
neighbor, ladies take left hand

A1 - Balance the wave

Allemande right $\frac{1}{2}$ and form a new
wave

Balance the wave

Gents allemande left once around, back
to the neighbor

A2 - Neighbor balance and swing

B1 - Circle left $\frac{3}{4}$

Partner swing

B2 - Circle left $\frac{3}{4}$ and re-form the original
wave

Balance wave, drop hands and walk
forward into a new wave

Waltz: *Uipik Waltz*

Music Workshop

Sunday 11:00 AM – 12:30 PM

Led by **Rodney Miller, David Surette, Gordon Peery**

A lively discussion was held on topics including the following:

- How different rhythms under the same tune can give it a different feel (smooth vs. bouncy).
- Whether or not it was proper to play a tune that is associated with a particular dance (such as a chestnut) for a different dance.
- Gordon Peery talked about his nontraditional piano influences, and also about Bob McQuillen's nontraditional influences.
- David talked about the importance of simple, steady rhythm.
- The tensions created by the synthesis of traditional and modern styles.

Farewell Dance Party
 Sunday 2:00 – 4:00 PM
Gale Wood, MC, with staff and guest callers
 Music by all staff musicians and guests

There There

By David Smukler (Jun 19, 2014)
 As called by the author
 Source: David's website
 Formation: Contra. duple improper
 Music: *Lady Ann Montgomery/Dinky's Reel*

- A1 - Circle left $\frac{1}{2}$
 2s swing, end facing up
 A2 - Full double figure 8: 1s start by crossing
 up through the 2s, and 2s start by
 casting down the outside
 B1 - 1s turn contra corners
 B2 - 1s balance and swing, end facing down

From David: "Based on a dance called *Fair Share* by Katy Heine, which David Kaynor called at the 1999 RPDW. Katy is an organizer of the Hands Four Dance series in Ithaca, NY, and I created the dance last year for a Hands Four gig. Katy wanted a contra corners dance where both 1s and 2s get a partner swing. I was trying to create a contra corners dance that didn't use half figure 8 to 'proper-ize' dancers, and realized that simply circling half would leave the 1s proper and progressed, and following it with a swing for the 2s could leave them proper as well. Ironically, though, I ended up trading the half figure eight for a full double figure eight... but I do like the flow. I prefer the double figure eight with 2s participating because it preserves Katy's equal opportunity idea, and it's just a cool figure. You can teach the double figure 8, or simply encourage it as an 'opportunity' for those who will. Twos who find it confusing may omit."

Marianne

By Dick Leger (1957)
 As called by David Millstone
 Source: *On the Beat with Ralph Sweet*
 Formation: Square (partner change, ladies progress one place CCW each time)
 Song: *Mary Ann* (1945) by Roaring Lion (Rafael de Leon). © 1955 by Terry Gilkysin

Introduction, Break, and Ending:
 All four ladies chain across the ring, turn
 with your left hand
 Chain the ladies right on back, and you turn
 your Marianne
 You dosido your corner, and you dosido your
 own
 You bow to your corner, but swing your own

Chorus:
 All day, all night, Marianne, keep swingin'
 Down by the seaside, along the sand
 Promenade
 Even little children love Marianne, swing
 Down by the seaside, sifting sand

Figure:
 Head two couples pass through, separate,
 around just one you go
 Cross trail, head for home you go
 You box the gnat with your partner, gents
 star left
 Home you go and dos-a-dos: but, your corner
 swing (Repeat chorus)

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

Grandma Slid Down the Mountain

Set to music by Tod Whittemore (based on Presque Isle Eight, a figure that Ted Sannella adapted from a dance by Rod Linnell)

As called by Tod Whittemore

Formation: Singing Square (partner change; gents move one place CCW each time)

Song: *Little Old Lady* by Rich Wilbur

Introduction:

Honor partner and corner

Circle left and right

Dosido partner and swing

Promenade

Figure:

All the men go out to the lady on the right and balance to that girl

Turn by the right hand, it's once and a half you whirl

Ladies star by the left hand, go back to that gent again

Balance with that fellow, go back-to-back and then...

Swing this lady round with a little-odel-lay-ee who

Little-odel-lay-ee who, little-odel-lay-ee who

Promenade to the lady's place with a little-odel-lay-ee who

Yodel ay-ee, little-odel-lay-ee who

Sequence: Introduction; figure twice, yodeling grand square, figure twice, yodeling grand square

Tod told us about a recent job interview he had where the interviewers asked him to tell them something about himself that wasn't on his resume. He told them to go to YouTube and look him up. The first thing that came up was a video of him doing this square (with help from Bob McQuillen). Their response was "Wow, you can yodel."

The Quilting Frolic

By Carol Ormand (Sep 17, 1994)

As called by Lynn Ackerson

Source: *Jurassic Redheads*

Formation: Contra, duple improper

Music: *Hughie Travers' Evil Diane* (Sam Bartlett)

A1 - Neighbor dosido and swing

A2 - Ladies pass right

Partner swing

B1 - Ladies allemande right once around

Partner courtesy turn

Promenade across the set

B2 - Circle right $\frac{1}{4}$

Neighbor left shoulder dosido (seesaw)

$1\frac{1}{2}$

Hey for Forty

By Carol Ormand (May 31, 2005)

As called by the author

Source: *Lizard Research Institute*

Formation: Contra, duple improper

Music: *Korolenko (J P Loyer)/La Maison de Glace* (Réjean Brunet)

A1 - Partners veer left, then right (to pass 1st neighbors) (4)

With new neighbors, circle right $\frac{1}{2}$ (4)

Partners veer right, then left (to face original neighbors) (4)

Veer left then right (to pass them again) (4)

A2 - With former neighbors, circle right $\frac{1}{2}$ (4)

Partners veer right then left (to return to original positions, facing original neighbors) (4)

Original neighbor swing (8)

B1 - Circle left $\frac{1}{4}$

Partner swing

B2 - Ladies chain

Left hand star once around

Scout House Reel

By Ted Sannella (Apr 15, 1979)

As called by John McIntire

Source: *Balance and Swing*

Formation: Contra, duple improper

Music: *Goff Hall* (Dan Langer)/*All the Way to Galway*A1 - Down the hall 4-in-line, turn alone
Return, bend the lineA2 - Circle left once around
Ladies chainB1 - Ladies dosido 1½
Neighbor swingB2 - Long lines forward and back
Actives swing***Masters' Quadrille***

By Tony Parkes (Aug 1991)

As called by the author

Source: *Son of Shadrack*

Formation: Square (partner change, ladies move one place CCW each time)

Music: *Merrily Kiss the Quaker*A1 - Head couples forward and back
Pass through, turn aloneA2 - Pass through again (passing by left this time); separate around one person
And squeeze in between the sides, forming two facing lines-of-4
Lines forward and backB1 - With the couple across, right hand star once around
Sides in the center, left hand star once aroundB2 - Corners allemande right 1½
Other four left hand star

C1 - Corner balance and swing

C2 - Promenade to the gent's place

Sequence: Introduction, twice for the heads, twice for the sides, ending

The Teakettle

By Ron Buchanan (1988)

As called by Beth Parkes

Formation: Square (no partner change)

Music: *Dinah*

Head couples forward and back

Heads face partner, dosido and back up into lines-of-4 at the sides

These lines go forward and back

Forward again, pass through and turn alone into a 4-couple contra set facing the "top" of the set (see note)

Actives (couple one the first time) go down the center

Actives come back up the center and cast off one place

Lines-of-4 go forward and swing the one across (heads are with their partners, sides are not); all end facing the actives' home

Leaders (be careful not to call them 1s) separate and go down the outside, with the others following

Leaders meet at the bottom and pull by right to start a progressive right and left grand, which ends with everybody home

Swing partner

Sequence: Introduction, figure as above, figure starting with sides and couple 2 active, break, figure starting with heads and couple 3 active, figure starting with sides and couple 4 active, ending

The "top" of the contra set that forms after the pass through is different each time through the figure. The first time it is couple 1's spot, the next time couple 2's spot, and so on. Ron sets up the first lines-of-4 differently: Heads forward and back: heads forward, pass through, separate and go around two, hold onto your corner.

Hull's Victory

As called by Jeremy Korr

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Music: *Hull's Victory*

- A1 - Actives turn by the right hand $\frac{1}{2}$ and
 give left hand to neighbor to form a
 wavy line-of-4 (actives in center,
 gents facing down and ladies up)
 Balance the wave forward and back
 Neighbors allemande left around "once
 for elegance or twice for excitement"
- A2 - Actives allemande right once in the
 center to same line-of-4, balance
 Actives swing
- B1 - Active couple down the center, turn as a
 couple
 Return, cast off proper
- B2 - Right and left through, over and back

April Showers

By Penn Fix

As called by John Rogers

Source: *Contradancing in the Northwest*

Formation: Contra, Becket (CW)

Music: *Timmy Clifford's*

- A1 - Allemande right your shadow (person
 next to you who is not your partner)
 once around
 Partner swing
- A2 - On the left diagonal, right and left
 through
 Straight across, right and left through
- B1 - Ladies dosido
 Ladies allemande right once around
 Ladies left shoulder gypsy their partner
- B2 - Full hey, ladies pass right to start

Waltz: *Amelia* (Bob McQuillen)

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