

Give-and-Take

a sequel to ZESTY CONTRAS

featuring

649 dances in the New England style

Provocative remarks

Exhortative essays

and Arcane analyses

presented by Larry Jennings

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Possible foreword (not by Larry), Author's Preface,
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PREFACE

In 1975 I undertook production of a dance series guided by a vision of zesty urban contra dancing. One of the hurdles to be overcome was that there was little tradition of dance sequences that had the qualities of encouraging strong well-connected, well-phrased dancing. So I had to supply the callers with suitable material. I searched for suitable dances in the few books available, finding mostly dances that belonged in the past or, at least, not in my spirited view of the present. I and others therefore set about collecting and/or composing dances to fill the need. Our progress in this project was marked by the publication of my *Zesty Contrás* (ZC) in 1983.

By 1986, Al Olson and I, working as a team, could barely keep up with the onslaught of new dances. It appeared that we had enough to produce a supplement (ZCS) to ZC that would be about as big as ZC itself. Rather than merely filing these dances, Al and I studied every nuance of each one trying to appreciate which actions contributed to zesty dancing and how to notate these actions. So neither Al nor I was sufficiently motivated to rapidly go beyond this digestion process to actually tackle the logistics of preparing ZCS.

Some two years later, with the help of Dan Pearl, I had almost completed a plan for choosing dances, contacting callers and composers, and handling other such logistics. However, I had by then become seriously bothered by a vague feeling that I lacked some element of expertise needed to treat several hundred dances consistently. This was manifested in my belief that our longer and longer transcriptions had little relation to what happened on the dance floor, particularly with respect to end effects; that hopelessly poor notation served to transmit dances; that callers that I deemed to be unbelievably inept were nonetheless succeeding in getting dancers to dance; that callers would use different words for the same action and the same words for different actions and things still worked; etc. Simply put, I wanted to be certain that I knew what I was doing, by my own standards, before producing a ZCS. So I did not implement the plan for proceeding with ZCS.

Instead I looked at various ways one might describe actions, including end effects. I tried to relate these various ways to actions which dancers tended to do correctly no matter how poorly described and actions which give trouble no matter how well described. I asked myself questions like "what is a neutral group?" and "what defines an active couple?" and "who are 'you' and 'neighbor' in the call '[You] swing your N'?" I discovered that one can distinguish the parts of description which are matters of convention from those which are forced on us by the very nature of contra dances.

Meanwhile, my advisors, including most prominently Al, wondered why I was occupying myself with this theory when we were finding it possible to transcribe some 1000 dances

using ad hoc methods. My putative response is that I wanted a consistent vocabulary not only for all the contras we had in hand, but also all that might be invented in the future. Perhaps a more honest response is that I just didn't feel comfortable going ahead until I thought I knew what I was doing.

By the end of 1991, I was essentially satisfied with the state of my understanding, and Al, with some justice, was completely exasperated with my failure to keep my nose to the grindstone. Furthermore, I became concerned and convinced that the future strength of contra dancing depended more on able administration than on having ever more sequences. So, for the next five years I turned my efforts to strengthening administration via example and discussion. For example, how can a producer encourage callers to address the vision of the series rather than some other vision or, worse yet, no vision. Most of the essays and snippets contained in this book were drafted in these five years or so, as were the 25 articles in the *Contra Connection* series published in the CDSS News, each containing a contribution by Dan Pearl, Ted Sannella, and me. Reprints can be obtained from CDSS.

Which brings us to the present, sometime in the 21st century, perhaps 20 years after Al and I started thinking about a ZCS. A dozen years have slipped by since I was worried that some wild contra might descend on me, a contra which would not succumb to my notation scheme. And it has been at least three years since my advisors persuaded me that I had to devote all available energy to finishing ZCS. Those years have also seen the burgeoning of composers posting their dances on the Internet. Moreover, my health has forced me to curtail the time I spend on ZCS. Therefore I must apologize that the transcriptions, particularly the piece counts and letter references, have not had the care that I would have preferred to give them.

In view of these impediments and pre-emptions, why have I persisted in preparation of the book for publication? Partly, I must admit, because it is there. Furthermore, the theory of duple minor contras, given in ML 20-26, is not presented anywhere else that I know about. But most of all, I want to pass on my enthusiasm for contra dancing and I don't know any other way to do this.

ACKNOWLEDGEMENTS

With *Give-and-Take* (G&T) nearly 20 years in the making, there are many callers, composers, administrators, and even a few musicians who have shared their views with me. I cannot begin to remember every conversation, so I will just say to them, "thanks for your encouragement."

There are some people whose contribution can be specified. Ishmael Stefanov-Wagner did the cover calligraphy. I am pleased to be able to again use Susie (Cohen) Titus's pictures of two dancing couples. Claire Chang rescued me from some

computer problems and dug out a few obscure composer addresses. Buzz Gagnebin and Jim Kitch, along with many others, discussed copyright rules with me.

It has been a privilege to work with the many volunteers who have made my association with NEFFA so rewarding. Any gem of wisdom that happens to have made it into this book probably arose from their actions. I will not try to name these people other than the Thursday Night Dance Committee of which I am particularly proud to be a member: Dan Pearl (chairman), Lisa Greenleaf (booking coordinator), Steve Boylan, Cal Howard, Sue Rosen, and Ernie Spence.

Robert Cromartie and Rick Mohr were instrumental in persuading me to reorganize my priorities to include finishing this book. Myrtle Wilhite and Sharon Pedersen provided valuable feedback on the theory that Myrtle named "dancemistry".

Of the dozens of conversations I have had with callers, I happen to recall those with Don Flaherty, Cammy Kaynor, David Millstone, Becky Hill, Steve Zakon-Anderson, and Roger Diggle. Mike Prager supplied me with some oral and written thoughts about beauty in dance. David Kaynor was the first composer to whom I sent a permission request. His complete and generous response encouraged me greatly.

There are three people who influenced my work on ZCS for a period of time. Al Olson and I exchanged about 600 letters concerned with dance transcriptions up to 1991 when my interest shifted to the analytic analysis of contra dances and to dance administration. Ted Sannella was a close friend and supporter till his death in 1995. Julia Miller and I worked together on several examples of applied contra dance administration; I learned much from these experiences in producing contra dance events.

I now turn to the four people without whose help this book would never have been completed.

Sue Rosen has been associated with NEFFA, and thence with me, for 25 years. She has been urging me on to complete this book. Earlier she shamed me into getting started by preparing an address list for 130 composers and a listing of all the dances in 35 books.

Mark Jones is my house-mate and manager. He has rescued me many times when the pile on my desk takes charge, reducing me to tears. Not to speak of his taking my side in almost any skirmish with my computer.

Kiran Wagle has taken on much of the typing and logging that has given me lots of trouble near the completion of the project, as Parkinson's Disease is making its claim on body and mind. He acted as editor's advisor, manufacturing needed words as he took care of keeping our correspondence under control.

Lynn Ackerson has played the part of a fairy godmother and more. She turned up at one of my NEFFA discussion sessions and shortly after notified me that she was going to see to it that ZCS happened. She has looked at every transcription, checking it for credibility. Without nagging she has kept the male contingent on the path to completion. And all that at a 3000 mile distance.

PERMISSIONS

During the production of this book, Sue Rosen and I wrote to nearly 100 composers asking for permission to use their work. We identified the dance(s) by title alone. We obtained supportive responses from almost everyone and all but a dozen or so placed no restriction on us. The concern of that dozen or so was that they preferred to be given an opportunity to verify that I was planning to use their preferred version of their dance. I thought that if I did this for anyone, I should do it for everyone. So we submitted my draft transcription of each dance to its composer or someone who could reasonably represent him.

I did not take a casual attitude about seeking permissions. On one hand I wanted to re-affirm the customs of informality outlined above. On the other hand too much informality can lead to misunderstandings. I addressed this problem by preparing a statement of my plans and understandings. These include: 1) Work on G&T is unpaid; 2) Credit for each composition is given in a byline; 3) If we know of a publication in a book which presents only dances of a single composer, we will cite that reference; 4) We will display a statement that copyright in each dance is retained by the composer; 5) we have obtained permission to include each dance from the composer or his representative. I asked each composer to concur with these representations either orally or in writing. For those cases in which a dance is published, I give an abbreviated reference. The abbreviations are expanded in the Bibliography. In general, these original sources have much more information about a dance than is given in G&T.

BIBLIOGRAPHY

This Bibliography is restricted to books that contain at least one dance which is also included in G&T.

ACB = Another Contra*Bution • BCC = BiCoastal Contras •
BYC = Belgian Yankee Caller • CB = Contra*Butions • CB3 =
Contra*Butions 3 • CC = Crossing Cascades • CD =
Cleveland Dances! • DS### = CDSS News • CN = Contra
Dancing in the Northwest • DADT = Dance All Day Too •
DAN# = Dance All Night • DT = Dances in Time • DD# =
Dizzy Dances • DS# = CDSS News (short form) • EHCC = Erik
Hoffman Contra Comments • EOM = Early One Morning •
GEMS = Gems • GHWEB = Gene Hubert's dance on the WWW
• HCC = Hill Country Contras • IWBFB = In With Both Feet •
KC = Ken's Contras • LS = Lullaby of Swing • MF = Midwest
Folklore • RAV = Cary Ravitz • SCT = Southern California
Twirls • SD = Shadrack's Delight • SW = Slapping the Wood •

SS = Son of Shadrack • STN = Swing the Next • TD = Twirling Dervish • TDR = Twirling Dervish Returns • TLTD = To Live is to Dance • ZC = Zesty Contras

together.

2. Content of Give and Take (G&T)

I. INTRODUCTION

1. Vision and Titles

To accomplish an objective you need, at the very least, a vision, some words and action. The purpose of the words may be to define the vision, or they may act as a slogan, or even just as a shorthand for an agreed concept. Sometimes initials will do. For example, some 15 years ago we needed a shorthand for the emerging content of the book you are now holding. We called it "ZCS", standing for "Zesty Contras Supplement": not very inspired but OK as shorthand for a developing concept.

"Zesty", on the other hand, was having great success in several contexts: a name for a vision of strong connection, figures which closely match the musical phrase, and smoothly flowing transitions; a name for extroverted, purposeful dancing; a name for bold, distinctly phrased music, &c. So by 1991 we had pretty much gotten used to going to an evening of dancing that actually approached the zesty vision. Thus there was not so much incentive to elaborate on the vision of ZCS; we might well have realized that now ZCS could better be thought of as "Zesty Contras Sequel".

What did I have on which I might build a sequel to ZC? By this time composers had figured out that the epitome of a zesty dance contained a 12-count neighbor swing and an eight-count partner swing coupled with appropriate filler material that kept most people busy most of the time. It was not clear that there was any need for a compendium of dances meeting this formula. I did, however, have some items that might be strung together to make a useful book.

There was by that time a collection of over 1000 dances in my database, including many of Al Olson's, waiting for an airing. There were a number of mini-lectures ready to go, and, most significantly, my analysis of the algebra of duple and improper contras. So far as I know, this is the only formal exposition of this theory, and I wanted to share it with the contra community.

So I felt compelled to figure out a word or phrase that might serve to identify my vision. It occurred to me that the words I had chosen for a dance action, "Give-and-Take", suited me. The action is described at its proper place in the Glossary. Note particularly that the official thing to do is to accommodate to each other. I hope that this freedom will encourage the dancers not only to retain zest, but to strive for a tempering which will foster a stunning beauty in their movements. I invite you to join me in give-and-take about any part of life, but particularly as we share this book

As was the case for ZC, it is my intent for G&T to stimulate (perhaps better: provoke) the thinking of the reader. I thus give some 600 examples of dances which a caller might examine as practice in selection. Note that while most entries are good dances, or better, I have included a few that I would not use, but have been used by someone, perhaps to illustrate a point. To carry out this pedagogy, I include a Glossary and Explanatory Notes. I urge the reader to study these, even if she knows the words. There are a few Minilectures directed to specific players in the contra game. Lastly, there is my theory of duple minor contras in ML20-26. I make no grandiose claims for this, but it may help explain end effects and the distinction between shadows and neighbors. Myrtle Wilhite has teasingly called this "dancemistry", which Al Olson pronounces "dance mystery". I am happy to play along with the tease and offer no substitute.

3. Selection of dances

When Al Olson and I were thinking about drawing together a ZCS (now G&T) we assumed we could continue the practice established in ZC: include most every sequence we know that encourages zesty dancing, a goodly selection of "neutral" dances, and a sprinkling of others. In actual fact, there are now thousands of dances compatible with a zesty vision. I might have tried to choose the 500 "best" contras, but such a project is clearly doomed on the face of it.

Rather, if I am to be honest and realistic, I must admit that the dances are representative of what has happened to come my way. Let me detail the process.

First and foremost are some 350 dances composed by Al Olson since the publication of ZC in 1983. Many of Al's dances are unequal. Thus his dances are perhaps not so popular as those of Gene Hubert (for example), but they are all crafted with care. Furthermore, after 6000 pages of correspondence with Al, I have the unique opportunity, almost a responsibility, to share this wealth with the dance community. Therefore, as a partial record of what was going on in the period 1983 - 1991, I have included about 1/3 of Al's dances. I have marked those of his dances that I think are most satisfying to contemporary tastes with letter reference A.

During this first decade after the publication of ZC, I was much more active in collecting dances than I was later. In addition I had access to all the dances collected by Al during this period. So this decade of the burgeoning of urban contra dancing is perhaps represented out of proportion to current usage. There is an additional reason for this: not many books featuring zesty sequences were published before 1991. Therefore there was no place to collect them other than in the

dance hall.

In 1990 I joined a new committee which undertook the production of the Cambridge VFW series. This gave me a chance to test my opinion that careful administration is the key to success. Thus for some years I focussed my energy on committee responsibilities rather than on collecting dances. As a result, most of my "recent" dance "collecting" has been through callers at that series. Nonetheless, I believe that between G&T and other collections of dances (see Bibliography) you will have an adequate source of zesty dances.

For the most part you will have to figure out for yourself what biases I bring to my selections, but I will explicitly mention two: I avoid double progresion dances, especially those which are easily converted to single progression, and I prefer starting a dance in a standard formation. Insofar as I know her preferences, I give the composer her setting as the primary transcription, but note possible alternate settings.

Lastly, to be fair, I must admit that I cannot, and should not, force my interpretation of "zesty" on the entire world. On the other hand, I can perhaps be forgiven if I look mainly to the northeast United States for most of my material.

4. Composer/caller/editor relations

How do dances get around? In an ideal case, a single person composes a dance, authorizes a title, establishes it by calling it, and publishes a transcription along with other of his dances. But what happens when these roles are taken by different people? How do dances get around in the real world? A caller could buy a composer's official publication and present without modification the sequences described therein. A far more common and realistic method of transmission is the "scrap of paper method." A caller scribbles a dance down in the hall, in the version proffered at that moment, and then presents it later using a transcription derived from those scribbled notes as well as whatever other resources might be close at hand. A characteristic of the scrap-of-paper method is that dances are freely shared without a price tag. A popular dance can spread rapidly. Garbling of authors, titles, and sequences is almost inevitable. If the dance does not fit the caller's style, or does not properly balance the rest of his program for that night, most callers feel comfortable modifying a dance sequence to meet the needs of the moment. I further assert that most of the exchange of transcriptions, including the common case of one caller's handing a card with the sequence on it to another caller, takes place by this ad hoc method. In short, by tradition, a dance pretty much has to fend for itself once it has been publicly presented. Some dance composers may wish they could control dissemination of their work, but it would be both unusual and difficult for a composer to discourage a caller from using one of his dances. Furthermore, despite the shortcomings of scrap-of-paper transmission, most dance composers are eager

to have their sequences presented in the dance hall.

In view of these circumstances, a caller is not compelled to give any recognition or reward to a composer. However, there is common courtesy and respect and propriety to consider. The caller should, as he collects a dance, get the correct composer and title. Because there is almost sure to be garbling if these particulars are copied down on that scrap of paper amidst the hubbub of a walk-thru, I advocate getting the information directly from the caller; or even better, from the composer herself.

II. USE OF THIS BOOK

5. General

I have followed the definitions, methods, and conventions given in ZC, and I expect the reader to be familiar with these. Although, with experience, I might have second thoughts about a few details, I have found that I have not had to make any substantial modification in them. However, I have introduced some additional refinements of definitions and also some additional words and concepts. These are presented in the following Glossary and Explanatory Notes.

In ZC I continued to allow the use of the classic ending of a contra: "5&6. W ch & ret 7. 1/2 R&L 8. 1/2 prom." I reasoned that, for consistency, movement only across the set (with no "ret") should be indicated by a "1/2." Thus a lack of 1/2 implies "go across and return." I have considered using a more modern convention. However, to be consistent with ZC and also to remind us of a long history of contra nomenclature, I am retaining the somewhat awkward but unambiguous "1/2 W ch" for "ladies chain across" and 1/2 R&L" for "right and left thru." My apologies to any women offended by my reasoning; it is hard to find something that is both unambiguous and consistent with long tradition.

Then come the dance transcriptions themselves, first contras, then triplets, and finally other formations. Lastly we have minilectures and miscellaneous reference material. I call attention to ML21 on diagrams, to ML22-26, a mathematical theory. and to ML20, the results of the theory without the mathematics.

The reader will observe that he may be bounced from the Glossary to the Explanatory Notes to the Minilectures only to find that he has a considerable homework assignment on his hands before he can use the dance. I make no apology for this. There are plenty of straightforward, interesting dances for a novice caller to use. In fact, the caller who has trouble diagramming a dance, or dancing it in his head, or somehow working out the details for himself, should avoid complex dances. I, or my advisors, have diagrammed and studied each dance for ourselves and could offer prescriptions for what each

dancer does to cope with end effects, where a neutral couple stands in the initial formation, how each dancer handles an unusual entry to a hey, etc., but I feel that the caller who can't do this for himself is best advised to avoid the dance. The purpose of the rather extensive text is to provide the reader with the background to carry out such analysis. Thus it is only occasionally that I call explicit attention to the cases where there may be questions addressed to the caller (by a puzzled dancer) or where he should give some hints to the dancers as to how to cope.

Using a similar rationale, I have been more consistent than in ZC about assuming a certain sophistication on the part of the reader/caller. For example, I assume that it is obvious, if two dancers have left hands joined and the notation is "almd L", with whom you do the allemande. (See EN2, Current Foursome.) If the notation is "R&L on R diag", I assume it is unnecessary to mention, "but stand pat if there is no cpl on the R diag." (See ML22 on End Effects.) If the notation is "R-hd bal pt; twirl to swap," I expect (after the balance) the woman to turn under joined right hands as partners switch positions. And so on.

In ZC I held to a tradition, already vanishing at that time, that otherwise unspecified calls addressed only the active couples. In particular, "Sw pt" would mean "Act sw pt" not "All sw pt". Most contemporary authors, callers, and even readers of ZC by habit reverse this convention: "Sw pt" means "All sw pt". So, to be realistic, even in ZC I generally stated "Act sw" when that was intended. I now formalize some concession to the new convention while retaining a wisp of tradition by explicitly noting, via letter reference S, a symmetrical dance. (See Glossary.) For such a dance, "Sw pt" must mean "All sw pt", so "All" may be omitted. For other dances, those lacking letter reference S, I will continue adherence to the traditional convention, being explicit about "all" and "act".

Many of the words I use are not given in the Glossary. If the words are well defined in standard references, I try not to contradict this definition, but I feel no compulsion to include them in our Glossary. For instance, a word carefully defined in a glossary for club dancers might be adequately defined by context, or only in a dance transcription, in G&T. Often a clever caller can manufacture effective ad hoc words which add spice to her calling. I may occasionally share one of these with you, but you will use them with more conviction if you devise them yourself.

Sometimes I use a word which seems a little stilted to avoid using a more common word which may have different connotations in the minds of various readers. Thus I have a precise definition of "twosome" because "couple" may mean any pair of a man with a woman to some readers while others may consider only partners to constitute a "couple", even if those "partners" are of the same sex (as occurs in a few dances). If I need not distinguish among these possible

preconceptions of "couple", or if the definition is clear from context, I will probably use the less stilted "couple" in preference to "twosome", reserving the latter for cases in which precision is helpful. A similar situation obtains in the contrast between the flexible definition of "position" and the more precise (when applied to contras) "station".

I have made a conscious effort to avoid some words which, in my view, give rise to needless confusion. Primary among these is "opposite" in any usage that does not correspond to the general connotation given to that word. For example, I think a caller should feel embarrassed saying something like, "... in long lines with your opposite next to you"

A few callers still use "corner" to refer to the dancer I call your "original neighbor". Others may use "corner" to refer to a pair in which the woman is cw from the man (as in square dancing), but it is sometimes unclear whether this relationship is around the entire set, the minor set, or some other current foursome. So I avoid "corner" unless the grouping is completely unambiguous.

Note that we do not lack for suitable substitutes for these proscribed words, namely "across", "neighbor", and "shadow".

Another example is my definition and use of "twirl to swap" to replace a number of club calls which are often carelessly used by New England style (NES) callers. Combining all such calls into the more general "twirl to swap" gives the NES dancer less to learn and avoids confusing the sticklers who know the club nomenclature.

There are a number of other cases in which I have applied a carefully considered rationale to a choice of words. For example, the possible nomenclature used to distinguish the two couples in a minor set include "act cpl", "the one's", "#1", "#2", "the two's", "inactives", etc. Of these, the most used are "1's" and "2's" with the tacit definition "1's start above the 2's and progress down." If this tacit "definition" happens to be inconsistent, it leads to trouble. Thus I choose a convention that cannot be internally inconsistent, namely that couples who are progressing down are referred to as actives. In particular, this definition works for Becket dances as well as reverse progression dances. Therefore, I have chosen "act" to indicate the couple that progresses down the hall. My convention is that "act", "one's", and "#1" all have the same definition. Of these I prefer "act", leaving "one's" to the English tradition. Besides, "active couple" has a long association with contras even though fewer and fewer contemporary dances make use of the concept.

Similarly, at first blush "turn ind" may seem a little stilted compared to "turn alone". However, "ind" may be a little more encouraging of taking notice of the other dancers than does "turn alone". "Ind" is also useful as a noun.

I might comment on the three most obvious departures from usual presentations as introduced by me in ZC.

First we have the eight-count indication of phrasing, "1., 2., ... 8." instead of the usual 16-count "A1, A2, B1, B2". Although this decision was made years ago on a strictly pragmatic basis, I think the (subconscious) rationale is that the piece count is about eight for most contemporary contras. Alternatively stated: only four figures hardly defines most dances, but more than eight is hard to handle. (You only have eight fingers.) In any event, I note that I expect the reader to rephrase my transcription to his own liking before using it or sharing it with others. It is of interest to note that Colin Hume in *Dances with a Difference* uses a full stop to mark the end of a four-bar phrase, a semi-colon to mark the end of a two-bar phrase. Gene Hubert, in his first volume of *Dizzy Dances*, gives a careful discussion of slurring over four-count and eight-count phrases and indicates slurring with lower case letters, lack of slurring with upper case. In his later volumes he reverts to the conventional (and more forceful) parenthetical indication of phrasing.

Second, I introduced "neighbor" to refer to the person of the opposite sex, not your partner, in a specified foursome. Unless the foursome was unambiguously defined otherwise, it was assumed to be the minor set, i.e., the original foursome specified by the composer or caller at the beginning of the current change. Somewhat to my surprise, this nomenclature has met with fairly wide acceptance, both in written descriptions and on the dance floor. With the popularity of numerous dances which go out of the minor set, this definition requires some generalization, and I discuss the extension of the simple definition to such dances in the Glossary, in the Explanatory Notes, and in ML21.

This extension allows us to refer to any contrary as a "neighbor". It is then possible to complete the list of persons you can possibly dance with in duple minor: Those who progress with you, your partner and shadows; and those who progress contrary to you, your (opposite-sex) neighbors and your same-sex neighbors.

Third, we have the exasperatingly laconic presentation of each dance. My hope is that this will encourage you to think of the whole dance at once, encourage you to dream up picturesque words of your own, and encourage you to develop a notation to your own liking

In short: I have developed the concepts of ZC to take account of modern developments:

1. I expect some sophistication on general logistics such as current foursome, end effects, etc.
2. Most contemporary dances can be called in such a way that all calls address the men, the

women, or everyone equally. I.e., there is no distinction between the actives and the inactives. I identify such dances with a letter reference S, unadorned if the dance is symmetrical, contained in quotes if it is not.

3. I am more complete in the conventions about "neighbor": any contrary may be called a neighbor; a neighbor is always a contrary.

4. I introduce "shadow" to identify dancers who are neither partner nor neighbor.

5. As discussed in the Minilectures, I recognize explicitly that, for almost all foursomes, it is sufficient to specify the two dancers of the opposite sex with whom you dance. This same specification applies to all four dancers; all are equally addressed as "you". If one of those two dancers remains in your foursome, specification of the one who changes is sufficient to define the new current foursome.

6. I have introduced several new Glossary entries for your consideration, most importantly: "previous (prev)" and "reverse (rev)".

6. Glossary

This glossary includes terms which may be helpful in interpreting the transcriptions. It is supplementary to the glossary in *Zesty Contrás*. It does not cover all the very precisely defined terminology in ML21-26.

ALLEMANDE/SWING: If the choreography or dancer preference calls for an allemande (left or right) with extra rotation, an "almd/sw" may be used. Say that partners' left hands are joined. Shorten up the connection with partner so that left elbows are adjacent and grasp partner's left elbow with your right hand. "Swing" as usual, with a buzz step. Many dancers find this substitute for a reverse swing easier to execute than a reverse swing in reverse ballroom position.

ARC: To cross the set on a curved path (because there are other dancers preventing your taking a straight path). As a noun, that path.

ASKEW: Shifted along the set from the STATIONS even though the choreography suggests that the dancers should be positioned on the stations.

BODY OF THE SET: The portion of the set not involved in END EFFECTS.

CIRCLE: (As a noun) Usually a group of dancers, usually holding hands, who form, pretty much, a conventional round circle. "Circle" may also be generalized, sometimes using quotation marks, to any grouping in which every dancer has an adjacent dancer on each side. For example: "1. Almd R N 1+3/4 2. M go ccw around entire set in an inner 'circle', the W cw in an outer 'circle'." (As a verb) To move in a circular formation.

CONTRARY: (As a noun) A dancer of opposite ROLE from yours. (At the ends, any dancer in your foursome may dance the part usually assigned to a contrary.) When speaking of a specific contrary, NEIGHBOR is the more usual designation.

CORNER: As in ZC. Perhaps better stated as the woman clockwise from a man, the man counterclockwise from a woman, in the specified formation. Because there is no agreed convention about the use of "corner" in contrás, it is best avoided. However, if nothing to the contrary is stated, unmodified "corner" refers to an adjacent dancer around the entire set (as contrasted with a minor set) viewed as a large circle.

COUNT: The moment at which a strong action occurs. Note that, in general, you must prepare for this strong action before the musician hits the beat: you must pick up a foot before you put it down, turn your body before you go in a desired direction, get a hand up before you start an allemande, etc.

COUPLE: Any closely associated pair of dancers, especially those who have arranged to dance together, i.e., partners. Since there are a few dances in which your partner is of your own sex, and some dancers choose to dance with those of the same sex, a "couple" need not be of mixed sex. "Couple" may also be used idiomatically for any man and

woman, not necessarily partners, dancing together for the moment. For example, "turn as a couple" need not refer to partners. However, if used with one of the identifying adjectives discussed in EN7, "couple" always refers to partners.

DUPLE MINOR: Any progressive dance in which an indefinite number of groups of two couples all dance the same action.

END EFFECTS: In principle, anything that occurs near the end of the set that does not happen in the BODY OF THE SET. In practice, a duple & improper, single progression, contra with only a single current foursome is often considered to have only "standard" end effects or, more simply, "no" end effects.

ENTIRE SET: Everyone in the contra set. In duple minors, the entire set comprises all the foursomes plus any neutrals.

EVEN SET: A duple minor set with an even number of couples.

FACE ACROSS: Usually indicates preparation for an action involving dancers across the set from you as in "1. Sw N & face across 2. Cir L." Occasionally used to indicate position, as "1. Sw (orig) N & face across 2. Sw next N." You and your original neighbor might not actually face across, but the notation, using the convention that a swing ends with the man on the woman's left, tells you where to find your next neighbor.

FORMATION: The arrangement of the dancers, especially at the beginning of a change, which is usually the same as the initial arrangement. See EN4.

FOURSOME: Two twosomes (i.e., two men and two women) somehow associated for the moment.

FRAGMENT: A portion of a dance sequence. A fragment is thus danced once during each change.

GHOST: An "imaginary" or "phantom" dancer at the end of the set invoked so that a real dancer can dance "as usual" with the ghost. In that sense, a ghost can reduce end effects.

GIVE-AND-TAKE: General definition adopted by some callers and composers: The "swingers", a man and a woman facing across the set, meet, join free hands, retreat to the designated side of the set, and prepare to swing. Unless otherwise specified, the dancers retreat to the man's side.

Original implementation: I visualized a very crisp, four-count interpretation. The previous twosomes (not the new twosomes) end the previous figure (perhaps a swing, a promenade, or a courtesy turn) in half shoulder-waist position. The previous twosomes move forward at the start of the phrase, and the swingers form new twosomes by joining free hands (woman's right, man's left). The woman resists for a moment while they establish firm but elastic connection, and they take only two more counts to position themselves to swing a step cw around the entire set from where the man

started. This puts the set in SAWTOOTH FORMATION.

I was put on the defensive by a woman who let me know in no uncertain terms that she was not about to be given or taken by any man. I felt much relieved, therefore, to find "give-and-take", with the hyphens even, in the dictionary: "the practice of compromise." Now that's my kind of attitude; I even invite you to compromise with your swinger (and with me) by taking up to as many as eight counts for your implementation.

GYPSY: Unless specified as reverse gypsy, clockwise action is assumed.

HALF SASHAY: Move to a nearby position using two slow sashay steps or using any convenient footwork that takes four counts.

HALF SHOULDER-WAIST POSITION: A man with his right arm around the woman's waist, her left hand perched on his right shoulder. This arrangement, though cozy, allows easy escape for the woman if she has business elsewhere.

HEY: As in ZC. Some of the niceties of notation of heys are given in EN5.

INITIAL: At the beginning of the dance. Contrast with ORIGINAL. Conventionally there is initially no neutral couple at the top, though a composer or caller might choose to flout this convention for a dance which goes out of the minor set.

LINE: Although club manuals allow the dancers constituting a line to be facing any direction, I restrict the use of unmodified "line" to a group of attached dancers facing the same direction. If the dancers are not facing the same way, I use a modifier (defined by context) such as "wavy line" (simplified to "wave") or use quotation marks to indicate the deviation from the strict definition.

MINOR SET: The conventional (or otherwise specified) grouping of dancers in an original formation; in a duple minor contra, this is equivalent to the original current foursome.

MOVE UP OR DOWN: See EN6.

NEIGHBOR: As in ZC. See EN7 for complete rules as to when, by convention, your neighbor is "otherwise specified" than the opposite-sex contrary in your minor set.

NEUTRAL GROUP: The group of dancers at the end of the set who cannot participate "as usual". More precisely, in a DUPE MINOR contra, the group of dancers at an end of the set who cannot be assigned to a FOURSOME. See ML22 and ML23 for discussion.

NEW ENGLAND STYLE (NES): The style of dancing described on page 3 of ZC whether done in contra, square, triplet, or other formation.

ODD SET: A duple minor set with an odd number of couples.

ORIGINAL: As in ZC; at the start of a change.

OUT OF THE MINOR SET: See EN9, ML20, and ML22.

PAIR: Any two dancers or two otherwise specified entities.

ROLE: The indicator of whether you are progressing up or down the set. Active dancers are progressing down.

PETRONELLA ROLL (or SPIN): Dancers, usually in groups of four but not necessarily on the stations, individually replace the dancer to their right with the leisurely four-count action of ROLLAWAY. Note that there is no assister, consistent with allowing four counts.

POSITION: Among other things, the location of a dancer or group of dancers at any moment. The direction they are facing may also be implied, as in "the position of a long wave" (distinguished from a long wave in that there is no implication of all holding hands). The dancers may be positioned on the STATIONS or may be positioned in other ways.

PREVIOUS (prev): During the change (or an imagined change) before the change being described. Note that, initially, the previous neighbors of the topmost active couple are GHOSTS.

PRIMARY (DANCE SEQUENCE): The first presented of several variants of a single title. Often, but not always, the first composed of the variants.

PROGRESSION: The movement of dancers up or down the set. See EN10 for conventions about nomenclature.

REVERSE (rev): Counter to the default direction. Applied to ccw swings, do-si-dos, gypsies, and two-hand turns; also to progressions in which the couple originally nearer the caller progresses up.

ROLL: A dancer moves from place to place, making a revolution as (s)he goes. If the move is left, the revolution is ccw; if right, cw. Note the next three entries for specific applications.

ROLL TO SWAP: The oral form of roll/swap as defined in ZC. The use of "swap" implies some vigor (about two counts for the entire figure) and an interchange of position of the roller and the assister. Either sex may roll in either direction. (Cf. TWIRL TO SWAP.)

ROLL TO MOVE or ROLL TO CROSS: The roller does essentially the action of ROLL TO SWAP, but goes to a station beyond the assister, who stays put. There is less implication of vigor than in ROLL TO SWAP; hence the figure is allowed four counts.

ROLLAWAY: Logically, the action of ROLL TO MOVE unless accompanied by the further instruction, "with a half sashay." (See PETRONELLA ROLL.) The complete call is given in club manuals and is allowed four counts. I see no compelling reason to flout the club conventions in this case. Thus I would not use ROLLAWAY if I wanted a briskly executed figure and prefer to be explicit about any movement of the assister. I am thus uncomfortable with the convention of some callers that ROLLAWAY is exactly equivalent to my ROLL TO SWAP.

ROTATE THE FOURSOME: The dancers are in (the position of) long waves in defined symmetrical foursomes, to which the action is confined. The dancers facing out loop to replace the adjacent dancer in a wave while the "adjacent" dancer goes across the set to replace a "looping" dancer thus forming new long waves. The defined foursome are usually twosomes straight across from each other, but an initial displacement of as much as a step cw or ccw is allowable. The foursome is usually a minor set, in which case the call can be more precise: "rotate the minor set".

SASHAY: A sidestep as described in B&S (step, close on each count) or the same action at half speed (step on count one, close on count two).

SAWTOOTH FORMATION: Couples in a duple minor contra arranged so that their midpoints are neither centered (as in conventional proper or improper formation) nor straight across from another couple (as in Becket formation). Each couple is thus clearly on one side or the other and clearly either above or below any other couple. The pair of couples forming a foursome may either be on the left diagonal or right diagonal from each other. See EN4.

SHADOW: Any one of the several dancers, other than your partner, who stay relatively close to you during the entire dance. Unless "same-sex" is specified, a dancer of your partner's sex is assumed. See EN11 for a short discussion and ML21 and ML23 for a complete exposition of the relation of you to your shadows.

SHIFT: Move along the set. Unless otherwise specified, the shift is one position (more precisely, one station).

STATIONS: The rectangular array of positions on the dance floor on which the dancers are located in the usual duple or triple minor initial formations. A dancer on a station may be said to be "stationed" there. Inasmuch as the stations are straight up and down from each other, and straight across as well, stationed dancers may be referred to as "straight" so long as this does not evoke too much laughter in your group. See EN12.

SWAP implies a more vigorous, strongly connected action than does **TRADE PLACES**. "Swap" is generally allowed at most two counts.

SYMMETRICAL: Showing the same appearance whether viewed from the top or bottom of the set. May refer to a dance fragment, but more often to an entire dance, in which case the caller often says, "Everyone does the same thing." (Actually, the men and the women may get separate calls, but there is no distinction between calls for the inactives and for the actives. Thus symmetrical dances, identified by letter reference S, need not be explicit about "all" (such as "all sw pt"); "all" is implied by the S. Symmetrical dances also have properties, such as alternating sexes around the minor set and around the entire set, which simplify the caller's job. See ML22 and ML26, where the definition is made more precise.

TRADE PLACES implies a more leisurely action than does **SWAP**; it is unassisted and allowed about four counts.

TRIPLE MINOR: Any progressive dance in which an indefinite number of groups of three couples all dance the same action.

TURN UNDER: A twirl in which the amount of rotation is the minimum possible. Useful when the caller wishes to specify something like, "a turn under would be appropriate, but not a multi-turn twirl."

TWIRL TO SWAP: Two dancers, usually a man and a woman, change places with one (usually a woman) going under joined hands. The hands to be joined are usually specified, but the directions faced are determined by the adjacent figures. "Twirl to swap" thus encompasses "Box-the-gnat" (right hands joined, dancers facing to dancers facing), "Swat-the-flea" (likewise, but left hands joined), "California twirl" (woman's left in man's right, facing down, say, to facing up, the woman turning ccw, the man cw), "reverse California twirl" (woman turning cw, man ccw), "Star thru" (left in right, facing each other along, say, to facing across), etc.

TWOSOME: A man and a woman somehow associated for the moment. They may, but need not, be partners.

YOU: Sometimes the reader, but more often any dancer or group of dancers. "You" is often the understood subject of imperative calls, such as "Sw shadow", "1/2 prom", or "cir L". See ML21 for discussion of who is understood to be "you".

7. Explanatory Notes

These Notes, for the most part, expand on notions introduced in the Glossary. They differ from the Minilectures in that the Notes assist in appreciating the transcriptions. The additional information in the Minilectures is not required to understand the transcriptions except insofar as the more you know the more you can share.

EN1: BALANCES - Some local styles tend to be quite rigid about how balances are performed. For example, dancers may expect always to join right hands. However, as choreographers become more and more daring, more and more occasions arise where the usual local balance does not suit the pattern. Since readers of ZCS may not all have the same local style, it would not be appropriate for me to specify, "The usual balance will work here" or, "You had best use an alternative balance here." So I leave that decision to the caller or to the dancers. For example, if the usual balance in your region is right handed, you, the caller, must decide whether to alert the dancers that a left-hand or two-hand balance might go better when two dancers meet left shoulder to left shoulder, as is often the case after a hey.

EN2: CURRENT FOURSOME - In duple minor contras, there is, in principle, always a current foursome, the four who would dance together if the call were, for example, "circle left". The current foursome also specifies who dance together if, for example, the call were "men allemande left". At the beginning of a change, the current foursome is assumed to be the minor set. In the simplest case, that foursome remains current throughout the change. Then, by convention, a new current foursome is assumed at the beginning of the next change. In more complex cases, the reader may have to exercise some common sense to determine the current foursome. For example, if progression occurs in the middle of a change, you may have to examine the configuration of the dancers or the heading to determine if another progression is assumed at the beginning of the next change (double progression) or if that new foursome becomes the next minor set (single progression). In other cases, some ambiguity may be possible. For example, "Becket formation: 1. 1/2 R&L on L diag 2. Cir L." With whom do you circle? The usual answer on the dance floor is, "the couple nominally across from you after ph 1, even though they usually turn out to be on a slight right diagonal from you." But that is not the correct interpretation of the example notation. Our convention is: *In case of ambiguity, the current foursome is the last one clearly implied.* Hence, in the example, the circle would be with the same couple as the right and left. The usual sequence would be transcribed, "1. 1/2 R&L on L diag 2. Cir L with new cpl across." Note that ph 1 is out of the minor set and defines current neighbors for that phrase. These neighbors are so short-lived that there is no need to give them names. In other circumstances, they might be named. E.g., "1&2. W on L diag pull past by R hd to new N; sw new N 3. New Ns: 1/2 R&L (on L diag) 4. 1/2

W ch (to pt) 5. 1/2 R&L across with newer Ns." Note that, in the last example, we needed two designations ("new" and "newer") so that any one name belongs exclusively to a single dancer (in any one change). Conventions about these names need not be learned by the reader but, to be complete, are outlined in EN7: NEIGHBORS.

As discussed in ML24, almost all foursomes belong to a class in which calls like "cir L with N & shadow" apply equally to all dancers (except perhaps those at the very end of the set). In this case, the composition of the current foursome is completely determined by specifying the two dancers of the opposite sex (from you). This fact suggests another convention, tacitly understood by the dancers anyway: If only one of the dancers of the opposite sex is specified to change in forming a new current foursome, the other is assumed not to change. This implies a new dancer of your own sex in your current foursome, but this need not be explicitly mentioned.

EN3: DIAGONAL ACTION - Contemporary contra choreography utilizes several tricks to make dances more interesting. One of these tricks invokes diagonal action to scramble the dancers in ways that seem well nigh befuddling. I have found many opportunities to so interest the dancers and even ways to simplify the choreography by being on the lookout for them. I present here a primer on what to look for and on what can be done. In addition, I introduce terminology to aid understanding, discussing, and describing dances with diagonal action.

An example from the early days of the choreographic boom is this action from Nick Hawes's *Fernigan's*: "With cpl on (full) R diag: cir L about once till you're on the same side as your shadow; dsd shadow." Another example is give-and-take (see Glossary). It is thus easy to believe that there is a wide range of possible ways to incorporate diagonal action into a contra. To talk about this variety we need some agreement about conventions.

Consider a contra set in Becket formation. We say that the dancers are all on the stations, that the stations are separated by two steps along, that the position of a couple is given by the position of the midpoint between the two members of the couple, and that it is adequate to talk only about separations measured in steps along the set. That is, it is as easy to go four steps up the set to the other side as to stay on your own side. Thus, for example, using the conventions of ML20 for cw progression: Cpl #6 is straight across from Cpl #5; #3 is four steps above #5; and #4 is also four steps above #5, but on a right diagonal from #5, across from #3.

This relationship, two couples on a diagonal from each other and separated by four steps along, is quite common and is illustrated by the excerpt from *Fernigan's* above. I give it the name "full right diagonal" or, if there is little chance for misunderstanding, simply as "on the right diagonal."

To systematically consider other diagonal relationships, let us take our Becket formation lines, with #6 across from #5, and shift each of them one step to the left so that everyone is facing a same-sex individual. Now the positions of couples, as defined above, coincide with the stations. Thus half the stations are associated with two individuals and half the stations are not associated with anyone. In fact, every couple has a vacant station two steps above it and two steps below it, but across from each vacancy is a couple conventionally two steps above or below our sample couple. In our case, I refer to #5 and #6 as being "on a **slight** right diagonal." There is a similar relationship between #5 and #8, who are on a slight left diagonal. In fact, we have a sawtooth configuration (see EN4) exemplified in give-and-take (see G1).

If we shift our lines one more step to the left, we note that #5 and #6 are now on a full right diagonal and that #8 is across from #5. In other words, a single progression has taken place. It further turns out that there is little point to examining movement of the lines by less than a step; the dancers don't cut it that fine. Nor is it necessary to name diagonals (for twosomes) more distant than "full"; they can be referred to progressed position or to a rotation of the entire set.

For the most part, diagonal action is done by foursomes and the adjectives "along", "across", "slight diagonal", and "full diagonal" apply to the two twosomes which constitute the foursome. As we have seen, if two couples are on a slight right diagonal the women are directly across from each other. If then the caller issues the foursome call "ladies chain on a right diagonal," the two women who are members of couples on the slight right diagonal initiate the action even though they do so by veering slightly left so as to pass right hands with the women they are facing. (They then turn sharply right to a courtesy turn with the man originally on the slight right diagonal. See, for example, *The Reunion Revisited*.)

As can be seen from that example, the caller may have a problem in how to give the information that the dancers need. For foursome actions it is often best to make use of the rules the dancers understand: dancers have names such as next neighbor or shadow that can be used to specify a twosome or foursome and the current foursome continues current until a twosome is specifically replaced. Mention of diagonal may be superfluous or even counterproductive. For example, to define the next foursome after a give-and-take, it would be correct to say "with the couple on a slight left diagonal," but ever so much more effective to say "with the next couple"

So far, we have dealt with individuals only in their role as part of twosomes or foursomes. Sometimes it may be desirable to refer to them as individuals. Consider the *Fernigan's* example. We have seen that the twosomes are

separated by four steps and that this may be called a "full right diagonal". If we chose to focus on the two women involved, we would note that initially they are separated by two steps. Thus it is appropriate to say "the women are on a slight right diagonal." Similarly, the men are separated by no less than six steps; we might call this a "long" diagonal. Such an addition to our vocabulary might have a concrete influence on the performance of the dance; it might result in the caller's pointing out that, inasmuch as the men have a long way to go to even get started on the circle, it will require some determination on the part of the dancers to complete the circle on time.

Let me summarize the possible specifications for diagonal action. Foremost is the concept that the call is usually given to twosomes or foursomes; individuals must deduce their roles. In practice, surprisingly few designators are all that are needed to give adequate spatial relationship information: "along", "full (left or right) diagonal", "slight (left or right) diagonal", and "across". Occasionally it may be desirable to mention the spatial relation of individuals. In practical applications only one additional designator is required: "long (left or right) diagonal".

It remains to discuss the possible outcomes of diagonal action. Sometimes there is little that can go wrong as in *The Reunion* where, when you find your partner, you swing. Similarly, with give-and-take it doesn't much matter exactly where you swing. If a diagonal action is resolved with a circle, it is usual to end with defined twosomes facing along or across though ending on a slight diagonal is also possible.

There are a few interesting examples that I will discuss in more detail. First consider Herbie Gaudreau's *Becket Reel*. [A1: Almd L shadow; sw pt A2: W ch; ret B1: 1/2 R&L on a full left diagonal; 1/2 R&L across B2: Star L; star R.] This dance was, of course, the first Becket formation dance. So it was that there was quite a bit of experimenting about how to best handle this maverick dance. The dancers found two problems: 1) Their natural tendency was (and is) to make diagonal action more nearly straight across, and 2) at that time, they had zero experience in handling end effects in single progression Becket dances.

Let me enlarge on point 1). There is no question about which couple is on a full left diagonal from you. However, there is nothing but the caller's insistence which says that you must end the right and left on a full left diagonal from that couple. In fact, left to their own devices, most dancers tend to square up the set by ending on a slight diagonal (rather than a full diagonal) from that couple. That means there is also a new couple on a slight right diagonal. It is equally convenient to do the return right and left with either of these two couples. Beginners usually opt for the couple on the left diagonal; after all, you have just met them and it might be fun to dance with them. Experienced dancers have been taught to choose the couple on the slight right diagonal.

This choice is influenced by which of three possible solutions to problem 2) is selected:

1) Do the dance as a Becket-Sicilian: No end effects; single progression no problem; even number of couples required; much less efficient use of the hall. In 1970 halls were much less crowded than today, and it appeared for a time that this might be the consensus solution.

2) Do the dance double progression. Then, at least at the head where the caller might notice what's happening, the end effects are less than in a single progression version. This is the usual solution.

3) Assume that the caller and the dancers now have enough skill to cope with a single progression Becket dance. This is my preference in most situations.

If you think it a sacrilege to do *Becket Reel* single progression, I invite you to try *Larry's Becket*.

Another example of the option to square up a full diagonal action is given by Robert Cromartie's double progression *On Approval* and my single progression variant. In this dance it is the women who must start a hey from a long diagonal position.

Finally, as a summation of my view on diagonal action, I now give two variants of Tony Parkes's *July In Augusta*, which is given in Tony's book *Son of Shadrack* as well as in the "other formations" portion of this book. That dance features action which would be along a contra set. A typical contra set does not offer enough space along to give a satisfying rendition of such actions and so Tony gives the dance its best setting: a Sicilian Circle. If the "crowd" is small enough, this gives us a very fine dance. For more crowded situations we can construct diagonal variants, set as contras, which may retain the essence of the original Sicilian Circle.

EXEMPLARY DANCE #6 adpt by Folk Process Becket formation (ccw prog): S 1. Cir L 3/4 2. Sw N & face across 3. 1/2 prom N 4. 1/2 W ch 5. 1/2 W ch on L diag to new N 6. 1/2 R&L & square up the set 7. Cir L 3/4 8. Sw pt & face across That would probably be just enough notation to meet contemporary standards. In this pedagogic context I give fairly extensive notes. Ph 1/2 and 7/8: This ubiquitous transition is strong, but a conscientious dancer has the nagging self-query: should I comply with the eight-count musical phrase, or should I start the swing "early", as soon as I have reached my new position? Ph 4: A bit extra in the courtesy turn will direct you to your new neighbor. Ph 5: The dancers will probably start squaring up the set of their own accord; the caller can reassure them by noting that it is appropriate for the men to be across from each other at this juncture. Which men? The one you just gave your partner to,

of course. Ph 6: Square up? Be squarely across from your partner.

EXEMPLARY DANCE #7 adpt by Larry Jennings Becket formation (ccw prog): S 1. Cir L 3/4; Ns, W leading, shift L (cw) 2. Sw N & face pt on slight R diag 3. 1/2 prom N 4. 1/2 W ch rotating an extra 1/4 in the courtesy turn to face new Ns on slight L diag 5. 1/2 W ch to new N 6. 1/2 R&L 7. Cir L almost once around 8. Sw pt & face across I figure that this dance has near perfect timing if done exactly as notated. Persuading the dancers to do this may be impossible, at least at a public dance. So I give you extensive notes and turn you loose. Ph 1/2: As they complete the circle 3/4, the women release the hand joined to their partner, and, staying on their neighbor's side, lead him almost to his original position whereupon he draws her into swing position. This action is featured in my dance *WOW!* Ph 2: You swing on a slight right diagonal from your partner; resist the urge to square up the set. Ph 3 starts and ends facing on a right diagonal. Ph 4: The extra 1/4 turn compensates somewhat for the courtesy turn's being allocated too much music. Ph 5: The chain is on a slight left diagonal. Ph 6: We are still on a slight left diagonal. Ph 7: The circle is definitely more than 3/4 thereby using up that extra beat in *Exemplary Dance #6*. In case you haven't noticed, our goal is to preserve the slight diagonals despite the dancers' inclination to square things up.

EN4: FORMATION - The heading for each dance transcription includes an **initial formation**. This specifies where the caller positions the dancers for the walk-thru. For the most part, a familiarity with glossary terms such as "minor set", "triple progression", "Sicilian Circle", "station", "proper", etc. is all that is required to interpret the initial formation specification.

We also define the **original formation**, that which is assumed at the end of each change (and hence at the beginning of all changes but the first). In most cases there is so little difference between the initial and original formations that it is confusing even to mention it. Occasionally, though, the caller will have to distinguish the two concepts.

Today's contra programs (for better or for worse) feature symmetrical, duple minor dances, or at least display most of the properties of such dances. The predominance of these dances make it desirable to have a fairly detailed set of conventions so that the formation entries in the heading are succinct yet distinguishing.

As a first step toward this objective, I note that triple minor or all proper formations cannot be symmetrical. I also assert that four-couple minor set contras, though symmetric, can best be handled on an ad hoc basis; our theory does not attempt to encompass them. Thus our problem is reduced to: how does one specify a symmetrical arrangement of two couples? Let us, for the moment, visualize the dancers taking

hands four. To comply with our insistence on symmetry the dancers must alternate sexes around the circle of four; i.e., either a man's partner is on his right (the **usual** situation) or on his left (the **interchanged** situation). The foursome still has the option of circling without spoiling the symmetry. The dancers are accustomed to choosing stations straight across or straight along a rectangular array. There are only two ways to do this: you and your partner on opposite sides of the set (**duple & improper**, DI for short) or you and your partner on the same side of the set (**Becket formation**, BF for short). Warning: "Usual" and "interchanged" are not standard terms. "Duple" is stated explicitly to distinguish DI from TI (triple & improper) because a triple minor dance can be improper. Becket dances cannot be triple minor.

The direction and amount of the progression is irrelevant to the dancers as they get ready for the walk-thru. However, this information often helps and is sometimes essential to the caller's understanding of the sequence. Thus it is useful to give progression information in the heading. For a duple & improper set the natural progression is for the two couples in a minor set to interchange positions (i.e., you progress in the direction you can face while holding the hands four); this may be called **normal progression**. Progression in the other direction may be called **reverse progression**. For a Becket dance there is no natural direction of progression, which must be specified as either **entire set progresses cw** or **entire set progresses ccw**. The amount of progression is not so complicated; it is **single, double, triple, etc....**

Codifying the discussion so far, it is customary to assume the following defaults: single progression unless otherwise stated; being on the usual side of your partner unless interchange is specified; that being duple & improper or in Becket formation implies that the formation is symmetrical; that the dancers can take hands four while everyone is associated with a station which is straight across and straight along from other stations.

Making use of the defaults, we can state the exact wording needed for each of 16 symmetrical minor set/progressions based on the hands four.

- Duple & improper [with dbl prog]
- Becket formation (cw [dbl-]prog)
- Becket formation (ccw [dbl-]prog)
- Interchanged & improper [with dbl prog]
- Interchanged Becket (cw [dbl-]prog)
- Interchanged Becket (ccw [dbl-]prog)
- Duple, improper & rev [dbl-]prog
- Interchanged, improper & rev [dbl-]prog

The bracketed bits are omitted for single progression. One may note that the three common cases (the first three listed) will have the same couple active if, starting from the

improper formation, the minor set circles 1/4 left to cw Becket, 1/4 right to ccw Becket.

There is no question that having the hands four group circling 1/4 generates a new formation. I address the matter of less drastic repositioning. For example, if the call is "bal & sw pt" or "bal & sw N" each dancer must rotate 45 degrees from the hands four circle. I deem this to be so little that I do not call attention to it.

On the other hand, it may be that the disposition of the dancers in either the initial or the original formation (or both) differs more appreciably from hands four. In this case I enter something like "modified duple & improper" in the heading and give enough information in connection with ph 8&1 of the transcription to explain the situation. As examples I give "1. Bal in long waves, R hd to N, M facing out," or "Act in cntr, go dn four in line." We also might have "Modified Becket formation: 8S 1. Prom pt cw around the entire set ... 8.... rotating an extra 1/4 in the courtesy turn."

The symmetrical formations discussed so far are based on the individual dancers being on, or at least associated with, the stations. We also have cases in which the dancers stand midway between stations making it a little silly to associate any one dancer with one station. For example, we might have "Wave formation: 8S 1. Ns taking R hds, W L hds: bal the wave;" Some callers might even call this "duple & improper" since it is just a small step from duple & improper to that wave. But what if it were "Wave formation: 8S 1. Pts taking L hds, M R hds: bal the wave ...?" Thus, when it is appropriate, I prefer (for notation) **wave formation**, for which **normal progression** is in the direction you face in the wave and is assumed by default unless specifically denied by "rev prog". Note that wave formation always refers to waves of four across the set, not to long waves. Long waves are one case of a modified set.

My last named contra formation builds on concepts introduced in EN3. Let us think in terms of the location of twosomes rather than of individuals. We then have twice as many stations available as twosomes to be located. We can then place our twosomes on stations which are on a series of slight diagonals and have an unoccupied station across from them. It may be easiest to think of the twosomes sharing a station as swinging in **sawtooth formation**. Note that it is still sawtooth even if they stop swinging and form long lines, which are distinctive for having everyone facing a same-sex neighbor.

Sawtooth is most useful as an original formation. It suggests a seamless transition to the new minor set. It is less useful as an initial formation and many callers prefer to pretend that the dance is Becket or duple & improper.

The transcription does not specify the disposition of an initially neutral couple. When the dance goes out of the

minor set, the caller can decide how to cope with this issue as she studies end effects.

The dancers may find themselves in a named formation several times during the course of a dance. If the caller has taken note of this, it may help clear up some confusion during the walk-thru. Furthermore, if the dancers are arrayed in a named formation at the end of any of the four strong phrases, the dance would often work as well being started at that point if the caller so chooses.

EN5: HEYS - Heys for four allow everyone in a duple minor contra to participate and fit a 16-count phrase of music nicely. Such heys have thus achieved great popularity with various entries and exits, sometimes in truncated form. So it is important to have conventions for the notation of heys for four.

Let us start by drawing the path traveled by the dancers in a full hey. Inasmuch as the path of the hey is the same for all dancers, we can draw a single path which applies to any dancer. Inspection of this diagram shows that there are four positions at which all dancers will be travelling past another dancer. We mark these positions with +s. If we mark with =s the positions on the path halfway between the +s, we notice that two dancers are passing in the center of the set while the other two are at the extremes of the path.

[see diagram]

Once the dancers are well into the hey, we may assume that they are equally spaced on the hey path, so they are all on the +s at the same time, then all on the =s etc. However, dancers may traverse this path in either direction. Which of these is actually being danced could be specified by the sense of the outer loops, the sense of the inner loop, by the shoulders passed at the +s, or by the shoulders passed at the central =s. The last of these is the most convenient, so when the dancers go clockwise around the outer loops, it is a "left-shoulder hey". The only other hey is a "right-shoulder hey". The center passes also determine which side of the set a dancer is on; some callers go so far as to say things like "men hey, women hey, men hey, women hey" referring again to the center passes. Based on this observation, we can define a 1/4 hey as one where a single pair of dancers pass in the center, a 1/2 hey as one where two pairs each pass in the center, a 3/4 hey as one which has an additional center pass for the first pair, and a full hey as one with four center passes. Note that each dancer performing a center pass is crossing to the other side of the set.

Now let us address the specifications for entries to and exits from our hey. Consider that most figures start and end with the dancers on the "stations", the positions where they initially stand in the conventional formations. For example, from Becket formation, the two figures "1. Circle left 2. Do-si-do partner" each end with the dancers on their original

stations. If the following figure were "3&4. Hey, starting men passing left shoulder", the dancers would naturally think of themselves as ending where they started: in their original positions on the stations. Comparison with the hey diagram suggests that we associate the +s on the diagram with the stations in the dance hall. Experience shows that this association works well. For example, if the next figure were "5&6. Swing partner" after their 16 steps partners would be on a clockwise loop, right shoulder to right shoulder (on the +s), an ideal entry to a swing.

Of course it is possible to start a hey with other arrangements of the dancers. For example, from a duple & improper set, we might have "1. Actives joining near hands and picking up inactives, go down four in line; turn individually 2. Return & face neighbor 3&4. Hey, starting passing neighbor by the right shoulder." We now have a minor problem: the actives clearly should be placed on the positions where the hey path crosses itself, the inactives on the =s in the outer loops. These form the straight line axis of the hey, but the dancers are not equally spaced along the hey path. Furthermore, if the following figure were "5&6. Swing neighbor" the inactives have to travel a bit farther than the actives to reach the point whence the swing comfortably starts. The dancers accommodate to this, but they have to hurry. Nevertheless, some authorities consider this the prototypical hey.

In some cases it is not so clear-cut as to whether the hey is best thought of as starting on the +s or from an axial line. Suppose our Becket example were altered to "1. Circle left 2. Allemande right partner till the women can start a left shoulder hey." How do we specify the allemande? Once and a half would start the hey from the +s in the diagram; once and three-quarters would approximate the straight line start. Although, as stated, some authorities prefer the latter convention, I give preference to the former, i.e.

In those cases where it makes sense to consider a hey as starting and/or ending on the standard stations, represented by the +s in the hey diagram, that choice will be favored over other possible conventions.

After the first, and before the last, center pass, the dancers will want to think of themselves as traversing the standard path. On the other hand, there is no real reason to insist on the dancers following the standard path to get to the +s the first time. Nor is there any real reason to follow the standard path after leaving the +s for the last time. For example, consider a duple & improper set with "1&2. Hey, st act R sh 3&4. Sw N." The active man and the inactive woman have a conventional route to the first shoulder pass. The pair of dancers in the men's line have to fudge their start. Then, from the first center pass to the fourth, everything is normal. (The actives hey, the inactives hey, the actives hey, the inactives hey.) After the last shoulder pass, however, the active individuals must make a sharp loop left while the inactives

go straight out to engage for the swing. Such actions actually occur in real dances and the action is often simply called a "hey." Most dancers adapt to such calls, though a conscientious caller might call the situation to their attention. And I might (or might not) call attention to deviations from the ideal hey path pictured above.

EN6: MOVING UP or DOWN - I do not always remark on when dancers should move up or down to keep the set from bunching up at an end. I note that a symmetrical dance cannot drift if everyone interprets it the same way.

EN7: NEIGHBORS - In ZC I sometimes used the traditional scheme of referring to the couples progressing down as the actives. However, I rarely made use of the conventional "below", rather referring to the one below as "#2" and the next below as "#3". In analogy to the reciprocal term "partner" I also introduced the concept of "neighbor" (abbreviated "N"), which is reciprocal in the sense that if you're my neighbor, I'm yours. This concept has gained considerable acceptance and I have thus been encouraged to make use of it to the fullest. Some of the theoretical justification is given in the Minilectures, but the working conventions for duple minor are given here.

- A NEIGHBOR is any dancer who is tracing a path with respect to you in this change that will be traced by another dancer in the next change.
- You have both SAME-SEX NEIGHBORS and OPPOSITE-SEX NEIGHBORS. If sex is not specified, "opposite-sex" is understood unless context clearly suggests otherwise.
- Your partner (or a shadow) takes his/her turn at being your neighbor and can dance a twosome figure as your neighbor (at the end of the set).
- Your ORIGINAL NEIGHBOR is the one in your minor set.
- A NEW NEIGHBOR is one which has not been explicitly defined earlier in the transcription. Thus, if "new" is used near the beginning of a transcription, it merely emphasizes the convention that the original neighbor of the current change may be different from any neighbor you danced with in a previous change.
- NEWER may be used to designate a neighbor or couple which has not been defined earlier in the transcription. It is only needed if "new" has already been applied.
- NEIGHBOR (unmodified by an adjective) refers to the most recently defined "new(er) neighbor" or "new(er) couple". If "new(er) N" or "new(er) cpl" has not appeared explicitly, the original neighbor is assumed. [Note that "new foursome" does NOT redefine unmodified "neighbor".]
- Your NEXT NEIGHBOR is one who was originally in the minor set adjacent to yours in the direction you are progressing. A NEXT NEXT NEIGHBOR would be the one beyond that.
- Your PREVIOUS NEIGHBOR is the one who was

originally in the minor set adjacent to your minor set in the direction contrary to that in which you are progressing.

- FUTURE NEIGHBOR may be applied to any contrary who will be your original neighbor in one of the next few changes. Like "next", but unlike "new(er)", "future" does not redefine the default "neighbor".
- THAT NEIGHBOR refers to the most recently encountered neighbor.
- As a last resort, "The NEIGHBOR OF Ph 3" (for instance) is a suitable reference.

Once a modifier (other than "that") has been used, it is not applied to any other dancer of the same sex. Thus, if "next N" or "next cpl" has been assigned, "next" would not be used with respect to any dancer from a different couple.

An example of the use of some of these conventions is given in EN2.

Note that all the adjectives defined above apply as well to a couple, who, after all, are the neighbors of you and your partner.

In dances other than duple minor contras, "neighbor" and "same-sex neighbor" apply to the dancers, not your partner, in any defined foursome.

All these conventions are primarily for the use of a transcriber; the resulting transcription is supposed to be clear without the reader's learning these rules.

EN8: NEUTRALS (MUST or SHOULD) PARTICIPATE - As discussed in EN9 and ML22, it is usually desirable for an originally idle dancer to participate when action goes out of the minor set, but it is not usually important enough to warrant the caller's explicitly mentioning it. In some cases it is sufficiently inelegant for a dancer not to join in that the caller might say, "Neutrals should participate." For example, if everyone else is promenading around the entire set, the caller might suggest that neutrals join in. In cases where the action clearly goes significantly out of the minor set, the caller must take a firm stand. I use the alert, "Neutrals must participate." The caller, of course, has the liberty to use words of her own.

One example of "must participate" is in the first progression of a double progression dance. Such participation is usually automatic, but occasionally it is not. For example, in *Beneficial Tradition* at the bottom of a set with an odd number of couples.

The usual requirement for "must participate" occurs with a succession of twosome actions around the entire set. For example, suppose in Becket formation the call is "Grand right and left around the entire set, four changes." Since, in the body of the set, you always do this with the same people,

it is really confusing if a neutral couple decides not to participate. Similar reasoning applies if the twosome action is with neighbors, in which case the neutral couple must be instructed that their partner is also their neighbor for that change.

More generally, if there is a series of twosome actions around the entire set, it is best if the dancers arrange themselves so everybody plays, sexes alternate around the entire set, and all the men dance the same way, as do the women. Many dancers fail to appreciate this, and it is almost always necessary for the caller to persuade them that "neutrals must participate." The caller has the job of choosing words to convey the idea. I warn that the obvious command "all participate" often doesn't work too well; the dancers intuitively interpret "all" as "all except a neutral couple."

EN9: OUT OF THE MINOR SET - A dancer who finds himself dancing with anyone other than a member of his original minor set is "out of his minor set". A fragment in which dancers are out of their minor set may present problems of, "With whom do we dance?" in the body of the set and of, "When do we participate?" at an end. I may help the caller by noting the phrases in which I believe there may be significant trouble, but the means for avoiding such trouble are up to the caller. In most cases, though, I will simply assume that the reader/caller can figure out for himself when action goes out of the minor set. Note that an initially neutral couple in an odd set will typically have to participate when there is action out of the minor set; the caller may wish to call this to the dancers' attention in the walk-thru. Similarly, when action goes out of the minor set, there will be a neutral group at the top during that fragment of the dance (in the first change). I should mention explicitly one case which is more of a problem in semantics than in dancing: Consider a dance where the action shifts from the minor set to a new foursome before the end of the change as in almost all Becket dances. Thus we are formally "out of the minor set." Suppose, however, that the action stays in that foursome, which becomes the new minor set, until that same point in the next change. The dancers will then tend to think of it, once things get going, as an ordinary dance with a funny relation to the music. So there is little point to emphasizing "out of the minor set," and I would not usually give the dance a letter reference K. However, the caller does have a problem in the walk-thru: should he make a fuss about this funny relation of the dance to the music or shouldn't he? See also EN2.

EN10: PROGRESSION - Although it is usual to refer progression to individual dancers, for Becket formation in ZC I referred progression to a couple. So "single" progression Becket formation dances entailed an individual dancer's progressing two stations in each change. (At the time there were virtually no true single progression dances in Becket formation. Now there are many.) In this *Supplement*, I always refer progression to the individual dancer: single

progression entails each dancer moving one station up or down in each change, double progression each dancer moving two stations, and so on, even in Becket formation.

EN11: SHADOWS - A dancer, not your partner, who, except perhaps near the end of the set, progresses in the same direction you do may be called a shadow. As with neighbors, you have same-sex and opposite-sex shadows. However, in contrast to the case with same-sex neighbors, you cannot dance with a same-sex shadow except when (s)he is playing the part of a neighbor. So, unless specifically indicated otherwise, we may assume that a "shadow" is an opposite-sex shadow. Thus we may alternatively define a shadow as a dancer who, except perhaps near the end of the set, dances the same part in a nearby minor set as your partner does in your minor set. So long as you keep progressing in the same direction (active or inactive), a shadow who dances with you in a particular phrase, dances that phrase with you in every change. Although different shadows can be named in advance, the pragmatic way to identify a shadow is in the context of a particular sequence. See ML21 and ML23 for more complete discussion.

EN12: STATIONS - There is nothing fundamental about the rectangular grid on which the dancers initially stand in the usual formations. Nor is there anything that says that the separation of dancers within a minor set, as they prepare to circle four for instance, should be the same as the separation of one of those dancers from the adjacent dancer in the next minor set. Nevertheless, in almost every dance, it helps keep dancers oriented, and perhaps encourages them to dance better, if they take cognizance of a rectangular array of "stations" optimally spaced by about three feet along the set and five feet across the set. These are located on the positions taken by the dancers as they line up in any one of the usual formations. When dancers ensure that they are on the stations (when appropriate to the figure), they will find other dancers where they expect them and can thus concentrate on dancing well. In addition, except where I wish to maintain the greatest generality, as in the Minilectures, it is convenient to refer progression to the stations concept.

8. Caller Alert

With an almost overwhelming amount of information in the Glossary, in the Explanatory Notes, and in the Minilectures, it may be that the caller will lose sight of his basic responsibilities in preparing a dance from the transcription. I give here, in more or less priority order, a few considerations.

1. It is your responsibility to fully understand the dance and choose the words to describe it during the walk-thru and calls to deliver during the actual dance.

2. If the entire sequence is such that no one in your original minor set (the group that takes "hands four") dances with anyone from another minor set (i.e., the entire dance is "within the minor set") there will be little trouble (except, of course, with a group of beginners) with the dancers knowing with whom to dance, knowing what an initially neutral couple does, knowing how to cope with end effects during the dance, etc. A caller with only moderate experience is well advised to select sequences that stay within the minor set.

3. If you dance with any neighbor other than the original neighbor, or with any shadow, the dance "goes out of the minor set". [Merely taking hands with a dancer in long lines or long waves is not necessarily "dancing with" that individual. Most other interactions may be considered "dancing with" the person.] If the dance goes out of the minor set, the caller must:

Be sure he knows with whom everyone is dancing at all times.

Be sure he fully understands the end effects.

Be sure he can describe how an initially neutral couple joins the dance.

4. The End Effects Rules, given in ML23, may help you in deciding what to share with the dancers. My advice: avoid addressing more than one detail, the most important of which (when applicable) is "neutrals must participate, treating partner as neighbor."

5. Information on "The Way Duple Minor Contras Work" in ML20 may assist you in understanding why simple, even inept, instructions often work.

6. The other Minilectures in the series ML21-26 may also be helpful, but their primary purpose is to explain and justify the way I have transcribed the sequences. The reader may omit studying these rather formal expository Minilectures and simply use the transcriptions as they are.

ML15. TRENDS IN CHOREOGRAPHY

Since 1983, when I completed *Zesty Contras* (ZC),

composers by the dozens have been composing New England style (NES) dances by the hundreds to appeal to dancers by the thousands. Many, maybe most, of these composers and dancers appear to have a vision of NES dancing not too different from my zesty vision described in ZC. Thus we now have far more zesty dance sequences available than I was able to discover in 1983. What trends characterize those hundreds of new dances which have achieved the approval of dancers?

For most situations, the dancers prefer sequences which keep everyone, both active and "inactive" dancers, busy at least 75% of the time. And, no question about it, they like to swing. But, at least for the successful series to which we all aspire, it is too crowded for all to swing in the center of the set. Or for all to do anything in the center of the set, for that matter. So we have the problem of achieving neighbor and partner interactions, particularly swings, on the sides of the set. Much of contemporary choreography has been influenced by this simple objective.

It might be that composers would achieve these actions on the sides of the set through specification of sophisticated paths for the dancers, comparable in complexity to those of "double gyp" and "double figure eight" described in ZC. Such complicated paths have not, for the most part, succeeded in capturing the enthusiasm of the dancers. Instead, the goals have been achieved by adapting the simple figures as I shall discuss shortly.

So we see that the dancers have opted for meeting their present day preference, lots of action, without sacrificing the basic premise of NES: simplicity. I must explicitly credit the dancers with good judgment for (essentially) rejecting my invitation (in ZC) to examine the "rewarding, cooperative, but sophisticated" double gyp and double figure eight. The NES dancers have left this examination to the more sophisticated realm of the English dancers.

It is possible, however, while sticking to stars, circles, allemandes, etc., to force a dancer to move spiritedly, to separate a dancer from her partner, to resolve a mysterious separation by having her partner miraculously reappear, to introduce a surprise gimmick, or otherwise to lend an individuality to a sequence. Composers thus attempt to make their dance distinctive. So we have many new dances which, hopefully, maintain the simplicity of NES yet make it possible to present a varied program. The purpose of this book, of course, is to make such dances available.

Sometimes a composer introduces a gimmick that is generally agreed to be "simple" enough to become "standard". Although there is some question about its "simplicity", the hey was reintroduced into NES in the 1950's and is now an accepted figure. As it became accepted, most composers jumped on the bandwagon, and there was a time when every "interesting new dance" contained a hey. Now most composers keep heys on their spice shelf to be inserted

occasionally into a dance for which it is just the right condiment. Similarly, "gypsy" and "twirl to swap" (in various incarnations, see Glossary) succeeded in attracting a fair amount of attention and have now been put in the vocabulary of many composers and dancers. Other gimmicks become widely accepted as appropriate but are not incorporated into the general vocabulary. Their use is thus restricted to the very few dances which feature them. For example, Fred Feild, in *Symmetrical Force*, introduced a distinctive way of getting into a four-leaf clover. And, although his dance is widely accepted as the very epitome of ingenious NES, the distinctive movement is not generally named nor used without explicit instruction. I have included a number of dances with such distinctive actions in this book; some will stand the test of time; others will fall by the wayside.

I have complimented the dancers for their discrimination against needless complexity. On the other hand, I think they have overlooked some very enjoyable experiences. One overlooked experience is the joy and variety available in triple minor dances. Over 50 triple minors appear in ZC, about half of which are fully zesty by any standard. Most of the remainder are fine dances to be enjoyed with a feeling of traditional satisfaction rather than for aerobics. So there is a triple minor dance to respond to every mood; it is up to the dancers and callers to make use of them.

Finally, I wish to discuss my perception of an apparent trend toward experimentation with improvisation. Since this trend has little to do with choreography and lots to do with dancers' attitudes, I defer to ML17.

ML16. COMPOSERS' OPPORTUNITIES

The creation of a memorable dance sequence requires a combination of inspiration, knowledge, craftsmanship, good luck, and hard work. I am qualified to teach none of these things. Meanwhile, those occasions will arise when you just can't resist preparing a dance with your title and your choice of figures. What do you do if the formula for a memorable dance fails to occur to you? You could create a distinctive dance by filling it with needless awkwardnesses, with fragments that don't fit the musical phrasing, with complex "whiles", etc. As an alternative, I offer you a formula for manufacturing a "fully zesty contemporary glossary dance". Just choose eight eight-count figures which effect a progression and which are strung together so as to ensure that all the transitions are smooth.

To help you do that, let me list a selection of eight-count figures and selection of figures that can comfortably follow each:

- Long lines: fwd & bk **to** act sw; act dsd; sw corner; cir L; cir R; 1/2 W ch; 1/2 R&L; M almd; W almd
- Sw at sides of set **to** dn four in line; cir L; 1/2 prom;

1/2 R&L; 1/2 W ch M almd L; long lines

- Act sw in cntr **to** dn four in line with next cpl; cir L with next cpl
- Dn four in line **to** turn ind; turn as cpls
- Up four in line (any disposition of dancers) **to** cir L; cir R; hey, st each outer pair of dancers passing by same sh
- Up four in line (each W on a M's R) **to** 1/2 R&L; but not 1/2 W ch
- Cir L **to** sw corner; 1/2 W ch; almd R adjacent ind; star L; star R
- Cir R **to** 1/2 W ch; almd L adjacent ind; star L; star R
- Star R **to** Star L (same cpl or next cpl); almd L next 1/2 W ch; almd R adjacent ind at sides
- Star L **to** star R (same cpl or next cpl); almd R next; bal next; almd L adjacent ind at sides
- Almd L **to** sw next; almd R next; bal next; 1/2 W ch; 1/2 R sh hey; dsd next; star R next
- Almd R **to** almd L next; star L next; 1/2 L sh hey
- Pass thru along **to** dsd next; almd L next; almd R next; star R next; star L next; cir L or R next
- 1/2 W ch **to** long lines; bal next ind; cir L or R in same foursome; cir L with next; 1/2 hey, st W R sh; W almd R; W dsd; 1/2 R&L; 1/2 W ch; act dsd
- 1/2 R&L **to** long lines; bal next ind; cir L or R in same foursome; cir L with next; 1/2 hey, st W R sh; W almd R; W dsd; 1/2 R&L; 1/2 W ch; act dsd
- 1/2 prom **to** long lines; bal next ind; cir L or R in same foursome; cir L with next; 1/2 hey, st W R sh; W almd R; W dsd; 1/2 R&L; 1/2 W ch; act dsd
- Act dsd **to** dsd N; act sw; sw N 1/2 R sh hey **to** 1/2 R sh hey; almd L adjacent ind at sides; almd R next; two hd bal adjacent ind at sides; bal next
- 1/2 L sh hey **to** 1/2 L sh hey; almd R adjacent ind at sides; almd L next; bal adjacent ind at sides; sw adjacent ind at sides

All figures except "bal" and "pass thru along" take eight counts and make use of these conventions:

- "Cir" can be once around, 3/4 around, or represent "cir 3/4; pass thru along" (when used as the following figure).
- "Almd" can be 1+1/2, 1+3/4, or x2 æ "Star" can be 3/4 or x1
- "Dsd" can be x1, 1+1/4, or 1+1/2 and can be replaced by "gypsy". æ "Bal" occupies four counts and is usually presumed to be followed by a 12-count swing so that "bal & sw" makes up 16 counts, that is, two eight count units.
- "Bal" can also replace one revolution of "almd" or one-half a rotation of "cir".
- "Pass thru along" is used only in "cir L 3/4 pass thru along", which is given eight counts. æ Heys may be defined in two ways: The starting shoulder passes for the outside pairs of dancers, ("Hey, st N R sh"), or by the shoulder passed in the center regardless of how the hey

started ("A R sh hey flows into a two-hd bal on the sides, but does not flow into a swing at the sides").

- Often two half figures are combined in a conventional way, such as two half heys to make a full hey, two half chains to make a full chain, or half promenade followed by half right and left. In these cases, good practice dictates that the whole figure be contained in a single 16-count musical phrase.
- It would be easy to give much more flexibility by including figures such as "act dn cntr" or "act dn outside" or "act 1/2 fig 8". Use them if you wish.
- "Twirl to swap" is often useful, but its timing is indefinite and it requires a lot of room if everybody tries to do it in the center of the set.

Does a dance sequence have to have a distinctive gimmick to be successful? In particular, what do you do if you need a "new" dance to commemorate a wedding or birthday and that ingenious new gimmick simply does not occur to you? Never fear. You create your own "fully zesty contemporary glossary dance". You search other dances for figures you like that don't redistribute the dancers, such as full circles, stars, heys, forward and back, etc. You get the actions you want at the sides via "circle 3/4", "women (or men) allemande (or dorsi-do) 1+1/2 (or 1/2)", and fill in with "1/2 ladies chain" or "twirl to swap" to get everyone where you need them for the next change. The above list gives you a bunch of safe transitions. If you want to look professional, you will probably end the sequence with the ultimate denouement, all swing partner at the sides of the set and you will find that your dance is automatically in Becket formation. And you will then fully understand why so many contemporary dances are set in Becket formation.

Is your commemorative dance really new? Probably not. After all, a good dance has between six and nine pieces and we only have a dozen or so figures to choose from. So your dance may duplicate another. Don't worry about that; your dance is yours. And is it "good"? Here I must issue a warning. If the event is memorable enough, if the music is exciting enough, if the caller's enthusiasm is infectious enough, if the camaraderie is pervasive enough, everyone will compliment you on your dance. Ask yourself whether you have inadvertently introduced needless awkwardnesses, whether you have called for too much or too little action in a phrase of music, or whether you have flouted NES by splitting musical phrases, but also accept the compliments with grace. After all, many deservedly well-known dances are examples of such "fully zesty contemporary glossary dances": *Roll in the Hey*; *The Baby Rose*; *Simplicity Swing*; *The Nice Combination*; *You Can't Get There From Here*; *ADPD*.

ML 17. DANCER OPPORTUNITIES

Most of what I have to say about the mechanics of dancing is already presented in ZC. However, I see a trend away from well-connected dancing, and I wish to make a case for

connection as being at the center of NES.

My case rests on a simple observation: if you want to dance without interacting with people, you can save money by dancing around a chair or two at home; if you want to let out frustrations, a gymnastic apparatus can better absorb your lashes than can a contra partner. So it follows that a contra dance is a place to make use of sensitive connection with other dancers.

Where do I observe a lack of connection? First I mention the nature of hand-holds. Take a circle, for example. It strikes me that a satisfying firm but elastic tension can be developed if the hands are held up; that such interaction with neighbors is difficult if the hands are held down. (Speaking of circles, what do you think of the self-centered dancer who determinedly holds the leading arm up, the trailing arm down?) Or consider a promenade or, essentially equivalently, a courtesy turn. If the woman presents her left hand in handshake position, the man can only cup his hand over hers, a position which does not help the two to move in concert. To the contrary, if she presents her left hand in "traffic cop" position, the joined hands can cooperate through a tension similar to that developed in an allemande. Lastly, I mention the man's left hand/arm, the woman's right, in a swing. Firm connection can be established via the hand/elbow position shown in the *Zesty Contras* logo. Alternatively, it can be established via a well-bent elbows, hand-in-hand, position so that no part sticks out very far. A well extended hand-in-hand position is perhaps not so bad for connection, but it may tend to make nearby dancers nervous.

Another kind of situation that calls for connection arises when one dancer must change momentum and another dancer has the opportunity to help. For example, consider the action when, after circling left, a woman swings with the man on her right. If she simply stops, or if he is wimpy or jerky, any appreciable connection between them is lost. On the other hand, if she keeps going until he stops and they maintain firm but elastic connection, he can draw her into the swing--firmly but sensitively helping her to change her momentum. As a second example, consider the action "circle left with the woman on her partner's right; partners twirl to swap and face a new couple". In this case the man must reverse direction so the woman is not best advised to simply continue to her new position. Rather she should (nearly) stop so that the firm but elastic tension in their joined hands can help him reverse. This same tension will assist her in restarting to get to her new position.

I hypothesize that this lack of connection may arise because of the craze for numerous pirouettes, which are rarely helped by firm but elastic connection. I am on record as not being in opposition to pirouettes, so long as they do not interfere with rewarding values such as good connection. However, I think the spirit of NES is reduced if connection is sacrificed for pirouettes. Or, even sadder, if a woman has to hold her

arms stiffly low to avoid an unacceptable cranking by a thoughtless man.

There is a brief discussion of how to swing in ZC, but this says nothing about how to orient your feet and body. Most people agree that it is preferable to orient your body so that a line connecting the woman's shoulders is parallel to a line connecting the man's shoulders. This still allows a wide variety of positions, ranging from almost face to face to almost right shoulder to right shoulder. Similarly, the orientation of the feet can range anywhere from the right foot pointing at your partner to the right foot pointing "around" your partner, right little toes more or less adjacent. Although not all authorities agree on a preference among these possibilities, many would suggest that you at least try directing your right foot around your partner rather than at your partner. I.e., dance as though you are going forward and let the connection with your partner pull you around.

When there are more men than women at a dance, or vice versa, most well adjusted dancers would prefer to dance the other sex role rather than sit out. Some dancers, when doing this, prefer not to go whole hog and thus swing using a symmetrical grip. Although the swing itself is not much hampered by doing this, the release from a swing is much more gracefully effected from the usual asymmetric position. So my recommendation is, when you are dancing the opposite sex role, to dance it in the same way you would if you were really of the opposite sex. If you really prefer a symmetrical grip, consider an allemande/swing (see Glossary) or use "barrel position" (right hand on partner's left shoulder blade, left hand on partner's right shoulder)..

It is much easier and rewarding to dance in consonance with the other dancers than to be struggling with them. One way of achieving such consonance is for all the dancers to know each others' foibles. This is difficult in most contemporary dance series and, instead, it may be easiest to have a consensus in favor of dancing quite strictly to the phrasing of the music.

That is not to say that it is impossible to communicate with an individual dancer. For example, say that you are swinging and it is clear to you and your swingee that either more power or less is required to end correctly. Sensitive individuals can transmit this information to each other.

Many find it rewarding and fun to improvise in ways which keep you dancing while helping others. For example, when the active dancers are going down the outside in *Chorus Jig*, the inactives can move in and schmooze a bit to keep out of the way. For example, many times a temporarily idle dancer can make a loop before returning to the action. Or take a few steps back so as to gain a full head of steam before entering a swing. Or vary your hand-hold and foot action in a balance so as to suit the situation. So, you see, there may be a lot more to life than seeing how many pirouettes are possible.

ML 18. CALLER OPPORTUNITIES

It is not my purpose to instruct in calling techniques, and I have already shared most of what I know in ZC. I might venture a few ploys and exhortations which I have found useful.

- If you want an additional set, clear a space in the center of the hall for it. You stand a much better chance to attract dancers to it than to one at the side of the hall.
- Know for sure in your own mind who is dancing together in each figure of the dance and use a consistent terminology throughout the evening.
- Be especially careful of words which are sometimes used differently, particularly "opposite" and "corner".
- If you can't tell what's going on at the foot of the set, ask the bottom couple to raise their hands if they can both hear you and the "hands four" has propagated to the bottom. It does seem kind of dumb, doesn't it, to ask "can you hear me?"
- Avoid asking the dancers if they are beginners, if they know "contra corners", etc. You won't get honest answers and you should be able to figure it out for yourself anyway.
- For an unequal dance, consider splitting long sets in the middle. If you do, have an odd number of couples in the top set (for duple minor).

A generally accepted part of calling is teaching during the walk-thru. I don't advocate much in the way of formal teaching sessions, but occasions do arise where inexperienced dancers really would like some kind of teaching. I consider it somewhat ill-advised to respond with the teaching of figures. Rather, I like to make an effort to share a feeling for the dance movement. In particular, if a new dancer knows how to make connection, he can be led by the experienced dancers. Thus, in such situations, I suggest this little seven-minute routine:

In a big circle, as individuals, stretch your arms diagonally up and out. A good stretch. Then just relax them. That is the feeling you are after. So take hands with your neighbors, make the connection we want and circle left and right, moving with purpose. Maybe, in addition to "connection", you can think of "tension" and "pulling". Of course, for the pull to work and still not get off balance, you must think of "resisting" as well. Then pair off and make the same connection in a two-hand turn. Note that you dance forward, not with a slipping step. It may help to think of the right shoulders as being closer together than left shoulders. Next the same feeling in a one-hand turn, an allemande, purposeful and connected. Remember "tension", "pull" and "resist", in addition to "connection". Now convert to "New England position" and dance forward, feeling the connection between you, a "walking swing". Revert to the large circle and try a buzz step, right foot leading and dancing forward. Lastly

swing in New England position. I assert that a dancer who assimilates that is well prepared to join truly experienced dancers, those who themselves give a well-connected lead. Unfortunately, the well-connected lead of 1975 has shifted to poorly connected individualism and I fault leaders for not addressing that.

ML 19. EFFECTIVE LINGO

Traditionally, contra calls are addressed to the active couple or to the active individuals; the inactives deduce what is required of them. In the face of the more complex dances popular today, it is desirable to avoid forcing the dancers to go through such reasoning if possible. In most cases it is possible to develop calls that apply to every dancer who participates in an action. For example, the traditional call "swing below" applies to only half the dancers. On the other hand "swing neighbor" applies to everyone if "neighbor" is suitably defined. Note that for this to work you must be your neighbor's neighbor. Such notation not only provides simplicity but also may influence callers to project a more egalitarian image: rather than "he swings her" we have "neighbors swing" or, more forcefully, "swing neighbor".

We will, as part of the development of "dancemistry," study a few concepts in exquisite detail. For now, we will assume that the following brief remarks will be adequate.

The explanation of EN2 is adequate description of "current foursome" for present purposes. All we need to note is that the caller can, at most, address the four kinds of dancer, namely the active man, the active woman, the inactive woman, and the inactive man. Although these designations may be useful to a choreographer, they are not useful to the dancers. For example, "swing the active man" would not be a good call. Our problem, then, is to find good (and preferably) reciprocal names for all the dancers we might need to specify. Why reciprocal? If we can find designations that are reciprocal, such as "partner," the caller's job is greatly simplified.

It is easy to satisfy this requirement. Consider first a dancer's sex. If I call you "same-sex" you call me "same-sex". If I call you "opposite-sex" you call me "opposite-sex". Neither of these somewhat cumbersome terms is usually needed. If nothing is said about the sex of a dancer, "opposite-sex" is understood. The possible call "the men allemande left the same-sex dancer" may thus be simplified to "men allemande left."

"Opposite-role" and "same-role" would, in principle, be suitable adjectives to designate other dancers. It is more convenient, however, to have nouns to designate the role of a dancer. Thus it has become more or less standard convention to call any opposite-role dancer a **contrary** or **neighbor**. Although the former makes more sense, the latter is much easier, and I use it in my transcriptions.

It may seem strange to refer to a contrary who, at the moment, is some distance from you as a "neighbor". This is not a problem in practice; whenever you actually need to refer to a neighbor, he is nearby--near enough to dance with. Likewise, dancers of the same role by definition progress along with you. Hence those who are ever nearby are always nearby. It is thus appropriate to refer to them as **shadows**, and I do so.

So we are now in a position to name any dancer in the current foursome. Let us first consider the most important foursome, that which obtains at the start of the change, the **minor set** or **original** foursome. It comprises yourself, your original opposite-sex neighbor, your original same-sex neighbor, and your original opposite-sex same-role dancer. This last dancer could, in principle, be one of your shadows, but, by definition, is not a shadow; s/he is always referred to as your partner. "Original" is usually understood by convention or context, so we may state simply, your minor set comprises you, your partner, your neighbor, and your same-sex neighbor.

Your current foursome is redefined when you unequivocally dance with someone other than those in your minor set. Such a person can be designated precisely with the aid of a diagram. S/he *must* be either a shadow (same role as yours), neighbor (opposite role and sex), or same-sex neighbor (opposite role, your sex). Furthermore, in most cases (including any symmetrical fragment) the notation can be phrased so that the designation of the new dancer is the same for dancers of any role. In other words, if a foursome is dancing together, a single instruction applies to all dancers. Likewise, if the foursome has degenerated into two twosomes, a single instruction will still apply to all dancers. Thus it is usually possible to be very precise yet succinct in designating with whom you dance.

Another simplification in notation occurs if the dance is symmetrical. As with current foursome, we will bump into some consequences of symmetry in several contexts. As an aid in understanding the notation in G&T, we mark symmetric dances with letter reference S. If the dance is not truly symmetric, but the calls could be fashioned as though the dance were symmetric, it is marked with an S in quotes. A common case of this is "Go dn ctr four in line."

To give the reader some further practice in understanding the notational conventions, I give here the notation for the illustrative dances discussed in ML22. Note that comments given in [] are not part of the notation; they are explanatory.

Exemplary Dance #1: Becket formation with cw dbl-prog. 1. Cir L 3/4 [In the minor set.] 2. Sw N [Although there is another neighbor beside you, common sense, the rule that you maintain a current foursome until a new one is unambiguously implied, and the default rule for unmodified

"neighbor" all tell you which neighbor is designated.] 3. Cir L 3/4 4. Sw pt 5. W ch 6. Ret 7. 1/2 R&L on L diag [This unambiguously defines a new current foursome.] 8. 1/2 R&L across [Yet another current foursome, which becomes the next minor set.] For the single progression alternate: 8. 1/2 R&L with the same cpl [thus maintaining the current foursome established in ph 7.]

Exemplary Dance #2: Becket formation with ccw prog. 1. Almd L shadow 1+1/2 [There is only one dancer anywhere around that is not your partner, is dancing the same role as you are, and is of the opposite sex. That shadow, together with your original neighbor, are sufficient to define the new current foursome.] 2. 1/2 prom [in the current twosomes and foursomes defined in ph 1] 3. Pts, with M's R-hd, W's L: bal; twirl to swap [back to the minor set] 4. Cir L 3/4 5. Sw N 6. Cir L 1/2; pass thru along [it could be assumed that there will be a new foursome, but the coming notation verifies it.] 7. Star R 3/4 with new Ns [This time your partner stays in your foursome] 8. Sw pt & face across

Exemplary Dance #3: Duple & improper. 1. Sw N [Since not otherwise specified, the dance is single progression. So this is the neighbor who was in an adjacent minor set at the beginning of the previous change. You must study the transcription to ascertain whether or not you danced with this neighbor in a portion of the previous change.] 2. L hds across [Your current foursome is still the minor set.] 3. W shift ccw one station around the entire set while M turn 1/4 more, putting the W in front of shadow, behind new N (2) [Shadows are dancing your role, neighbors the opposite role]; In new foursome [redundant for clarity; that foursome, defined by your new neighbor and your shadow, is already unambiguously implied]; L hds across 3/4 (6) 4. All almd R pt (4); [Your current foursome now unambiguously contains your partner. Since nothing is said about a different neighbor, the current foursome still contains the new neighbor of ph 3.] W [in the current foursome] (on a right diagonal) [redundant for clarity] swap by the R sh while the M adjust to face in (2); act almd R 1/2 (2) 5&6. Hey on a L diag, st act finishing their small almd R and cont L sh with second corner. [The current foursome is, of course, those doing the hey for four. Note that, in this case, it is necessary to give separate instructions to the actives and to the inactives. It is impossible to word the call to apply to "you", that is, to apply to all dancers equally. This situation makes it troublesome for the dancers to keep their assignment to foursomes straight and is therefore discussed in detail in ML24.] 7&8. Act bal & sw & face next cpl [defining the minor set for the next change]

SUMMARY AND GENERALIZATIONS

The notation is generally given as **calls** in the imperative giving an air of authority. The "you" that is understood in an imperative statement may be a single dancer, a pair of dancers, a foursome, or (rarely) a trio.

Calls are addressed to the current foursome or subsets of it. The current foursome is initially the minor set and is reconstituted only as the notation explicitly or implicitly specifies. Similarly, if there is a current twosome, subsequent twosome calls are addressed to it unless otherwise implied, for example, "1. Sw N 2. 1/2 prom." You would, of course, promenade your neighbor.

If a dance is stated to be symmetrical, via a letter reference S, otherwise unspecified twosomes are both couples. If it lacks letter reference S, otherwise unspecified calls are directed to the active couple (in deference to the traditional rules of nomenclature). As a safety measure, this use of an outmoded convention is made explicit. For example: "Act go dn cntr" rather than "Go dn cntr."

Shadows could be given names in advance and keep them throughout the dance. Although it is important to realize that, in principle, this is possible, the conventions are not simple. It is thus preferable to indicate which shadow you are talking about in the context of each dance. If you dance with only one shadow, s/he may be referred to simply as "your shadow". If more than one, "first shadow", "second shadow", etc. works.

Neighbors could also be referenced as "first", "second", etc. It is generally more informative to use the adjectives described in EN7.

For most foursomes, the specification of the two dancers of the opposite sex from you can be worded so as to apply to any dancer. In this case, the fourth dancer (who is of your sex) is automatically determined. For example, when you are in a foursome with your shadow and your original neighbor, the fourth dancer in your foursome can be identified as your neighbor's shadow or your shadow's neighbor.

ML20. THE WAY DUPLÉ MINOR CONTRAS WORK

A contra sequence consists, mostly, of named figures which take you from place to place. As you travel a path on the dance floor, you will encounter many players. Some of them are always with you; others you will encounter only briefly. In ML21-26 I shall present a rigorous, complete, and consistent view of duple minor contras in which you dance every change with the same partner of the opposite sex. I here summarize and recast those results in a less rigorous way that is meant to be accessible without studying ML21-26.

Dancers Who Progress Along with You

- Your partner is in your minor set and maintains the same relationship to you throughout every change at least till you come to the end of the set. That is, you trace the same path relative to your partner's path in

every change, even when you have temporarily lost track of your partner, at least till you come to the end of the set.

- Your shadows occupy the same position in nearby foursomes as your partner does in your foursomes and thus maintain the same relationship to you (that is, trace the same path relative to you) throughout every change at least till you come to the end of the set.
- You cannot dance in a foursome with your partner and a shadow at the same time (except at the end of the set when your partner and shadows may each take their turn at dancing your neighbor's part). Therefore, a transcription instruction to dance with a shadow *must* mean that you leave your partner. Conversely, if you leave your partner and join a foursome, that foursome *must* contain a shadow.
- For an average set with dancers making the same interpretation of the dance, shadows are always separated by about six feet or more. Therefore, in almost all cases, context will specify which shadow you are instructed to dance with.
- You cannot actually dance with (i.e., touch) a dancer of your own sex in the same way change after change; you are supposed to keep a constant separation of about six feet from the closest such dancer. However, you have a "same-sex-shadow" who constantly precedes you. If such a dancer dawdles, for example standing between you and your next neighbor, you may think of him as a "rock in the stream". And there's little you can do to relieve your frustration.
- You cannot dance the same portion of a sequence more than once with anyone but a shadow or your partner until you reach the end of the set.
- Your partner and your shadows are always on the same side of the set.

Dancers Who Progress Contrary to You

- These are collectively known as "your contraries." Individually they are called "your (descriptive adjective) (opposite-sex) neighbor" or "your (descriptive adjective) same-sex-neighbor." If the descriptive adjective is omitted, it is usually assumed to be "original". If "same-sex" is not explicitly stated, "opposite-sex" is assumed and may be omitted.
- Your (original) neighbor is the dancer, not your partner, of the opposite sex in your foursome. A different dancer will take this part in each successive change.
- The dancers who will become your neighbors in future

changes occupy the same position in nearby foursomes as your (original) neighbor does in your foursome. If, because a sequence goes out of the foursome, you dance with one of them before/after they join your foursome, they may be referred to, using ad hoc adjectives, as "next neighbor", "new neighbor", "that neighbor", "neighbor of ph 2", etc.

- For an average set with dancers making the same interpretation of the dance, all these dancers (present, future, or past neighbors) are separated from each other by at least six feet. Thus context alone is almost always enough to specify which dancer is meant, though an appropriate ad hoc adjective also helps.
- Your past and future neighbors are always on the same side of the set as your (original) neighbor. The partner of your (original) neighbor is your (original) "same-sex-neighbor". Except for the definition, all the above statements concerning your (opposite-sex) neighbor apply to your same-sex-neighbor.

Foursome Rules

- In your foursome, during any portion of the sequence, there is a twosome (of a contrary and a same-sex-contrary) which will not be with you in the next change; they will be replaced by a similar twosome from an adjacent foursome.

In each foursome adjacent to yours, during any portion of the sequence, there is a twosome which will not be in your foursome until you reach the end of the set. If there is confusion during the dance, if you know who these four people are, you can "reject" them from your foursome hoping they will join the correct foursome.

End Effects Rules

- While you are away from the end of the set, you are always between two same-sex-shadows and separated from each of them by about six feet. At the end of the set you participate whenever possible, which will keep you more or less "between" those two dancers. However, you will not maintain the six foot separation. In fact, you may actually dance with them, acting as same-sex-neighbors.
- Your partner may, at the end of the set, play the part of a neighbor, but never the part of a shadow. A shadow may play the part of a neighbor, but not of another shadow or your partner.
- If you find that everyone but you and an opposite sex person can be accommodated in foursomes, that opposite sex person was your partner or shadow in your foursome for that figure in the body of the set and will

be in your foursome when you re-enter the body of the set. You may, and sometimes must, act as neighbors if a twosome neighbor action is called. You may (of course), and sometimes must, act as partners or shadows if a twosome partner or shadow action is called.

Simplifications for Symmetrical Fragments

- A symmetrical fragment is a portion of a sequence which looks identical (ignoring end effects) to an observer at the top as to an observer at the bottom.
- A symmetrical fragment has a center of symmetry in the center of each foursome and midway between each pair of foursomes. [A center of symmetry is a point such that if there is, say, a man at distance r from the point, there is another man at a distance r the other side of the point facing the opposite direction.]
- If the dancers are in a symmetrical configuration and the call is such that it addresses all men equally and all women equally and does not distinguish up from down, that fragment will be symmetrical.
- In a symmetrical fragment, sexes must alternate around each foursome and also around the entire set. In the indeterminate case that all dancers in a foursome are on a line across the set, one same sex pair must be closer to the center of symmetry, the other farther.
- The only possible group which, at the end of the set, cannot be accommodated in a foursome is a twosome as described above. In principle, they may make use of the alternating sexes rule to help them get on the correct side of each other to re-enter the action.
- Assuming that all dancers interpret the action the same, a set cannot drift up or down during a symmetrical fragment.
- Foursomes in a symmetrical fragment are constrained to those for which specification of the two dancers of your opposite sex is the same for all four dancers and for which no specification of the fourth dancer is needed.

ML 21 - SET SPACING

It is possible to study the world, and in particular contra sequences, at a much deeper level than is commonly done. This kind of analysis is shunned by many dancers and even most callers, but others think that looking at contras in this deeper way will significantly improve their choice of words, and this understanding of the dance will also help them, for example, to better understand the story line of a dance that they are committing to memory in preparing for a gig.

For a composer or caller (or even a dancer) to appreciate a **dance sequence**, she needs to understand the relative positions of dancers as they execute the figures. Are dancers across from each other, along, on a slight diagonal or a full diagonal? Have dancers left their partners, or moved on to new neighbors? A skilled caller must also (among other things) understand the position of every player at every interesting point in the dance. She must verify that the dance works, in the sense that dancers move through sensible places and end up in progressed positions. She must specify which dancers are interacting in each figure, especially if a shadow is involved, and determine how far out of the minor set the dancers have moved. She may also need to study end effects. Although some callers can adequately master these and other aspects of their dances by visualizing all the action in an entire dance, I find it helpful to make use of **conventional diagrams** which depict the positions of dancers at different moments as needed. We shall first discuss the conventions, then diagram some dances, and ultimately develop a theory of diagrams.

To begin, we introduce the cast of characters to be placed on our diagrams. For simplicity, I restrict myself to the usual case of a **duple minor contra** in which each **minor set** comprises two **couples**, each consisting of a **man** and a **woman** who have arranged to be **partners**. The couples are distinguished by the direction in which they progress; we call this quality their **role**. Thus we have four different **kinds** of dancer, each of which might be said to be dancing a **part**. Those who are progressing down are called **actives** or ones; those who are progressing up, **inactives** or twos. Dancers retain their role until they become involved in an **end effect**, at which time, for the purpose of diagrams, their role is best considered undefined.

The basic unit of a contra set is a group of four dancers who take "hands four" to stake a claim on a region of the dance floor. One dancer of each kind stands on a position which we call a **station**; each of the four stations is associated with one of the four kinds of dancer. After forming up, this basic unit of cntradancing, the **standard foursome**, arrange themselves into a contra set.

In figure 1 we show three possible arrangements of three standard foursomes, situated with the head of the set at the left of the picture. Men are drawn as squares and women as circles. The boxes indicate groups of dancers who are *about* to dance with each other, and the dancers are shown on the stations associated with the parts they play. The center of each foursome is marked with a +. Positions halfway between these +s are marked with x's. The upper diagram of each pair shows the initial formation; the lower diagram shows the dancers in new foursomes on the *same* region of the floor, after the execution of some contra choreography. For the standard single progression dance, the new foursomes are centered on the x's. After another **change**, the foursomes will be situated as they initially were, namely centered on

+ 's. A similar alternation will of course continue to ensue.

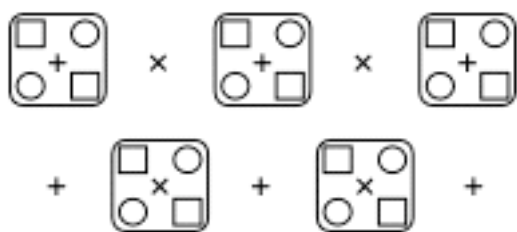


Fig. 1a: Widely spaced standard foursomes, and new foursomes reconstituted on the *same section of the floor*.

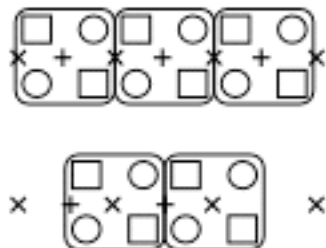


Fig. 1b: Crowded standard foursomes, and new foursomes.

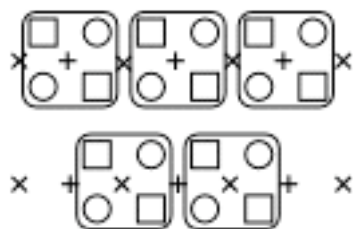


Fig. 1c: Just-right foursomes, and new foursomes on coincident stations

The distance along the set between stations, considered as points, is (assuming enough room in the hall), the most consistent length in a contra set. We call this the **standard separation**. We call the distance between stations in adjacent foursomes the **backside distance**. (Note that this is *not* the distance between physical dancers, but between the *stations* in adjacent foursomes.) And the sum of these numbers, the distance between + 's (or x 's), is the **foursome spacing**.

It is sufficient for our study to think of a prototypical contra as one which thrives on circles, stars, ladies chains, right and lefts, etc. for foursomes of dancers. Thus we have chosen to focus on duple & improper, but it would be easy to carry out a similar analysis for other useful formations, such as wave and sawtooth formations.

In our traditional contras, which remain "inside the minor set," dancers dance with others in their foursome, but need not be concerned with their relation to adjacent foursomes

until they progress. Thus, left to their own devices, foursomes may be widely separated, as in Figure 0a. They may be spaced closely, as shown in Figure 0b; a backside distance of two feet or so is about as small a spacing that gives the foursomes enough room to maneuver. We also have the possibility of any case between the two given so far, in particular the case shown in Figure 1c, where the standard separation is equal to the backside distance.

Although we are not yet considering dances which go "out of the minor set," there is one moment when we must allow dancers to move to new turf: the progression. If all dancers dance the same way, they will form a new standard foursome centered at a point (marked on our diagrams with an x) *exactly* halfway between the centers (the + 's) of the previous foursomes. The new foursome has its own set of stations, placed around its center exactly as the old stations were arrayed around the old center.

If the original foursomes are widely spaced, as shown in figure 1a, the new foursomes will form on turf previously used by nobody. If the original foursomes are crowded, as in figure 1b, the new foursomes will form on turf previously occupied by the old foursomes. (This unused or reused space can be measured by computing the difference between the standard separation and the foursome spacing.) However, if the original foursomes are spaced "just right", with the distance between their centers being twice the standard separation, a dancer's progressed position is *on* a station that was occupied by another dancer in the previous foursome. In other words, stations centered on the + 's are *coincident* with stations centered on the x 's.

In general it is the choreography, in particular either the progression or the existence of diagonal action, that forces us to choose a specific foursome spacing. In the case of widely separated foursomes, dancers will have to rush to get to their new stations. Furthermore, diagonal action is literally a stretch. Thus, the arrangement of figure 0a is untenable for the vast majority of contras. In some situations (in particular, sequences where dancers are expected to swing another dancer without preliminaries on the first beat of a phrase) a closely spaced set, as in figure 0b could be more practical. This observation might be an aid to callers working in crowded halls.

However, for the vast majority of sequences, the spacing of figure 0c leads to very comfortable dancing; in particular, it makes diagonal action straightforward. Furthermore, by allowing us to draw only one set of equally spaced stations, it greatly simplifies the diagrammer's task. Thus, for our study, we shall single out this especially useful situation, the "**just-right**" spacing, and call the distance between (*any*) adjacent stations (along) the **station separation**.

In the real world, for comfortable dancing, the separation of stations for adult dancers is about three feet or two steps.

Our convention that distance between foursomes is twice the station separation results in foursomes whose spacing is six feet. Thus we have the very convenient relations: 4 steps = 2 station separations = 1 foursome spacing. So the scale of our diagrams is determined by the station separation. We use a pattern of dots one step apart to aid in clarity. These dots as well as the +’s and x’s may be used to insure that diagrams in a series are correctly aligned with respect to each other.

ML22 - DIAGRAMS

In order to use a set of diagrams, we must have a scheme for keeping track of the players. We do this with shapes and diagram numbers. Recall that the head of the set is at the left of the picture, and dancers are depicted as circles and squares. The topmost couple *that progresses down* is given an odd diagram number. (As we shall discuss later, the location of dancers in the *initial* formation does not determine who progresses down and who up.) Couples who hold a similar position in each foursome are called the active couples, the "ones" in English notation, and are designated by odd numbers, the numbers increasing from the top to the bottom of the set. Within each foursome, the other couple, the inactives or twos, is assigned a number which is one larger than their active neighbors. Partners are assigned the same number. As we shall soon see, these numbers will serve as more than mere names.

Most of the study of diagrams focuses on the body of the set. For reasons that we shall discuss shortly, we choose to observe what transpires in a vicinity on the floor away from the ends; thus our diagrams show dancers from any convenient inner portion of the set. Figure 2a shows such foursomes. Figure 2b shows a progression to a new foursome, (as might occur with a pass thru up or down the set), whereas figure 2c shows the dancers dancing in new foursomes (with appropriately numbered dancers entering the region of interest as others exit) which are outside of their foursome, and which don't include their partner.

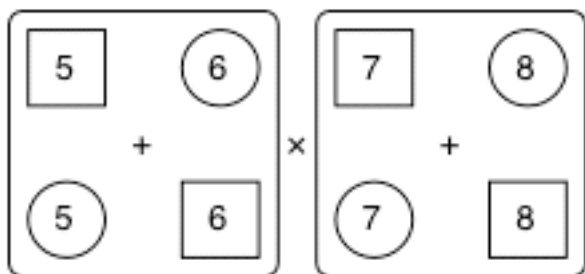


Fig 2a

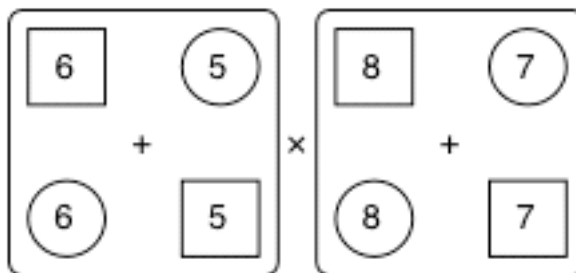


Fig 2b.

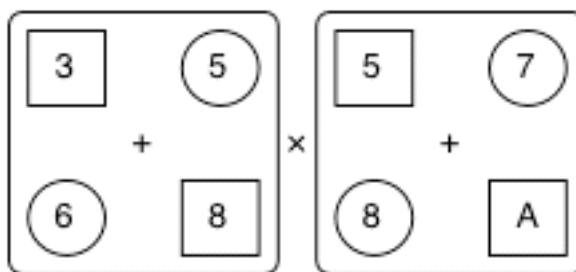


Fig 2c.

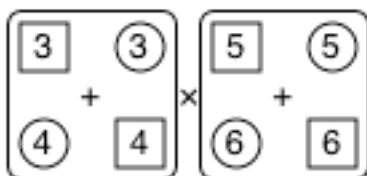
These schematic pictures of the journey from initial to progressed position scarcely tell the whole story. In particular, these schematics do not generally address the transitions between figures, the execution of which are left to the dancers. We could attempt to solve this problem by enriching our diagrams, perhaps by adding noses. Indeed, such diagrams would enable the caller to see which transitions might cause problems for the naive dancer who interprets the caller's instructions to the letter. However, this greatly increases complexity and in most cases does not significantly increase understanding. Thus we use the convention that diagrams specify the positions of dancers at the end of figures but not the direction in which they face. It is left to the caller, or perhaps to captions, to help with details such as which direction a dancer should be facing. It is usually the case that showing the conventional location of all the dancers at the moment of transition is enough information to allow the caller to prepare a well-worded walk-thru.

We exclude any call which gives different instructions to different foursomes. Thus the caller can give separate instructions only to the four different kinds of dancer. Since they are responding to the same calls, any two dancers playing the same part trace identical paths (from their respective starting positions) until one of them reaches an end of the set. Thus, for example, all dancers playing the same part are on the same side of the set. Usually, one wants to diagram at least two foursomes from the body of the set; the number of foursomes required will depend on how far out of the minor set the dance goes.

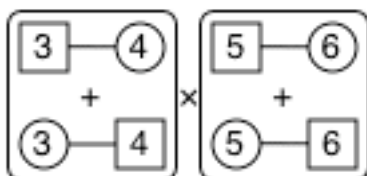
A dance sequence will require a series of diagrams; when we have drawn the entire sequence, we have diagrammed one

change. Each diagram shows the *same* region of the floor, at different times. The diagrams should contain enough dancers to display the things that interest the diagrammer. We define a **typical dancer** as one who traverses a path identical to that traced by most dancers playing the same part. An **atypical dancer** is one whose path is different from that traced by most dancers playing his part. A **typical foursome** is one that contains only typical dancers, and the **body of the set** comprises the typical foursomes. The usual diagram is of a portion of the body of the set. We wish to understand the action in the body of the set; therefore we diagram a portion from the body. We can then see how the dance works for everyone except the few **atypical dancers** at the **ends of the set**. Note that dancers become atypical when they reach the end of the set but do not change sex or number. They do, however, change role, i.e., ones become twos and vice versa.

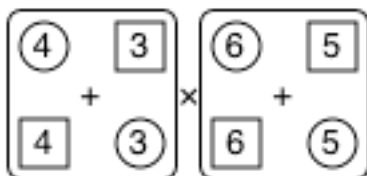
To display some of the features of diagrams, I give five examples, starting with *Exemplary Dance #1* of ML19. The first diagram in the series shows the dancers arrayed in foursomes as specified by the composer. Because we are diagramming the body of the set, we choose our initial numbers so that other numbered dancers can be easily moved into or out of our diagrams, using the rule that the dancer playing your part in the minor set below you has a number two more than yours. (Thus, in these diagrams, #3 is the second active couple from the top, a difference from *Zesty Contrás*' written notation where "#3" refers to an inactive couple which is second below an originally active couple.)



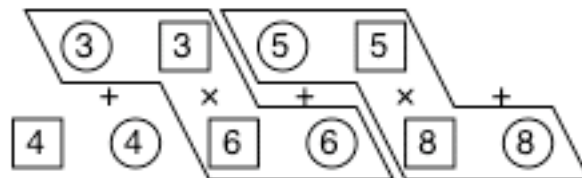
1. Cir L 3/4



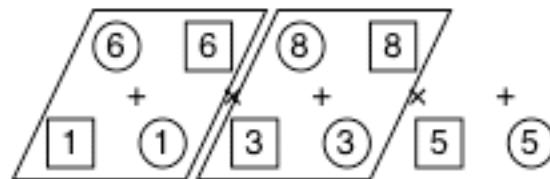
2. Sw N



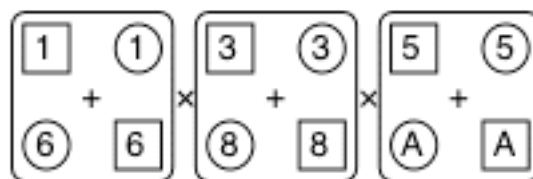
3&4. Cir L 3/4 & sw pt
5&6. W ch over and back



7. 1/2 R&L on L diag



8. 1/2 R&L



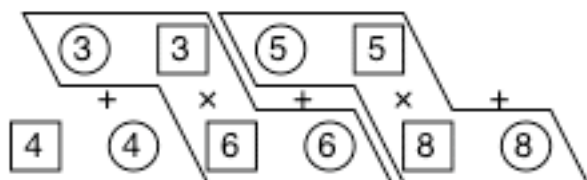
1. Cir L 3/4 (and so on)

For this simple dance, it is adequate to show the location of the dancers at the end of each eight-count phrase; one can visualize the action between each pair of diagrams. The first diagram shows two foursomes, centered on points marked with +s, with partners side by side facing another couple across the set. Note that dancers playing the same part are all separated by the same distance. The boxes indicate the four dancers, one playing each part, who will dance together in the next foursome action. When we come to conventions for notation, such foursomes will be of some importance so I call them the **current foursome** for each action in the dance. If, as is the case for the foursomes shown here, they are not influenced by end effects I call them a **typical current foursome**. In most contexts, it is clear that we are thinking of a typical current foursome, and it is sufficient to simply refer to "your foursome".

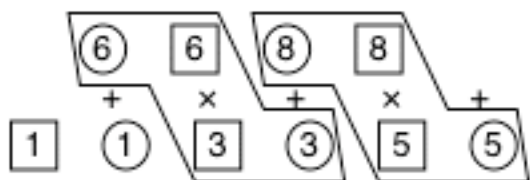
This dance, like most contemporary dances, features "everybody doing the same thing." What is actually meant is that all men dance similarly and that all women dance similarly. Such dances have characteristics which ease the caller's job so it is instructive to make the concept precise. Let us put an observer at a point marked with a + and ask him to describe the location of a couple (i.e., of a partner pair). If he then turns exactly 180 degrees and finds another couple meeting the same location description, we say that the observer is at a center of symmetry and that the dancers are in a **symmetrical formation**. If an action may be described as a series of symmetrical formations, that action is **symmetrical**. Since all the actions in the sample dance are symmetrical, we may refer to it as a **symmetrical dance**.

One may wonder about the offset of the dancers in the diagrams showing the diagonal action. Actually there is nothing that says the dancers should modify their movements to decrease the angle of the diagonal action, but there is nothing that says they should not either. I have shown such displacement to emphasize that it does not spoil the symmetry so long as all dancers do it.

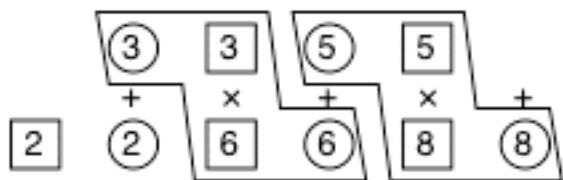
The dance as given is **double progression**: couple #3 dances the same way with #8 (in the second change) as with #4 (in the first change), but differently with #6. As shown in the following four diagrams, it is possible to revise the dance to a **single progression** variant so that each couple dances with the next in turn in the same way. The caller may prefer such a revision so you dance with everyone.



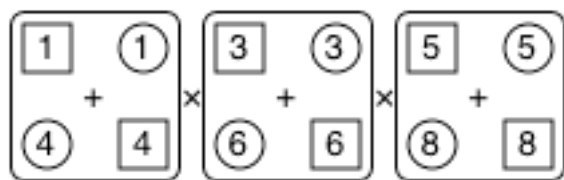
7. 1/2 R&L on L diag



8. 1/2 R&L with same Ns



1. Cir L 3/4



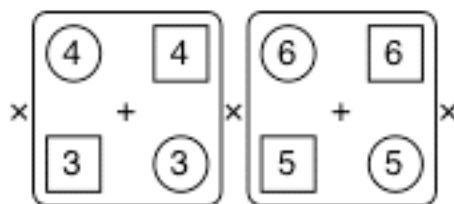
... and so forth.

Note that in the single-progression variant, the dancers have to modify their actions slightly so they do not exactly replace another dancer in each action. Some callers and dancers may be uncomfortable about that. I wish to emphasize that even in the face of such modification: 1) In a single progression dance the new foursome is centered on a point marked with

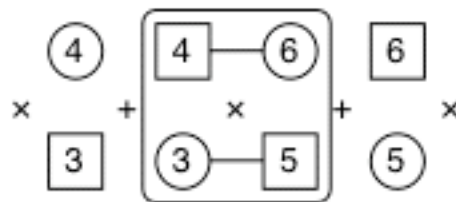
an x, and 2) that point is also a center of symmetry for either the single or double progression dance, as can be verified from an inspection of the diagrams.

Additional features of diagrams are illustrated by *Exemplary Dance #2*. The initial action goes "out of the minor set" in this dance. So the diagrammer might be tempted not to specify a current foursome identical to the standard foursome. However, most notation schemes place significance on the composition of the standard foursome so I indicate the standard foursome as a very short lived current foursome.

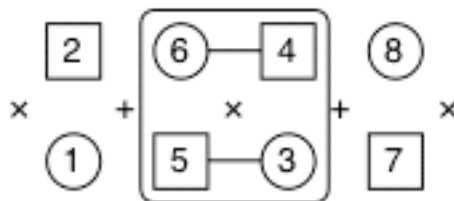
One may observe that this dance could as well, maybe better, be started from the duple and improper formation achieved after phrase 4. If it were, conventions dictate that the couple nearer the caller be "active", if it progressed down. Since it does progress down in this dance, I have given those couples odd numbers. Thus, in the Becket formation setting, the active dancers start in the men's line. On the other hand, in *Exemplary Dance #1*, the dancers initially in the women's line progress down. This illustrates the obvious fact: the location of dancers in the initial formation *does not* determine which way they progress. However, the specification of the dance sequence *does* determine who progresses up and who down, no matter what point in the sequence is designated as the initial formation. Therefore, to avoid any inconsistency, I establish the convention: *Active couples are those which progress down*. Unless the choreographer has specified which couple progresses in which direction, the diagrammer may have to resort to ad hoc methods to determine which dancers are actives before numbering his diagrams.



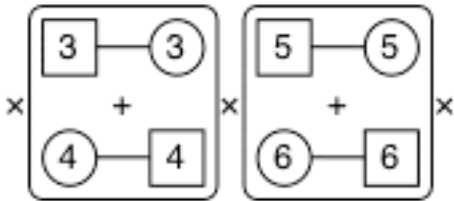
Get ready...



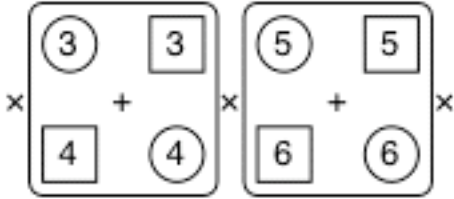
1. Almd L shadow 1+1/2



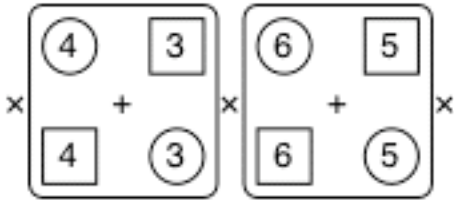
2. 1/2 prom



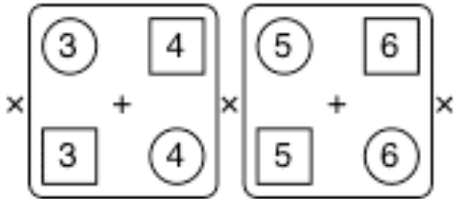
3. Bal pt & twirl to swap



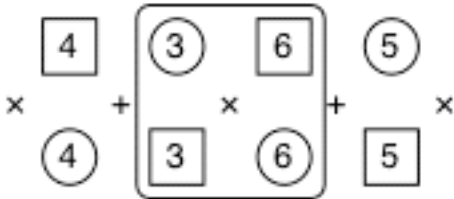
4&5. Cir L 3/4 & sw N



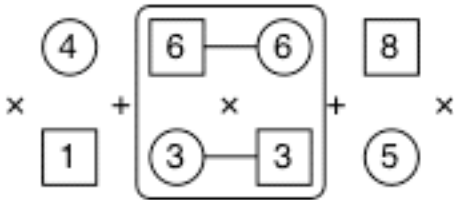
6a. Cir L 1/2



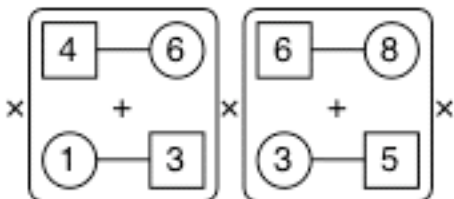
6b. Pass thru along



7. Star R 3/4 with new Ns

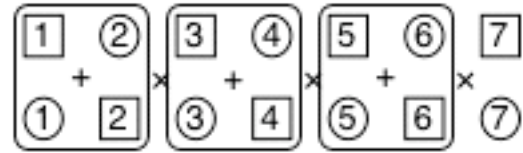


8. Sw pt

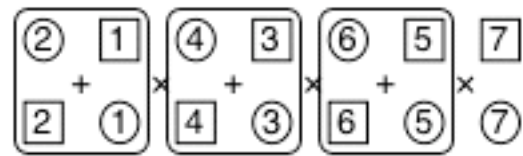


...and so forth.

I have not yet discussed end effects. For the two simple dances shown so far, diagrams showing what happens at the ends should not be too hard for the reader to supply. I illustrate the techniques with *Exemplary Dance #3*. I will also, as is customary, show dancers on the stations whenever it makes sense to do so, even if the dancers are likely to be a little off the stations in actual fact.

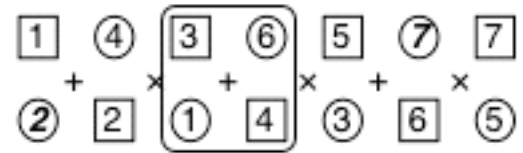


1. Sw N

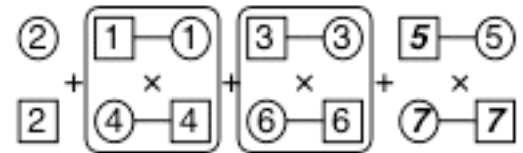


2. L hds across

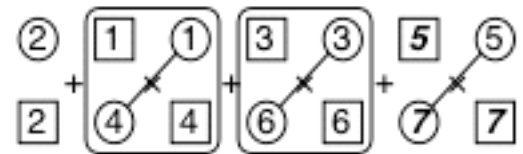
3a. M keep hds; women go to next station along while men turn 1/4



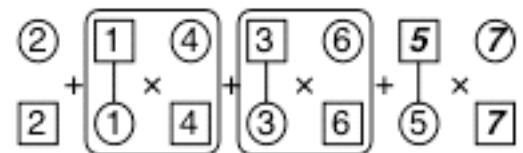
3b. L hds across 3/4 (6)



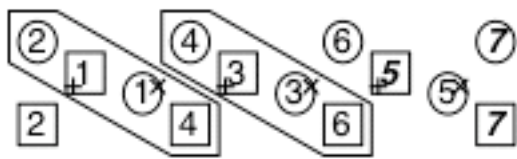
4a. Almd R pt (4)



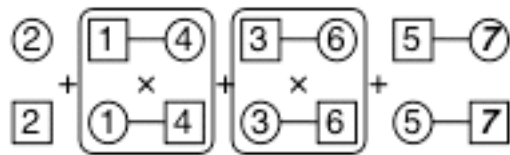
4b. W swap by R sh (2)



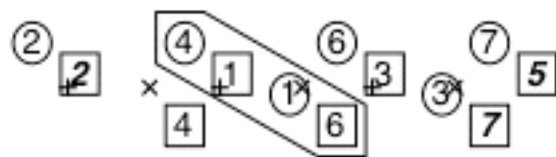
4c&5a. Act almd R pt 3/4



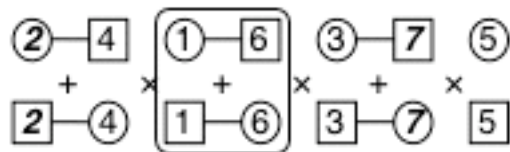
5b&6. Hey
7&8. Act bal & sw



Second change, ph. 1-5a



Second change, ph 5b-8



... and so on.

It is a question of convention whether or not couple #7 is shown proper or improper in the initial formation. I have chosen to show them improper so that every dancer has the same sex and role as the dancer two stations away.

There are some foursomes which I have not boxed off, even though they can and should dance as do the typical foursomes. The distinction is that one or more dancers have incorrect diagram numbers for the part they are playing since they have traversed a different route (than does the typical dancer playing that part) to get to this position. These are, of course, the previously mentioned atypical dancers (whose role is considered to be undefined) and foursomes. I have shown such dancers in boldface to call attention to them.

We note that enough dancers are shown so that there is always at least one typical foursome. We can then keep track of the two ends separately. Furthermore, for single progression with symmetrical actions, diagrams for a single change with an odd number of couples display all the end effects. [The left ends of the diagrams show what happens at the top of the set in the odd changes and also, if viewed from the left, may be interpreted as the bottom of the set in the odd changes with an even number of couples or even changes

with an odd number of couples. The right ends of the diagrams apply in all other cases.] Since the first four phrases of *Exemplary Dance #3* are symmetrical, a second change need not be detailed for them. It is useful, though, to indicate what happens in a second change of ph 5-8 as in the last two diagrams.

I have previously noted that diagrams of positions at the end of each figure substitute poorly for a motion picture of a dance. They fail to show how well the figures flow together and require some text to distinguish, for example, between a swing and an allemande, between a circle and a star. Some callers may consider expanding the diagrams to indicate which way the dancers are facing, what they are doing with their arms, etc. Many successful callers do not use diagrams at all. I, myself, prefer to use diagrams to assure myself that I understand, in particular, whether the dance works. Rather than developing more sophisticated diagramming techniques, I rely on experience to assess the flow and story line.

ML23 - END EFFECTS

A full discussion of end effects depends on concepts not yet developed, such as the theory of foursome classes of ML25. Nevertheless, a sufficient exposition of what the dancers need to know can be given without the complete background. The caller would be well advised to give the matter deeper thought, perhaps by studying in detail how each dancer copes with end effects. In almost all cases I am convinced that it is counterproductive to share these details with the dancers; they will have forgotten them by the time they get to the end of the set anyway. Rather I urge the caller to re-emphasize the basic principles from time to time. So here is a set of rules that I suggest sharing with the dancers.

Rule 1. As you near the end of the set, but are not yet into the end effects yourself, be extra sure to dance correctly the part you have been dancing, inviting any confused dancers who have reached the end of the set ahead of you to join you.

Rule 2. If there are sufficient dancers to form an additional foursome, do so, even if it means traversing a different route than usual. Such foursomes emulate, as well as possible, the action in the body of the set. For example, if you are part of a **neutral twosome** at the end with the action having been across the set and the action switches to a diagonal, you are no longer neutral, and you must position yourself on the correct diagonal to participate.

In this example, it should be relatively obvious where to position yourself. In most cases, however, a neutral twosome should position themselves across from each other so that the set will have alternating men and women as the twosome gets reincorporated. If it is not obvious how to plan for this, it is usually sufficient for the twosome to **scramble** to get the disposition of dancers at the end of the set as much like the rest of the set as possible.

You may also find that you are part of an unusual foursome such as one containing a shadow and your partner, a situation which is impossible in the body of the set. This may be understood on the basis of:

Rule 3. Your partner (and any shadows with whom you may be involved) each take their turn at being your neighbor.

When this occurs, your partner or shadow may play his/her regular part *or* the part of your neighbor, whichever is more appropriate. Thus if both your partner and a shadow are in your foursome, don't be surprised; one of them is playing the part of a neighbor. Sometimes the action is confined to twosomes, during a swing, allemande, or hand pass for instance. A neutral twosome can always participate in such action, acting as neighbors, partners, or shadows as the case may be. Sometimes it matters little whether or not they choose to so participate. However, if you go from twosome to twosome in rapid succession, it can cause real confusion if you choose not to participate. For example, if the action is a grand right and left around the set, a twosome can cause real consternation if they stand planted at an end while others try to get by. Usually the caller should take responsibility for alerting the dancers to this situation via some statement such as **neutrals must participate**. Or, if it is less urgent, **neutrals should participate**. Realistically, these conditions only obtain in symmetrical fragments, in which sexes alternate around the entire set and all the men do the same thing, likewise the women.

Rule 4. If, preparatory to a fast moving set of twosome actions, the caller specifies **neutrals must** (or should) **participate**, do so, most often by neutral twosomes playing the part of neighbors, but sometimes playing the part of partners or shadows. For example, if couples promenade around the entire set and then return to their neighbors, little is lost if a neutral couple doesn't join the promenade, though it is nice if they do. (Neutrals should participate.) On the other hand, if the dancers promenade to the third couple and then pass through across, "neutrals must participate" is scarcely overstated. So far, the discussion has centered on basic class foursomes (see ML25), which are the only ones which cause trouble in practice.

For completeness, I give **Rule 5.** If the neutral group (those dancers who cannot be assigned to a foursome) comprises a single dancer, a trio, or a pair of same sex dancers, the foregoing discussion is inapplicable. In these cases the concept of partner playing the part of neighbor is not useful. Rather, ad hoc improvisation is usually easy. In particular, it is often sensible for a trio to invoke a single ghost so as to emulate a typical foursome.

ML24 - NOMENCLATURE FOR DUPLÉ MINOR CONTRAS

A modern contra is, in some senses, a very restricted genre.

In other aspects, there is remarkable flexibility. For example, almost all sequences are 64 counts long, are not mixers, utilize a partner of the opposite sex; most are duplé minor. This predominance of such restrictions suggests opportunities for a revealing nomenclature well adapted to the genre. For example, in a contra (in contrast with the square dance convention), we agree that "partner" means original partner. On the other hand, modern choreographers have rendered obsolete such conventions as "the active dancers are those originally nearer the caller, who progress down, and who dance all solo action." In some dances, that convention is ambiguous or even internally contradictory. As we have seen, I suggest the convention that "active dancers progress down", the reasoning being that such a convention depends on the way the dance works and not on where in the dance the notater happens to specify the original action. In this Minilecture I present a consistent nomenclature which not only is applicable to all dances but also provides a succinct way to talk about very fundamental concepts.

For simplicity, my generalities may only apply to **duplé minor, single progression contras** in which **partners** are of opposite **sex** and are not **mixers**. Most results can easily be generalized to other cases, but I will not do that explicitly.

Traditional nomenclature is well adapted to dances which do not go **out of the minor set**. For example, "neutral" was thought to apply to a couple which was idle for an entire change. To adapt such traditional concepts to all possible duplé minor contras, I introduce a **foursome fragment**, defined as a portion of a dance sequence in which there is no change in the group of four dancers who constitute your **current foursome**. Most traditional concepts and nomenclature can be salvaged if they are applied to individual foursome fragments rather than to an entire sequence. Thus it is convenient to have an understanding:

Statements should be assumed to apply to each foursome fragment unless they clearly are more general. For example, we might state, "You have a different neighbor in each change." It is understood that this refers to any particular foursome fragment. It is, of course, possible to dance with a given dancer in more than one change. For instance, in "1. Almd L N 1+1/2 2. Star R with new Ns 3. Star L with orig Ns," the dancers you are with in ph 2 of this change will be dancing ph 1 and 3 with you in the next change. Nevertheless, we accept that "you have a different neighbor in each change" because each phrase is a separate foursome fragment.

We are then in a position to give an adequately rigorous definition of "neutral": A **neutral group** comprises those extra dancers at an end of the set, none of whom can reasonably be accommodated in a group emulating a typical foursome. In general, a neutral group retains its identity only for the duration of the current foursome fragment. In

principle, there may be some ambiguity about the definition of "reasonably" and "emulating"; for example, can three men and one woman "emulate" a typical foursome, which always contains two men and two women? In practice, whenever it makes a difference, it is clear who forms a neutral group. The most common neutral group, by far, is a **neutral twosome** (a man and a woman), which is the only possible neutral group in a symmetrical dance. In the original formation, where dancers are assigned to their minor set, the only possible neutral group is an **originally neutral couple**.

In ML22 we saw that dancers playing the same **part** trace similar paths. Indeed, such dancers must all stay in a line. Of course, this line moves about as the dancers move about. This concept is so useful that I call such a line an **Olson line** acknowledging Al Olson, who first called it to my attention. The dancers forming an Olson line, those playing the same part, are all separated by a distance we might call an **Olson spacing**. This is just the distance between the centers of adjacent minor sets. We might even call it the **minor set spacing**. However, the distance between centers of minor sets is not usually very important of itself; it is important that the dancers in an Olson line should always maintain their Olson spacing, which is about six feet for comfortable dancing. Furthermore, one might misunderstand "minor set spacing" to refer to the dancers closest to each other in adjacent minor sets. So I use "Olson spacing".

As indicated above and discussed in ML25, in practical cases there are at most a very few neutral dancers at either end of the set. All other dancers are, at any moment, in one of the two Olson lines of their sex. We may thus draw a closed "circle" of women by connecting the ends of the two Olson lines of women in such a way that the connecting lines include any neutral women. I call such an ordered "circle" of one sex of dancer an **Olson circle**. For example, consider *Exemplary Dance #3* in ML22. The women are always in the order W1, W3, W5, W7, W6, W4, W2. This ordering may shift from counterclockwise to clockwise, as it does in ph 3b. However, who leads whom is constant. For example, W5 always progresses ahead of W3 (and of her partner, M3); W1 always progresses behind W3 (and of M3). The men are similarly ordered.

One advantage of introducing Olson circles is that it gives us a succinct and elucidating way to define your **shadows**: dancers who are close to your partner in your partner's Olson circle. This definition makes it clear that it would be possible to name all relevant shadow pairs independent of any particular dance sequence. To actually do this requires establishing conventions that are not useful in the dance hall, so this is usually not done.

Except when you are near the end of the set, your partner and your shadows are in the same Olson line and trace similar patterns. Thus your partner and shadows share many

properties and it is convenient to have a name for them collectively. Since they are all partner-like, it is appropriate to refer to them as your **partneroids**. Luckily this rather unpleasant term is not needed on the dance floor; it is very useful in theoretical discussions.

For example, we might say, "You dance with your partneroids by **face**." This means that you dance the same way with any one partneroid, whose face you come to recognize, change after change, at least until you reach the end of the set. This contrasts with your **neighbors** (or **contraries**) with whom you dance "by **place**." This means that the path, with respect to you, taken by a neighbor is danced by a different "face" in each change. This represents a fundamental difference between neighbors and partneroids; it should be borne in mind by a caller preparing a dance with significant shadow interactions.

You, that is, the caller on your behalf, may want to refer to the others in your current foursome. Although these names are not really convenient, it is worth noting that they do, in general, have "simple" names: your **current partneroid**, your **current neighbor**, and your **current same-sex neighbor**. In fact, in most contexts, "current" is understood, so the designations really are quite simple.

ML25. FOURSOME CLASSES

I have noted that, in any foursome fragment, you dance with the same partneroid until you reach the end of the set. What can the caller say about the partneroid with whom you dance that fragment when you change role? I have noted that in a symmetrical dance, the only possible neutral group is a twosome, simplifying the dancers' decisions about how to handle end effects. Can more general criteria for this simplification be established? I have noted that a call such as "circle with your neighbor and shadow" works without mention of the fourth dancer. Why is that? All these questions can be answered with the help of the concept of **foursome classes**.

BASIC CLASS refers to a foursome fragment or the corresponding current foursome in which you always have the same current partneroid regardless of your role. "Simple" dances in which the current foursome is always the minor set are basic class with your partneroid being your partner.

The condition that you always have the same current partneroid (as the dance proceeds) is equivalent to the condition that (at any one point in the dance) each man can be associated with one woman and vice versa. [If that statement is not obvious, consider this: So long as you keep the same role (active or inactive), you keep the same partneroid, with whom you may be "associated". If, at the end of the set, you can still be associated with that partneroid in each change, you will also have that partneroid when you change role. If, on the other hand, you cannot keep the same

partneroid during some change, it must be because someone has "stolen" that partneroid from you or because you have "stolen" one (so you have two on your hands for one change). Either way, you have become associated with a new partneroid and so has your former partneroid. Since the same sequence of events must happen to each partneroid pair when they reach the end of the set, it is easy to see that, if you change partneroids at the end of the set, there must be a time when either you or your former partneroid has no opposite sex dancer with whom to be associated.] In view of this result, it would be appropriate to refer to basic class as **balanced** class.

As shown in ML26, a basic class current foursome can be recognized by the condition that your partner's current neighbor is the same as your current neighbor's partner. This condition either holds for all dancers or for none. Thus, for basic class, the specification of the current neighbor and of the current partneroid for any one dancer is sufficient to specify the composition of all foursomes from the point of view of any dancer. Since most fragments (by far) are basic class, this condition accounts for a great simplification in notation.

Although hardly any dancer would identify with the complex condition of the previous paragraph, I suggest that dancers are more comfortable with the situation where there is a one to one association of men with women. Or, looking at the same point with greater sophistication, they are more comfortable when a simple specification applies to all dancers. In particular, the specification applies to any one dancer as s/he changes role.

Said yet another way, I assert that dancers naturally form basic class foursomes with ease, non-basic class foursomes with difficulty (unless, as with contra corners, they have had a lot of practice).

UNBALANCED CLASS refers to all fragments or the corresponding current foursomes which are not basic class. This situation can be viewed as having displaced an Olson line with respect to the others in such a way that the men and women are not uniformly intertwined. From the point of view of the choreographer as she observes the entire set, there are then one or more men at one end of the set who cannot be associated one to one with a woman. At the other end of the set there are an equal number of women who cannot be associated one to one with a man. From your point of view, your current partneroid stays the same while you continue to dance one role; when you reach the end of the set, funny things happen; then, when you change role, you find you have a different current partneroid.

Odd class is a subset of unbalanced class in which there is exactly one "extra" man at one end of the set, one woman at the other end. Taking your point of view, your two current partneroids (one when you dance one role, another when you

dance the other) are two dancers adjacent in your partner's Olson circle. In practical cases, one of these two is your partner, the other is one of the two shadows adjacent to your partner. As previously stated, such fragments seem to cause dancers more trouble than one would anticipate. They occur in the contemporary dances *Fiddleheads* and *Dancing Sailors* and in the traditional dance *Lamplighter's Hornpipe* and in the traditional figure "turn contra corners".

Other classes may be distinguished as subsets of unbalanced class which have two or more extra men at one end, women at the other end. Some examples of **pair class**, in which the excess is just two, exist. A simple instance is ph 2 in "Duple & proper: 1. Star R 3/4 2. Leaving pt & N: star L with next same sex pair 3. Sw orig N." Note that one twosome in ph 2 are next neighbors, the other twosome are previous neighbors. Similarly, you dance with one shadow when active, another when inactive. I suspect it would be a weird dance indeed that had three excess same-sex dancers at an end, and I know of no such examples.

Making use of diagram numbers, it is possible both to identify basic, odd, and other classes and also to designate which shadow you are talking about. Alternatively, once you are skilled at recognizing basic class fragments, you can use this information to help construct or verify diagrams. These developments are discussed in ML26.

ML26. ALGEBRAIC ANALYSIS OF DIAGRAMS

I have suggested that basic class fragments are easier to notate, have less troublesome end effects, and are generally more natural than unbalanced class fragments. The verbal definition of classes is not easy to fully appreciate. Nor is it clear that the various definitions of basic class are in fact equivalent. An algebraic exposition in terms of diagram numbers is therefore valuable in that: 1) it can serve as a proof of, and rationale for, statements about the properties of classes; 2) it enables a caller to identify the class of a foursome immediately; 3) if a diagrammer knows the class, he can check his diagram numbers; 4) as a byproduct, it gives a method of identifying the members of a current foursome; and 5) it gives us quantitative measures of how far the dance goes out of the minor set.

Select any typical foursome from a diagram. Using M for men, W for women, a suffix "o" for "odd (active)" and "e" for "even (inactive)", note the four diagram numbers Mo, Wo, We, and Me. (For example, in the second diagram of *Exemplary Dance #2* in ML22, Mo = 5, Wo = 3, We = 6, and Me = 4.)

It's easy to see that the number of odd men above a particular odd man is $(Mo-1)/2$; likewise we note that for the even men, it's $(Me-2)/2$. Thus the number of men above our chosen foursome is $(Mo+Me-3)/2$. Similarly, there are $(Wo+We-3)/2$ women above our foursome.

It's almost always the case that dancers at the end of a set can form atypical foursomes if there are twosomes available. Thus the dancers above our typical foursome can be arranged into a number of (possibly atypical) foursomes, one or zero excess twosomes, and any excess dancers for whom there is no opposite-sex mate. I call the number of such excess dancers

$$Q = [Mo + Me - (Wo + We)]/2,$$

where Q, the **quantifier number**, is positive for an excess of men at the top of the set, negative for an excess of women at the top. If Q = 0, we have basic class. (There is a man for every woman above our typical foursome and hence below it as well.)

If Q = +1, one more man has been pulled to the top of the set than pulled to the bottom. That is, there is either a neutral man or a neutral trio of two men and a woman at the top and either a neutral woman or a neutral trio of two women and a man at the bottom. Similarly, for Q = -1, there is an excess woman at the top and an excess man at the bottom. I have called either of these conditions "odd class". As an example, we have the diagonal foursomes of *Exemplary Dance #3* for which Q = 1, an excess man at the top, as can be seen in the diagrams.

For Q = +2, we have two excess men at the top; for Q = -2, two excess men at the bottom. I have called such conditions "pair class". The example in ML25, the two men joining the two women from the next minor set, is a Q = -2 case.

The value of Q can be determined from any typical foursome. It has a different value for an atypical foursome; this result may be used to identify atypical foursomes.

We now turn to the identification of the members of your current foursome. The strategy is to establish a procedure for specifying where those members were in the initial formation. That's easy. A dancer with an odd diagram number, O, is in the (O+1)/2 th foursome when the numbers are assigned in the initial formation. A dancer with an even diagram number, E, is in the E/2 th foursome. Thus one can determine how many Olson spacings separate any two dancers' foursomes in the initial formation. (Note that the dancers are not necessarily separated by exactly that many Olson spacings; their foursomes, as represented, say, by their centers of gravity, are separated by that much.)

Here, then, is the procedure for specifying the members of a typical foursome. Note the four diagram numbers and evaluate Q as detailed above. If the foursome is basic class (Q = 0), you (the caller) can address everyone (of the dancers) as "you". This simplifies the analysis enormously, and I will, for the moment, assume basic class. Then we can choose any dancer to be "you". Let us choose Mo.

We define **partneroid value** as

$$P = (Wo - Mo)/2 \text{ (Basic Class)}$$

and define **neighbor count** as

$$N = (We - Mo - 1)/2 \text{ (Basic Class)}$$

The two numbers, P and N, together with the specification that Q = 0 (implied by addressing any dancer as "you"), completely defines the makeup of a typical foursome. Note that not only Q but also P and N, are the same for every typical foursome; the subscripted quantities are different for each foursome.

It is convenient to have words to refer to each possibility. P = 0 specifies your **partner**. P = 1, 2, 3, ... refer to **shadow pairs** counting from your partner in the direction of the **women progressing ahead**. (The woman is ahead if the woman in a shadow pair progresses past an observer before the man does.) Negative values of P similarly refer to shadow pairs with **men progressing ahead**.

Similar reasoning applies to the Olson line of your **neighbors**. Starting from your **original neighbor**, positive N values refer to your (first) **next neighbor**, your **second** or **next next neighbor**, and so on. Negative N values refer to (first) **previous neighbor**, your **second** or **pre previous neighbor**, and so on.

The details for the Olson line of your same-sex neighbors are complicated. They are generally taken care of by the tacit assumption that we are dealing only with basic class.

In general (i.e., for any class foursome), Q, P, and N still have significance if they are defined as:

$$Q = Pe - Po$$

$$P = (Po + Pe)/2$$

$$N = (Nx + Nz)/2$$

In this general case, the situation is different for the active (o) and the inactive (e) dancers, but the chosen parameters are still independent of which foursome is used to determine them.

$$Po = (Wo - Mo)/2 = P - Q/2$$

$$Pe = (Me - We)/2 = P + Q/2$$

$$Nx = (We - Mo - 1)/2 = N - Q/2$$

$$Nz = (Me - Wo - 1)/2 = N + Q/2$$

$$Nw = (We - Wo - 1)/2 = N - P$$

$$Nm = (Me - Mo - 1)/2 = N + P$$

We now have (more than) enough algebra to address the

proofs of the various verbal descriptions of basic class. We have seen that $Q = 0$ implies that there is a woman for every man, and $P_e = P_o$ implies that you have the same partneroid when you are active as you have when you are a #2. Since $Q = P_e - P_o$, all these statements are equivalent.

We can now examine a third verbal definition: in a basic class dance, your current neighbor's partner has the same diagram number as your partner's current neighbor. In any class, these specifications clearly refer to dancers playing the same part. We choose to show that either of these specifications leads us to the same foursome if and only if the dance is basic class. Consider the situation from the point of view of the inactive woman, for example, and her partner, both of whom have the same diagram number. The dancers in her current foursome have the diagram numbers W_e , M_e , W_o , and M_o . Her partner is in a foursome separated from hers by a distance we shall call R_e ; his number is thus $M_e + 2R_e$. His number is also (by definition) W_e , and thus $R_e = (W_e - M_e)/2$. The partner of her neighbor is in a foursome a distance R_o from hers. Similar reasoning shows that $R_o = (W_o - M_o)/2$. We observe that R_o and R_e are just P_o and P_e , and $P_o = P_e$ if and only if $Q = 0$.

This discussion suggests an intimate relation between Q and diagrams that may not be evident from its definition in terms of unpaired dancers at the ends of the set. We note that for basic class foursomes ($Q=0$), we have $M_o + M_e = W_o + W_e$. Since by far most foursomes are basic class, it is useful to remember this relation for help in working with diagrams: "the sum of the men is equal to the sum of the women."

At the end of a single progression sequence, an even numbered couple, for example, is in a new minor set with a couple whose number is two less than that of the couple who departed the original minor set. Thus N could as well be called the **progression number**. It is one for single progression, two for double progression, etc. Negative values refer to previous neighbors. Note that N increases monotonically after every change, while P can range away from 0 during a change, but must return to 0 by the end of a change (when the dancers have progressed) except in the case of a mixer. In basic class dances, $N_x = N_z = N$. It is instructive to compute N_x and N_z for the well-understood odd class dance *Fiddleheads* and N_w and N_m for the basic class dance *Left-Diagonal Mixer*, both of which can be found in ZC.

The algebraic development has several possibly practical applications; we give an example: an objective measure of how far a dancer has traveled during some portion of a sequence. Since N increases with every change, we must consider the difference in N values at two different points in the sequence. A difference of +1 or -1 indicates that a dancer has traveled along the set one unit (half of an Olson spacing). If the dancers return to their original minor set after moving a single unit, usually not much harm will be done if a neutral

group fails to participate. On the other hand, if the dance goes one more unit away, or if it never returns to the original minor set, it behooves a neutral group to participate in the first step. I.e., neutrals must participate. A similar line of reasoning about the distance between partners applies for $P = +1$ or -1 .

So far I have emphasized what is happening from the point of view of a typical dancer. We can also say something about what is happening from the point of view of an observer fixed at a position on the floor. Let us station an observer on one of the points of symmetry marked by +s and x's on our diagrams. We might ask the observer how many dancers there are above him at any time. The easiest way for the observer (or a caller looking at diagrams at his desk) to determine this is to add the diagram numbers of the four dancers stationed around that point of symmetry, giving us a sum, S . The desired quantity is simply given by the **totalizer number**, $T = S/2 - 1$. If the set drifts, this would be revealed by a change in the totalizer number. On the other hand, so long as the actions are symmetrical, the totalizer for any center of symmetry is constant. This constraint can be used as a check on the accuracy of diagrams.

At the end of a single progression change, an individual dancer in the body of the set cannot determine whether there has been an odd or even number of changes unless the dancers display their numbers or the stations are marked on the floor. The observer, on the other hand, can. After one change the observer notices that he is no longer in the middle of minor sets; he would have to switch to an adjacent point of symmetry to be in such a place. This calls attention to the fact that the set only regains its original disposition of dancers after two single progression changes.

We can give another interpretation of the totalizer number, T . Associate T not with the set but with the position on the floor of a center of symmetry which has T stations above it. Since a minor set has just four dancers, the minor set spacing (the Olson spacing) is just the distance by which T increases by four. But in ML20 I defined this spacing as two paces or four steps. Thus we have the result that the value of T attached to a point on the floor is just the number of steps from the top of the set to the point in question. This result might be of some use to a choreographer working with diagrams.

THE ESSENCE OF CONTRA DANCING

It's a rare activity that allows strong physical connection with people whom you hardly know; dancing is one. Getting the most satisfaction out of contra dancing requires a certain sensitivity which is captured brilliantly by Dan Asimov's words in Dance Tip #2 in the *Bay Area Country Dancer* #29: "Find a tension in your arms that is neither yielding to nor dominating your fellow dancers, but exactly in between. ... Try to adjust your link to the other dancers so--as with Goldilocks--it is *just right*." Implementing Dan's suggestion is not easy; in fact, many people have danced for years without fully understanding it. I advocate that all of us explore ways to achieve a better understanding of connection. I will here discuss a few aspects of making your contradancing be "just right".

The principle method for the neophyte contra dancer to become acquainted with his new-found recreation is to join in at an actual dance. Such a sink or swim tradition can be very effective in sweeping beginners into spirited participation in very short order. However, it has several disadvantages: some people are simply uncomfortable being thrust in without some official apprenticeship; the "experienced" dancers may teach inferior styling; some aspects of dancing may not be amenable to being learned in the context of a dance; etc.

Many contra dance organizers feel some obligation to have a beginners' session in which figures such as chains and heys are presented. Others, including myself, take the position that the beginner can best learn such figures in the context of an actual dance. In fact, learning the figures outside of a real dance situation fails to instill a sense of the excitement of contra dancing. Indeed, the inevitable plodding through the figures in the beginner's session may carry over to the dance floor. The few moments typically available are better spent on a few generalities, the principle one being connection; if the beginner discovers the idea of connectedness with the other dancers, (s)he can be led through the rights and lefts, chains, heys, or even through a swing. Furthermore, most dancers, at any experience level, will find the greatest satisfaction if they dance with connection.

So, beginner or advanced dancer, you will want to know how to do that. To that end, I wish to present a syllabus for a 10-minute introduction to contra dancing which reconciles the need (in the case of a shy beginner) for some formal presentation with the thesis that one can learn the true nature of contra dancing only by joining in. My strategy is to indicate to the neophyte that the essence of New England style dancing is phrasing and connection. I will show how this strategy might be implemented by quoting the leader of a hypothetical session. I will further assume that a musician, say a lone fiddler named Mary, is available.

"Let's form a circle so we can all see each other.
To emphasize that the most important part of

dancing is not what you do with your feet but rather what you do with your arms and hands, let us stretch our arms up and out just as far as we can. It feels good, but may be a bit tiring. So relax those arms till it's just comfortable, but you can still feel the connection between your left and right hands; that is the feeling you want to maintain in your arms.

"Now let's extend that connected feeling so you can identify with everyone else in our circle. Let's join hands more or less at shoulder height and arrange that you furnish connection between the dancers on either side of you. Let's use that connection to enable us to move together so that we maintain the same spacing between dancers. Let's ask Mary to inspire us with some music and we'll circle around to the left maintaining our connection the whole time.

"It's a little boring to go in just one direction. So we would like to switch directions from time to time. We might aspire to use our connection to signal to everyone when to reverse, but that is really unrealistic. Instead we ask Mary to play tunes that tell us when eight beats have gone by and we agree that most new actions start on these eight-beat signals from the musicians. So let's circle first left, then right, then left again honoring Mary's signals.

"Most actions in actual dances involve only two or four connected dancers. So let's establish pairs with the person we'll call 'the man' or 'the gent' on the left and the one we'll call 'the woman' or 'the lady' on the right. So, in each pair, we have connection through the man's right hand and the woman's left. Let's practice transferring that connection to the other hand in this way: while the man slides to his right, the woman, keeping her eyes on the man the whole time, rolls across to take his place. The objective is to maintain connection, through one hand or the other, the whole time. Then, to get back to the usual situation with the man on the left, we might repeat this 'roll to swap' figure except this time with the man doing the rolling.

"Let's practice all we've learned so far. I will call the actions for you.... Circle left ... Circle right ... women roll to swap ... men roll to swap ... women roll to swap ... men roll to swap ... circle left again ... and back to the right ... women roll to swap ... now the men roll ... and the women again ... and the men.

"To emphasize the power of connection, let's just

hold hands in our pairs. Now, for eight counts, let's have the person on the left ('the man') guide the pair anywhere around the room. Then, for the next eight counts, let the woman do the guiding. [Practice that a while.] Now let's do the same exercise in promenade position, which is used all the time to make courtesy turns. Note that the connection is still primarily through the woman's left hand, now held by the man's left hand. Note that it's hard to make strong connection if the woman offers her left hand in a low handshake position; it is much stronger if she offers her hand in traffic cop position so the connection is similar to that in an allemande. Practice moving in promenade position, the man guiding for eight counts, then the woman guiding for eight counts.

"Much of the exhilaration of contra dancing lies in strong, sometimes rapid, turns by two dancers. Take a two-hand hold with your partner of the moment. If, without letting go, you think of moving forward, you will find that you automatically do two desirable things: you create connection in the form of tension in your joined arms, and you both go around a point somewhere between you. Note that there is no difference between what a man does and what a woman does, except perhaps for minor adjustments for possible differences in weight.

"A two-hand turn is rare in contra dancing, but a similar, yet stronger, action occurs in the allemande. Holding your left hand well above your left elbow, lightly cup your fingers around your partner's left thumb. Remember to think of yourself as going forward and let the resulting tension in your arm pull you around. Some dances require that you go as much as twice around in the eight counts the music allows for each action. We could practice doing alternate allemandes with the left and right hands, say once and a half around in each eight-count phrase. Needless to say, you don't twist your partner's wrist as the strong tension develops in your arms.

"Of course the ultimate, and the hallmark of New England style dancing, is the swing. The principles are the same: think of going forward and let the tension in your arms force you into going around your partner, rather than flying off at a tangent. Great speed is generated by taking a close, modified ballroom, position and taking steps twice as often as is usual. This is called a buzz step swing. It works out that your right foot goes around a very small circle, taking the weight on the beat; your left foot goes around a slightly larger circle, pushing on the off beat."

The classic words used to encourage dancing with connection are "give weight." Unfortunately, experience shows that these words don't work very well. Nevertheless they are used by many people as they attempt to show the connection. "Tension", "pull", and "resist" may work better. Dancers who think they are experienced, but who have so far failed to understand the joy of cooperation, may best be influenced by the caller's emphasizing opportunities in specific cases. So I give a few examples.

- Long lines, forward and back. It's often hard to get the hands held in the same way as in circle, but it's very rewarding if it can be managed. Then the line moves as a unit. Furthermore, you can connect with the dancer opposite you--through eye contact.
- Gypsy. Speaking of strong connection through eye contact, have you ever noticed that such connection can actually help you get around--if you will let it.
- Allemande. I assume most readers don't give wimpy allemandes and do know how to adjust to going around at various rates. A very well-connected allemande, appropriate only to some circumstances, can be achieved by taking a thumb-grasp position, closing so elbows are adjacent, and then taking the other dancer's elbow with your free hand. You might even break into a buzz step, but that is going from the realm of connection to the realm of improvisation.
- Swing. Most people want to swing fast and realize that there has to be connection between the two dancers to balance the centrifugal force. How to adapt to this requirement is a matter of accommodation between the man and the woman. However, the compact position in which the man's left and the woman's right hand cup around the other's elbow probably accommodates the most easily with the least out-and-out muscle power. It may be that this position has fallen into disfavor because it does not adapt easily to twirling the woman at the end of the swing.
- Courtesy turn. This is conventionally done in what I call "New England position," left hands joined in front of the man, right hands joined on the woman's hip. If the hands are held "at shoulder height" and palm to palm, we have a situation displaying pride similar to that in a well-executed circle and enabling cooperative rotation like that in a strong allemande or

swing. If the woman's left hand is in handshake position, with the man's hand cupped over hers, it may be easy to initiate a twirl, but the pride and cooperation are lost. The woman may also feel driven to inelegantly holding her arm low to fend off an undesired twirl or other improvisation--a sorry situation.

- Promenade. The usual in New England is the New England position just described. If the dancers make it well-connected, they can assist each other in steering to the next location expeditiously.
- More sophisticated cases. Whenever a dancer has to reverse direction, there is usually another dancer who can assist via strong connection. For example, "circle left; man & woman on his right: twirl to swap (California twirl)." The woman can assist the man by coming to a stop, giving him an assist, and then resuming her trip by turning under his hand. Another example: "circle left; woman & man on her right: swing." If she keeps going until he smoothly (not roughly!) pulls her into the swing as she offers the necessary resistance, the entire transition is extremely well connected. An observant dancer will find many, many opportunities to give such assistance via "resist and pull."

In conclusion, the centerpiece of New England style is connection. So, the next time a beginner is asking (as they almost always do) what to do to learn to dance, try responding that the essence of dancing is not so much what you do as how you do it; that connection is the essence of how you do it; and that, if they dance with connection, most other "problems" will take care of themselves. And it would be nice if the experienced dancers remembered all those things too.

September 3, 1993

HOW TO TEACH A SWING

A part of the contra dance tradition is for new dancers to learn from the experienced dancers. For many aspects of the dance, the "teacher" need not worry much about how he goes about his instruction; showing empathy for the "student" is sufficient. In a second piece, I urge spending almost all the teaching time on connection and phrasing rather than on figures such as right and left thru or hey. Whether or not the "teacher" takes this advice, the "swing" deserves special consideration. It is the most important characteristic of New England style. It demands developing a specialized skill. Therefore a new dancer is poorly served if he is given poor advice on how to develop this skill. For this reason I give here an outline of an approach a conscientious experienced dancer might use in teaching a beginner to cope with the

things he may encounter when the caller says "swing." Let me assume that the experienced dancer is dealing with a single couple.

"First let's dance independently, moving around the room anywhere with our right foot leading and taking the weight on the downbeat, our left foot trailing and giving a push on the offbeat.

"Now approach each other and take a two-hand hold. Keep thinking as though you are going to continue straight ahead. Of course you won't do that; a tension will automatically develop in your arms that will make you go around each other. But keep your feet pointed as though you were going to continue forward. Note that there is no distinction between the footwork for the man and that for the woman and that your right hips are close together.

"Now let's look at more realistic ways to join with your partner. If you are confronted with a very strong minded partner, it may have to be his choice so you must learn the various possibilities. But, if you have your own opinions, you can often assert them.

"Most of the ways of attaching to your partner are based on the ballroom position, in which the man's right hand is cupped well around his partner's left shoulder blade, her left hand around his shoulder or upper arm. The other hands may be joined in "extended" or "belligerent" position, in which the man holds his partner's right hand in his left, extending both these hands as far as possible. Second we have what Al Olson calls "Chicago" position, with those two hands still joined, but well tucked in. An alternate compact position, referred to as "safety" position by George Marshall, has hands holding upper arms as pictured in a "zesty" book. This is my preferred position, and I'll call it "zesty" (a positive term) rather than "safety" (somewhat pejorative). As the last hold based on ballroom position, we have barrel position, illustrative of a symmetrical hold. Both dancers place their right hand around their partner's left shoulder blade and their left hand atop their partner's right shoulder. An alternate symmetrical hold has each dancer place his right hand on his partner's left waist and then join left hands; although this position is satisfactory while swinging, it is hard to escape from, and I do not recommend it. For routine use, one of the compact positions (Chicago or zesty) give comfortable connection and are easy to get out of.

"So, you take a compact position with right hips

close together and let your right foot go around a very, very, small circle; your left around a little bigger circle. Both point the way you're going: around your partner, not at her. Do NOT mention "pivot" which the beginner interprets literally, trying to leave one foot stationary. This doesn't work at all, as a little thought would tell you; besides, it does not correspond to having both feet go forward.

"The most important consideration is to give balance to your partner. Be like Goldilocks: test for what is too little connection and too much; then adjust to being "just right". When you are so adjusted, it will be easy to fly smoothly around with no hippity-hoppity.

"Finally, enjoy your partner, even to the extent of looking at him."

November 1997

THE PROPRIETIES OF THE PARTNER GAME

A set of policies for a hypothetical series reflecting the views of Larry Jennings

General: We will ordinarily not intervene in partnering activities. However, if push comes to shove, we are responsible for the series and have the right and obligation to set the personality of the series. We note that, in accordance with tradition, the admission is low compared to other recreational activities. Thus we feel comfortable insisting on your cooperation in maintaining the personality of the series. So we here give our expectations with regard to one aspect of the dance: partnering.

Gender: We assume that you have come primarily to dance, not primarily to socialize. We ask you to consider dancing the other sex role if it will allow someone to dance who would not otherwise be able to. You will, of course, be accepting of same-sex pairs dancing as partners for this reason. To comply with tradition and predominant preference and to allow easy recognition of whom the caller is calling a "man" or a "woman", we expect you to give strong preference to dancing your own sex role if possible. Except for the case of the previous paragraph, you should not dance the opposite sex role when the dancers are having difficulty with the sequence nor so often as to change the perception that, at our series, males usually dance the man's part, females the woman's part.

Asking for a dance: The privilege and responsibility lies equally with the women and with the men. You may ask anyone of the opposite sex. Unless you have a special relationship, you will ordinarily dance no more than one dance per evening with the same partner. Unless otherwise specified, it is assumed that a request is for the next dance

only. Because we wish to foster the view that "we're all in it together," we suggest that you arrange, as part of the partnering procedure, to dance in a different part of the hall for the next dance.

Your response: The etiquette of contemporary contra dancing suggests that you will ordinarily accept a request to be partners for the next dance. Under what circumstances, and how, is it appropriate to decline?

If you have already accepted an invitation, you naturally offer, "Sorry, I already have a partner." To be gracious, you would ordinarily add something like, "But perhaps we can work it out later." Or, if that does not reflect your feelings, you might well make use of one of the honest answers suggested below. This would avoid awkwardnesses later both for yourself and for the asker.

If you genuinely propose not to dance the next slot, it is reasonable to state, "I am planning to sit this one out." Note that we suggest "planning" rather than the more forceful "I am going to sit this one out." You may find a long lost friend in town for just this dance or maybe a square set needs "one more couple". So you cancel your plan to sit out. To maintain a reputation for gracious behavior, you would normally make a point of later arranging a dance with the rebuffed partner.

Some authorities suggest this same response (I was planning to sit out) be used as a euphemism for "I don't care to dance with you." You are then obliged not to dance that slot; we don't advocate lying. We instead suggest that you use one of truthful responses given below, even "No thank you." Then you will feel comfortable dancing the slot--better for you, better for the series, better for everyone.

You might say, "I was planning to ask a newcomer [or wallflower or beginner]." Such altruism would generally be socially acceptable. And it might even be a graceful way out of the predicament of the next paragraph.

What do you do in the more difficult case where you want to dance, but not with the particular individual who first asks you? Let us discuss this situation in detail. Some authorities advise outright lying: "I already have a partner," or less blatant lying, "I think I have a partner." We do not favor subterfuge; if you really want to duck the issue, "I have other plans," or even "No thank you" are possibilities. However, we prefer that you consider a proactive response. Maybe you can have a positive influence on the trait that bothers you: "We really don't dance well together," or "May I show you how I could be more comfortable as your partner." Such

responses are appropriate in cases where the offending trait is correctable on the spot. We hope that they would not be used if the trait is not under the control of the offender. In particular if the offense is that the requester is a beginner. However, you might just as well say, "I don't dance with beginners," as lie. Or, if you judge the behavior to be uncompromisingly unsuitable, "I think you set a bad example; I'd rather not be part of it." That's pretty strong stuff and you would do well to have advance discussions with a few stakeholders before trying it. However, we believe there is little point to repeatedly side-stepping around difficult behavior. If you put an offender in a position where he can scarcely rationalize away adverse opinion, he will probably shape up or abandon contra dancing as being populated with over opinionated dolts. Either way, you have gained.

Booking ahead: We feel that the details of booking arrangements are best left to the individuals involved so long as they comply with our basic philosophy of dancing in all parts of the hall with all kinds of people. We explicitly consider it proper not to accept a request further ahead than the next dance.

November 1994

This is a draft never acted upon by TNDC. I think it is rather good.

This is a draft of a coordinated group of announcements which I propose to make available in written (not oral) form. Obviously arrangements for experienced volunteers, to which I refer, would have to be made before distributing any of the individual pieces.

TO FIRST TIME CONTRA DANCERS

Welcome to an exciting evening of dancing! We want you to experience this excitement from the very beginning. Thus we do not have boring beginners sessions which cannot give you the feel of real dancing to real music. Rather we invite you to join us in every real dance.

We appreciate that thrusting you into the fray in this way may be a little overwhelming, perhaps verging on intimidating. However, we assure you that we give high priority to making it as comfortable as possible for you to join in. We have instructed the caller not to do anything in which you cannot participate (more or less) comfortably IF YOU ARE WILLING TO ACCEPT HELP FROM NEARBY EXPERIENCED DANCERS. Please note that there isn't much time for lengthy niceties about such help; we hope you appreciate that people speak in their own way and that HELP IS OFFERED WITH THE BEST INTENTIONS even if sometimes it may appear rudely brusque.

In a similar vein, do not worry that you are spoiling the

dance for the experienced dancers. This is a mixed level dance, and it is part of the deal that beginners mix in with everybody else. If you came with a friend, chances are that that friend will want to do the first dance or two with you. However, it is the custom to change partners after every dance, so you should not plan to dance all evening with the friend. If the friend is also a beginner, it would be best not to dance together at all. Instead [follow a prescribed procedure to get at least two dances with experienced dancers].*

Here's all you need to know: Dance with a determined, stylish walking step; do not leap, skip, or march. Such a dance step is always appropriate, though most dancers swing with a buzz (double time) step. Note that the music is phrased in four, eight, and 16-count pieces and that the dance action is coordinated with this phrasing. Most of the time you will be connected with other dancers and the whole spirit of the dancing comes from a shared tension which allows you to give balance to each other.

The experienced dancers will show you how to do the various figures as they arise. If you have a spare moment, practice a courtesy turn, in which the man backs up, the woman goes forward. However, do not let well-meaning dancers try to help you when the caller is talking; the caller is your best source of information. If the caller is not talking, you might also ask for help with the swing, but do not let anyone tell you that you use one foot as a pivot. Rather you position yourselves with right hips more or less together. Then, with your right foot ahead of your left foot, push with the left so as to make the right foot go around a very small circle, the left around a slightly larger circle.

In summary, your objective is to dance purposefully, acknowledging that the essence of contra dancing is strong connection guided by strict compliance with the musical phrase.

*This procedure might, for example, be for volunteer stakeholders to wear a button: "I LIKE BEGINNERS; ASK ME FOR A DANCE."

TO VFW CALLERS

The official info sheet says very little about beginners. It is our philosophy that beginners are best "swept in" to the full excitement of a zesty evening of dance. So we ask you to do as much as you can to give everyone a memorable evening of dancing. However, while doing this, we consider it of utmost importance to make every beginner feel that (s)he counts. Here are some ways to assure that each beginner counts:

- Most of all, verify that everyone (except perhaps for the blase, oblivious, over-confident experts) is in the proper position, facing in the proper direction, to commence the next action in your walk-thru. In particular, verify that the hands four and/or similar preliminaries has penetrated to the

beginners.

- Try to tactfully intercede if a well meaning experienced dancer is teaching a beginner the last figure while you are starting the next.
- It is almost always counterproductive to give a lecture on how contras work. The beginners will discover these niceties with the help of nearby dancers.
- Similarly, if a beginner has trouble with a figure such as hey or right and left thru, it is not necessary to get it perfect in the walk-thru. For example, for a full hey, it is sufficient that the beginner get the idea of weaving till he gets back to where he started; for right and left thru, it is sufficient that he get to the other side of the set somehow.

TO VOLUNTEER STAKEHOLDERS

Thank you for agreeing to help beginners who need a little support. We ask you to:

- Dance at least one dance with a beginner.
- If it comes to it, being willing to give up your arranged partner so that beginners are not all in a clump. (This should happen only rarely.)
- Set an example that real dancers dance in the side sets some of the time. In particular, being willing to switch to a side set if such is necessary to make a viable set based on the people who realize that the center sets are too long.
- Doing a little teaching if time permits, BUT NOT WHILE THE CALLER IS TALKING.

If you teach, we suggest that you not overload the beginner with figures. Rather emphasize dancing with connection to the other dancers and to the phrasing of the music. If you teach a swing, DO NOT suggest that the beginner pivot around the right foot; rather mention that the right foot goes around a tiny circle leading the left foot, the left foot goes around a slightly larger circle. You might also show how to do a courtesy turn since it occurs in a number of figures. Finally, we repeat, do not overload the beginner with details; let him be swept in.

February 27, 1998
SET MANAGEMENT

This is one of a group of essays which examine various actions and attitudes which may influence the future of the New England contradancing I love so well. I unabashedly approach these discussions with my vision of dancing (described in my *Zesty Contras*) and my platform of "we're all in it together" and "consensus is far preferable to

democracy or dictatorship." Thus I usually feature my own opinions, but it is my intention to foster dialogue among all the players (we): the caller, the committee, the chairman, the booking coordinator, the producer, the musicians, and (presently) uninvolved stakeholders (concerned dancers). It is my hope that my little essays will stimulate such discussion, both as a generality (a broad consensus) and as applied to your local style (a narrower, but more important, consensus).

The caller is expected to direct the formation of sets. She certainly has to tell the dancers what formation to assemble in: contra, Sicilian Circle, couples, large circle, square, etc. Most producers would also assume that the caller would undertake to distribute the dancers in a suitable fashion. After the formation of sets, there is usually still the matter of adjusting the position of individual dancers (e.g., actives cross over). I refer to all these activities, from the end of the previous slot to the start of the walk-thru as the "organization phase."

There is no universal rule as to what is desired of the dancers in the period before the start of the walk-thru. For example, one series vision may provide that there be a couple of minutes for socialization within the time set aside for organization. A different series vision might dictate that the time to get organized be as little as possible. Thus I will assume that the stakeholders, the producer, the committee, the chairman, and the booking coordinator have settled on some policy for the series and have undertaken to reconcile this policy with any preconceived opinions that the caller may have.

Many callers and producers give only minimal or even no attention to this matter, letting the dancers in essence make their own choices. I take a contrary view. I believe that set formation customs very much influence, and are influenced by, the personality of the series. Therefore I examine these matters in some depth. In particular, I find that I do not have complete answers to the question "how can I, a caller, influence the dancers to comply with the policies that the producer and I have agreed on." I will examine the problems and partial solutions as established at the Thursday VFW dance in Cambridge along with some ideas which may be suggestive of ploys which might actually work, even though, as presented, they are more likely to be counterproductive.

Let me first paint a picture of what's happening at the VFW series. To be concrete, let us consider the usual situation at the end of one slot: the dancers correctly surmise that the next dance will be a contra. If there are enough dancers, say more than 180, to fill the hall (it holds six sets of 16 couples comfortably), they will usually arrange themselves to use the space reasonably; they will form five or six sets of viable length.

But what happens when there are fewer than 180 dancers

staking out territory? Now the likelihood of a side set being barely viable is greatly increased. So the competition among the strong dancers for a spot in a central set is increased. They prefer to dance with other strong dancers and perhaps are forceful in other ways as well, in particular, in crowding into the top of a central set. If the caller fails to intervene, almost always one of two things occurs: there are so few sets that everybody is crowded or there is at least one set that is barely viable or worse. [Viable set: a set with an average skill level such that it can handle the next dance and with enough dancers that the dance ends before you get back to your starting position. Usually this would also ensure that most of the dancers are not in an end effect at any moment.]

We are then faced with a well discussed topic, the Center Set Syndrome. Some value may accompany the Syndrome (see my report developed at the 1996 Dance Flurry, "Is the Center Set Syndrome All Bad?") On the other hand, having to struggle for a position in the top, center of the hall does tend to bring out the worst in people. Having had to be pushy to secure a top spot, those who win at this exercise tend to be blase, indifferent, overconfident, and inattentive after they have staked out their territory.

Why should this behavior concern the producer (who has to worry about people returning next year) or the caller (who wants to enhance her reputation for giving everyone a good time)? In my opinion the reason is not primarily that the center set is so crowded that it is unattractive or uncomfortable; after all the dancers have voluntarily joined in making a statement about their priorities. On the other hand, I feel that the caller and producer do have a problem: when the space is available they "should" (in my opinion) do their utmost to provide a willing couple a place in a fully viable, uncrowded side set. Let me restate this, for it is often overlooked unless there is an unusual requirement such as your needing a demonstration set, dancers crowding into an already overfull center set are not your problem; don't squander your credibility pleading with them.

So, perhaps I have convinced the producer to support the caller in a noble adventure in set management. What are the appropriate considerations? First and foremost is the decision as to whether they share my conviction that it is part of their contract to use their skills to offer dancers a comfortable spot in a viable set. If they do fully agree about the importance of such set management, there is a fair chance that very little explicit attention will be needed; the caller will automatically influence the dancers. She will be aided in this if she has a good understanding of a few traits which act as constraints:

- Dancers prefer to act collectively, not individually. Pleading with one or two couples to switch sets rarely works; a rearrangement stands a better chance.
- Dancing in the trendy portion of the hall with trendy dancers is more important than most other

considerations such as being uncrowded.

- If the dancers lose respect for the caller, they will not compensate by being more cooperative; rather they will display their feelings somehow, often through studied inattention.
- Dancers are in their most cooperative mood when they have a partner arranged but have not yet staked a claim (to space).
- They will leave their claim only if they believe that they are a part of a collective movement, especially if it puts them in a trendy part of the hall.
- They don't respond favorably to scare tactics such as a threat that the dancers at the bottom of a long set will not get active.
- Telling them that they will have more fun in a side set projects condescension; it is dangerous indeed to tell a dancer that you know better than he himself what is fun for him.

Initiative on the part of the dancers themselves will probably result in less criticism of your efforts than will actions of yours which may be deemed as your wanting to control just for the sake of controlling. So, there are a lot of things that won't work, or at least things to be on guard about. What will work? Well, one thing is to hide the problem; do mixers and Sicilian circles. This is OK if you really want such dances in your program. But you may come across to the dancers as being confrontational. Another ploy, which actually may do some good, is to announce "The center set is now closed." But that can get tiresome and usually is not sufficient.

I cannot overemphasize the importance I attach to the concept of the viability of the side sets rather than the crowdedness of the center set. I believe that it is important to establish the concept of sets being viable early in the program. Once the dancers have staked a claim they are reluctant to leave it. (It is not essential that you use the actual word "viable" to the dancers.) To maintain your credibility (with a critical booking coordinator), here are a few things I think should be a matter of routine for a caller:

- If the next slot after the current slot is anything other than a contra, announce the formation that you will want as part of the introductory words to the present slot.
- Repeat that information immediately after the applause for the current slot. If the next dance is a contra, state (if it is not completely obvious) how many sets you suggest.
- Give your undivided attention to what's going on on the floor for the next 25 seconds. Ensure that there are at least three couples heading each of the sets you have specified.
- Complying with this recommendation probably means you will have 25 seconds less time to

devote to making your deal with the musicians. I encourage you to make your arrangements with them in advance, perhaps via a copy of your planned program with notes about the music for each dance.

- Since it is almost impossible to persuade anyone to leave a position he has claimed, it is wise for you to monitor how things are going.

- If you succeed in obtaining the optimal number of sets at the outset, everybody will be pleased that no cajoling is required.

- If it becomes clear that an additional set is needed, take action immediately, while there are still couples joining. Specify where this set is to form. Try not to give the impression that you are disciplining the center set, but do not place the new set against a wall either.

- It is your job to insure that this set you have specified becomes viable. If it looks like one or more sets will have too few dancers to be viable, try to persuade the late joiners to join the short set. Since they haven't yet staked a claim, they may well comply.

- Often a well-intentioned but ill-advised group of two or three couples will try to start a set late in the formation process. If this appears to the caller to be well-advised, the caller can assist them in the usual ways. On the other hand, if there are already enough sets, I suggest that you make it clear that you do not recommend this action and will not squander your credibility pleading with dancers to join this new set.

- Although it is far preferable to do such set management as the sets are forming, if it got away from you, you can add a set in the center of the hall after almost everyone has claimed a spot. People will leave a crowded set to join a set in the middle. They will almost never leave a set to join one farther from the center of the hall than the one they are in.

- As already noted, pleading rarely persuades anyone to leave a contra set and thus reduces your credibility. It may work to persuade a couple from the sidelines to fill in an empty spot in a square.

- It is possible to dream up a number of interesting experiments that one might try if the caller has lots of capital with the dancers, though I would scarcely recommend them for routine use:

- Organize a modified grand march appropriate to your problem.

- Give choice spots to couples containing a

beginner.

- Reserve the center of the hall for those who have not booked ahead. This ploy may even have a credible rationale: the people looking for partners would have an easier time finding each other.

- Prepare a small roster of stakeholders who will comply with whatever you are trying out.

- As a gag, give a prize, say a ticket to the top of the center set, to the person who dances 8 slots in a side set.

- Perhaps more realistically, offer a Hershey's kiss to each dancer who joins a set which appears to be least attractive.

Who knows? It might even have some influence to politely ask the dancers to dance in all parts of the hall with all kinds of people.

There remain the related problems of establishing the minor sets and getting the dancers' attention. Almost always the center set gives the most trouble: the overconfident hot-shots at the top and the oblivious socializers at the bottom. So, if you focus on the center set, chances are that the other sets will be with you.

Let us consider the usual case, a duple & improper contra. Many callers start with "hands four", establishing minor sets of little circles of four dancers. In principle, the hands four could propagate quickly down the set. However, it usually does not. Furthermore, the dancers let go of hands preparatory to the actives crossing over. It thus often happens that there is no record of the minor set and a fuss has to be made to get things straightened out. I thus prefer to start by having alternate couples first cross over, then take and hold hands four. It is then easy to see the status of each minor set. Even if you are planning a proper dance, it usually is more expeditious to go through a routine which presents the caller with a picture of alternating sexes around the set. If the dancers are consistently indifferent to marking off the minor sets, there is the tactic of asking a top dancer to go down the line physically and orally designating couples, "one, two, one, two, one"

When you are ready, the walk-thru should start with some action rather than with lecture. If the first figure of the dance does not lend itself to this, one may occasionally temporize with "circle left; circle right" until everyone is with you. However, as with most of the ploys given here, it is easy to appear bossy and thus fritter away your goodwill with the dancers. Thus, as with most issues that face the caller and the administration: be concerned, but temper concern with good judgement.

January 24, 1994

FEEDBACK TO CONTRA CALLERS

In my role as booking coordinator for the VFW series, it

occurred to me that I should be prepared to give an assessment of my reasons for favoring or disfavoring a caller who asked me. Furthermore, in connection with discussion sessions I occasionally lead, I wanted to be able to offer my services as a critic without any consideration of relevance to the VFW series. Finally, as my speech has become more and more affected by Parkinson's Disease, I wanted to assess whether it is time for me to give up even the little calling that I do. So I have become concerned about how best to offer feedback to callers.

Some callers have informed me that they prefer, if any feedback be given at all, that it be in the form of a very few brief remarks. There would, of course, then be the possibility of an elucidating discussion based on one of these brief remarks if the caller thought such to be desirable. On the other hand, Bruce Hamilton makes a case for feedback based on extensive notes of what the critic observed. I feel most comfortable with a third point of view: that it is most helpful to undertake an extensive examination of a few concrete examples of a point that the critic thinks would be helpful. In particular, in the important case that a walk-thru is less than optimally effective in communicating the caller's intention, it is valuable to have documentation of the actual words used. I have found that the success or failure of a walk-thru often depends on the choice of just a word or two.

Clearly, in cases where a caller and a critic agreed that there would be some value to implementing this third point of view, a tape recording of the caller's words would be valuable. With this incentive, it occurred to me that I might be able to make use of my microcassette recorder which is battery operated and not very imposing. After a few learning experiences, I found that I could set up in about 15 seconds to get very satisfactory tapes highlighting the caller and downplaying the music. I then taped, with permission, samples of the best calling. I wanted to verify that my assessment from the tape would correspond to the general view: "that's very good calling." I found to my surprise that my admiration for the tape even exceeded my admiration for the calling in the dance hall.

As an experiment as to what they are good for, and what bad for, I have made low fidelity tapes of a number of callers. I conclude that:

- The tape always puts the caller in a better light than my memory.
- It is of interest to get the timing of each walk-thru and dance.
- It allows me to record an ungarbled version of each dance called. I sometimes learn a useful phrase or ploy used by the caller.
- If something failed to go well in the dance hall, the tape may be helpful in making that action go better next time.

In my opinion, the only thing to embarrass the caller is the documentation of a less than optimal action which probably already made a poor impression.

I then went on to taping my own calling and, as a fringe activity, those who called on the same program that I did. With their concurrence, I prepared critiques for two of the people so taped. Emboldened by my perception that these critiques were reasonably objective, I specifically taped and prepared a critique for two more callers. I note that all four of these critiques were for callers whom I want to encourage; I don't think it would be appropriate for me to gratuitously prepare a critique in a case where I might have a negative bias.

As an example of what these critiques are like, I here critique my own performance Dec 23 based on the tape of Country Doctor's Reel. I include, as part of the critique, some background for the benefit of the reader that wouldn't be required in practice; it is info known to the caller.

Country Doctor's Reel. Preparation time: 5.7 minutes; Dancing time: 7.3 minutes (13 changes); Tempo: 33.8 You correctly called for five sets. After speaking to the band, you noted that there was a very short set on the side. Thinking that it was a fifth set, you took action to get people to join it before noting that it was a sixth set and should have been encouraged to join other sets. (Since the dance is equal, there is no disadvantage to being at the bottom so long as there is room.) You had the problem of teaching an unusual action: the "around to the right" action of Petronella but in groups of just you and your neighbor. Your strategy was to show the dancers their position after eight counts: the men back to back in the center facing their neighbor; then, after having them return to duple & improper formation, having them do the intro ductory balance followed by the Petronella turn. This strategy may have been ill-advised, but let's assume that it is OK. It took you a long time to get all the dancers in the grouping with the men back to back and the dancers were getting a little antsy. Perhaps some of the delay was your use of "right diagonal" to tell the men how to get back to back in the center. "Right diagonal" is correct if the men are facing their neighbor, but you yourself, in your book, specify that diagonals are named as you face across. Small error #1. Then, after having them return to duple & improper, you told them they were going to do an action as in Petronella. This is true in the sense that they go on a right diagonal from the way they are facing for the balance and that they rotate 3/4 cw on their own axis; however it is misleading not to be explicit that the action is not done in a foursome. Small error #2. Noting that some minor sets were still getting organized, you stated "OK. Take hands in your groups of four." After they had gotten their hands four straight, you then continued, "And balance in the group of four. And now, moving into that formation you learned before, but rotating" Error #3, not so small; you actually balance to your neighbor. These three relatively small errors clinched a less than satisfactory

walk-thru. Since the minor set would take care of itself in any case, something along the following lines would probably have rescued you from small errors #1 and #2. "OK. Forgetting about your partner for a little while, face your neighbor up and down the set. Balance to your neighbor. Now move diagonally to your right as you rotate clockwise on your own axis to that position I showed you with the men back to back in the center facing their neighbor again. Now balance again...." You actually resolved the problem with a demonstration, probably the best thing under the circumstances. Since the dance is simple once the gimmick is clear, the dance went well and little was lost except for a couple of extra minutes for the demonstration and perhaps a little credibility for the caller.

Well, that's an example of one of my critiques. A complete analysis of the Dec 23d dance is below.

I might speculate on what the critique might look like if supplied according to the other specifications mentioned above. The brief critique might go something like, "Larry, we were confused because to us a Petronella turn is done in foursomes, not twosomes. Couldn't you be clearer about its being in twosomes?" The detailed, informational critique would detail who, where, when, and how dancers were slow to find the prescribed formation with the men back to back and who, where, when, and how dancers failed to execute the Petronella turn to get to that formation once they had learned it.

As stated above, in my role as booking coordinator and potential mentor, I am sometimes requested to make constructive comments, and I am sometimes in a position where I feel it part of my job to offer critiques. I would much appreciate your sharing with me your thoughts on that subject, particularly with regard to the role of preparing, listening to, and reporting on tapes of calling.

To: Callers at the Dec 23 NEFFA Contra + Ted Sannella & Dan Pearl

Thank you for your part in making the Dec 23 dance a resounding success. I have several things I want to share with you. First, I must tell you that, for the Feb 3 NEFFA Contra featuring McQuillen playing McQuillen, I received requests for a slot from several distant callers. I feel it is in the spirit of NEFFA Contras, and of this one in particular, to accommodate these requests. I plan to give preference to those people who have worked with Bob, particularly those to whom he has dedicated a tune, to those who come a distance, to those who alert me in advance that they are coming, and to those who have a long time association with dancing in the area. It may thus be that I will not be able to give a slot to those who do not meet these criteria. However, if you come prepared to call, you may request free admission. [Because I am late getting organized, I probably will arrange who calls (and when) on the spot.] Secondly, I am

developing some ideas about programming. I share (below) my thinking with you in hopes that you may give me some feedback about the values and shortcomings of my methods. Thirdly, I have been giving a lot of thought, in my role as booking coordinator, in my role as proprietor of the multi-caller evenings, and in my role as possible mentor, to how to encourage good calling. I discuss a few aspects of this difficult endeavor in a separate piece. I would be delighted if you shared comments on this with me.

PROGRAM ANALYSIS FOR THE DEC 23 NEFFA CONTRA

The following remarks are based on a study of successful dances in the VFW series. I may also make remarks based on my perception of the vision of the Committee or even on my own opinions. Of course it is appropriate to revise the ideas to other visions. With this understanding, I state that a "standard" VFW dance contains 11 - 13 slots of New England style with a total of 93 - 107 minutes of actual dancing and 40 - 52 minutes of preparation. In addition there are 7 - 11 minutes of couple dancing (two waltzes and a hambo) and 14 - 20 minutes of break. "Preparation" time is counted from the end of one dance to the beginning of the next. Typically it takes about a minute and a half to get the sets organized and zero to five minutes for the actual walk-thru.

I have drawn up a planning form which, at the top, has space to list the planned dances along with the actions which make that dance distinctive (that is, things which are sufficiently unique so that they distinguish a dance from all others used that evening). Such actions are different from the "semi-distinctive" actions which might have been distinctive at one time, but are now used in many dances. These latter are set out in the matrix on the lower half of the form along with standard figures. The idea is to distribute these actions among the dances in such a way that the dancers don't get bored.

Of course the form can equally well be used to assess a program after the fact as I have here for Dec 23. I offer these comments:

In lieu of a walk-thru of the first dance, I made the point that beginners are especially welcome and that they will be helped much better by the other dancers than by anything the caller might say. In illustration, I suggested that the foursomes make sure that everyone could cope with the call "circle left half way around; swing your neighbor on the other side from where you started, and face down with the woman on the right." The rest they were to teach each other with the music. I compliment myself for running the introductory dance long enough for its purpose yet picking up a couple of minutes on the schedule as slack for the other callers.

The program, as was appropriate to the format, contained less distinctive action than most programs even though I have been quite liberal in granting a dance some distinction (in the top section of the form). Note that not all the semi-distinctive figures were employed.

As a consequence, it was possible to give succinct walk-thrus and every caller, except perhaps myself, did a fine job in this regard. Total preparation time was only 43 minutes, on the low end of the "standard".

One piece of information obtained from the tape, is the tempo for each dance. I record this as seconds per 64-count change. A moderate contemporary tempo is 32 seconds. The average tempo Dec 23 was about 32.4, which I think leads to better dancing. In fact, I thought the music was absolutely superb. (By the way, the tape is of the caller, with the music in the background. The tape is not to be used to even listen to the music, much less to represent the musicians.)

Even at this slightly slower than usual tempo, there were 205 changes during the evening taking about 111 minutes. Note that this is a bit more than the maximum for a "standard" dance. I acknowledged to the band that we worked them hard and they allowed that they noticed that. However, the applause and pay were good and I think the musicians were pleased to be part of such a zesty evening.

A better planned evening, such as one prepared by a single caller, would have two or three dances with very distinctive figures, which typically would take longer to teach. (There was only one such dance in the Dec 23 program, and it indeed took longer to teach.) Furthermore, such a caller could, without fear of taking more than his allotted time, give more time to such a distinctive dance and also more time to any unequal dance. On the other hand, he could give less time to equal dances with little neighbor interaction. Thus he would have a range of dance times, from nine or ten minutes to 15 or even 16 and still average out to 12 minutes per slot.

THE "GET THROUGH IT SYNDROME" or THE CASE FOR A SECOND WALK-THRU

I briefly review some reasons why a caller should strive to make do with a single walk-thru. I then offer some reasons why a second walk-thru may be desirable. I conclude that these latter reasons sometimes outweigh the former. In fact, I might go so far as to assert that there is something wrong with the programming or the teaching if there are not a few dances (out of the entire evening's program) where the caller is best advised to invoke a second walk-thru.

First the case for a single walk-thru:

- The caller should never settle for less than the very best words to describe the dance, and he should use all his

skills to get the dancers to pay attention to those words without being confrontational. If he anticipates a second walk-thru, he may allow himself to be less well prepared.

- If the dancers get used to a second walk-thru, the hot-shots will continue socializing during the first walk-thru. This sets a bad example for the beginners and encourages a syndrome of favoring dances that the hot-shots can do with essentially no walk-thru. (They will then develop the habit of not paying attention to the second walk-thru either.)
- Presumptively, there will be more time for dancing (or authorized socializing) if there is only a single walk-thru.

When, then is a second walk-thru acceptable, or even desirable:

- If the caller has failed to do the optimum job on the first walk-thru, he should face up to his shortcoming and consider a second walk-thru in order to get a better performance.
- It may be that the action has some nuance which can be better appreciated by the dancers if they can put it in the context of what comes afterwards. Thus explaining this nuance in a second walk-thru (the dancers then having been exposed to what comes afterwards) may actually be more efficient. End effects are often a case of such "nuance".
- It may be that beginners or inattentive "experienced" dancers will get out of position even though the instruction has been excellent. The quickest way to give those dancers their needed walk-thru may be to let them flounder for a quick completion of the first walk-thru and then reincorporating them for a second walk-thru.
- It may be that a single walk-thru is adequate to get the dancers through the dance, even to look fairly good from the stage. However, it may be that an appreciable fraction of the dancers are not carrying their own weight; they are being carried by the others. Thus the "others" cannot fully concentrate on taking care of themselves nor have a relaxed good time. I assert that such demands on the better dancers are deleterious, or, at least, not salutary, in the long run. Thus I assert that in the case of the most challenging dances of the evening a caller "should" plan a second walk-thru. (I use quotation marks in "should" to indicate "should, in my opinion,")

I refer to these avoidances of a second walk-thru (and perhaps other, similar, short cuts) as the "Get Through It Syndrome"; they may be significant contributors to a deterioration in the quality of dancing.

Lest I be misunderstood, let me be perfectly clear: I feel that a well prepared caller with an interesting, but not over-taxing, program will choose to do a second walk-thru about

1/3 of the time. Of course, that means that about 2/3 of the time there "should" be only one walk-thru, or none.

THE TRAVAILS OF A BOOKING COORDINATOR or WHAT I LOOK FOR IN A CALLER

At a recent multi-caller dance the format was such that it was appropriate for the callers to mention some of their thoughts about working with me. Rick Mohr commented that my role could be characterized by "Larry's listening." Now I have acted as slot coordinator for over 200 multi-caller evenings, primarily in the NEFFA Contra series and as event coordinator (single caller and band) for some 300 dances, primarily at the Cambridge VFW Thursday series. So I've had a lot of practice listening.

Some callers, offended by Larry's forthright "admission" that he's listening as carefully as possible, consider Larry's actions to be intimidating. I would be the first to agree that being in charge of 150 people who have paid to have a good time is intimidating or, at least, should be. It is also considered intimidating by some to be charged with judging which callers can meet the dancers' expectation. I feel that it is simply part of the territory for callers and booking coordinators to worry about whether they could and should be doing better. Once the coordinator and the caller each realize they are in difficult positions, they may find it easier to discuss how the caller can show himself to best advantage, yet comply with the agenda of the booking coordinator.

The most revealing occasions, for me, were discussions, or my preparations for a discussion, with a caller who had called under my aegis and hoped to do so again. Such discussion could take at least three different emphases: 1) Objective analysis of the performance; 2) Use of discretionary time; 3) Development of ploys to deal with problems (i.e., prepare for the next appearance). Because the caller was usually on the defensive, making us both uncomfortable, these discussions in almost every case were somewhat restrained and therefore less valuable than one might hope for.

It is my hope that this essay may make such discussions easier, more frequent, and more extensive. It features application to the Cambridge VFW series, but I believe it will be useful to anyone engaged in the production of a contra dance series.

I need some definitions:

STAKEHOLDERS: Those members of the dance community who shape their attitudes and actions at least partially with a view to the future health of the series.

THE COMMITTEE: The group charged with defining and implementing the vision; effectively, the producer of a dance series.

THE CHAIRMAN: The person who, on a day to day basis, can give authoritative answers to any question that might come up.

THE BOOKING COORDINATOR: The person to whom the chairman and the committee have delegated the authority to decide and implement whether to book or not book a particular performer for a particular date.

"YOU" AS USED IN THIS PIECE: Unless clearly used otherwise, a booking coordinator as representative of the producer.

THE "SHOULD" SYNDROME: The use of "should" in the sense of "I pray that ..." as, for example, "Dancers should be more thoughtful." I try never to engage in the "should" syndrome.

"SHOULD" AS USED IN THIS PIECE: Procedures or attitudes which Larry thinks will make it more likely that the direction in which a series goes is toward the stakeholders' vision rather than away from that vision.

Communication Among the Players

Normally the stakeholders will have opinions about details of how each evening has worked out. They will, on an informal basis of course, pass these thoughts along to members of the committee. Presumably the members of the committee, being more informed than the ordinary stakeholder, will filter and refine these comments. The totality of these refined comments defines the "stakeholders expectations." It is the duty of the committee to ensure that these expectations are fulfilled, close enough, while also ensuring that the series undergoes an orderly evolution following an orderly development of the vision. If communication among the stakeholders, the committee, the chairman, the booking coordinator, and anyone else who may insert themselves in the loop, is good, it may be that the committee can do its work essentially without meetings. (The committee that runs the VFW series meets less than once a year.) If, on the other hand, the committee are concerned that the chairman and/or the booking coordinator may not represent their feelings accurately, it is best that the committee discuss the issues.

In short, the booking coordinator should be prepared to represent the stakeholders to the caller. I advocate the booking coordinator and the caller making a point of having some sort of discussion in connection with each booking. Unfortunately, such a discussion rarely takes place. Here are three samples of things you might talk about:

1) I have always had a standing offer to discuss programming in advance with a caller I am booking. Occasionally they have actually accepted my offer. I believe that, in every case, the program, as adjusted after taking into account my suggestions, was better received by the dancers than would

have the original. Of course, there's no proving that.

2) Even for the best of callers there may be a real choice as to whether to spend extra time making the sequence clearer to the beginners. It is laudable to have policies which give great consideration to beginners. However, if every choice is made so as to favor beginners, you will soon have a beginner's dance, and that may not be the actual vision for the series.

3) If the vision looks to the future, the caller may feel confident in spending a little time giving tips on how to make the dancing more rewarding, more extroverted, more satisfying, more attractive, etc. Some dancers prefer not to be offered any such hints; they consider such an offer as an attempt to control, and they do not want to be controlled. Thus making such an offer will presumably solidify attendance by those who look forward to such "control" and tend to scare away those who are offended by the "controlling" behavior. Again we have a real choice between the two preferences.

Note that there is nothing pejorative about any position, between two extremes, taken on the above issues. So they should be relatively easy to broach. Of course, traits deemed undesirable, many of which are alluded to in this essay, are more difficult to examine. Still I urge each of the players to consider airing such considerations.

Objective Analysis

Of course no analysis of an artist's work can ever be completely objective. But we do have standards set out in Tony Parkes' "Contradance Calling" and my "Caller's Checklist" (both the 1983 and 1996 versions.) We also have the listing of various components of a caller's appearance in the CDSS News #124 of May/June 1995:

Thorough preparation; well-chosen, accurate, succinct words; appropriate ploys; decisions; flexibility; set management; clean starts; tidy endings; relationship with musicians; verification; authority; guidance; attention; positioning; direction to face; emphasis; phrasing; timing; insight; friendly and relaxed, enthusiastic and confident demeanor; voice quality; empathy; agenda; confidence; consistency; respect; concern; discrimination; tempos; charisma; programming. Further, does he avoid lectures, trying to impress the dancers, blaming his goofs on the dancers, and being bossy.

Furthermore, we (the producers of the VFW series) give a rather complete information sheet to each caller. This describes the facilities and, as well as we can, the expectations of the dancers. [This piece was published in the CDSS News #112, May/June, 1993] A few of the items on that list might not be amenable to objective assessment, but most of them are.

As booking coordinator I felt keenly that I should be as objective as possible in assessing the suitability of each caller for our series. It occurred to me that I might be assisted by a recording of the session. I recorded and analysed some 30 evenings at the VFW. This was enough that I feel confident in the following generalizations:

The callers took little interest in the recordings; I don't recall a single one asking to hear his calling.

The tapes made the caller look better than he did at the dance; i.e., if something went wrong, the caller usually had used words which could have been interpreted correctly but were not.

That remark underscores the importance of using very carefully chosen words.

One aspect of a caller's performance does not come out very well on a tape nor is it emphasized in texts: "Know what's going on." In particular, you should always take note of dancers who are out of position. If they are beginners, chances are they will get nothing out of any further instruction. You must, however, beware of mistaking boredom or disgust for inexperience. I will expand on that, below.

Programming is only partially amenable to objective analysis. For now I'll just repeat that the sponsors of the dance should prepare an official "caller information sheet" such as the one for the VFW series mentioned above. This should have at least some guidance as to what sort of program is most suitable. I felt that I was not merely justified in, but that it was incumbent on me, when assessing whether to rebook a caller, to note whether he complied with our recommendations in the informational handout. Unless the caller discussed the matter in advance with us, expressing a contrary view, I feel that the producers of the series, not the caller, should set any agenda for trying to influence the future of the series.

Summarizing: What I look for in an "objective analysis" is a careful choice of words, at least a clear recognition of the content of our informational sheet, and a sense that the caller knows what's going on.

LOGISTICS FOR WHICH THE CALLER IS RESPONSIBLE

In my opinion, for a contra dance series (or most anything) to be successful, the producer must have some sort of vision of the desired personality of the series. For example: Is there lots or only a little time made available for socialization? Do the music and sequences suggest an aerobic or an elegant response? Is dancing a series of individualistic movements or is it a team effort? (Is a dance with neighbor but not partner swings as good as, or perhaps even better than, one with

partner swings but not neighbor swings?) Do you want to create (or, at least, accept) a pocket of elitism or do you prefer that the skill level be uniform throughout the hall? Would you like to be thought of as "earthy" or would "sophisticated" be better for you?

Furthermore, the dancers at an established series may have fairly closely defined expectations about how much time is given over to each component of the dance evening. This is certainly true of the dancers and of the committee for the Cambridge VFW series. It is therefore incumbent on callers to have some idea of how to adapt to the customs of the home crowd as well as having a good understanding of his personal preferences. To give some guidance to the general problem, as well as specific guidance for those appearing in the VFW series, I present a picture of the time management synthesised from some 30 tape recordings of VFW dance. I also taped a dozen of so dances in other series. These tended to give somewhat more social time than did the VFW series, but the difference was not large.

Once the producer, or the committee, or the stakeholders have agreed on a vision, the most effective way to implement it is for the respected dancers to set an example. They can also increase credibility by taking seriously their responsibilities for logistics: ready to start on time; clean toilet facilities; etc.

The producer must also ensure that he is hiring the caller(s) most able to help implement the vision. Although her personality, choice of words, program, etc. are perhaps the most important attributes of a caller, I wish to discuss here one special attribute: her handling of "caller logistics". I address this issue because it is often overlooked, because I think it is important, because it is one of the few things that the caller can actually influence, and because it is more nearly open to objective analysis than are other characteristics of a dance evening.

Caller logistics has two components: timing and set management. I discuss each of these in the context of "Larry's zesty, urban, vision for a weekday series". This vision comes remarkably close to being realized at the Cambridge Thursday Night VFW series and the numbers given below are mostly derived from tape recordings of many dances in that series. Since your vision should be different from mine, your problems and solutions will also differ. It is my hope that airing these from my point of view will help you with yours.

Timing

The bulk of the evening is devoted to "called slots", the time given over to a single partner arrangement and includes appreciable caller explanation. A called slot has three distinct components. First, the organizational time, the time it takes to select a partner, get into sets (or whatever formation is needed), take hands four (or whatever), and perhaps exchange

names. Here is a listing of some common organizational times:

Desperate haste, contra --- 1 minute
Standard contra --- 2 "
Same, but in a more relaxed way; other formation --- 3 "
Troublesome square ("one more couple!")
or other formation --- 4 or more

Second we have the walk-thru:

No walk-thru --- 0 minutes
Minimal walk-thru, contra --- 1 "
Average walk-thru, contra --- 2 "
Other formation, single tip, typical --- 3 "
Contra with unusual sequence --- 4 "
Two-tip square; upper limit for contras --- 5 "
Too much for my vision --- 6 or more

Finally we have the dance itself. Although some producers tolerate or even plan for playing music for 15 minutes or more, I prefer to have as many partner changes as possible during the evening. I also like to give the musicians a chance to present a varied repertoire. But we also have to run each dance long enough that there is considerably more dancing than overhead during the evening. Further, the dance should be long enough to yield a feeling of satisfaction. A balance among these considerations gives us:

Single tip of a square, minimum --- 4 min
Single triplet -- 5 "
Minimum for low overhead contra; about right for a mixer -- 6 "
OK for contra with only partner interaction --- 7 "
Equal contra (with neighbor interaction); two-tip square --- 8 "
Max for mainstream contra; OK for featured dance --- 9 "
Barely OK for unequal dance - min set length: 10 couples --- 10 "
Perhaps OK for a featured, unequal dance, long sets --- 11 "
Too long for my vision --- 12 or more

I call attention to two related features of the above tables. First, although it appears that a slot might take anywhere between 5 and 19 minutes (the sums of the minimums and allowable maximums), when it comes to choosing numbers for a specific dance on your program you have very little flexibility. Second, once you get a dance going and have run it the minimum time, each additional minute looms large indeed; the difference between dancers saying "that dance ended just when I wanted it to" and "I thought it was going to go on forever" is just a couple of minutes. I advise planning a program with this in mind.

Although one can think of lots of other categories (besides "called slots"), I consider only "couples dances" distinguished by no explanations from the caller. Since these are not what the dancers have come for, and since many dancers are uncomfortable dancing them, I prefer to keep these short. So we have:

Couples dance, including overhead, typical --- 3 minutes
Couples dance, unusually well received --- 4 "
Too long for my vision --- 5 or more

Let us now block out an entire evening of dancing. A weeknight dance can scarcely be more than three hours long. Let us reserve out 11 minutes for a waltz before intermission, a waltz to end the evening, and a hambo (say) to call the dancers back after intermission. Let us also reserve 13 minutes for intermission. That leaves 156 minutes for called slots and any other activities. The experience is that more than 14 slots (11 minutes per slot) stuffed into that 156 minute makes an evening too intense, even for an aerobic crowd. Similarly, less than 11 slots (14 minutes per slot) leaves the dancers unsatisfied; not enough variety in partners and sequences.

The tapes reveal additional information: The tempos used varied between 30 seconds per 64 beats and 35 seconds per 64 beats. (I assume that all readers know that almost all contras are assigned 64 beats.) A lovely average tempo is 32 seconds/64 beats. Thus 15 changes would take exactly eight minutes. Furthermore, four minutes is a comfortable amount for the totality of overhead items. In short, it would be easy to program 12 slots for a total of 144 minutes; by saving a minute here, a minute there, it is comparably easy to fit 13 slots into, say, 150 minutes.

It is easy to generalize the above time utilization argument so as to be able to consider other situations. I think that a good, and certainly the easiest, assumption is that the dancers will be happy so long as the ratio (R) of non-dancing time to dancing time stays the same as usual. Let us get a feel for the situation by looking at R values for our 154 minutes of caller controlled activity for various values of N, the number of four-minute preparations (i.e., the number of slots).

N = 9 10 11 12 13 14 15 16 R = 0.30 0.35 0.40 0.45 0.51
0.57 0.64 0.71

Recalling that 12 or 13 slots is the ideal, we see that a ratio of about 0.5 is desirable. That is to say, if you need to deviate from the recommended 12 minutes for a standard contra slot, you try to keep the dancing time twice the non-dancing time. For example, if, despite your best efforts, you find yourself with seven minutes left at the end of an evening, you might undertake a contra if you can keep the startup time to a bit over two minutes, allowing 4-3/4 minutes for nine changes of a dance.

As I say, this expectation of the VFW dancers pretty well matches the vision of the stakeholders. Thus if the caller is well prepared, has a well chosen program, maintains an aura of relaxed authority, and has a reserve of experience to cope with minor surprises, she could make use of the timings supplied in my little tables (above) to supply an evening of 12 or 13 slots with about 95 minutes of music and about 45

minutes of required overhead. And this would satisfy the attenders. This then leaves about 15 minutes (just a bit over a minute per slot) of "discretionary" time. In the next Minilecture I shall discuss positive uses of this time; here I wish to discuss uses that are less than optimal.

If the caller is ill-prepared, hasn't planned unambiguous words to describe the action, fails to notice dancers being out of position for the next figure, and so forth, he will have to use this time to compensate for his own shortcomings. Of course, we would prefer that this not be the case. But, if there are such problems, one has a real choice between accepting a ragged performance or spending more time in explaining the sequence.

Even if the caller does not have any of the failings mentioned above, there may be a real choice as to whether to spend extra time making the sequence clearer to the beginners. It is laudable to have policies which give great consideration to beginners. However, if every choice is made so as to favor beginners, you will soon have a beginner's dance, and that may not be the actual vision for the series.

If the vision looks to the future, the caller may feel confident in spending a little time giving tips on how to make the dancing more rewarding, more extroverted, more satisfying, more attractive, etc. Some dancers prefer not to be offered any such hints; they consider such an offer as an attempt to control, and they do not want to be controlled. Thus making such an offer will presumably solidify attendance by those who look forward to such "control" and tend to scare away those who are offended by the "controlling" behavior. Again we have a real choice between the two preferences.

If you make the choice of having the caller do no more than get the sequence, along with the desired phrasing, over to the dancers, that 15 minutes can be devoted to socialization, at intermission and/or between dances. This is a perfectly reasonable choice; in fact I have referred to it as the "civilized alternative".

In addition to the sins of not using carefully chosen, unambiguous words and of not observing what is happening as he delivers his instructions, I offer three examples where I can't really accuse the caller of having failed to do his homework, but nevertheless has wasted time and/or lost credibility:

1) The caller finds a pocket of confusion during the walk-thru and attributes this to beginners who do not know how to do the basic figures. So the caller repeats some or all of the walk-thru, perhaps in excruciating detail. In actual fact, the problem was primarily the failure of the hands four to penetrate the oblivious couples above and around them. If the caller misdiagnoses the problem, it is very easy to appear condescending. I return to this important matter in the

discussion of set management.

2) The caller asks whether the dancers know a certain figure. Since it is likely that the experienced dancers will treat the question as a joke and others will simply not react, it is rare that this is a productive tactic. Usually the caller knows or should know how he plans to handle the situation anyway. Or he might consult (in advance) with the booking coordinator. (I do not deny that involving the dancers in a decision may occasionally be an effective ploy.)

3) The caller gives his undivided attention to a single dancer with a question. The best strategy is usually to guess where the trouble lies and either address that problem, perhaps invoking the help of a local dancer in whom you have confidence, or charge the dancers with fixing any problems with the help of the music.

I briefly mention the possibility that someone else may usurp time that is charged to the caller in the (subconscious) minds of the dancers. For example, the producer may, with the best intentions, allow a large number of announcements that can't conceivably be interpreted as a service to the dancers. For example, musicians who are not ready to play. The band may have a tradition of not being ready. The dancers may have a tradition of not paying attention to the extent that even the most effective of callers is slowed down.

Next consider the case where something goes awry. Suppose the caller misspeaks himself and the dancers are confused. Or the card from which he was slavishly reciting the sequence has an error. Although a conscientious caller will not let such incidents happen often, everyone makes a mistake sometime. But when it happens, the concept of "discretionary time" changes to "regaining credibility time." I.e., it becomes incumbent on the caller to go back to no frills, well planned, essential words. "Forgo the future; protect the present."

Set Management

I assume that the reader is familiar with "the center set syndrome" or, at least, can figure out that it is a pejorative term for dancers who flock to the top center of the hall and, once there, are oblivious to all attempts to get their cooperation for an expeditious organization procedure. There is a second class of dancer, the happy-go-lucky dancer who is completely absorbed in his partner and who joins the bottom of the center set because it is there. Most callers acknowledge that having a long, crowded center set deserves some attention. For example, they may announce, "the center set is closed." This may have some effect, but is rarely enough. So the caller may try one of the following techniques, all of which are ineffective or even counter-productive in my opinion:

- Doing dances in other formations, especially mixers. You want to have a cooperative attitude; there is no point to resorting to force.

- Pleading with the dancers. They are very reluctant to abandon the territory they have claimed and rarely are listening anyway.
- Telling them they will have more fun in a less crowded side set. It is very dangerous to tell someone that you know better than he what his idea of fun is.
- Telling them that they won't get active. The socializers at the bottom know that who you do it with is far more important than what you do.
- Threatening them that you will stop the dance when the shortest set has danced around. They probably won't believe you even if they happen to hear you. For one thing, it implies that you would be perfectly willing to run a dance for only five or six minutes, which you are not. Furthermore, they have probably heard this threat when the caller has chosen an equal dance (in which case the bottom couples are at no disadvantage and the caller has sacrificed some credibility.)

That's a goodly number of actions to avoid; is there anything that the caller can do? Indeed there is! But the caller has to be convinced that set management is one of the highest level responsibilities. If the caller really believes that, most of the problem may cure itself. Further, a little thought may reveal that if the dancers want to dance in a crowded, overlong set, that is really their problem, not yours. You probably do have a problem, though: a second class or unviable set. If there are just two sets, a "center" set and the "other" set, you have an "us" and "them" situation. If everyone knows that four sets are the standard for your series and yet the dancers form the first set dead center, such selfishness will be part of your series personality.

The VFW hall can accommodate seven sets so such exclusions are not the main problem. However, each dancer can reasonably expect a place in a set that is "viable" in the following ways: It should have sufficient skills to achieve an acceptable performance of the planned dance, have its share of the available space, and be long enough that you do not go further than back to your original position. For a single progression dance, this means (close enough) that as many couples are required as minutes you plan to run the dance; for double progression twice as many couples as minutes.

So, what can the caller do to assure each dancer who wants it, a position in a viable set. The VFW has a special problem; the entrance is offset from the center. And, for the first dance, the dancers (of course) all join one long center set. When the need becomes obvious to everyone, a second set forms on the entrance side of the center set. Finally, typically after the walk-thru, the caller realizes that a third set is needed and tries to get a viable set on the side away from the entrance. This is almost impossible. The best way (that I have thought of) to cope with this is to intercept any couple who tries to form the third set and send them over to the other side. So we end up with the "center" set on one side of the other two. This may upset a few hard core center setters, but is generally

accepted.

I have dwelt at some length on the first slot. This is intentional for I believe that it is important to establish the concept of sets being viable. (It is not essential that you use the actual word "viable" to the dancers.) To maintain your credibility, here are a few things I think should be a matter of routine for a caller.

If the next slot after the current slot is anything other than a contra, announce the formation that you will want as part of the introductory words to the present slot.

Repeat that information immediately after the applause for the current slot. If the next dance is a contra, state (if it not completely obvious) how many sets you suggest.

Give your undivided attention to the set formation for the next 25 seconds. Ensure that there are at least three couples heading each of the sets you have specified.

This means you may have to make do with less time devoted to making your deal with the musicians. I encourage you to prepare written instructions to the band so you can monitor the formation of the sets.

It is much easier to direct people to a set that needs them than to fix things by relocating them. If, after most of the dancers have chosen a set, it looks like you will have an unviable set, it usually works to make an opening in the center of the hall. You then invite any dancers who were involved with the incipient unviable set to occupy the space you have cleared.

Although it is far preferable to do such set management as the sets are forming, if it got away from you, you can add a set in the center of the hall after almost everyone has claimed a spot. People will leave a crowded set to join a set in the middle. They will almost never leave a set to join one farther from the center of the hall.

If you have not been paying attention to the set formation and you find all the dancers in too few sets, it will probably work to form a new set in the center. However, that ploy soon becomes tedious so it should be used sparingly. As already noted, pleading rarely gets anyone to relocate and thus reduces credibility. It may work to persuade a couple from the sidelines to fill in an empty spot in a square.

If the caller has lots of capital with the dancers, one can dream up interesting experiments:

- Give choice spots to couples containing a beginner.
- Reserve the center of the hall for those who have not booked ahead. This ploy may even have a credible rationale: the people looking for partners would have an easier time finding each other.

- Get a small roster of stakeholders who will comply with whatever you are trying out.
- As a gag, give a prize, say a ticket to the top of the center set, to the person who dances 8 slots in a side set.
- Who knows? It might even have some influence to politely ask the dancers to dance in all parts of the hall with all kinds of people.

There remains the related problems of establishing the minor sets and getting the dancers' attention. Almost always the center set gives the most trouble: the overconfident hot-shots at the top and the oblivious socializers at the bottom. So, if you focus on the center set, chances are that the other sets will be with you.

Let us consider the usual case, a duple & improper contra. Many callers start with "hands four", establishing minor sets of little circles of four dancers. In principle, the hands four could propagate quickly down the set. However, it usually does not. Furthermore, the dancers let go of hands preparatory to the actives crossing over. It thus often happens that there is no record of the minor set and a fuss has to be made to get things straightened out. I thus prefer to start by having alternate couples cross over, then take and hold hands four. It is then easy to see the status of each minor set. When you are ready to start the walk-thru, it is reasonable to repeatedly call "circle left; circle right" until everyone is with you. I won't go into such detail for other formations; the same principles obtain.

IMPLEMENTING YOUR VISION - CALLER'S DISCRETIONARY TIME

Consider a series which has already developed a personality--a series for which the dancers have a set of expectations. Hopefully the actual situation is pretty much in accord with the vision of the stakeholders. Of course, the personality will be changing slowly with time. The direction in which this change goes can be left to default or to conscious decisions of the leadership. (The leadership comprises the producer, the committee, the chairman, the booking coordinator, the stakeholders, representative musicians, regular callers, and perhaps others.) Although these people can exert direct influence by the example they set, they can also reach an understanding with the callers (both local and imported) as to what actions (or inactions) are appropriate for the series. What are some of these actions or inactions the caller might take?

Foremost, it is essential that you, the caller, establish credibility. Without this you cannot hope to influence the future of the series. So you must be well prepared, have a thorough understanding of the dances you plan to call, realize the importance of set management, have in mind succinct words for both the walk-thru and for the actual calling, etc. If you, the caller, fall short in any of these routine matters, my best advice is to forgo the future; you had best give all your

attention to the present.

In addition to those considerations, the caller is well-advised to acquaint himself with the traditions for number of slots in an evening, for breadth of material (squares? mixers? couples dances? unusual formations? English style dances? etc.), length of intermission, arrangement of sets in the hall, etc.

If you meet the dancers' expectations in all these regards, you will have built up such a store of credibility that you might dare to spend a little time trying to influence the gradual change in the personality of the series. I refer to this little bit of time as the "discretionary time". In typical circumstances it amounts to no more than five or six minutes integrated over the whole evening. If you try to make it more, the dancers will start thinking that you are taking liberties with the traditions of the series. Unless you, the caller, are also the producer, you should confer with the producer about any plans you have to influence the future. For example, if you like to run the music longer than is usual at this series, you might use your discretionary time to do that. But it would be well to verify that the producer does not have the opinion that a shortcoming of the series is that the music goes on too long.

That example, giving more dancing time to the dancers, would tend to give a more intense personality to the series assuming that every caller did the same thing. Alternatively, one could give more socializing time, lending a more relaxed personality. And the default, exercised by most visiting callers and, all too often by local callers as well, is to accept the status quo.

I have occasionally tried a less subtle approach to influencing the social nature of a dance. At a dance in Boston, where the custom is to form new sets immediately after the previous dance, I ask the dancers not to do that. (In many locations, this waiting scheme is standard.) However, I ask the dancers to make their arrangements so that when I call for new sets, they can do this quickly and start the walk-thru immediately. The objective is to prevent the caller from having to plead and plead for attention so he can start the walk-thru. I call this ploy the "civilized alternative".

There are less drastic uses of discretionary time. The caller might say a few words giving additional insight into rewarding ways to dance. For example, if the dance has the transition from gypsy to circle left, the trailing dancer will usually back into position unless the caller suggests joining hands before the end of the gypsy so that the leading dancer can help the trailing dancer to a graceful entry to the circle. Some dancers prefer not to be offered any such hints; they consider such an offer as an attempt to control, and they do not want to be controlled. Thus making such an offer will presumably solidify attendance by those who look forward to such "control" and tend to scare away those who are offended by the "controlling" behavior.

Even more offensive to some is the use of discretionary time to make the dancing more rewarding for those who are a little slow to catch on. If the caller continues the walk-thru while such dancers are out of position, they will probably not have a good understanding of the sequence. Although they may, with the help of the experienced dancers, get through the dance, the overall quality of the dancing is reduced and the offended dancers may figure the series is not for them. On the other hand, if the caller has confidence in this use of discretionary time, the series may selectively attract dancers who are empathetic to this attention to all the dancers. And, even though many of them may be a little slow to catch on, the dancing might even be better for having everyone getting a good walk-thru.

Another way to assist the dancers who are slow to catch on is to do a second walk-thru. Such a walk-thru accomplishes much the same objectives as does the check-before-you-continue technique of the last paragraph, and the reasoning as to the empathetic and antagonistic dancers also applies.

In closing, I would just add that if you believe a few minutes here and there doesn't make much that much difference, consider that a single minute makes the difference between three changes of a tune, which is quite unsatisfying, and five times through the tune, which is eminently satisfying.

A final remark was offered by Dan when the essay had a much different form. "Cognizance of these issues will not make a poor caller into an excellent caller, but these things are what excellent callers do. Think about it!"

December 1, 1993

THE CONTRADANCE CONTRACT, BOUNDARIES, AND THE "SHOULD" SYNDROME

Ten years ago, I discussed the concept of **boundaries** between various dance genres in my book *Zesty Contras*. I also suggested that one might imagine tighter boundaries to distinguish one contra series from another. The discussion assumed that the character of a series was determined by a small group which had a vision, decided policies which might realize the vision, and devised actions which would implement the policies. Thus I did not elaborate on how to draw boundaries when a bigger group is involved. Furthermore, I did not consider a situation where the performers were not part of the decision making group. With the vastly increased popularity of contra dancing, we now have many series which make use of non-local performers and have a substantial group of regular dancers who voice opinions. We also have many more series. It thus becomes increasingly important not to rely on a tacit understanding as to the location of the boundaries of the local style or on osmosis to transmit knowledge of these boundaries to visiting performers. I discuss these issues here.

How are these boundaries determined? I suggest that for each dance series we think of there being a **Committee** of those people who take an active part in the administration of the series. (This Committee need not be formally appointed.) The Committee, among other things, has the responsibility for combining the traditions, present practice, and a vision of the future into a statement of the local style. This statement can then be cast in the form of boundaries which demarcate the acceptable range of each trait and thus define the **personality** of the series. The Committee then has two problems: 1) verifying that there is a reasonable **consensus** in favor of their view of the personality of the series, and 2) explaining that personality to those with a need to know, especially performers.

Let us consider problem 1), the verification of a consensus. The Committee must first reach an agreement among its own members. (If they cannot, perhaps there are two factions which might engage in constructive competition by sponsoring alternate dances in the same weekly location.) Assuming that the Committee has at least a preliminary set of boundaries in mind, they will want to enquire about the feelings of all kinds of people about the personality of the series. Especial attention will be directed to the **stakeholders**, those people who are concerned that the series still be there next year. (I often do not distinguish between an actual Committee member and the stakeholders, all of whom are potential Committee members.) Not to be ignored completely are the uncommitted dancers, those people who will come back next week if they have a good time, but will do something else if they don't.

As members of the Committee talk with each other, with other stakeholders, with the uncommitted dancers, with performers, and (figuratively) with written opinion (from which they hope to gain new ideas), they will encounter the word "should". I give some examples:

- 1) You should be ready to start the beginners' session at 7:30 as specified on the flyer.
- 2) The program should contain more traditional dances.
- 3) The dancers should dance with greater elegance.

These examples correspond to three uses of "should":

- 1) To indicate actions (or restraint from actions) that most people would agree follow from the stated policies of the series;
- 2) To indicate the speaker's (or writer's) opinion about policies which could be implemented in an obvious way if the consensus supported this opinion; and
- 3) To indicate a wistful yearning for circumstances to miraculously change to conform to the speaker's vision.

I assert that "should" is perfectly appropriate in case 1) and in case 2) if it is clear that the proposed action presupposes agreement on an objective. On the other hand, I decry autocratic use of "should" as though there is no alternative to the advocate's vision of the perfect contra dance, especially in case 3), where no constructive implementation scheme is offered. I refer to these uses of "should" as **The "Should" Syndrome**, and I urge Committees not to be distracted by people engaging in this syndrome.

So the Committee has set boundaries on various characteristics of an ideal dance. What then? I like to think of the next step as entering into **The Contradance Contract**. You may protest that there is rarely a contract at all involving the dancers and that any contract with the performers is likely not to state much beyond a date and a pay policy. However, this lack of written contract implicitly invokes a much more potent contract: the contract of the personality and traditions of the series. What does this unwritten contradance contract entail?

Contradances offer quite an unusual situation: not only are you in fairly intimate contact with the others in your set, often as not you are dancing with a partner you have just met. Furthermore, the administrators and performers typically get little pay compared to the skills they bring to the job. One may say that everyone in the hall is part of being **all in it together**. In particular, it is reasonable to expect the **dancers' contract** to specify supporting the caller, encouraging the band, and complying with the personality of the series.

The contract made by the **musicians** and **caller(s)** (the performers) is often vague and therefore a potential source of dissatisfaction. I therefore discuss this part of the contract explicitly.

I have already described the way that the personality of a series may be displayed as a boundary between an acceptable and unacceptable range for each trait. The available offerings of a performer may be similarly displayed. The role of the contract is to define the overlap between the personality of the series and the available offerings of the performers.

As an illustration, consider a series which advertises itself as a "contradance". Let us focus on just one trait, say the fraction of the evening spent in contra formation. We can depict the consensus of the stakeholders by the preferred range : : and by the acceptable range |~20~20| for each of three sample series, A, B, and C. Let us similarly consider callers X, Y, and Z, where : : indicates the caller's preferred range and || indicates a range outside of which the caller really feels he cannot present himself honestly.

ÆNBØ Series A: |-:+++++:~| Series B: |--:+++++:~|
 Series C: |----|+++++:~| 0% 20% 40%
 60% 80% 100% Caller X: |----:+++++:~|

Caller Y: l:++++:l Caller Z:
l:+++++-----:---l ABBØ

After some discussion between a representative of the series and the caller, one can imagine contracts such as

X with A: I'll do a couple of squares, a mixer, and some couples dances including teaching a little folk dance. X with B: We're agreed that an evening of essentially all contras will keep people happy. X with C: I'll check with the musicians to see if they are happy to do a singing square and/or some couples dances. Y with A: I'm really a contra caller; maybe you'd do better to book someone else. Y with B: We were really made for each other; as we agreed, I'll challenge them with two dances and we'll cruise the rest of the way. Y with C: I'll do one or two dances that aren't contras. Z with A: I'll present my usual varied fare. Z with B: I'll do more contras than usual, but my experience is that dancers enjoy more variety when I'm calling. Z with C: I'll present my usual varied fare.

Of course it's a little silly to specify boundaries so precisely, even for a quantifiable trait such as the one chosen for our example. But I do assert that thinking in terms of an allowed range of each trait separated from an unallowed range by a boundary may be useful in avoiding misunderstandings between the stakeholders and the performers and, for that matter, among the stakeholders themselves.

Most of the important traits cannot be readily measured objectively. For example, part of the personality of a series and of a caller is the way he fills time beyond what is necessary to get through the dance. He might appropriately offer relaxing banter, social suggestions, remarks on dancing skills, insights into getting the most out of a sequence, etc. Although it may be unrealistic to expect callers and administrators to address all such tenuous aspects of their unwritten contract, the better each understands the expectations of the other, the more comfortable will be the relationship after the dance. To give an idea of what they might talk about, I list some things which would be logical topics:

Center Set Syndrome; Choice of Words; Communication; Community Spirit; Compliance with the Phrasing; Comfort; Confidence; Connection; Consideration; Consistency; Control; Cooperation; Courtesy; Hidden Challenges; Intensity; Magic Moments; Newcomers; No Unpleasant Surprises; Set Management; Skill Level; Spoilers [people who, through indifference, spoil the action for others] As a last example of an aspect of the caller's contract, consider Caller Z in the example shown above. He obviously prefers variety in his offering. This variety might consist of squares, triplets, mixers, Portland fancies, etc., all done to New England style music, or it might consist of

dances to southern style music, Scandinavian couples dances, English dances, etc. Obviously, the contract would address which kind of variety Caller Z plans to offer.

Not only are there many additional facets of calling, but also one must consider similar setting of boundaries for acceptable types of music, attitudes toward administration, and styles of dancing.

As already mentioned, realistically a boundary is not perfectly delineated; in fact, two stakeholders who think they agree might well differ as to whether a caller has crossed a boundary or not. Furthermore, yesterday's boundary may be today's interesting challenge and well within tomorrow's new boundary. One might even speculate that the most successful dances are those in which one boundary or another is pushed by a gutsy caller, adventurous musicians, or an enterprising administrator. However, wholesale pushing of boundaries likely will exceed the dancers ability to cope. In fact, pushing more than one boundary at a time courts a reactionary response from the dancers. Maybe some conservative bastions can scarcely tolerate pushing even one.

To make all these generalities more concrete, I give a few examples from a hypothetical, non-written, contract. Note that these examples are not meant to be universally applicable; they are just examples.

From a caller:

- I will inform the administrator what I think I do best.
- I will discuss with the administrator how to reconcile my skills and limitations with the series boundaries.
- I will be well prepared.
- I will welcome constructive criticism.
- I will treat the other contractors with respect so long as they do their best. I will, of course, allow paying dancers more leeway.

From a musician:

- I will play as interestingly as I know how within the boundaries agreed to with the administrator and caller.
- I will remember that I am playing for dancers, who expect a strong, even beat, a lifting upbeat, and distinct phrasing discernable to even the (almost) least sophisticated of them.
- I will outline my requirements to the caller with a view toward always being ready to start when he is.

From an administrative stakeholder:

- I will open dialogue, as tactfully as possible, with other contractors whenever it seems desirable, even if it is a little uncomfortable.
- I will keep in contact with my own series and, insofar as it is feasible, other series by dancing and talking with other dancers.

From a stakeholder in his role as a dancer:

I will set a good example for other dancers:

- I will attire myself attractively.
- I will dance with all kinds of people in all parts of the hall.
- If I have a physical limitation, such as a sore shoulder, I will courteously but firmly let it be known, perhaps with a little sign.
- Within my limitations, I will dance powerfully and purposefully.
- I will never be rough or jerky; I will not unbalance an adjacent dancer, being particularly careful if I am the stronger.
- Inasmuch as some callers use twirl-to-swap (or equivalent) as a figure and most dancers at least occasionally choose to have the woman turn under as a replacement for a courtesy turn (for some transitions, it is easiest), I will usually accept an invitation to turn under if done courteously; I will never crank or unbalance another dancer.
- To emphasize that I believe that dancing itself is the most important activity, I will willingly dance the other sex role if it will allow someone to dance who would not otherwise be able to. I will, of course, be accepting of same-sex pairs dancing for this reason.
- To comply with tradition and predominant preference and to allow easy recognition of whom the caller is calling a "man" or a "woman", I will give strong preference to dancing my own sex role if possible. Except for the preceding case, I will not dance the opposite sex role when the dancers are having difficulty with the sequence nor so often as to change the perception that males usually dance the man's part, females the woman's part.
- I will tolerate a little horseplay within the bounds of good taste, perhaps even engaging in it myself if I deem that it will liven up an overly lethargic situation. I will discourage extensive or misguided horseplay that changes the character of the dance.
- I will neither fawn over nor display disdain for newcomers/beginners; I will matter of factly help them according to their needs.

From a non-stakeholding dancer:

- I will respect the personality of the series. ~ I will give thanks, support, and encouragement when warranted.
- I will feel free to make constructive suggestions but will not engage in the should syndrome.

PATHWAYS TO CONTRA NIRVANA

What is your vision of the perfect contra dance? What can dancers, leaders, and organizers do to direct a series toward this image? Those are the kinds of questions which speakers at a number of recent discussion sessions have addressed. To focus their remarks, I like to think of a pathway toward a vision behind which we shall find contra dance nirvana. This path is loaded with labels which help me to distinguish one path toward one kind of vision from another path toward another vision. Hopefully, the labels may even remind me that my nirvana and yours are perhaps different. May I share a few of these labels with you?

The Series is any group of dances which aspire to go down a similar path marked by a similar vision behind which is a similar kind of nirvana.

The Committee, whether or not formally constituted, comprises the respected dancers, the dependable musicians, the faithful administrators, and the concerned leaders who together set the vision for the series. In other words, the committee consists of those people who are involved.

The Chairman must be well respected, know the committee members' opinions, be responsive to those opinions, be able to communicate those opinions, and be able to synthesize a course of action based on those opinions. The optimum chairman is a sensitive, fair-minded individual, but if such is not available, "The Chairman" can be a body of written policies agreed to by The Committee and implemented by one or more subchairmen. One of the greatest obstacles in our pathway to nirvana is the lack of an effective Chairman.

The local style is some tenuous combination of what actually happens at a series and what that style might be if the series attains the committee's vision. To help the committee articulate its vision, I offer a bunch of words, some as pairs, some as individuals.

VARIETY --- CONSISTENCY
CONNECTED --- INDEPENDENT
INDIVIDUALIST --- TEAM SPIRIT
BEGINNERS' SESSION --- SWEEP 'EM IN
TRADITIONAL --- PROGRESSIVE
SOPHISTICATED --- EARTHY
INNOVATIVE --- FAMILIAR
ABANDON --- DISCIPLINE
ELEGANT --- AEROBIC
DANCING TIME --- SOCIAL TIME
INTENSE --- CASUAL

COURTESY; CONSIDERATION; JOY; WELCOME;

January 1, 1992

RESPECT; INSIPID; ARROGANT; INDIFFERENT;
UNENTHUSIASTIC

Note that one may think about these words as they apply to the entire series and also as they apply to any one dance. For example, a series might include one evening of southern style music and a different evening of traditional New England style music. That would be variety in the series but consistency within an evening. Contrastingly, we might have a series that was consistent from week to week in offering evenings of varied dance styles, say mixed New England style and English style.

You may object to my implying that a series may have trouble both setting a zesty example and catering to beginners. Of course sensitive dancers can address both these issues at once; at least they can do so better than insensitive dancers. Nonetheless, I assert that a series cannot feature both formal recognition of beginners on the one hand and sweeping beginners into the action by zesty example on the other hand.

Similarly, you may feel that your series can feature strong connection and yet have a large amount of independent action such as twirls. Again, clever, sensitive dancers can have it both ways to some extent, but only to an extent. Again I assert the the Committee has to make some choices in formulating its vision.

Most of the other paired items on my list clearly involve choices.

A casual observer will not discern the details of the committee's vision but will get only an overall impression. This impression may well determine that observer's opinion of the series. So that a committee can define and project such an instant image with which it is comfortable, I outline four extreme characterizations.

#1 Well-defined and homogeneous, corresponding to a narrow pathway to a definite vision. It is easy to discern which way people are going.

#2 Well-defined and accommodating, corresponding to a broad pathway to a broader vision. It is more difficult to discern which direction the series is going, yet dancers are not arguing about which direction they are headed.

#3 Undeveloped, corresponding to a situation where the Committee and the dancers feel they want to huddle some more before they decide in which direction lies their vision.

#4 Ill-defined. Some people think the pathway is broad; some think it narrow; some think that such nirvana as there may be is already at hand. In fact no one can find a direction in which the dancing is going; people are milling around looking for a direction.

If the series finds itself in condition #4, chances are that newcomers will not be attracted to return, beginners will ask

about classes to find out why they can't figure out what's going on, and the committee would be well advised to start over. I will not address #4 any more.

There is nothing embarrassing about condition #3; huddles under the guidance of an effective facilitator are valuable in any endeavor. The trick is to avoid huddling indefinitely and actually get moving--all in the same agreed direction.

That leaves us with series characterized (in the limits) by condition #1 or #2. I see no objective reason to prefer one over the other, although individual dancers may have a strong preference for one or the other. Committees will thus be faced with the problem of satisfying as many dancers as possible yet avoiding the trap of having the series become ill-defined. (I.e., if you try to satisfy everyone, you probably end up satisfying no one.) Thus I suggest that committees "should" be constantly assessing how they can best direct traffic on the pathway to nirvana. To assist them in making these assessments, I return to the labels or sign-posts ("buzz-words", if you will) that facilitate discussion.

Should syndrome. It is easy for me to say what committees "should" do. However, on my local scene, it would be of zero value. Instead I have to decide what action I, and anyone I can persuade to join me, will take. Similarly, there is no use my telling other committee members what dancers "should" be doing on the path to nirvana. It will be even less constructive for me to tell the dancers themselves what they "should" be doing. I can, however, by example and perhaps reason, hope to show them that my path is more laden with primrose than the path they were going on, particularly if they were aimlessly following a winding path that leads nowhere.

Sweep 'em in. Most people would agree that a characteristic of New England style dancing is that apprenticeship should be as short as possible, perhaps as short as an hour. Certainly not so long as a 30 week series of classes as is often specified for club style dancing. Thus, if the style of the series is plain, the beginner can often learn an incredible amount in an hour. I say "swept in" to an almost unimaginable skill level without even realizing her achievement. This is perhaps more easily accomplished at a type #1 series than at a type #2. Still and all, type #2 series do have a direction and the beginner may well discern it. If a type #3 series is all that is available, a beginner may well get satisfaction out of "joining the huddle" that is comparable to that of being "swept in".

Newcomers, dancers who have danced elsewhere, are an important component of most dances in this mobile age. Most such dancers can adjust to the local style if it is well-defined, and this is one reason a series with a well-defined local style is more likely to be successful.

Accommodation. At the type #1 extreme, you know just what to expect from every dancer; they are dancing the standard local style. This can lead to satisfying **hypnotic** dancing. In the traditional setting, where most dancers knew each others' peculiarities, it was easy to have an individualistic local style; they would accommodate automatically to each friend that they met in the line. In today's mobile environment, dancers are less likely to know each dancer they meet. Nonetheless, a dancer experienced in accommodation can adjust quickly. In fact, get pleasure out of the accommodation. Thus accommodation is the crux of the success of type #2 series. However, if many dancers fail to accommodate, the series will soon become type #4--bad news.

How important to your series are the C's: **Courtesy, Consideration, Connection, Compliance with the phrasing, Cooperation, Control, Consistency, Communication, Comfort, Confidence, and Community spirit**, not to speak of the **Committee** and the **Chairman**?

I have mentioned that series may be consistent in offering a wide range of dance style or may be consistent in offering a narrow range. Either way, dancers, musicians, callers, and administrators have some perception of what to expect and it is unwise to disappoint them. My shorthand is **No (unpleasant) Surprises**.

Once the committee has agreed on a vision and has more or less charted a pathway toward that vision, how do they persuade the dancers to walk that path with them? Since the answer to that would occupy more than a book, I mention only that the committee can set an **example**. And they can make use of callers who display **authority without being bossy**, those who instill confidence. Such callers may find that they can influence the dancers somewhat by pointing out **hidden challenges** and **magic moments** in the dances they choose. In other words, people respond much better to **facilitators** than to managers.

And we also need names for the problems. Foremost are the **spoilers**, those people who through indifference, selfishness, and/or thoughtlessness are unaware that a contra dance involves everybody at once. Some committees will be concerned about the **center set syndrome**, the antithesis of "dancing in all parts of the hall with all kinds of people". And finally we have the problem, mostly confined to administrators and callers of **hidden agendas** and **my wayism**; the motivation of people who say "you're not listening to me" whenever you disagree with them.

So I have outlined for you a way to think about what you want to do. I have named a number of topics so you can at least have a name for the agenda items of your next committee meeting, which is probably at the pub after your next dance. But the path you set and the way you handle any

roadblocks is up to you, not to me.

December 22, 1993

THE FACILITATOR'S ROLE IN REACHING CONTRA NIRVANA

How is a typical contra dance series administered? Often as not, with difficulty. Why is that? Well, we usually find unpaid volunteers doing their best to make an underfunded non-profit organization work in spite of indecision, erroneous decision, unilateral decision, hidden agendas, over-inflated egos, indifference, procrastination, abdication of responsibility, and most any additional adversity that one might imagine. In the face of all these shortcomings, is there anything that a meek, shy, inexperienced individual can do to harness all the energy that is being expended in pulling in opposite directions?

I assert that there is. I assert that most everyone would really like to sublimate his destructive instincts to the good of the venture, if only he were assured that his views and problems were getting equal attention. Or, if that is not feasible, at least have it made clear to him why he is out of synch with the mainstream. I assert that this turn around is well within the capabilities of our meek, shy, inexperienced individual if she takes on the role of **Facilitator**. Or perhaps she can band together with others and **They** can act as a facilitator.

The first task of the facilitator is to establish her credibility. This is easily accomplished as she takes her first step: assessing the vision of the stakeholders. What does that mean and why is it easy? The **Stakeholders** comprise the group of dancers who actively care about what the series will be like next year. Most of them have probably never thought about their vision except for "let's have a good dance." But one person's "good" dance is another's "diddley" dance and another's "overly intense" dance. Thus the facilitator can initiate discussion of the vision. As with most discussion, more can be achieved if it is carried out over a period of time in groups of two to four people. Note also that the views of the entirety of the stakeholders are what's wanted, not just the views of the **Committee**. (The committee comprises those stakeholders who currently are active in administration. It may be authorized to make decisions, but one of the objectives of the facilitator is to avoid decisions by vote in favor of decisions by consensus of the stakeholders.)

I do not mean to imply that articulating a consensus vision is easy. The thing that is easy is the initiation of discussion. Why? Because, for the most part, discussion of vision does not impugn anyone's skills or otherwise put individuals on the defensive.

Part of my thesis is that bickering about comparatively petty details often stems from unarticulated differences of vision. To emphasize this point, I will outline a few

extremes of actually viable visions.

- The Community Dance - The original, I think. All members of the community gather for socialization accompanied by dances drawn from a small repertoire with which most everyone is familiar. Little leadership is required.
- The Family Dance - Specifically directed toward incorporating adults and children with comparatively strong leadership.
- The Singles Dance - Characterized by a comparatively large turnover in attenders and a flexible attitude on the part of the leadership. The dancing style is likely not to be well developed; some people (favoring a different vision) might refer to the Singles Dance as "dance dabbling."
- The Zesty Dance - As described in my book, *Zesty Contrasts*. I do not want to imply that other visions lack zest, but I need a name for this vision. Nor do I claim to have created this vision; I have described it. Among other things, it features purpose, distinct phrasing, and strong connection.

Suppose our fledgling facilitator has talked to a dozen or two stakeholders and finds some support for each of the four visions just described but with a preponderance of support for the zesty vision. My advice would be not to try to satisfy all these visions within a single series; they are simply too disparate. Rather I urge the facilitator to go to the **Chairman**, present the results, and suggest that the chairman take steps to codify the vision. This codification need not be in great detail; it need only be enough so that the Committee can all pull together. Probably it will be clear to everybody that the facilitator is best qualified to draft a statement. Hopefully this establishment of a consensus vision will be accomplished without rancor. Maybe a different committee, or perhaps a subcommittee, can be formed with an alternate vision satisfying any dissenters.

Is the facilitator's job done when she has helped formulate a consensus vision? Hardly. Three problems remain: 1) Some participants may still let their egos or hidden agenda take precedence over working toward the agreed vision; 2) There may be honest differences of opinion about how best to achieve the vision; and 3) Some aspects of the vision may have to be better defined. The facilitator can prevent these petty obstacles from becoming devious disasters by practicing **Oneupsmanship**. That hardly sounds like you, Larry; do you really advocate the facilitator's taking advantage of indecision to further her own agenda? Well, sort of. Here's what Larry says:

I advocate that the facilitator do independent thinking to appreciate, before anyone else does, that proposed actions, or possible inaction, will be deleterious. She can then, before less credible, less objective, people stake out positions, support attitudes which will help the series reach the nirvana of being just like the vision. As an example of this independent thinking, suppose that

a consensus has been established in favor of a zesty series as described in *Zesty Contrasts*. Certain characteristics of the envisioned dances should be clear to the facilitator:

- The fraction of rank beginners should be small, surely less than 10%.
- The fraction of example setters must be high, surely more than 50%.
- Somebody must take the responsibility for indicating to the dance dabblers that dabbling is not what this series is about.
- The music should be exciting and well-phrased.
- And so on.

These characteristics are meant to be more or less obvious. I assert that more subtle conclusions, some of which will seem counterintuitive to some of the stakeholders, can also be drawn. For example:

- Since the characteristics of nirvana are dancing with strong purpose, strong connection, and strong phrasing, beginners cannot learn what the dancing is about in a class with other beginners; they can only learn by participating.
- The dance must therefore look like the vision from the announced starting time to the end. I.e., the stakeholders must set a zesty example.
- It's no good getting a horde of beginners to come at once. The series must expand slowly so that each dance appears as much like the vision as is possible.
- The leadership must give at least as much attention to giving the evening a zesty appearance as to explicitly assisting beginners. However, the beginners must be made to feel welcome, of course.
- And so on.

I will close with a brief discussion of music. If you are located where the indigenous music is New England style, the consensus vision is probably for exciting New England style music. The facilitator has only to worry about loss of danceability as the musicians strive for excitement. On the other hand, the indigenous music in wide regions is not distinctly phrased. The stakeholders then have a real choice: try to encourage the musicians to adapt to New England style or to dance to the harder to hear phrasing of the indigenous music. In my view it is deleterious to the series if the stakeholders cannot resolve this issue, and getting the musicians and the dancers to work well together may be one of the biggest challenges facing a conscientious facilitator.

January 1989

SOME OBSERVATIONS ON THE FUTURE OF NEW ENGLAND STYLE DANCING AND WHAT TO DO

ABOUT IT

As New England style dancing ("contradancing" if you will) has moved from an activity needing all its leadership energy simply to become established to a relatively mature activity, concerns have grown that "it isn't what it should be" or that "it isn't what it used to be". History tells us that the "old folks" are always making such statements about the situation in which they find themselves and that they often are overconcerned as they decry the present. I want to make a case that: 1). Things are not all so bad as some make out; 2). People, if not disciplined by effective leadership, may go to counterproductive excesses; and 3). Perceptive, skillful leadership can easily supply the required discipline.

What has led me to address these concerns at this time? First is my own observation of the situation at dances. Beyond that we have dancer complaints such as those voiced at the Ralph Page Legacy Weekends and in letters to the Editor. These latter, supplemented by the feelings of editorial staff, have evoked discussion in publications such as the *CDSS News*. Further, the leadership is worried as evidenced by a number of handouts to their dancers, a few of which have come to my attention. This worry was put in more concrete terms for me by a meeting of concerned Boston callers this fall and by several specific requests to me to address the situation.

What is the "problem"? It may perhaps be broadly phrased as one of etiquette. And it can further be broken down into the social etiquette prevailing before the walk-thru and the dancing etiquette prevailing after the walk-thru. (Some callers might also worry about the etiquette displayed during the walk-thru; although I admit to some thoughtlessness in this regard, it can almost always be handled by a skilled, authoritative caller. If this is a problem you experience, work on your skills and authority.)

A dance is very much characterized by its social customs: how you go about asking a partner for a dance, what you do if you want to refuse an invitation, where you meet a previously arranged partner, what you talk about, how much time is spent on conversation completely unrelated to the dance, etc. I have seen a great flurry of discussion of such topics on the computer network and in leadership sessions, and I do not belittle it. However, a leader has much less claim to authority in this matter than in matters more directly related to the dancing, and the dancers correspondingly are likely to feel that they can be their own arbiters of social custom. Therefore I urge the leadership not to make a big issue about their feelings on social customs. Furthermore, I contend that if the leadership addresses dance related "problems", the social problems will tend to take care of themselves and/or the leadership will have established a reputation for clear thinking that will allow it to influence the social atmosphere more easily. Therefore, I address only things that happen after the dancers have arranged for partners

and I do not bemoan that it would be better not only for the future, but even for the present, if the experienced dancers danced in all parts of the hall with all kinds of people.

Before diving in, I must digress to mention that I am not talking about one night stands, where the caller should be in complete control. I am talking about series, in which case I must describe The Committee. In my lingo, The Committee always exists. It may comprise only the caller or it may be an officially appointed group from a non-profit organization. In any case The Committee comprises the group whose vision defines the goals of the series and whose actions determine the progress toward those goals. In my opinion, the most effective committee consists of a recognized central figure who takes input from all the other members, mulls it over and adds her own insights, and then inspires the others to appropriate action. This central figure may conveniently be called the Chairman, even if the committee is completely unofficial, and may well be the primary caller for the series.

The Committee may be concerned that Larry's point 1) (that things are not all that bad) is invalid; that things are going to the dogs; that the experienced dancers are ignoring the beginners; that people are getting kicked; that the dancers should be better behaved; etc. To them I respond: beginners have always been ignored; people are inspired to overcome modest obstacles; thus fawning over beginners may be counterproductive; exciting activities entail minor dangers; police and hall owners for the most part feel that contra dancers display unbelievably good behavior. Further, I speculate that jaded dancers will always be looking for excuses to rationalize their loss of enthusiasm. In any case, many people seeing a contemporary, successful contra series will not say, "The beginners are being ignored and the dancing is too rough." They are much more likely to say, "I'd surely like to be a part of that."

So I proceed to tackle my points 2) and 3): the committee, coordinated by the chairman, should assess what aspects of their series are tending to direct it away from their agreed vision and what actions they can take to redirect it toward that vision. In my discussion, I may occasionally talk about various goals, but it is inevitable that I direct my attention to goals that interest me. Sorry about that. In particular, I feel that contra dancing is primarily a group activity with some allowance for individual expression; the group should not have to accommodate to significant individual quirks. A contrary view may have equal validity.

My thesis dictates that the committee first address items which can be supported by objective arguments such as utilization of space and avoidance of injury rather than more subjective ones such as, "we must stick to the tradition." Further, expect to reach only a small fraction of the dancers at a time, and to achieve only small progress even with them.

One of the reasons that small progress with a few people is acceptable is that it establishes that the committee is setting the tone of the dance and that it (probably through its chairman) has authority to do so. The very fact that someone has set goals and has assumed authority may so impress the dancers that they would be happy to share your goals and approve of your authority. I emphasize that you must first establish the authority. If instead you start with proclamations of "what dancers should do", or worse, lectures to that effect, your efforts will be counterproductive. Try instead, for example, to suggest what great opportunities dancers might find if they chose a path instead of wandering down whatever path they find themselves on.

As a first example, let us assume that the committee has agreed that dancing is a group effort. It follows objectively that when the choreography calls for dancers to move from one neighbor to another, the dancers must do this in concert. Thus the caller can and should specify how this is done with respect to the musical phrase. She can also note that inconsiderate dancers can stand in the way of this cooperative change from one neighbor to another, perhaps by dawdling in a circle or by twirling too long. (This represents an objective reason not to twirl, as opposed to more subjective "I don't like excessive twirling," or "Twirling is dangerous.")

As a second example, consider the position taken for swinging. I have observed that almost everyone in Boston now takes a position where the man's left hand and the woman's right are well extended. I speculate that the preference for this position arises from its being easy to twirl the woman at the end of the swing. But those extended hands mean trouble under crowded conditions or when dancers are close together because the choreography suggests it.

I think dancers should be taught to prefer the hand on elbow grip for these objective reasons. (I have noted Boston callers teaching the swing starting with the extended position, then voicing a preference for the more compact position, and then inexplicably reverting to the extended position. Further, only in the last year have I noted many women who have obviously never encountered the compact position.) Note again that my suggestion may result in fewer twirls, but does not suggest that twirls are bad, per se. This position also makes it clear that whether to twirl and how much to twirl should be a conscious and mutual decision, and dancers can negotiate by switching from the elbow-in-hand grip to a hand-in-hand grip.

It is more difficult to address the Center Set Syndrome (CSS, applicable to contras), objectively, but possibilities exist, especially if the caller has skill and a sense of humor. In a two set situation, we often encounter a center set and the "other" set. It is best to avoid this by getting each set started by well-respected dancers at the outset. If this fails, the caller

might well move a set over stating that she is afraid the room will tip over. Little things like this do have an effect. Furthermore, if it transpires that a third set can be accommodated, that set can be put in the center. (Under any circumstance, if you want an additional set, it is almost always better to clear a space for it in the center than to try to get people to go to that big vacant space at the side of the hall.) In an obvious three set situation, you cannot fool anyone into thinking there is no center set. There is one objective fact you can invoke: the center set is the one you can give most attention to. It would therefore be appropriate to reserve it for relative beginners or for couples one member of which is a beginner. It may also be that the sound is better in the center, in which case it is only fair to take turns being there.

I give separate attention to the four set situation, for it is here that the CSS rears its head most strongly. If the hot-shots form the beginnings of a line in the center, it is not clear to the more cooperative dancers what they should do. Here are some suggestions to the caller. First she should make it absolutely clear that she wants four sets. Then she needs to indicate where the sets should be, perhaps with respect to landmarks in the hall or perhaps with signs, "Sets form here". Alternatively, and perhaps more daringly, she might state, "The hot-shot set is to my left, would the rest of you form two lines to my right of them." [If your hall has landmarks, such as a wall with windows, using them may be preferable to "my left" and "my right".] If you are not that gutsy, it might be best to talk to the worst offenders and ask them to form their set in a specific place, off center. Note that I do not suggest asking them to dance with anyone other than their chosen "friends" or, worse yet, telling them to. You are requesting actions that can be justified on objective grounds; telling people who to dance with is less objective.

In a hall accommodating more than four sets your problems are more complex, but you can apply similar reasoning. Telling the dancers how many sets you want may put well-respected dancers at the top of each set, a desirable situation. Then too, if the dancers fail to form that many sets, your credibility and authority will be increased, not decreased, when you clear a space in the center for the additional set.

I return to the role of "The Committee", which, by the way, has authorized, at least by delegation, all the above actions. It furthermore can, and "should," cooperate in the implementation of its decisions. In the examples I have given, the members can say, "We're late", "Let's tuck our arms in", or "Let's start a set here." By getting used to influencing the dance in these more or less objective ways, preparations will have been made for addressing the "icky man" problem. This problem can probably only be addressed by individual action taken by a committee member, it will be hard to do in any case and impossible without having established authority.

December 1, 1994

THE FOLLOWING IS EXCERPTED FROM A MEMO TO TNDC.

Turning to a different matter, I report to you that I am aware of two carefully considered critiques of what's going on Thursdays: 1) That callers are unwittingly conspiring with the hot shots to give the impression that beginners don't count. I concur in this opinion. 2) That some of our dancers are worse than non-welcoming; they are actively unwelcoming. I would like to know if any of TNDC has observed actively unwelcoming behavior. I think it more likely that the offending dancers were really trying to help, but that maybe a bit of frustration crept into their voice.

With regard to point 1), we could encourage callers to work harder at making sure that everyone gets the full benefit of whatever walk-thru the caller undertakes. More generally, to endeavor to make each dancer feel that (s)he counts. I understand Dan to believe that proposing any such scheme to the callers runs a serious danger of the caller's overresponding, making the whole procedure counterproductive. Comments? I note that last week's caller incurred the wrath of the hot shots by insisting on a second walk-thru for the benefit of those who were having trouble. Do you consider this action to have been good or bad for the series? Would you like to give me feedback on that caller overall?

With regard to point 2), I worry that our handout which tries to stress "find an experienced partner and jump in" may be grossly inadequate to reassure beginners. Here are some ideas as to how to make beginners really feel that they can and should jump in. (I know perfectly well that most of these ideas are completely unrealistic; maybe they could be in the back of our minds, though, as we consider the problem.)

- We, and others who wanted to, could wear a sign something like: "I like beginners; ask me for a dance."
- Have a policy that the set nearest the caller is reserved for couples having one person who is a beginner. The idea is that the caller can thus give them extra attention.
- Have a policy that those dancers who book ahead choose a set at the side of the hall so that the center of the hall is available to those looking for partners.
- Perhaps slightly more nearly realistic: if you book ahead at least choose a different set than the one you are now in; you then have some new choices.
- It has been brought to my attention that one obstacle to beginners is the fear that they will spoil the dance for the experienced dancers. I can't think of any scheme, no matter how harebrained, for addressing this other than to have an official

position that experienced dancers have to take such an attitude with them and dance elsewhere.

- A session of "dancing tips for beginners" during intermission might be useful. I oppose a session of "contra dancing from A to Z for beginners."

I repeat: I have no allusion that we should try these fanciful "solution" without careful consideration as to whether there are problems or potential problems. I do wonder whether we should be thinking about these things. Do you think that we should be doing such thinking?

April 13, 1991

SUGGESTED PROCEDURES FOR BOOKING COORDINATORS

Summary of Some Desirable Features of a Good Procedure

- Try to get a feeling for what will surprise the Committee members and what will seem obviously OK to them.
- Alert the Committee in advance of proposed callers and determining musicians to be booked at the booking coordinator's initiative.
- Contact distant and/or heavily committed performers first, especially those that are particularly valuable to the series.
- Take cognizance of previous contacts with performers.
- Offer as much flexibility as possible to such "first wave" performers. Avoid giving a "take it or leave it" appearance.
- Offer these performers an opportunity to influence the choice of their co-performers.
- Insofar as possible, give the appearance that you know it's a two way street. Both the performer and the booking coordinator are equals in the search for suitable dates.
- If a performer has only one or two dates, but is willing to commit to them, be prepared to make a commitment on your part too.
- Keep the Committee members informed at a time when they can still have influence. Showing them only a completed schedule, even if confirmations have not been sent out, is tantamount to "take it or take it".
- You will have some desirable performers who you know will have most dates free. Or with whom you have desirable informal relations. Also some lower priority performers. Don't ask such people for a lot of irrelevant info; ask them for dates left available after the first wave. Or maintain a continuing dialogue with them.
- Part of your job is to get a correct and satisfactory billing.

- Do not fail to make a confirmation of some sort in writing.
- My experience is that it is not necessary or preferable to get a contract or other written confirmation from the performers.

My Recommendations

I quote my notes expressing my overall attitude: "Booking coordinator is expected not to surprise the Committee. Is expected to take cognizance of Committee recommendations. Has final authority." With that, I suggest a procedure.

Before sending out any invitations, the booking coordinator (BC) will notify the Committee of any generalities that she deems germane and of the callers and determining musicians that she plans to invite. [A "determining musician" refers to the one or more musicians in a group who determine the style of the music. It is even possible that the listing of a "determining musician" would include specification of the style of music expected.] The BC will ask explicitly for ratings of any caller or lead musician not already rated and will discuss the situation with any Committee member who has expressed significant reservations about the potential performer.

The BC will follow procedures suggested in the list above. In particular, the BC will anticipate negotiating with most of the performers about both dates and co-performers. The BC will seek Committee advice if the performers request co-performers who might significantly change the style originally expected, if there is a significant question of policy about priority on dates, etc. On the other hand, the BC is authorized to make commitments on behalf of the Committee not only with respect to invited callers and lead musicians, but also with respect to the choice of co-performers so long as the BC deems that they will not change the style of the dance. [I.e., the BC is charged with "no (unpleasant) surprises".]

The BC will supply the entire Committee with at least one status report at a time when there has been some response to invitations yet there is still some flexibility remaining in the bookings.

The BC will make oral or written commitments on behalf of the Committee as she deems appropriate. Oral commitments will be followed with some sort of written commitment which is early enough that the performer can notify the BC of a misunderstanding before the flyer is printed. A draft schedule is one way of making this commitment. In general, the BC will get exact billing info from the performers, preferably in writing, but explicitly in any case.

The BC will take responsibility for sending one or more

of the final flyers to each performer or group representative as a final confirmation and as a courtesy. This mailing will also include the latest copy of a "Performer Information" letter unless the performer is familiar with the traditions of the series.

Proposal: Unless the caller and musicians apply as a group, it seems unfair to ask a caller to make an equal split with more than three musicians. It also seems unfair to ask a musician to split with as many as three (or more) other musicians unless they all want to. However, in my experience musicians and callers alike tend to be happy with an even split. Thus the BC may wish to consider a policy of explicit negotiation in the case of numerous performers.

Summary of Booking Coordinator's Responsibilities to the Committee

The BC will supply the Committee with a listing of proposed callers and determining musicians, those people who control the flavor of the dance. This list will be divided into first wave and second wave sections and will be supplied early enough that Committee members can suggest additions, deletions, and re-prioritization. Beyond this, the BC should keep the Committee informed, operate under a constraint of "no (unpleasant) surprises", and make decisions and commitments on her own initiative.

March 21, 1993

AN IMPLEMENTATION OF *TELLING IT LIKE IT IS*

In recent discussion sessions we have considered that "the committee" can only work toward a vision if the members of the committee are reasonably well agreed on the content of that vision. There will, of course, be people who have a different vision, people whose skills are not such as to contribute toward reaching the vision, people whose attitudes are not in consonance with the vision, and perhaps people who for various other reasons are a problem to the committee. How does the committee deal with such roadblocks on the path to attaining the vision?

First, I suggest avoiding any judgement that such people are "wrong"; they may simply subscribe to a different vision or advocate a different path to a similar vision. In fact, the desire not to be judgemental may be taken as an excuse for not taking action. Not to speak of the fact that no one wants to deliver a message that an individual, particularly a well meaning individual, is a roadblock on the path to the committee's vision.

Nevertheless, I assert that talking behind peoples' backs, letting sore spots fester, hoping that differences will simply go away, fantasizing that others will see the light on their own initiative are all unrealistic cop-outs. I assert that the sooner that the problems are openly aired, the less will be the hurt associated with the solution to the problem. But no one

wants to be the messenger who opens the door to the airing of the matter. Does Larry have any advice for the messenger?

Yes, I do. First, of course, the messenger must be sure she has the correct message. Establish that with the committee. Then plan a strategy based on very simple dicta: ask, don't tell; suggest the choices available; don't introduce a fake problem to soft-pedal the real problem. Although these ideas can be applied to dealing with dancers who are spoiling the trip to the vision, let me discuss a few applications to booking callers and musicians.

Say you have a caller who has serious shortcomings in the view of the committee. Say the main problem is that his walk-thrus are unpleasant. You and the committee should discuss whether there is a realistic chance that he can learn or whether his personality is simply unsuited to his being a caller.

Let us discuss the more pleasant situation first: there is hope for the caller. A good ploy for getting started is to ask the caller what he would do if he had your problem. Don't manufacture a fake problem, such as choice of dances or misreading the skill level of the dancers. Ask the caller what suggestions he has for addressing the real problem: choosing the best words for his walk-thru and saying them in an empathetic manner. Let him do most of the talking, but let it come out that there are various ways he can get constructive critiques and that he can choose amongst them. And, of course, there is always the choice of that caller working with a different committee with a different vision.

Now for the unpleasant situation: the potential caller simply does not have the qualities necessary to become an acceptable caller. I can't give much advice beyond your being as kind as possible. But I can urge you to have confidence that, in the long run, you are doing that potential caller a favor to suggest that he direct his ambitions and energy elsewhere rather than allowing him unrealistic dreams and allowing the dance series to suffer his shortcomings. If he protests that you and the committee do not appreciate his potential, you can suggest that he get several champions to advocate for him. Maybe they will even convince you that you should reconsider.

In summary:

- Have a vision.
 - Not necessarily the same vision as others have.
- Tell it like it is.
 - Don't conceal real problems by manufacturing fake problems.
- Ask, don't tell.
 - It's easier to ask in the context of several choices.

Draft of October 11, 1995

FAKE PROBLEMS IN THE CONTRA DANCE WORLD

A fake problem is one that is created to avoid telling it like it is. An example is given in "Zesty Contrasts". Fake problem: The dancers require an extensive walk-thru. Real problem: The caller's choice of words and/or his delivery of them is inferior. Sometimes the fake problem is concealed by emphasizing a solution to a non-problem: The caller was very patient with the beginners. Real solution: The committee must, tactfully but firmly, inform that caller that he must do more homework or that he just wasn't cut out to be a caller. Or figure some other way to steer the focus away from fake problems and solutions and toward real problems and solutions which often require uncomfortably telling it like it is. I do not wish to belabor this example here. I wish to treat two more sophisticated cases.

1) Should series emphasize local talent or guest performers?

This question is often posed in the abstract as though there were a general answer. Let us examine the possibilities. If the object of the series is to give exposure to local performers, there is no question. If there is general agreement that local performers lack the skills to put on a dance that complies with the series vision, the answer to the question is obvious: use as much guest talent as you can afford. If we are talking about a successful series, the question probably won't even come up; if it does, the committee can make a decision based on local circumstances: Do they want to make as much money as possible? Develop local talent? Provide a venue for experiments? Etc.

What's left? What is the usual reason for posing the question? I assert that the answer is: One or more stakeholders in the series feel that a local performer is usurping the stage beyond an amount commensurate with what he has to offer. Rather than facing up to the difficult process of finding a consensus on this matter (of how to inform a performer of his limitations), someone introduces some fake problem the solution to which is "get guest performers." Then, of course, the pendulum swings the other way. One or more stakeholders feel that the guest performers are usurping the stage beyond a reasonable amount considering what the local talent has to offer. Of course, in the real world, there are factions simultaneously pulling the pendulum their way, each asserting that the pendulum is clearly too far on the other side.

So we can now state the real problem: Can we reach a consensus on what local performer A has to offer, local performer B, C, D ..., and how do those offerings compare with what we can get in guest performers?

Once the stakeholders have articulated the real problem, chances are they can address it in their own way. I will not detail the steps in consensus building. I'll limit myself to

this: Do not start with specifics on which you disagree. Start with generalities, such as the series vision, on which, even if you disagree, there is not so much personality conflict. Try to find instances of agreement: "This aspect of last night's dance really made a hit with everyone." Try to recognize that if very few people share your views on something, it is unlikely (but not impossible) that you will prevail on that issue. I call that "being objective". And, most of all, nothing will be achieved if there is not open communication, particularly between you and persons holding a contrary view.

2) Should squares be included in your "contradance"?

Only a few years ago the question would have been, "Should contras be included in your square dance." I assert that there is plenty of evidence that a series of all squares can be successful, as can a series of all contras. However, the lingo is different. For example, in squares your "partner" may be a new person from time to time; in contras your partner is your partner. The relationships among the caller, the musicians, and the dancers is different for squares than for contras. So are the skills required of the caller and of the dancers. For squares, the caller's oral delivery is the central feature; for contras it is teaching techniques.

Thus the appreciation of squares or of contras depends on the traditions under which the dancers learned and on the skills of the caller. A group of experienced, sophisticated dancers might well be able to have a very full appreciation of both squares and contras, and, for this group, an evening of both squares and contras might be satisfying for its variety and sophistication. Unfortunately, there are very few groups which are able to reach this level.

Much more common are groups with less skilled dancers and with a caller of limited ability. In this case a choice has to be made: dance both squares and contras with a low level of sophistication or just one or the other with a higher degree of sophistication. The choice between these two types of program is a matter of personal taste.

On the basis of this reasoning, I assert that asking the question: "Do you prefer that we include squares in our plans for next year?" is addressing a fake (or, at least, a misdirected) problem. The proper question, addressing the real problem, is: "Do you prefer a narrowly focused series with a relatively high degree of sophistication or a broader based series at which no dance reaches a high degree of sophistication?"

Author's note: This second example shares some features with the first, but it is not really a "fake problem". It does not, at least as stated, involve avoiding facing a difficult situation. This latter is a component of a true "fake problem". The second example is more nearly a case of the "Pollster's Ploy Syndrome", in which asking the wrong question gives rise to erroneous interpretation.

A COLLECTION OF CONTRA ANECDOTES

1. A Defeat for the Center Set.

Being in Philadelphia on a business trip, I naturally attended the contra dance at the Summit Church. I found that it was a multi-caller evening hosted by Jim Kitch and with SPUDS (Summit Pick-Up Dance Society) directed by Mark Simos. Jim generously offered me a posh calling slot just before intermission. The dancers lined up in two contra sets: the center set and the other set. I was uncomfortable with the disposition of the dancers on the floor and urged the center set to move over so the room wouldn't tip over. They cooperatively did so move, and, so far as I was concerned, that was the end of it. However, Jim appeared from nowhere leading a group of five or six couples, saying, "We're starting a new set here in the center. Will anyone join us?" The new set filled in a trice, and I have made the obvious generalization: if, after most dancers have already joined a set, the caller realizes that it would be best to have an additional set, it is almost always better to form that additional set near the center of the hall. This is true even though it involves the additional overhead of moving the already formed sets toward the walls to make room.

2. To whom do you cater?

I was invited to a calling gig where I was able to get little info about the committee's vision of the dance. So I featured my own not-very-hidden agenda of dances with interesting features that put beginners and experts more on an equal footing, of dances that give the initiative to the women, and of walk-thrus with everyone in position. I asked the booking coordinator for a critique with the response "To tell the truth, I got some complaints." I also asked the beginners' session coordinator for a critique with the response, "The beginners stayed appreciably longer than usual." So it is up to the organizers and the callers to decide which way they want to go. But I have to emphasize, the beginners do not stay later if there is a lot of lecturing or if the dances are not interesting. And I assume that those who stay later are also more likely to return.

3. Differing views of Friendship.

In some domains it is the case, or at least is perceived to be the case, that each dance must have a partner swing. Thus it was with some surprise that I found gutsy callers (Walter Lenk and Susan Kevra) programming *The New Friendship Reel*. [Duple & improper: 1&2. Bal & sw N 3. Long lines: fwd & bk 4. Act dsd & W1 face out 5. W1 & M1 exchange pos, W1 going cw around #2, M1 cw around M2 6. Similarly, M1 goes around two, W1 cuts through 7. Cir L 8. Star L.] Susan taught the chase figure with some care, but did not, during the walk-thru, specifically note that it was very demanding in its timing. The dance was done in two sets: the center set and the other set. In both sets there were many couples who, in spite of the careful walk-thru, did not understand the precise path of

the chase. I surmise that in the other set some slow learners simply could not get it straight in a reasonable amount of time. In the center set, on the other hand, I surmise that some overconfident experts assumed that, as usual, they could construct the dance without paying much attention to the walk-thru; they may have failed to realize that the figure was one which was not in their repertoire. During the dance, noting that there was trouble getting the chase according to the specified path, Susan suggested that the twos improvise action during the chase so as to assist the actives perform the chase. The other set, where everyone had been trying to dance the prescribed chase, took this advice to heart and by the end of the dance had everyone doing something interesting during the entire dance, except perhaps for ph 4. The center set perceived a different problem, solved by having an active swing at ph 4. This gave the actives such a poor start on the chase that it was almost impossible for them to take the prescribed path, especially since the twos were standing stark stationary during the entirety of ph 4 - 6 and especially since many of the ones did not clearly grasp their specified path.

Among the many speculations that might be made in connection with this anecdote, I will mention only one: since there is a fair presumption that each set was enjoying the dance in its own way more or less by consensus, it would be unproductive to argue which set was "right" and which "wrong". On the other hand, it would be productive for each stakeholder in a series to consider which set she would have rather been in.

4. Ambitious Caller Meets Cocky Dancers

The caller, near the end of a challenging evening of dances, stated that the next square would be somewhat complex. He went on to inquire whether the dancers were familiar with "country corners". He didn't seem to take notice of the murmur of confident disbelief of dancers who, secure in the knowledge that they know everything, assumed he was talking about routine contra corners. So, ignoring their confidence, the caller asked a set to demonstrate. To prepare for the country corners figure, he arranged for four dancers to take positions at the four corners of the square. The head men then were asked to turn their country corners. With an air of condescension they did the 16 counts of an ordinary contra corners. The caller was a little puzzled to find them horsing around at that juncture and inquired why they didn't finish the figure. They, not knowing what else to do, intensified the horsing around leaving the caller little choice but to go back on stage. He then said he'd teach the figure as the dance proceeded.

The figure that the demonstrating men faltered on is simple enough: the men, as they stand facing in, locate their first country corner on a right diagonal. Their other country corners are then the dancers ccw from their first. The men's action is to turn each other by the right hand, first country corner by the left, each other by the right, second country corner by the left, and so on.

The women, when active, have a different routine.

Their first country corner is on the left diagonal as viewed from her home position. Their other country corners are cw from the first. And the women turn each other by the left hand and turn their corners by the right.

The ultimate is to place the side couples at the corners and have the head couples star by the right hands 1+1/2. The men then start the turn country corners by going to their first country corner immediately while the women do their left hand turn in the center. The men then turn 3/4 by the right while the women allemande right their first country corner. The men then turn their second corner by the left while the women turn by the right in the center. And so on.

I may not have understood the pattern, but the above supposition is adequate to give the picture. And that picture is mixed indeed. A few people found it exciting and rewarding to figure out such a difficult figure on the fly. Others, finding it hopeless to get everyone in the square in tune with the calls, just entered into a random walk and appeared to have a good time. However, there was an appreciable number of dancers who struggled to understand the figure and, when they could not, took on an air of resignation, and in fact, many of them went home.

It is of interest to ask whether this evening, to which we have just given our attention, was good or bad for the series and good or bad for dancing. So far as the series is concerned, I think that most people would be happy not to be a part of such an adventure. However, as stated, some people were delighted. Furthermore, one observer noted that "Maybe they (the dancers who went home) will appreciate the quality of the usual (succinct and precise) calling." And, so far as dancing is concerned, a case can be made that the camaraderie among the dancers is enhanced by such tribulations. So, all in all, I cannot honestly say that the evening was a failure. But, more than an occasional such evening would surely lose credibility for the series.

STIMULATING OPPORTUNITIES IN CONTRADANCE: AN EXAMPLE

In the contra dance milieu in which I circulate, most dancers appear to have the perception that they are acquainted with all the actions which a caller might describe. Said another way, they appear to feel that if they cannot piece together the sequence from the most casual attention to what the caller says, the sequence should not be inflicted on them. They often treat any suggestion for an interesting implementation technique with similar disdain.

What is a caller to do in such circumstances? One possibility is to call only material that fits the dancers' preconceptions and accept whatever implementation they may choose. I assert that such a capitulation to the indifference (or worse) of the dancers stultifies the possible introduction of stimulating ideas by the caller. Another possibility is to program dances that make use of complex figures or poor story lines so that the dance breaks down if the dancers don't pay attention. Although in selected cases I may favor such an extreme

strategy, in general it is counterproductive and hard on the caller's reputation. I certainly do not favor this ploy if it entails the expectation that dancers increase their working vocabulary of basic terms.

There is a third possibility. The caller may make use of actions which work as implemented by an indifferent dancer, but which are more rewarding if the dancers make use of insights offered by the caller. The hope is that, if the caller offers such rewards on a regular basis, the dancers will come to respect her suggestions. I will refer to dance actions which can be treated in this way as "stimulating opportunities." Let me give three examples of such stimulating opportunities.

A man and a woman gypsy by right shoulders and then circle left with another pair as in Tony Parkes's "The Great Escape". If left to her own devices, most women will gypsy only about 1-1/4, and then make a short ccw turn to join the cw circle. This implementation has an unsatisfying reversal of momentum. Far better if the man takes her left hand in his right just before the circle forms, so that they can both make a contribution to the cw momentum as she makes a cw turn to join the circle.

A man is opposite his partner; the call is for those dancers to swing to the left of the man's current position. If left to their own devices, most dancers will take eight counts, with little connection, to get started on the swing. However, most dancers will find it more satisfying to do the action in four counts with zesty connection. But they will not think of doing it that way unless they and the caller have a relationship in which she feels comfortable offering the suggestion and they are open to such suggestion. [The action is that which I call "give and take."]

My third example is the common action: from Becket formation, circle left three quarters and swing neighbor. The usual implementation is for the woman to stop shortly after she reaches the opposite side of the set and for the man to then make a left (ccw) turn so as to present his right arm to her to assume swing position. Thus all the cw momentum of the circle is lost and has to be regained for a zesty swing. Far better for her to go fully three quarters in the circle, to a position across from her starting position, from which the man can draw her into swing position in such a way that he avoids making a left turn. In this way both dancers contribute their cw momentum from the circle to a smart start for the swing. Most dancers enjoy this if it is only explained to them.

Note that in each of the three examples I have just given, the dance works if the dancers give a lackadaisical interpretation, but the opportunity is there, for a caller and dance group who work well together, to find additional satisfaction.

WHAT TO DO ABOUT DANCERS WHO DAWDLE

Jim Saxe of the Bay Area Country Dance Society asks, in essence, "What can be done to encourage dancers to dance zestily? Address this in the context of dancers dawdling in the eight counts often allotted to 'circle left 3/4; pass thru'."

I first consider the generalities. We cannot discuss the means to a goal if we have failed to agree on the goal. So "the committee" has to decide whether "zesty" is desirable and then whether "purposeful" and "meticulously phrased" are parts of zesty. "The committee" may consist of a visionary leader, an official committee, or (best of all) the group of regulars who want the series to succeed. Once they have decided on the goal, the committee, by example and occasional words, persuades others to join in achieving the goal.

For the committee to be persuasive in this effort, they must display absolute confidence that they are doing the right thing. Let us address this problem for some examples suggested by Jim's letter. Consider two alternatives which might tempt a dancer: "Circle left 3/4 (8); tug on the strong beat of the next phrase and pass thru; do something else" and "Circle left 3/4 (6!); pass thru (2); start the next action on the strong beat of the next phrase." Since a dancer might honestly have trouble deciding between these, the problem may be greater than the simple indifference implied by Jim. Let's examine some examples:

"8. Cir L 3/4; pass thru! 1&2. Bal & sw (new) N". The balance is such a strong figure that I cannot imagine anyone preferring another phrasing. Jim implies in his letter that some groups are late nonetheless. I should think that some generalized urging that dancing means moving might help. However, it is counterproductive for the leader or the committee to make a lengthy fuss about this, but each of them should try to say a word or two and/or set an example as a dancer so that there would be some improvement over a period of months. Examples: *Boston Baked Beans*; *A Rose in May*.***

"8. Cir L 3/4; pass thru! 1. Sw (new) N". In this case there is less incentive for an indifferent dancer to observe the phrasing. However, I think it is extremely selfish for a dancer to usurp another's swinging time through indifference or extra twirls. If I were on the committee, I would take just as strong a stand on this case as the previous one. Examples: *Marshes of Mallow*; *Patriot's Jig*.

"8. Cir L 3/4; pass thru! 1. Almd R (new) N 1+3/4". Does the new neighbor have a right to have hands engaged at the beginning of the next change? Examples: *Two Whos in the Middle*; *Centrifugal Hey*.

"8. Cir L 3/4; pass thru! 1. Star R". Since hands are not always engaged for a star on the first count, this is even a less clear cut case than the previous one. Example: *Spirit of '76*.

"8. Cir L 3/4; pass thru! 1. Dsd (new) N" or "8. Cir L 3/4 1. Pass thru and dsd (new) N". Because the new minor set should be formed at the start of a change, I would still prefer the first phrasing, but I would not advocate the committee's taking a strong stand in this case. Examples: *The Caller's Wife*; *Jed's Reel*.

"7&8. Cir L 3/4; pass thru [along]; dsd new N". In this case the dancers are in the initial formation for the next change no matter how ph 7&8 is timed and the strongest action is arguably a tug into the pass thru. Thus I might go along with a local custom of tugging to break the circle on count 1 of ph 8 since the pass thru and do-si-do can easily all be done in eight counts. Example: *Sophie's Reel*.

Notes to myself and to readers of this draft. In these days of the almost mandatory partner swing on the sides of the set, the circle 3/4-pass thru progression is no doubt common. The above examples represent all the cases I found in *ZC*, *Dizzy Dances II*, and *Shadrack's Delight*. In addition we have "7. Cir L 3/4; pass thru! 8. Sw new N" in Hubert's *Trinity*. This requires a slightly more complex discussion. Also we could discuss the contrary case with "7&8. Cir L 1+1/4; pass thru" as in *Inflation Reel* or *Northern Lights*.4:15

THE "WE DID IT" AND THE "SOMETHING'S WRONG" SYNDROMES

The following nomenclature was developed because I needed it to characterize an evening of dancing. I leave it as is for the moment, but it might be worthy of expansion sometime.

The "We Did It!" syndrome almost always leaves the dancers feeling good. It reflects well on the caller when he and the dancers cooperate effectively on a challenging dance and "We Did It!" There are three cases which reflect poorly on the caller: 1) The dance is taught so poorly that the dancers have to, by consensus, compose a dance so they can say, "We Did It!" 2) The dance sequence chosen is so awkward that just to get through it is such a challenge that the dancers feel like saying, "We Did It!" 3) When both 1) and 2) obtain, the dancers are likely to say, "We Did It!"

If, instead of saying "we're doing it", most of the dancers are saying "What's wrong?" or "Something's wrong!", we have a less happy situation. As with the "We Did It!" syndrome, the caller may be doing a "good" job (but the dancers are this time failing to cooperate) or the caller may be doing a poor job.

WHAT IF WE CONSISTENTLY CHECKED UP?

David Kaynor has recently posed a series of questions for each dance producer to answer. I rephrase some of them.

- Do your regular dancers really welcome beginners

like it says on the flyer?

- What is your reputation with regard to welcoming newcomers?
- Is your typical program geared to giving a satisfying dance experience to all attenders?
- Do your musicians play with cheer, connection, and passion through thick and thin?
- Do you walk-thru every dance in its entirety?
- Do you think that the lack of a walk-thru automatically excludes beginners?
- Do your dancers think that a meticulous walk-thru is automatically boring?
- Given the attitudes of your dancers, does a meticulous walk-thru yield increased understanding and enjoyment?
- Do you strive for as much dancing as is possible?
- Do you accede to the views of the majority?
- Do you know the views of the majority or only the views of the vocal minority?
- Have you considered that the majority might actually prefer to be disciplined in spite of their ostensible opposition?
- Are you satisfied with your balance between fawning over and ignoring beginners? With your balance between catering to and ignoring the longstanding faithful (the stakeholders)?
- Are you concerned about noisy inattention during a walk-thru?

Presumably the stakeholders in each series have some vision of what they wish were the answers to these probing questions and some appreciation of what the realistic answers are. The problem faced by the organizing committee, of course, is to bring reality closer to the vision.

If the series features only one or two callers, the committee and the callers can decide on what actions they want to take. If, however, the series features many callers, there is a two-fold problem: 1) the caller's interests may well not coincide with those of the committee, and 2) it may be difficult to describe a pathway to the vision to the caller. Such generalities as "we want you to make the beginners comfortable and the regular dancers happy," don't say much about implementation. However,

- WHAT IF each caller were asked to check whether all the dancers were in the correct position at each pause in the walk-thru?
- WHAT IF it were suggested to each caller that a feature of your series is that the caller rarely continues until all dancers are in position?
- WHAT IF those callers who protested the policy as unworkable were told that well-prepared, authoritative but not bossy, callers have little

trouble keeping everyone in position?

- WHAT IF the dancers were gradually made to appreciate that this policy is being promulgated?
- WHAT IF the dancers gradually came to realize that it is in their own interest not to have a large clump of beginners during the walk-thru?
- WHAT IF the dancers further came to realize that it was in their own interest to have the hands four propagate to the bottom, to set an example during the walk-thru, and to react to what the caller says rather than what they are expecting him to say?

Note that I am NOT engaging in the should syndrome; I am not saying what I think dancers should do. I AM asking what might occur if each caller were asked, "Please make a little more effort than you usually do to insure that each dancer is in the correct position to initiate the next action in your walk-thru."

[THINKIT] Started July 31, 1995
DARE WE EVEN THINK IT LIKE IT IS?

C: You act as though you've got a problem.

A: You might say that. I have a history of interest in the long term health of contra dancing. Committees and callers have visions of their ideal dance and of implementation schemes to help achieve their vision. I am concerned that lack of communication among callers and committees may limit the options available to them. This lack of communication arises partly from fear of offending someone by telling it like it is and partly from the difficulty of discussing fairly esoteric matters for which an appropriate vocabulary is not well developed. By the way, who are you to be questioning me?

C: I'm your Concerned, Conventional, Critical Conscience, C for short. I intend to present topics and limitations which you may wish to refute. In particular, I want to make sure that you don't offend anyone with pejorative words. And who are you?

A: I'm an Advocate for Analytical Analysis, A for short. I would prefer to be allowed to use any words that may help focus the discussion. I hope that it is clear that there is a difference between the words one says to the dancers and those that one plans to use for internal communication. For example, I agree that it is ill advised to make a point of telling some dancers, "You are a problem." Although I, of all people, should be happy to call a problem a problem when callers and committee members are talking to each other, I will tease you a little bit by introducing a euphemism for "problem". Thus I introduce "CPC" for

"caller's principle challenge" or "committee's present concern."

C: It's no tease if it refers to an unneeded concept; you just put yourself in a bad light by introducing clutter into the discussion. Can you give me an example of a real CPC?

A: That's easy. Many committees in charge of series policy take the view that their official vision for the series entails distributing the dancing skills uniformly throughout the hall. The reason for this vision may be purely one of desiring an aura of egalitarianism. More likely, it stems from a conviction that the integrated satisfaction is maximized in this way. Certainly the beginners will be "swept in" most readily under these circumstances. The CPC lies in the realization that the dancing skills are not uniformly distributed around the hall and that it behooves the leadership, if it believes in its policies, to take action.

C: Why are you bothering me with this? If you are so smart, why don't you just take action?

A: I certainly am not smart enough to solve this CPC in one fell swoop. In fact, I doubt that anyone is that smart. Therefore I think it crucially important for the future of contra dancing (assuming that that is what we are talking about) that the best minds be directed to this matter. In fact, I have attended a number of discussion sessions which were directed toward this, or at least to a closely related topic. Such discussions have resulted in some ideas for suitable corrective actions on the part of the leadership. Of course, there is always a need for new ways to look at this CPC and for new ideas for corrective action.

C: I can actually identify with what you're saying; although I am a conservative, I can see that the contra dance scene is not perfect. Tell me a little about the progress that has already been made.

A: Perhaps we can start with Bob Dalsemer's introduction, in CDSS News #82 (May/June, 1988), of the term "center set syndrome" (CSS). Bob's clever phrase need not be carefully defined; it conveys, well enough, an image to all discussants. Thus Bob did not give explicit names to the two groups that one might want to focus on when discussing the CSS: the bad guys who rush for the center set, particularly to the top of the center set, and the good guys who find other places to dance. He did, however, refer to the bad guys as "skillful", "energetic", and "rude". And he suggested some qualities which relegated one to being a good guy: "less experienced", "less aggressive", "less skillful", "shy", "newcomers", "out-of-town visitors", etc. He also gave several actions which he felt would alleviate this CPC.

C: That's not good enough for you?

A: Well, I would be the first to agree that having

the term CSS has made it much easier to bring up the topic. Furthermore, the very name suggests techniques for combating it: if a dance is set in a big circle, there is no center set; if you ask for cooperation in establishing that it is not demeaning to dance in a side set, you may get it. On the other hand, many issues remain: why is the CSS so often displayed at successful series; should dancers not aspire to being "skillful" and "energetic"; what besides rudeness characterizes the bad guys; how can we display empathy for the "less people" (less experienced, less aggressive, etc.); are the categories "good guys" and "bad guys" useful; and so on.

THAT IS HOW FAR I HAVE PROGRESSED IN REWRITE

C: You seem to have hang-ups of your own. Why is it so important to characterize the different groups of dancers?

A: As a general answer, I assert that the richer your vocabulary, the more complete and useful can be a discussion of a current CPC. To be specific, in the case of our example, the center set syndrome (CSS), the analysis so far has completely omitted any redeeming feature of the CSS. Furthermore, by focusing on the symptom (a long, crowded center set) rather than the cause (undesirable attitudes and factors that lead to those attitudes), one comes up with "cures" that do not really address the CPC. For instance, one can surely avoid the CSS by doing a large circle dance. But this only exacerbates the CPC because the dancers will redouble the intensity with which they vie for the best partners in the best location in subsequent dances.

C: The CSS has a redeeming feature?

A: Yes! A crucial attribute of any series is its ability to say immediately to a potential member, "This is really exciting stuff. Where has it been all my life? I want to become part of it." And so, whether we like it or not, one of the roles of the dancers participating in the CSS is to project an image of excitement. This is simply not possible if there is more than just a smattering of beginners mixed into the center set.

THAT IS AS FAR AS I GOT BEFORE I SENSED THAT THIS APPROACH IS NOT WHAT I WANT. However, later Ted told me he thought it was a very provocative approach; he urged me to continue.

IS THERE A MINOR LEAGUE CONTRA DANCER?

The NEFF94 Program Committee issued a very complete report. It did not, however, address my attempt to assure the "Also Rans" that they too count in the eyes of the NEFFA Board. The story of this attempt, in abbreviated terms, is recorded in my NEFF94J, in more extended terms in

NEFF94I. I have given a lot of thought to the issue of the treatment of Also Rans. I have concluded that the subject deserves much more attention than it has received. I opine that part of the reason for this lack of attention lies in a lack of suitable vocabulary to describe the situation. Therefore I will review some of the tentative vocabulary which has been used in the past and then go on to some recommendations which may allow for a more complete development of how a series or a festival can project its desired image to various classes of dancer.

In my book, "Zesty Contrasts", I referred to "the in-group, who are the strength of the series because of their zest, and the weakness of the series because they often do not do much to encourage beginners." They do, surprisingly, often have the skill of identifying the occasional dancer who will be joining them after only a few hours of apprenticeship. I did not at that time search for a name for the dancers who are not part of the in-group, but they are presumably the "out-group". Neither "in-group" nor "out-group" has positive connotations, and I would scarcely make a case for such categorization of the dancers. However, I do think it important to note the concept that many dancers with some undesired characteristics nevertheless add strength to the series.

Bob Dalsemer, in the CDSS News #82 (1988), made a giant step forward in nomenclature with the introduction of the "Center Set Syndrome." This term scarcely needs a formal definition; it refers to the rudeness of a group of mostly skillful, energetic dancers in usurping a desirable portion of the hall for themselves. I have heard it rationalized that those dancers who do not succeed in penetrating this area probably prefer to dance weakly, but I feel that the large majority of the excluded dancers would prefer to develop into strong dancers. Bob did not give names to the two groups of dancers, but we could speak of the "center setters" and the "excluees" or "side setters", none of which is likely to enter the general lexicon. Bob did give a few characteristics which would likely relegate a dancer to being an excludee: "less skillful", "less aggressive", "less experienced", "shy", etc.

In my contribution to the Contra Connection #21 (CDSS News #120, 1994), I noted some common attributes of many center setters: oblivious, blase, and overconfident. Other (non-flattering) dancer attributes have been named from time to time: spoiler, hot-dogger, perpetual beginner, nuisance dancer, hot-shot, etc. Many such terms are mentioned in my piece "The Name Game", which is the minutes of a discussion session at the 1995 Ralph Page Legacy Weekend.

To try to bring some order to this random array of qualities, I think it may be helpful to focus on just a few qualities that a dancer may bring to the dance floor. The first such quality to come to mind is amount of experience. In fact, this is probably the only quality where a dancer can,

without insult, be rated anywhere from one extreme to the other, "beginner" to "experienced". However, since an apt newcomer can go from beginner to intermediate within an hour, whereas others fail to make that step in five years, I do not find this categorization useful. As further support for this rejection, I submit the common case in which a caller, noting a group having trouble with a walk-thru, assumes he has beginners rather than inattentive experts. I assume the reader is familiar with the result of that mistake. So, in my opinion, we don't do callers a service to teach them to think in terms of experience level.

I submit instead two double A's and one single A: Action/Approach, Attitude, and Ability/Appearance. For each of these I will try to indicate the extremes with non-pejorative descriptors. In discussing these A's, I find it convenient to use much of the language that has been developed for an activity more widely known than contra dancing, namely, baseball.

ACTION/APPROACH refers to things like whom you arrange to dance with, where you arrange to dance, and what kind of dances you prefer. The analogy with baseball is, on the one hand, a preference for playing on "my team", the one that you truly identify with even to the extent of refusing an offer for higher pay from another team, or, on the other hand, a willingness to play anywhere that will make the games more sporting and more widely appreciated. Note that there is something to be said for each of these approaches. At the "anywhere will do" extreme we have encouragement for players on the way up and a place to play for those who, for one reason or another, don't belong to a "my team". "My team" is likely to be stronger than pick up sides and thus sets the standard, establishes trends, and generally is the representative of the sport to the outside world. Thus the sport is stronger for having "my team" than if all players were "anywhere" oriented. When we translate these terms over to contra dancing, there is only one notable "my team", namely, the center setters, who perhaps set the standard. At the "anywhere" extreme, we have people who are satisfied to dance in the corners of the hall all the time. I consider that such people are to be faulted for being so accepting just as we fault the "center set or nothing" people for being so selfish. Luckily, in contra dancing, one can change action/approach every 12 minutes, making it possible to, in one evening, dance with all kinds of people in all parts of the hall.

ATTITUDE may range from "Strict" to "Lenient", from "I play ball to win" to "there's a lot more to life than winning a ball game." Note that I believe that there is a place both for people who want to hold others to a high standard and for those who are accepting of the situation as it is. I can think of other ways to categorize "attitude", but choose not to examine that issue at the moment.

ABILITY/APPEARANCE has obvious extremes, but what

are the non-pejorative words to describe these extremes? I submit "Major League" and "Minor League" as having the right connotations. Let me examine a few situations.

I am convinced that a successful series MUST project an image of major league excitement. As in baseball, some players may bring differing ideas about interpersonal relations, but to have major league excitement requires major league talent. If a series has only a limited number of major league dancers, it may be best for the series to concentrate these players in a region of major league action, probably the top center of the hall. On the other hand, the future of the series depends on there being farm team opportunities for those who have not yet, or never will, achieve major league stature. If there is a favorable ratio of major leaguers to minor leaguers, as at the NEFFA Festival, it may be possible to have major league quality everywhere if the caller takes appropriate action.

Well, I'm afraid I've run out of steam. I have not managed to prepare much of a case for naming the "out-group" or "Also Rans" the minor leaguers. I do think they should be considered and there has to be some corresponding name that is realistic.

WORDS THAT MIGHT BE USED IN A DISCUSSION.

TIME OUT: Sometimes used for more or less standard things: "I have to leave for another appointment," "I have to make a pit stop, NOW," "It's starting to rain and the car windows are open," etc. More often, and more importantly, TIME OUT means that the current speaker has said words which the listener fails to understand or, at least, to appreciate. There is therefore little point in the speaker's continuing without addressing the listener's problem. Nonetheless, the speaker retains the floor after the listener states his problem.

I'VE GOT IT: Normally a non-pejorative reminder to the speaker that he has made his point and, usually, that the listener agrees with it. Or it may be that each knows the other's point of view exactly and there is little to be gained by belaboring the disagreement. Normally, the floor goes to a new speaker after I'VE GOT IT has been invoked.

I THINK I'VE GOT IT: I'd like to restate the points that I understand you are making. The effort is to use the time for more interesting matters than already established consensus. Note that, in contrast to I'VE GOT IT, in this case the speaker retains the floor.

LET ME GO ON: Although he realizes that he is imposing on the listener(s), the speaker is reluctant to yield the floor. Perhaps he has a special need for empathy with regard to the matter at hand. Hopefully, the listener(s) would normally give this requested extra support.

OVERLOAD: Conveys the idea that the listener believes it

is time to drop the current topic; it is probable that the speaker has become counterproductive to his own thesis.

AM I LECTURING? A short phrase meaning "please let me know if it has come time for me to relinquish the floor out of courtesy to the listener."

MY TURN: A reasonably polite way of letting the speaker know that he is lecturing.

YOUR TURN: A graceful way to relinquish the floor. Between understanding participants, the floor is usually transferred by unarticulated consensus.

ARE YOU BOXED IN?

Let us look at the positions taken by the dancers in a typical contra.

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      X O X O X O X O
TOP OF  S S S S S S S
SET     O X O X O X O X
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The X's and O's represent the "stations" on which the dancers position themselves initially. The X's represent one sex, the O's the other. Let us restrict ourselves to symmetrical dances, those where "everybody does the same thing." More precisely, such dances have centers of symmetry, marked by "S" in the diagram. Most contemporary dances are symmetrical or, at least, comply with many of the rules which apply strictly only to symmetrical dances. We shall, for simplicity, discuss only symmetrical dances.

Most figures begin and end with the dancers on the stations. Or, at least, the dance composer described the action as though the dancers would go from station to station on standard paths. Thus each minor set is in a veritable "box" with stations at the four corners.

Let us examine the "standard path" for the most important figure: the swing with an opposite sex dancer. Accepting for the moment that figures start with the dancers on the stations, we must have the two swingers on adjacent stations in the box. Then the swing will be centered between the two stations. Thus we have the important result that swings have to be one of two types: everybody is swinging on the side of the set directly across from another swinging pair, or, everybody is swinging in the center of the set, midway between the centers of symmetry ("S" in the diagram).

Furthermore, experience shows that, in real life, it is awkward to have everyone swing in the center of the set. In *Zesty Contras* (1983) I gave a few examples (e.g., *Exercise A*, *Al's Dayhey*, or *Simp's Reel* in the alternate version), but even then it was clear that in usual circumstances it is difficult to form a set with just the right spacing to allow a

moderately comfortable swing with all in the center of the set. So most of the swings in symmetrical dances given in *Zesty Contras* are at the sides of the set. In fact, this preference prevails to the present day.

Although thousands of satisfactory dances have been composed featuring pairs swinging directly across from other pairs, it does get a little tiresome not to relax the restriction sometimes. I noticed, in preparation for a workshop at the 1990 Ralph Page Legacy weekend, that even in symmetrical dances, one could get additional flexibility by going off the stations.

Take *Simp's Reel*, *Alt* for example: "1. Cir L! 2. Sw N (across from other twosome) 3. 1/2 W ch 4. 1/2 prom, looping ccw to face new cpl 5. 1/2 W ch 6. 1/2 prom 7. Cir L! 8. Sw pt & face next cpl." If we relax the requirement that all figures start on the stations, we can have "7. Cir L 7/8 (till W are in cntr of set, M are midway between stations on the side of the set) 8. Sw pt in sawtooth formation, on R diag from orig Ns, L diag from next Ns & face next Ns 1. Cir L about 7/8 till everyone is on new stations." Note that the "!" have been removed from ph 7 and ph 1.

I have used this "off the stations swing" in a number of dances: *Give and Take*, *The Swinging Non-Tour*, *The Crowded Hall*, and *A Different Way Back*. Many other dances can adapt to it with no other change, for example, David Millstone's *Good Friends*, *Good Neighbors*.

Although I have appreciated for some time this "off the stations" reasoning, there are yet additional possibilities if one also abandons the "boxed in constraint". That is to say, we consider non-standard paths that take the dancers out of the box discussed above. I illustrate with three examples.

First consider a duple improper dance which concludes with the set temporarily in Becket array followed by "8. Cir L 3/4; pass thru along," a very common conclusion to a dance. The dancers are usually late with this action and, assuming that ph 1 is appropriate, it can be replaced by "8. Cir L with new cpl on L diag, once around for the M and ending with pts across in duple, improper formation." This action is illustrated in my dances *J. B.'s Tease* and *Forty-Four*; many dances can be adapted to this progression, for example Dan Pearl's *Cal and Irene*; or the dance may have its progression in ph 1 as in Lisa Greenleaf's *Two Hearts in Real Time*.

My second illustration of not being boxed in is useful in converting a double progression dance to single progression. Consider the progression in *Becket Reel*: 5. 1/2 R&L on diag (first prog) 6. 1/2 R&L across with a new cpl (second prog). It is essentially as easy, or with some dancers easier, to do "5. 1/2 R&L on diag 6. 1/2 R&L in same foursome," giving a single progression. If the next action will stand for it, "6. Cir L in same foursome" may be even better. Since this reasoning is applicable to any diagonal, double progression

dance, there are many illustrative possibilities. I mention only my own *Larry's Becket*.

Finally, I apply this "out of the box" reasoning to the entry into a sawtooth swing discussed above: "7. Cir L 7/8 till W are in cntr, M across from each other 8. Pull into a sawtooth sw." Now that fits the eight-count phrases nicely, is a reasonably strong entry into the swing, and positions the swingers in a nearly ideal sawtooth formation. However, if the woman lets herself out of the box, they can do even better. After about six counts, she releases her left hand and, rather than going to the center of the set, continues along the side, going about one step out of the box. This path, with zesty dancers, gives a yet stronger entry into the swing and places the dancers yet more favorably for the circle with the next couple after the swing. I have come to call this action "WOW" based on the expression of delight when a man was treated to this zesty interpretation by a resourceful woman.

+G +F +E xx M3 W4 M5 W6 oo +D +C +B +A 07 08
09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
25 26 27 28 29 -B -C -D -E xx W3 M4 W5 M6 oo -F -
G

+G +F +E xx W3 M3 W5 M5 oo +D +C +B +A 07 08 09
10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25
26 27 28 29 -B -C -D -E xx M4 W4 M6 W6 oo -F -G

+G +F +E xx W4 M4 W6 M6 oo +D +C +B +A 07 08 09
10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25
26 27 28 29 -B -C -D -E xx M3 W3 M5 W5 oo -F -G

CALHOUN con 54-A

A.D.P.D. by Donna Calhoun

Duple, improper & dbl-prog: 6

1. Go dn four in line, act in cntr; turn ind 2. Ret 3. Cir L 4. Star L 5&6. Bal & sw next N 7. Long lines: fwd & bk 8. Act sw & face new Ns

Written in a panic when the composer forgot her cards one night. Named by Gene Hubert when he asked Robert Cromartie "What was that awesome double-progression dance?"

Ref: MF

TYLER con 11-S

AL'S ADVICE by Paul Tyler

Duple & improper: 9HS

1. Almd R N 1+1/2 2. Rev dsd next N 3. With orig Ns: cir L 3/4 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7. Bal pt (across); pull past pt by R hd; pull past N by L hd! 8. Rep!

Alt: 7&8. Bal pt; four changes of gd R & L around minor set, st pt R hd.

The dance is dedicated to George Lowrey, "one of the finest gentlemen ever involved in the dance scene." George and Al Olson gave encouragement which was the source of the alliterative title.

Ref: MF

OLSON con 40-B

AL'S BENT HEYDAY (E62) by Al Olson

Becket formation (cw dbl-prog): 6FKS

1. 1/2 prom 2. 1/2 R&L 3. Cir L! 4. Almd R pt about 1+3/4, till new M face on L diag 5. New cpls (on L diag): 1/2 hey, st M L sh, ending with M facing in, W out 6. Newer cpls: 1/2 hey, st M L sh 7&8. (Bal &) sw pt Alt (ARO, for single prog): 2. Noting cpl on L diag: 1/2 R&L (across) adjusting along to end op noted cpl 3. Noted cpls: cir L! 4. Almd R pt about 1+3/4, till orig M face on L diag 5. Cpls on L diag (orig foursome): 1/2 hey, st M L sh
The idea of the "bent" hey of ph 5&6 comes from Steve Zakon's Twirling at the Altar.

CROMARTIE con 51-I

AL'S SAFEWAY PRODUCE by Robert Cromartie

Duple & improper: 7S

1. Star L 2. Almd L N 1+3/4 3. W almd R 1+1/2 4. Sw pt 5. Cir L 3/4 6. Sw N 7. Long lines: fwd & bk 8. Star R

OLSON con 25-W

AL'S WEATHERVANE by Al Olson

Duple & improper: 7S

1&2. M almd L 1+1/4; M pick up pt in 1/2 sh-waist pos & cont turning the weathervane about once 3&4. Hey, st M small almd L, W looping R 5&6. Bal & sw pt 7. Bal in cir; M swap by R 8. R hds across!

MARR con 27-P

ALAMO TRIAD by Bob Marr

Special formation (see note): 11

1. All almd L corner; all almd R pt 3/4 2. W star L 3. W star R 4. All almd L pt 1+3/4 5. Bal in cir wave (R hd to corner); almd R corner 1/2 6. Bal in new cir wave (L hd to new corner); almd L 1/2 7&8. Bal in new cir wave; all sw pt, ending act facing dn, #2&3 facing diag up & in to form new cir of six, #2&3 having changed sides?

Formation: Modified triple, improper & dbl-prog, with active couples facing down and #2&3 facing diagonally in and up, forming a circle of three couples, women on their partner's right. All action is within the minor set. Bob named this formation "Triad Minor" independent of Fried Herman's using "triad" to refer to a three couple whole set.

The formation gives rise to a subtle difficulty: although the calls for the inactive dancers ("swing your partner and face diagonally in and up") apply to both inactive couples, it is not the sort of call they are used to. (The usual specifies either a left or right diagonal, not a diagonal that is inward and upward.) When a pair of couples reaches the top, by agreement one becomes active in the next change, the other in the following change. When an active couple progresses toward the bottom and finds one couple waiting below, both couples wait out a change before becoming inactive.

For an alternative specification of the formation, see *Twenty-First of May Contra*.

JENNINGS con 52-Q

ALLAN & TED by Larry Jennings

Becket formation (ccw prog): S

1&2. Give and take; sw N & face pair on L diag 3. Cir L with shadow & N, once around for the M, till all are on orig side, straight across from N 4. Bal; twirl to swap with N & face pt 5. With W leading N: cir R 3/4; M turn L to face pt, across 6. With new Ns: star R 3/4 till all are on orig side; M turn R to face pt 7&8. Sw pt & face across in 1/2 sh-waist pos

Ph 1: "Give and take" is usually done to reclaim a partner who has not strayed far. This dance, to the contrary, features a long separation, so the action might be called something like "escape to gallivant".

Ph 1: "Give and take" - see Glossary

Ph 3: I like the call "till you get straight."

Allan Block, as a musician, and Ted Sannella, as a caller, were very supportive in my early days as a contra dance administrator.

OLSON con 21-K

ALLEMANDE X by Al Olson

Duple, improper & dbl-prog: 9HKSh

1&2. Cir L 1/2; sw N & face into set 3. Almd L (prev) N; pass orig N by R sh 4. Sw next N 5. W almd L 1+1/2 6. Sw pt 7. 1/2 prom 8. 1/2 W ch

Ph 2-4: Neutrals should participate, partners dancing the part of neighbors.

WHITAKER con 17-E

ALLIGATOR REEL by Marlin Whitaker

Duple & improper: 6S
1&2. W: bal; dsd; almd R 1+1/4 3&4. Bal & sw pt 5&6.
Hey, st W R sh 7. 1/2 W ch 8. Star L

OLSON con 01-N

ALMOST SACKETT'S HARBOR by Al Olson

Triple, proper & triple-prog: 7CFIKaefh

1. Long lines (or lines of three): fwd & bk 2. Cir six L 3/4 to lines of three across! 3. Act, hd in hd, split #2 & #3; turn ind 4. Ret; cast off! 5&6. Turn contra corners, ending in st pos & joining hds in lines of three! 7. Fwd six & all join two hds with pt (2!); act M pulls pt dn the set to next group of inact cpls while inact W pull pts up the set to the next act cpl & join hds six* 8. Cir six R 3/4!

Ph 3: A good oral call is "through the middle".

Ph 7: Each active couple replaces the active couple formerly in the group below. The caller must emphasize that the actives go a long way down the hall whilst the inactives go a short way up the hall. The oral call "shuttle" may work.

Ph 8: The two couples at the head circle four to the right 3/4 and start the next change with the top couple active. The situation at the foot depends on the number of couples in the set.

OLSON con 17-X

ALONE AT THE END by Al Olson

Sawtooth formation, Ns on L diag, dancers in long lines, woman on pt's R, all (except for a lone ind at each end) facing a same-sex individual across: 5FKS

1&2. W (with op W, who is prev same-sex N) turn contra corners & end in pos of long waves, W facing out, releasing L hd from second corner 3&4. M (with op M, who is orig same-sex Ns) turn contra corners & end facing pt along 5&6. Bal & sw pt and face orig Ns on slight R diag 7. Facing cpls: 1/2 R&L 8. Long lines, making sure that same-sex inds are op with next Ns on L diag: fwd & bk

Ph 1&2: Every woman who has an opposite must participate, invoking ghosts for contra corners if necessary.

Ph 3&4: Every man who has an opposite must participate, invoking ghosts for contra corners if necessary.

KITCH con 54-B

ALTERNATING CORNERS by Jim Kitch

Duple & improper:

1. Cir L 2. Sw N 3. Long lines: fwd & bk 4. Act [#2]: 1/2 fig eight (above [below]) 5. Act [#2]: turn contra corners 7&8. Act [#2]: bal & sw and face dn [up]

The calls in ph 4-8 are directed in alternate changes to the actives and to #2, as indicated by the brackets.

Ref: TLITD

CALLENS con 51-L

AMERICAN SUMMER by Philippe Callens

Duple & improper:

1. Mirror dsd N, st act splitting #2 2. Almd N handy hd 3&4. Act cpl taking part of an ind; hey for three, st act R sh with W2 5. Act go dn cntr; turn ind 6. Ret, hd-cast off 7.

Long lines: fwd & bk 8. Act sw

Ref: BYC

HUBERT con 56-W

ANGULAR MOMENTUM by Gene Hubert

Becket formation (cw prog): S

1&2. Petronella roll; sw N 3. M almd L 1+1/2 4. Sw pt 5. W ch 6. Ret (6!); W roll L to swap with pt 7. Long lines: fwd & bk 8. Same-sex dancers on slight R diag: trade places crossing by R sh; bal in cir of four with new Ns

Ph 8: The men trade with their new same-sex neighbor and make a U-turn to face him for the circle. The women trade with their original same-sex neighbor and simply turn a bit to the right to face their new same-sex neighbor arriving from a different foursome.

Ref: GHWB

OLSON con 42-J

ANN ARBOR by Al Olson

Each dance in this family has a 16-count balance and slide sequence much like that in *Rory O'More*, but danced by everyone, followed by a half hey and a short swing. Al strongly recommends a counterclockwise pirouette during the slide left before the half hey. Dancing John Freeman's *Hey Neighbor* in Ann Arbor introduced Al to the ph 3-5 portion of these dances. Each dance is symmetrical duple minor and has a piece count of 7 or 8.

ANN ARBOR ONE (Becket, cw prog) 1. Star L 3/4 2.

Gypsy new N (from next star) as far as desired & form wave, R hd to N, anyone in cntr 3. Bal (to R and to L); slide R past N to new wave, L hd to N 4. Bal (L, R); slide L past N 5.

1/2 hey, st N R sh 6. Sw N 7. Cir L 3/4 8. Sw pt

ANN ARBOR TWO (Improper) 1. W almd L 1+1/2 2. Gypsy pt as far as desired & form wave, R hd to pt, anyone in cntr 3. Bal (R, L); all slide R past pt to new wave, L hd to pt 4. Bal (L, R); slide L past pt 5. 1/2 hey, st pt R sh 6. Sw pt 7. M almd L 1+1/2 8. Sw N

Ph 8: If the men end the swing on time and direct their neighbor in the appropriate direction, the women can get a nice transition into ph 1.

ANN ARBOR THREE (Becket, cw prog) 1. Cir L 3/4; pass thru along! 2. Almd R new N 3/4; M almd L 3. Bal (R, L) in wave, R hd to N, M in cntr; slide R past N to new wave, L hd to N 4-8. As in *Ann Arbor Two* but with pt & N interchanged

ANN ARBOR FOUR (Improper) 1. Long lines: fwd & bk 2. Almd R N 1+1/4; W almd L 1/2 3. Bal (R, L) in wave, R hd to pt, W in cntr; slide R past pt to new wave, L hd to pt 4-8. As in *Ann Arbor Two*.

HINDS con 54-C

ANOTHER NICE COMBINATION by Tom Hinds

Duple & improper: 7S

1&2. Gypsy N; sw N 3. Cir L 3/4 and pass pt by R sh to face shadow 4. Dsd shadow and face pt 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

Ref: DAN2

HAWES con 02-D

ANOTHER WAY TO WHOOP by Nick Hawes

Duple & improper: 9

1. Dsd N 2. Almd R N 3/4; M almd L 1+1/2! 3&4. Bal in wave; all sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. Cir L! 8. Bal; M trade places by R sh while W make a full turn ind cw in place

Based on Cammy Kaynor's Whoop Jamboree.

OWEN con 56-S

ARE YOU 'MOST DONE? by Russell Owen

Becket formation (ccw prog): S

1. M almd L 1+1/2 2. Sw N 3. Long lines: fwd & bk 4. Star L a bit less than once around 5&6. Hey on R diag with new Ns, st (new) M R sh 7&8. M almd R 3/4 while the W take a step or two ccw around entire set; sw pt

Ph 5&6: The elongation along the set is between full and slight (see EN3). Such is possible because the dancers are not confined to starting from the stations. The whole situation gives a nice timing to the hey. However, if your dancers are in a frisky mood, you might try having the men allemande at the end of the phrase and ending the dance: 7&8. Bal & sw pt.

OLSON con 39-C

THE ART OF NEGOTIATION by Al Olson

Duple & improper: 6F

1. Almd L N as far as desired, till someone faces in 2. 1/2 hey, st R sh in cntr, till same inds face in 3&4. Those facing in: sw (in cntr) & end near N 5&6. Rep ph 1&2 7&8. Bal & sw N & face across

Ph 3&4. Those swinging can be two men, two women, actives, or inactive, but not neighbors.

Neighbors can negotiate about how far to turn each allemande, perhaps considering who gets to swing in ph 3&4 and the desired energy level. Those who swing in ph 3&4 can negotiate about the grip to use for swinging and about how fast to swing. A conventional swing position will work nicely, but a clockwise allemande/swing is particularly worth considering in this dance.

HAWES con 02-E

ASHCAN by Nick Hawes

Duple & improper: 8S

1. Cir L! 2. Dsd N 3&4. Bal & sw N 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; twirl to swap with pt!

Alt title: California Quickie.

OLSON con 16-G

AT THE HOP by Al Olson

Duple & improper: 7KSb

1&2. Bal & sw N & face across 3. Ns shift L one pos (along) to face shadow; cir L 3/4! 4. 1/2 R&L along 5&6. Pass thru along; sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

SUDKAMP con 28-R

THE ATTACK OF THE KILLER TOMATOES by

Bill Sudkamp

Duple & improper: 9

1. Cir L 3/4 2. M1&W2: swing 3&4. Cir L 1/2; W1&M2: swing 5. Cir L 3/4 6. Act sw 7. Act & #3: Cir L 1/2; pass thru along 8. Act & #2: Cir L 1/2; pass thru along
All the swings are in the center of the set and end facing down.

Ref: MF

WILSON_S con 21-O

AVENSTOKE RAMBLE by Sally Wilson

Duple & improper: 8

1&2. Mirror almd N, st act dn cntr; act sw 3. Go dn four in line; turn ind 4. Ret & face across 5&6. 3/4 hey, st W R sh; ccw gypsy pt 1/2 & face across (W on pt's R) 7. Cir R 3/4 (to orig pos) 8. Bal; pass N, act going inside

KOPP con 14-O

AW SHUCKS by Carol Kopp

Duple & improper: 5

1. Act, taking two hds with pt, sashay dn 2. Ret 3. Act: clap own hds, clap pt's R, own, pt's L (≈); rep, but with N 4. Sw N 5. Go dn four in line; turn as cpls 6. Ret 7. W ch 8. Ret
Ref: CD

CROMARTIE con 53-N

B&B by Robert Cromartie

Duple & improper: 7S

1&2. Bal & sw N 3. 1/2 W ch 4. W st a R hds across joined by M, who fall in behind pt, turning a total of 1+1/4 for the W, 3/4 for the M 5&6. Almd L shadow; sw pt 7. Cir L 3/4; pass thru along 8. Dsd new N

To avoid an awkward scramble, couples neutral in ph 4 should cross over so the woman is on the man's left as they face the set (as is required by the alternating sexes rule).

KAYNOR_D con 33-G

THE BABY ROSE by David Kaynor

Duple & improper: 5S

1&2. Bal & sw N 3. Cir L 3/4 4. Dsd pt 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L!

Named for a new arrival in the Rose family.

ZINKIN con 37-T

BACK FROM VERMONT by David Zinkin

Duple & improper: 8S

1. Sw (new) N! 2. Long lines: fwd & bk 3. Star R 3/4 & form long waves, M facing out, R hd to pt 4. Bal; almd L shadow 5&6. Bal & sw pt 7. Cir L 3/4 8. Sw (same) N

OLSON con 02-M

BACK TO THE PLOW by Al Olson

Duple & proper: 4CFIK

1&2. Act cross over, pulling past pt by R hd; go outside below one; cross to own side & face up cntr; cast off; act go

to cntr to pos of long wave, L sh to pt, R sh to shadow!
3&4. Act shadows & their first corners (inact pts): hey
(across), st first corner L sh 5&6. Act almd R pt 3/4 to
commence a turn contra corners 7&8. Act bal & sw & end
proper
Ph 3&4: The hey has a non-standard entry and exit. See EN5.

OLSON con 39-S

BALANCE BOUQUET by Al Olson

Duple & improper: 12HS

1. R-hd bal N; twirl to swap 2. M joining L hds, bal in
wave; M almd L 1/2 3. Bal in new wave; almd R pt 3/4 4.
Bal in long waves, M facing in; almd L shadow 5&6. Bal &
sw pt 7. Bal in cir; W arc cw to trade places & face pt across
8. R-hd bal pt; pull past pt by R hd; pull past N by L hd

*This results from Al's curiosity about how many balances he
could use and still get a reasonably interesting dance pattern.*

HILL con 51-Z

BALANCE TO MY LOU by Becky Hill

Becket formation (ccw prog): S

1. Long lines: fwd & bk 2. Cir L 3. 1/2 R&L 4. 1/2 W ch
on L diag & face that pair 5. Bal; petronella roll 6. Rep 7.

Rep 8. Sw pt

Ph 5: "Petronella roll" - see Glossary

PEARL con 56-V

BANISH MORAL SLOP by Dan Pearl

Wave formation, L hd to N, M in cntr: S

1. Bal in wave; advance to similar wave with next Ns 2. Bal;
almd L 3/4 3&4. Bal & sw (orig) N & face across 5.

Modified 1/2 hey* 6. Sw pt≠ 7. R-hd bal N; twirl to swap 8.
Star R almost 3/4; step to the wave of ph 2, the orig
formation for the next change

Ph 5: The women traverse the usual path for a half hey
starting from this formation: pass the other woman by the
right shoulder then partner by the left. The men sidle right
(thereby shortcutting the path of the hey) as usual in this
entry, pass their partner by the left shoulder, gypsy the other
man, and return to partner. It's hardly doing justice to the
man's track to refer to it at all as a hey. If the women wish to
similarly "improvise", they might opt to pirouette rather
than slavishly making their final loop.

*Dan explains: "This dance was composed for a special benefit
event to help preserve for dancing the Spanish Ballroom at
Glen Echo Park in Maryland. If you like your dance halls
large, this is one of the best, with old-time charm and
splendid decor. The title is an anagram of Spanish Ballroom."*

SAXE con 49-R

BASES LOADED by Lydee Scudder, Tom Thoreau &
Jim Saxe

Becket formation (cw prog): S

1. Taking pt hd in hd, face new Ns on full L diag; advance to
meet Ns (4); dropping hds with pt & taking near hds with N
(W,R;M,L), fall bk with N on R diag (2); W roll R to swap
with N 2. Rep on the other diags with N & pt interchanging

roles 3&4. Rep ph 1&2, to orig pos 5. 1/2 W ch to N 6. Cir
L to prog pos 7&8. Sw pt

Ph 1-4: Visualizing a ball field with baselines along and
across the contra set, the players go from base to pitcher's
mound to the next base. Women traverse the bases: 1st, 2nd,
3rd, & home;. The men go in reverse order.

Ph 7&8: The composers give " 7. Dsd pt 8. Sw pt" but
allow the long swing as a "home run" option.

OLSON con 27-Q

BASTILLE DAY REEL #1 by Al Olson

Triple minor, dbl prog, act cpl improper & cpl #2 in M's
line facing #3 across:

1. Fwd six & bk to cir (of six) 2. Three W ch (turning with
corner) 3. Rep 4. Rep (to orig pt) 5. Almd R corner x2! 6.
Gd L & R, three changes, st L hd to pt 7&8. All bal & sw
pt, ending act retiring (improper), #2&3 facing across having
changed sides, to form new minor set?

When a pair of couples reaches the top, by agreement one
becomes active in the next change, the other in the following
change. When an active couple progresses toward the bottom
and finds one couple waiting below, both couples wait out a
change before becoming inactive.

OLSON con 27-R

BASTILLE DAY REEL #2 by Al Olson

Formation and end effects as for Bastille Day Reel #1

1. In the (new) minor set, all fwd toward cntr, joining hds
when convenient, & bk to cir (of six) 2. All almd R corner
1+3/4 3. M star L 4. All almd R same corner 1+1/2 5. W
star L 6. All almd R same corner 1+1/4; all pull past next
corner by L hd 7&8. All bal & sw pt, ending act facing dn,
#2&3 facing diag up & in, #2&3 having changed sides?

HINDS con 37-O

BATJA'S BREAKDOWN by Tom Hinds

Becket formation (cw prog): 8S

1&2. Almd L shadow; sw pt 3. Cir L! 4. Shift L to new N
across; cir L 3/4 5. Gypsy N 6. Sw N & face across 7. W
almd L 1/4 while the M arc to cross the set, Ns taking R
hds; bal that wave 8. Almd R N 1/2; M almd L 1/2; almd R
pt 3/4 to shadow

Ph 7: The action is called "pass the ocean".

*"This dance is named in honor of dancer and folk historian
Batja Bell."*

Ref: DAN2

ZAKON con 24-R

BATS IN THE GRANGE by Steve Zakon-Anderson

Duple & improper: 5

1&2. Bal & sw N 3. M almd L 1+1/2 4. All sw pt 5. 3/4
prom to orig pos 6. Dsd N 7&8. All moving fwd: act go
under #2's arch; all backing: #2 go under act's arch; rep all
that; act go under once more to new N!

Alt: 6. Mirror dsd N, st act splitting #2

CROMARTIE con 53-K

BE HERE NOW by Robert Cromartie

Wave formation, R hd to N, W in cntr: 9S

1. Bal in wave; W almd L (x1!) 2. 1/2 hey, st N R sh 3&4. Bal & sw N 5. M almd L 1+1/2 6. Sw pt 7. Cir L 3/4; pass thru along 8. Dsd new N 1+1/4

Ref: DS126

SANNELLA con 07-T**BE MY VALENTINE** by Ted Sannella

Becket formation (ccw prog): 7S

1. M almd L; bal in wave, R hd to pt 2. Sw pt 3. Cir L! 4. R hds across! 5. W ch, the M looping L at the st 6. Ret with extra 1/4 courtesy turn 7. Prom cw around the entire set; turn as cpls! 8. Ret past orig cpl to the next

Ph 7&8: Neutrals must participate.

Ref: DS086; STN

OLSON con 38-U**BECKET MIXER** by Al Olson

Duple & improper contra mixer: 5S

1&2. Bal & sw (new) N 3. W ch 4. Ret 5. On L diag: 1/2 R&L 6. 1/2 R&L (across) 7. Star R 8. Star L

This dance can fascinate you for hours (at your desk). It is double progression with respect to your "partners", with whom you do essentially nothing. It is single progression with respect to your neighbors, with whom you do essentially everything.

KITCH con 29-B**BEES IN THE SHOWER** by Jim Kitch

Becket formation (cw prog): 9S

1. M almd L 1/2; bal in wave, R hd to N 2. Sw N 3&4. M almd L; pass N R sh; W pass L sh; gypsy pt 1+1/4 & form cir, W on pt's R 5. Cir L 6. Pass thru (across); shift ind one pos cw around entire set [former notation: turn ind 1/4 to R; go ind one pos along] 7. Cir L with new Ns 8. Sw pt

Ph 6: Dance a wide arc, in the spirit of a gypsy.

Ref: TLITD

SCHNUR con 09-R**BELL'S ANGELS** by Steve Schnur

Duple & improper: 10S

1. Almd L N 1+1/2 2. W pass R hds; almd L pt 3. W: pass R sh; go cw around N; pass R sh to approach pt 4. Sw pt 5. Long lines: fwd & bk 6. M almd L 1+1/2 7. 1/2 hey, st N R sh, ending with M taking L hds as they make their cntr pass 8. Bal in wave; almd R N 3/4

KAYNOR_D con 03-V**BELLES OF BOSTON** by David Kaynor

Duple & improper: 7D

1. Almd R N 1+1/2 2. Star L with next Ns! 3. Star R with orig Ns! 4. Almd L next N x2! 5&6. Bal & sw orig N 7. Long lines: fwd & bk 8. Act sw

TYLER con 34-O**BELMONT BUS** by Paul Tyler

Duple, improper & dbl-prog:

1. R hds across 2. W swap by R hds while M turn ind (2!); L hds across 3/4 to prog pos 3. With new Ns: cir L 4. Almd R (new) N 3/4; M almd L 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw & face dn

PEARL con 28-Q**BELMONT ROMP** by Dan Pearl

Modified duple & improper: 6S2

1&2. Hey, st W L sh (M looping R) 3&4. W cross by R sh; sw pt 5. Cir L 3/4 6. Sw N 7. Cir L 8. Star L?

First danced at my tenth annual fiftieth birthday party. My home was in Belmont MA.

SCHNUR con 04-W**BEN'S REEL** by Steve Schnur

Duple & improper: 9HS

1. Dsd N 1+1/4 2. Dsd next N & face orig N 3. Almd R N; almd L next N! 4. Almd R orig N; M cross by R sh while W loop R 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

The dance is dedicated to Ben Rotenberg.

HUBERT con 56-G**BEN'S SPINOFF #3** by Gene Hubert

Duple & improper: S

1. Almd R N; W almd L 1/2 2. Almd R pt; W almd L 1/2 & end facing N 3&4. Bal & sw N 5&6. Cir L 3/4; sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

Ref: DD3

PEARL con 12-W**BENEFICIAL TRADITION** by Dan Pearl

Becket formation (cw dbl-prog): 7S

1. W almd L 3/4; bal in wave, R hd to pt 2. Sw pt 3. Cir L 3/4 4. Sw N 5. 1/2 W ch 6. Long lines: fwd & bk 7. Pull past N (across) by L hd; on R diag: pull past a same-sex N by R hd 8. Rep with another N and with another same-sex N Ph 7&8: Neutrals must participate in the left-hand crossings, partners playing the part of neighbors. One dancer at each end stands pat during each diagonal crossing.

OLSON con 04-D**BLACK WALNUTS** by Al Olson

Duple & improper: 7Ci

1. Go dn four in line, act in cntr; turn ind 2. Ret, maintaining the line 3. Almd R N x2 4. Act almd L; bal in wave 5&6. Sw N 7. Long lines: fwd & bk 8. Act sw & face dn

OLSON con 04-L**BLISS HAS NO STREET LIGHTS** by Al Olson

Duple & improper: 7E

1. Two-hd turn N 1+1/2 & face across 2. 1/2 R&L 3. W ch 4. Ret 5. All go dn in cpls, #2 leading; act turn ind while #2 cast to ends of a line of four, act in cntr 6. Go up 7&8. Cir L 1+1/2; pass thru along

Ph 5: Go down as far as possible.

The dance is intended to be danced elegantly, with precise timing and attention to other dancers and without extra turns or twirls.

HUBERT con 11-P

BOOMERANG by Gene Hubert

Becket formation (cw prog): 8KS

1. Long lines: fwd & bk 2. 1/2 R&L 3. 1/2 W ch 4. On L diag: 1/2 W ch to shadow 5&6. With new N & shadow: pass thru (across); turn ind 1/4 revolution cw; cir L; pass thru along 7&8. Bal & sw pt

Ref: DD2

OLSON con 32-A

BOOTLEG by Al Olson

Duple & improper: 6S

1. Almd R N 1+1/2 2. Star L with next Ns 3. Almd R N 1+1/2 (to orig pos) 4. With prev Ns: Star L 5&6. Bal & sw (orig) N 7&8. Hey, st W R sh

Alt: 7. 1/2 prom 8. 1/2 R&L

Alt: 7. W ch 8. Ret

OLSON con 32-C

BOOTLEG THREE by Al Olson

Duple & improper: 8

1. Cir L (till across from pt) 2. Almd R N 1+1/2 3. Star L with next Ns 4. Almd R (orig) N 1+1/2 5. Star L with prev Ns! 6. Sw (orig) N & face across 7. Long lines: fwd & bk 8. Act sw & face dn

Alt (letter ref S): 7&8. Noting a spot to the L of where the M ends ph 6, the M draw their pt to sw at noted spot & face new Ns on L diag

OLSON con 32-B

BOOTLEG TWO by Al Olson

Duple & improper: 8S

1. Cir L 3/4 2. Almd R pt 1+1/2 3. With N and first shadow: star L 4. Almd R pt 1+1/2 5. With N and second shadow: star L 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

Alt: 7. 1/2 prom 8. 1/2 W ch

OLSON con 19-W

BOSTON BAKED BEANS #2 by Al Olson

Duple & improper: 7KSeh

1. Almd L (new) N 1+1/2 2. 1/2 W ch 3. Star R! 4. With N & shadow: star L! 5&6. Sw pt 7. Cir L 3/4 8. Sw N

Alt (BOSTON BROWN BREAD): 3. With N & shadow: star R 4. Same four: star L 5&6. Bal & sw pt

OLSON con 19-X

BOSTON BAKED BEANS #3 by Al Olson

Becket formation (cw prog): 7KSeh

1. Shift L one pos along to new N across; cir L 3/4! 2. Sw N 3. Long lines: fwd & bk 4. 1/2 W ch 5. Star R! 6. With N & shadow: star L! 7&8. Sw pt & face across

Alt: Sawtooth formation, Ns on L diag: 1. Cir L till across from pt ... 6. With N & shadow: star L a bit less than once till W can pass by R sh to intercept pt 7&8. Sw pt in sawtooth formation & face new Ns on L diag

LINDSAY con 07-U

BOSTON TEA PARTY by David Lindsay

Duple & improper: 6S

1&2. Bal & sw N 3&4. Hey, st W R sh 5. W almd R 1+1/2

6. Sw pt 7. 1/2 R&L 8. M almd L 1+1/2

David had some qualms about my sharing his subtitle, "What's Sannella Phant?". However the dance honors Ted (two n's and two l's, please,) whom I know took some joy in the pun. I'm confident that he would want me to share it.

RICE con 28-Y

BRIDGE BAY by Hal Rice

Duple & improper: 7

1. Act go dn cntr; turn ind 2. Ret; cast off 3. 1/2 R&L 4. Pass thru (across); pass N by L sh along (cross trail thru); almd L new N 1/2 5. New W dsd 6. Sw (new) N 7. Cir L 3/4 8. 1/2 W ch along

KAYNOR_D con 02-B

BRITISH AIR by David Kaynor

Modified duple & improper: 7

1. Go dn four in line, act in cntr; turn ind 2. Ret 3&4. Bal in cir; gd R & L, four changes, st R hd to pt 5&6. W pull past by R hd; all sw pt 7. Cir L 3/4 8. Bal; act go under arch of #2

Alt (Nick Hawes): 1. Go dn four in line, act in cntr; turn as cpls (with N) 2. Ret 3. Cir L 4. Sw N

CALHOUN con 49-I

BROWN BAG REEL by Donna Calhoun

Becket formation (cw prog): S

1. Cir L 3/4; pass thru along 2. Dsd new N 1+1/4 3. Go ind around entire set, M cw on outside, W ccw inside 4. Ret 5. Almd L same N x2 6. W almd R 1+1/2 7&8. Bal & sw pt

Ref: MF

SMITH_E con 49-Y

BUMBLING IN THE SHOWER by Eric Smith

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. M almd L 1+1/2 3&4. Bal & sw N 5. 1/2 W ch 6. Pass thru (across); turn ind R & go along one station (W leading pt) 7. Cir L with new cpl 8. Sw pt
Based on Bees in the Shower by Jim Kitch.

ZAKON con 54-D

BURNING THE BACON by Steve Zakon-Anderson

Duple & improper:

1. Cir L 2. Almd R N 1+1/2 to long waves, M facing in 3. Bal in wave; rotate the minor set 4. Bal in wave; rotate the minor set (see GI) 5&6. Bal & sw N 7. 1/2 hey, st W R sh* 8. Act sw & face dn

Ph 7: The active man truncates the hey, looping right to

meet his partner near the center.

DALSEMER con 48-Y

BYE, BYE, BALTIMORE by Bob Dalsemer

Duple & improper: S

1. Almd L N 1+1/2 2. Almd R next N 1+1/2 3. Bal in long waves; slide R, making a cw pirouette 4. Sw orig N 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L (with a courtesy turn) 8. W roll L to swap with pt; star R 3/4

Premiered in 1991 when Bob moved to Brasstown.

Ref: DS104

PEARL con 56-H

CAL AND IRENE by Dan Pearl

Duple & improper: S

1&2. Bal & sw N 3. On L diag with N & shadow: cir L, once around for the M, till you're straight across from your N 4. Bal; twirl to swap with N 5&6. Bal in new cir; sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along

Alt (if you are into every possible diag action): 8. With new Ns (on L diag): cir L till you're straight across from your pt
Cal and Irene Howard have so many roles in the contradance community that it would be ridiculous to try to list them all. There was a week-long celebration of this distinction in which each of eight regular dance series honored them. (That was possible inasmuch as there is no constraint that they support only one series on a given night.)

Ref: DS118

PARKES con 07-V

CALIFORNIA CONTRA by Tony Parkes

Duple & improper: 7S

1. Dsd N 2. Sw N 3. Long lines: fwd & bk 4. 1/2 W ch 5&6. Almd L shadow; sw pt 7&8. Cir L 1+1/4; twirl to swap with pt

Ref: SD

FLAHERTY con 55-Q

CAPE MAY DIAMONDS by Don Flaherty

Duple & improper:

1. Cir L 1/2; twirl to swap with pt 2. Sw next N 3. Cir L 1/2; twirl to swap with pt 4. Sw orig N 5. Go dn four in line; turn as cpls 6. Ret; hd cast off 7. Long lines: fwd & bk 8. Act sw

Ref: DT

LENK con 03-T

CARLISLE DOUBLE STAR by Walter Lenk

Duple & improper: 8

1. Star R! 2. Sw N 3. M almd L 1/2; bal in wave 4. All sw pt 5. Go dn four in line; turn ind 6. Ret 7. Cir L 3/4; turn ind! 8. Star L to prog pos!

Alt: 6. Ret; hd cast off

STIX con 56-X

CAROL'S FAULT(S) by Peter Stix

Duple & improper: S

1. Cir L! 2. Pass thru along; dsd next N 3&4. Bal & sw (orig) N 5. M almd L 1+1/2 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; twirl to swap with pt!

"Carol" is Carol Ormand; the title has nothing to do with her personality; Carol is a geologist and depends on faults to provide a day job.

Ref: ACB

HINDS con 56-I

THE CAROUSEL by Tom Hinds

Duple & improper: S

1. Long lines: fwd & bk 2. W almd L 1+1/2 3&4. Hey, st pt R sh 5&6. Bal & sw pt 7&8. Cir L 3/4; sw N

Ref: DAN2

CROMARTIE con 47-H

CARPET VECTORS by Robert Cromartie

Duple & improper:

1&2. Bal & sw N 3. Cir L! 4. 1/2 W ch 5. Cir R! 6. 1/2 W ch 7. Long lines: fwd & bk 8. Act sw

The dance resulted from a discussion between Robert and Gene Hubert as to which transition "cir L/W pull across by R hd" (ph 3/4) or "cir R/W pull across by R hd" (ph 5/6) is more satisfying. The comparison is not wholly fair: the women are assisted by their neighbor in the ph 3/4 transition, by their partner in ph 5/6. So I offer the following exercise, which illustrates both transitions with the assist coming from her neighbor.

The discussion between Robert and Gene was quite animated, the protagonists punctuating their arguments with lines and arrows carved into the carpet.

CARPET TACKS by Larry Jennings

Duple & improper: S

1&2. Bal & sw N 3. Cir L! 4. 1/2 W ch; W roll L to swap with pt! 5. Cir R 3/4 6. W pull across by R hd; almd L pt 3/4 to long waves, W facing in 7. Bal; rotate the minor set, M looping L 8. Almd L N 1+1/2

Ph 7: "Rotate the minor set" - See Glossary

OLSON con 25-T

CASSETTE CONTRA by Al Olson

Duple & improper: 8KS

1. Cir (four) L! 2. Joining hds around the entire set: "cir" L till op shadow, the eighth ind ccw from your pt! 3. Cir (four) L with N & shadow 4. Sw N 5. 1/2 R&L with extra 1/4 courtesy turn 6. Prom cw around the entire set to pair including pt 7. Star R 3/4, W entering star in front of N? 8. 1/2 W ch

Ph 2, 4, & 6: Neutrals must participate, partner playing the part of neighbor.

OLSON con 27-S

THE CAT IN THE CORNER by Al Olson

Duple & improper: 7S

1. Cir L 2. Cir R 3&4. W almd L; sw N 5. M almd L 1+1/2 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

SANNELLA con 07-W

CDS REEL by Ted Sannella

Duple & improper: 7S

1. Sw (new) N! 2. Long lines: fwd & bk 3. In the entire set: "cir" L 4. "Cir" R 5. Star L 3/4 & M turn ind R 6. Sw pt 7. M almd L 1+1/2 8. Sw N (again)

Ph 1-4: Neutrals should participate, partners dancing the part of neighbors.

Alt: Interchange ph 1 and ph 2.

Ref: DS062

GRANT con 46-H

CELLAR DOOR by Tim Grant

Becket formation (cw dbl-prog): 10S

1. Cir L about once till Ns are across; shift L 2. R hds across with new cpl 3&4. W almd R; sw pt 5. R&L on L diag with newer cpl 6. Same cpls: R&L to orig side of set 7&8. Same cpls: hey, st W R sh, the M turning R after their last pass followed by their pts, who also adapt

The circle of ph 1 is done with the same neighbors as the previous ph 5 - 8.

The double progression version given above is as the dance was done to the composer's calling at the Dance Flurry Festival. It differs from the triple progression version given in GEMS

HUBERT con 18-Y

CENTRIFUGAL HEY by Gene Hubert

Duple & improper: 6S

1. Almd R N 1+3/4 2. M almd L 1+1/2 3&4. Hey, st pt R sh 5&6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

Alt: 7. 1/2 prom

Ref: DD2; STN

KAYNOR_D con 53-C

CHEROKEE SHUFFLE by David Kaynor

Duple & improper: 10bS

To fit the 36 bar title tune

1. Fwd & bk along 2. Cir L 3&4. Bal & sw N B1: (20 cts). M almd L 1/2 (4); all bal & sw pt B2: (20 cts). Cir L 3/4 (8); dbl bal; twirl to swap with pt to face new N

Adaptation to 32 bar tune by Folk Process: 1. Cir L 2. Dsd N 3&4. Bal & sw N 5. M almd L 1/2; bal pt 6. Sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt

ZAKON con 30-L

CHICHESTER HOUSE REEL by Steve Zakon-

Anderson

Duple & improper: 9S

1. Dsd N 2. Cir L! 3. Pass thru along; bal in wave with next Ns, W in cntr 4. Almd R 3/4; bal in long waves, M facing out 5&6. Almd L (orig) N; W cross by R sh while M turn sharply L; sw pt 7&8. M almd L; pull past pt by R hd; W pull past by L hd; almd R N to prog pos

The dance memorializes the house in Chichester NH held dear by Pete Colby and April Limber.

OLSON con 13-U

THE CHINESE WEDDING by Al Olson

Becket formation (ccw prog): 6S

1. Star R 2. Star L 3&4. Hey, st M almd L 3/4 and W looping R to take pt's pos; cont N R sh 5&6. Sw pt 7. 1/2 prom 8. 1/2 R&L with courtesy turn danced in ccw arc to prog pos

FLAHERTY con 41-H

CHRYSA LIS by Don Flaherty

Becket formation (cw prog): S

1. Cir L 3/4 2. Sw N 3. Long lines: fwd & bk 4. 1/2 W ch on R diag to shadow 5&6. Hey (across, with shadow and new N), st W R sh 7&8. Bal & sw pt

Ref: SW

TAYLOR con 45-W

CLOCKWISE CAPERS by Marianne Taylor

Duple & improper: 8

1. Act dsd 2. Act sw 3. Sw N! 4. Cir L 5. 1/2 W ch 6. 1/2 prom 7. R hds-across 8. W dropping out, the M turn by R hd 1+1/2

OLSON con 35-O

CLOSE ENCOUNTERS OF THE CONTRA KIND

by Al Olson

Becket formation (cw prog): 6FIKh

1&2. Hey on R diag, st W R sh!* 3&4. Hey on L diag, st pt "L sh" & cont W R sh!* 5&6. Bal & sw pt & face across? 7. Noting cpl on L diag: 1/2 R&L (across), adjusting along in the courtesy turn to face noted cpl across 8. With that cpl: 1/2 R&L & face cpl on R diag

Ph 2/3: The woman ends the first hey by turning left so as to go behind her partner as closely as possible.

Diagonal action followed immediately by action on the other diagonal always presents a problem. If there is no neutral couple at an end (i.e., if all couples at that end can be incorporated in foursomes) for the first diagonal action, a couple has to transport itself in zero time to the other side of the set to participate in the second diagonal action. Al suggests coping with this problem by having one or two (never zero) neutral couples at each end during the first diagonal action. At an end where there is one neutral couple for the first hey, there will be a different neutral couple for the second; if two, they both get incorporated in the second hey.

OLSON con 01-Q

THE CLOVER CHAIN by Al Olson

Duple & improper: 6Cbi

1. W ch along 2. Ret 3. Dsd N 4. Act sw 5. Go dn four in line, act in cntr; never letting go of hds: act bk under their joined hds while ends join free hands behind act 6. Go up in cozy line; #2 arch and #1 back under arch to form a four-leaf clover 7. "Cir" R 8. "Cir" L

Ph 8: Drop hands with neighbor and turn individually to face new neighbor.

BUCHANAN con 21-U

COAL COUNTRY CONTRA by Ron Buchanan

Becket formation (ccw prog): 9S

1. W pull past by R hd; almd L N 1+1/2 2. M almd R 1+1/2 3&4. Bal & sw pt 5. 1/2 R&L; W roll to swap L with pt! 6. M dsd 7. W almd R; W go ccw around pt ending on his R, he remaining stationary 8. Long lines, ensuring that new cpls are op: fwd & bk

Alt: 7. W almd R; courtesy turn pt, adjusting to face new cpl

ORMAND con 50-U

COBALT AND GALENA by Carol Ormand

Duple & improper: 8S

1&2. Bal & sw N 3. W dsd & join R hds 4. Bal in wave, L hd to N; almd L 5&6. Bal in same wave; 3/4 hey, st N L sh 7. 1/2 prom pt 8. M dsd 1+1/2

Ref: ACB

BLOOM con 12-M

COME INTO MY ARMS by Jacob Bloom

Duple, improper & dbl-prog: 7

1. Dsd N 2. Sw N 3. Long lines: fwd & bk 4. 1/2 R&L 5. Bal in cir; #2 arch & pop act thru 6. Sw new N 7. 1/2 prom 8. Star L

KITCH con 41-Q

COME JOIN THE DANCE by Jim Kitch

Duple & improper: S

1. Gypsy N 1+1/4 & go along to next cpl 2. Bal in wave, R hd to that N, W in cntr; almd R N 1/2; M almd L 1/2 3&4. Bal & sw pt 5. Cir L 3/4; pass thru along to orig N 6. Sw N 7. 1/2 R&L 8. Star L

OLSON con 21-N

COMING HOME by Al Olson

Duple & improper: 8H

1&2. Almd R N; 3/4 hey, st W L sh 3. All gypsy pt 4. All sw pt 5. Go dn four in line (4); turn ind 1/2 toward pt & cont dn, backing 6. Go up four in line (4); turn ind 1/2 toward pt & cont up, backing 7. Cir R 3/4 8. Almd L N 1+1/2

HUBERT con 07-X

COMPLEMENTARY CONTRA by Gene Hubert

Duple & improper: 7

1. Dsd N 1+1/4 2. Bal in wave; almd R N 3&4. W pass L sh; sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. 1/2 W ch 8. Star L

The dance is complementary to Tony Parkes's Shadrack's Delight.

CRANE con 27-I

CONCERTINA CHAIR by Ted Crane

Duple & improper: 8S

1&2. Bal & sw N 3&4. Hey, st M R sh 5. M almd R 1/2; bal in wave, L hd to pt 6. Sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt & face new N

Ph 3: The hey has a non-standard entry. See EN5.

Ted recommends the tune Concertina Reel.

KAYNOR,C con 55-H

CONFUSION SAY by Cammy Kaynor

Duple & proper: K

1&2. Act pull past pt by R hd; sw first corner 3. 1/2 W ch on R diag, act retrieving pt, #2 with shadow 4. 1/2 R&L on slight L diag 5. On full L diag: W pull past by R hd; almd L first corner (ind of ph 2) till act pts meet in cntr, #2 ending across from pt, improper 6. Act sw & face dn 7. Dsd same sex N 8. 1/2 R&L

Alt title: Proper Confusion

These days many dancers have become sufficiently sophisticated that they handle most end effects without the caller's having to make a fuss. Thus, for the most part, I have not made a fuss about letter reference K. But I do offer an alert with this dance.

RICCIOTTI con 48-W

CONNECTICUT RIVER FANTASY by Chris Ricciotti

Duple & improper: S

1. Almd R (new) N 1+1/2 to long waves, M facing in 2. Bal in long waves; rotate the minor set 3&4 Bal in new long waves; sw pt 5. 1/2 R&L 6. Cir L 3/4 7. M go ind cw around outside of entire set, W ccw inside; turn ind 8. Ret; almd L N 3/4

Ph 2: "Rotate the minor set" - See glossary

Ref: DS132

HIGGS con 51-C

CONTRA-CORDIANS by Scott Higgs

Duple & improper: S

1. Pull past N by R hd; almd L next N 2. Pull past orig N by R hd; almd L (prev) N 3&4. Bal & sw orig N 5. M almd L 1/2; bal in wave 6. Sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along

Ref: EOM

DALSEMER con 13-G

CONTRADICTION by Bob Dalsemer

Duple & proper: 7

1. Dsd same-sex N 1+1/2 & act face out, #2 in 2. Bal in long waves; almd L about 3/4 3&4. Act turn contra corners, st with act almd R almost x1 5&6. Act bal & sw & face up 7. Cir L 8. Star L

KOLODA con 37-X

CONTRARY MARY by Jan Koloda & Lindsay Adams

Duple & improper: 6"S"

1. Long lines: fwd & bk 2. W dsd, ending near cntr, hd in hd with N, all facing up 3. Bal together & apart; W roll out to swap with N 4. Rep, the W rolling in 5&6. W bal & sw 7&8. Gypsy N; sw N

Ref: CD

OLSON con 27-B

CONTRASATIONS by Al Olson

Duple & improper: 6FKS

1. Long lines: fwd & bk 2. Sw N 3&4. Hey, st W R sh 5. With next Ns: star R 6. Star L 7. Prom pt 3/4 around other cpl in the star, adjusting along to face orig Ns across? 8. 1/2 W ch

Alt (**CAUGHT IN AN EGGBEATER**): 3. Cir L! 4.

With next Ns: cir R! 5. With orig Ns: star R! 6. With next Ns: star L!

OLSON con 27-C

CONTRASATIONS TWO by Al Olson

Duple & improper: 6FKS

1. W almd L 1+1/2 2. Sw pt 3&4. Hey, st W R sh 5. With N & shadow: star R 6. Star L 7. Prom N 3/4 around other pair in the star, adjusting along to face pt across 8. Long lines: fwd & bk

PROCTOR con 29-O

COTTONWOOD CANYON by Bob Proctor

Duple & improper: 5

1&2. Bal & sw N 3&4. Act bal & sw & face up 5. 1s splitting 2s: almd same-sex N handy hd x2! 6. 1/2 fig eight (above) 7. R&L 8. Ret

Ref: BCC; SCT

KARR con 15-K

COUNTRY DOCTOR'S REEL by Merilee Karr

Duple & improper: 8Sa

1. Dancing as a twosome with N: bal to N; go ind on R diag (defined as you face your N), turning 3/4 cw, so the M are bk to bk facing out, W facing in (to N) 2. Rep so all face counter to dir of prog 3. Rep so W are bk to bk 4. Bal; almd R N 5&6. W almd L 1/2; sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

Ph 1-3 are danced by neighbor pairs exactly as by the active dancers in the traditional rendition of *Petronella*, in which the inactives do not join in. See "Petronella roll" in the glossary.

JOHNSON con 11-G

COZY CLOVER SWING by Orace Johnson

Duple & improper: 9b

1. Go dn four in line, act in cntr (4!); act bk under joined hds & #2 turn in to form clover 2. Cozy "cir" L! 3. Sw N! 4. 1/2 prom 5. Go up four in line, #2 in cntr; #2 bk under joined hds & act turn in to form clover 6. Cozy "cir" L! 7. All sw pt in cntr & face new N! 8. New Ns star L

Ref: MF

HILL con 55-Z

CRAGGY GARDENS by Becky Hill

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Pass thru across; turn ind R; star R, fully around; pass thru along

Inspired by Gene Hubert's "Flowers of April."

JENNINGS con 47-Q

THE CROWDED HALL by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. Cir L about once till across from pt 2. Sw N 3. Almd L next N x2 4. Almd R (orig) N 3/4; W almd L 5. R-hd bal N (in sawtooth formation); twirl to swap 6. Dsd N 7. Star R 3/4 & W turn cw 8. Sw pt

In my opinion, sawtooth formation makes the very best use of a limited amount of space. This dance was designed to meet with typical New England Folk Festival constraints on square feet per dancer.

ELBERGER con 31-A

CRUMBS IN THE DIAPER by Susan Elberger

Duple & improper: 6S

1. Dsd N 2. W almd L 1+1/2 3&4. Hey, st pt R sh 5&6. Sw pt 7. Cir R! 8. 1/2 W ch

First danced at the 1989 NEFFA Festival as part of the contra medley. This now traditional NEFF feature attraction comprises six changes of each of six dance sequences called by each of six callers to each of six tunes, all played by a single band and danced with a single partner. The concept originated with, and was implemented by, Susan.

DIGGLE con 01-Y

CRUSTY OLD SALT by Roger Diggie

Modified duple & improper: 6CFi

1. Act sw! 2. Almd L N about 1+1/2 until M face out 3&4. Hey, st W R sh 5. Cir L with next Ns 6. 1/2 fig eight (below) 7&8. Turn contra corners

Alt: 6. 1/2 fig eight above (around orig Ns)

Ph 6-8: Note that the old fashioned convention of directing calls to the active couples (rather than to neighbors) is more suited to the asymmetric action.

KITCH con 44-P

CUCKOO'S NEST by Jim Kitch

Duple & improper: S

1. R-hd bal N; twirl to swap 2. M cross by L hd; pass pt by R hd; W cross by L hd 3&4. Bal & sw N 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L 8. W pass by R hds; almd L N 3/4

HOFFMAN con 46-I

CURLY CUES by Erik Hoffman

Duple & improper: 8

1&2. Act split #2; separate and go outside to mirror gypsy #3 (about 1x); go up around cpl #2 (act passing pt by R sh) and form lines facing down, act on outside of same-sex nbr 3. Go dn; turn as cpl with same-sex N, act moving fwd to cntr of line of four facing up 4. Go up; hd cast off with same-sex N 5&6. Act turn contra corners 7&8. Act bal & sw & face dn

Erik notes that ph 1&2 are reminiscent of The Wizard's Walk by Ruth Ungar (cf. Gems)

The two-hand pull across may appear awkward at first, but many Boston dancers use this action in Rory O'More. I take

this opportunity to share it with my readers.
Alt (LDJ; Duple & proper): 1&2. St with a two-hand pull,
act pull by, passing R sh; go dn outside; ret & cross over ...
7&8. Act bal & sw & end proper

OLSON con 06-Q

D10V3 by Al Olson

Duple & improper: 7HSe

1&2. Bal & sw N 3. Almd L next N; almd R orig N! 4.
Rep! 5. Cir L 3/4 6. Sw pt 7. Long lines: fwd & bk 8. 1/2
W ch

Ted Sannella suggests the title Lots of Allemandes.

OLSON con 04-C

D39 by Al Olson

Duple & improper: 9HKS

1&2. Almd L N; 3/4 hey, st M R sh 3. Almd L pt 1+1/4;
go along (W in cntr) to wave with next pair 4. Bal; almd L
shadow 3/4 5&6. Bal & sw pt 7. 1/2 W ch 8. Star R!

Al credits Steve Schnur and Gene Hubert for the basis of ph
3&4.

Ted Sannella suggests the title Beyond Summer of '84.

OLSON con 05-N

D47 by Al Olson

Duple & improper: 7S

1. Cir L 3/4 2. Sw pt, ending W in cntr 3. W almd L x2! 4.
Almd R pt 1+1/2; M almd L 1/2! 5&6. Sw N 7. 1/2 prom
8. 1/2 R&L

Ted Sannella suggests the title Swing and Turn.

OLSON con 10-R

D63V2 by Al Olson

Duple & improper: 7

1. Almd R N x2 2. Bal in long waves; W cross by R sh
while M loop R to take place of N 3&4. All bal & sw pt 5.
Go dn four in line; turn as cpls 6. Ret 7. 1/2 W ch 8. Star L!

OLSON con 10-S

D63V3 by Al Olson

Duple & improper: 7

1. Almd L N x2 2. Bal in long waves; M cross set by L sh
while W loop L to take place of N 3&4. All two-hd bal pt,
st L hips adjacent; all sw pt 5. Go dn four in line; turn as
cpls 6. Ret 7&8. Cir L 1+1/4; almd R N 1+1/2!

OLSON con 10-T

D63V4 by Al Olson

Duple & improper: 9

1. Cir L 3/4 2. All almd R pt; bal in long waves 3. All almd
L shadow; bal in same waves 4. All sw pt 5. Go dn four in
line; turn as cpls 6. Ret 7. 1/2 W ch 8. 1/2 R&L

Alt: 2. All almd R pt to pos of long waves; almd L shadow
3&4. All bal & sw pt.

OLSON con 13-O

D74V1 by Al Olson

Duple & improper: 8S

1&2. Bal & sw N 3. W almd R 1+1/2 4. Almd L pt 1+3/4,
till W face in 5&6. 3/4 hey, st W R sh; courtesy turn N 7.
Cir L 8. Cir R 1/2; almd L N

OLSON con 15-V

D77V8 by Al Olson

Duple & improper: 9HS

1. Almd R N 1+1/4; W almd L 1/2 2. Almd R pt 1+3/4 3.
Cir L! 4. Sw pt 5. 1/2 W ch 6. Star R! 7&8. Hey, st W
almd R 3/4 while M loop L to take N's pos, cont pt L sh

OLSON con 14-D

D78V1 by Al Olson

Duple & improper: 8S

1&2. Bal & sw N 3. W almd R 1+1/2 4. Ccw almd/sw pt,
till W face in 5&6. Hey, st W R sh 7&8 Bal in long waves,
L hd to pt; almd L pt 1+1/4; W almd R 1/2; almd L N 3/4

OLSON con 14-J

D80 by Al Olson

Duple & proper: 8BCHI

1. Ccw almd/sw same-sex N 2. Act almd R; bal in wave 3.
Almd L same-sex N; bal in same wave 4. Act sw 5. Act go
dn cntr; turn as cpl 6. Ret; cast off 7. Star L 8. Star R

OLSON con 16-O

D88V1 by Al Olson

Becket formation (cw prog): 6KS

1. R&L 2. Ret 3&4. Star R 1+1/4; with new cpl: star L
3/4! 5&6. Hey, st W almd L 3/4 while M loop cw to take
pt's pos 7&8. Sw pt

OLSON con 16-P

D88V2 by Al Olson

Duple & improper: 8KS

1&2. Star R 1+1/4; with N & shadow: star L 3/4!≈ 3. 1/2 W
ch (to shadow) 4. Long lines: fwd & bk 5&6. Pull past N
(across) by R hd; pull past shadow by L hd; sw pt 7&8. 3/4
hey, st W R sh; courtesy turn with N

OLSON con 17-K

D91 by Al Olson

Becket formation (ccw prog): 7KS

1. Star L 2. Star R≈ 3&4. Sw pt 5&6. M almd L 1+1/4;
keeping hds joined, M pick up pt in 1/2 sh-waist pos and
cont turning about once around; turn as cpls ccw about once
to face across in orig pos! 7. 1/2 hey, st W R sh 8. M loop
ccw to follow pt across set, both passing L sh with orig cpl
and going ccw around entire set to new cpl

HANCOCK con 07-Y

DACRE'S DOUBLE PROGRESSION by Dacre
Hancock

Duple, improper & dbl-prog: 9S

1. Almd L N 1+1/2 2. Dbl bal in long waves 3. 1/2 W ch 4.
W pull past by R hds; almd L N 1+1/2 to wave across, M in

cntr 5&6. Bal; go fwd; sw new N & face across 7. Long lines: fwd & bk 8. Star R
Alt: 4. W pull past by R hds; almd L N 1/2; bal in wave 5&6. Go fwd; sw new N

HUBERT con 15-H

THE DANCE GYPSY by Gene Hubert

Becket formation (cw prog): 6S

1. Go dn four in line; turn as cpls 2. Ret 3. Cir L 3/4 4. Sw N 5. 1/2 W ch on R diag (to shadow) 6. With shadow & new N (across): star L 7&8. Bal & sw pt & face dn

Ref: DD3

BLOOM con 41-J

DANCE GYPSY by Jacob Bloom

Duple & improper:

1. Cir L 2. Gypsy N 3&4. Hey, st W L sh 5&6. Gypsy N; sw N 7. Long lines: fwd & bk 8. Act sw

The version given is an arrangement called by Dan Pearl at the wedding dance for Val and Tom Medve, who went on to publish The Dance Gypsy, a newsletter "for dancers with wanderlust."

HILL con 37-Y

DANCING BEAR by Becky Hill

Duple & improper: 7S

1. Almd R N 1/2; almd L N (x1) 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

Ph 1: Becky suggests a lick she borrowed from Kathy

Anderson: on count four, jump onto both feet.

Ref: CD

OLSON con 04-N

DANCING HEY TO HEY by Al Olson

Duple & proper: 4CFIKi

1. Act go dn outside below two 2. Up cntr; cast off; cont so act have R shs adjacent! 3&4. Hey on L diag, st L sh with second corner, ending in st pos 5&6. Hey on R diag, st act veering L and cont L sh with pt's first corner 7&8. Act sw & face up

OLSON con 02-I

THE DANCING PLOW by Al Olson

Duple & proper: 4BCFKi

1. Act go outside below two 2. Go up cntr; cast off 3&4. Act turn contra corners to pos of long waves, act facing out 5&6. Inact pts & the act inds (a shadow pair) they just turned: hey on R diag, st inact passing R sh 7&8. Act bal & sw & face up

Ph 5&6: The hey has a non-standard exit, active shadows turning right after their last shoulder pass.

The dance results from combining Ed Shaw's The Dancing Sailors with ideas from Robert Anderson's Swing Behind the Plow.

KITCH con 54-F

DANCING THE WINTER AWAY by Jim Kitch

Interchanged duple & improper: 8S

1&2. Bal & sw N 3. M almd L 1/2; almd R pt 4. 1/2 hey, M st L sh 5&6. Gypsy pt; sw pt 7. Long lines: fwd & bk 8. W almd R 1/2; almd L N 1+1/4

Neutral couples must change places as usual. Because of the interchanged formation, this will put the man on the right, the woman on the left, as they face the set.

Ref: TLITD

HILL con 37-Z

DARYL'S PROMENADE by Becky Hill

Cpls in prom pos facing ccw around entire set: 8S

1. Prom N ccw around entire set 2. Ret 3&4. Hey, st W R sh while the M loop L 5&6. W pass R sh while M adjust; sw pt 7. Cir L 3/4; pass thru along 8. Sw new N, ending in prom pos, M in cntr (all facing ccw around entire set)

Ph 3&4: Neutrals should participate.

Alt: 7. W almd R 1+1/2

Alt: 8. End in prom pos, W in cntr (all facing cw around entire set 1. Prom N cw around entire set

You can cope with the unusual formation by starting the walk-thru at ph 8.

Ref: CD; TD

SMITH_E con 55-M

DAVID ON FRIDAYS by Eric Smith

Duple & improper: "S"

1. Gypsy N 1+1/2! 2. R hds across, the M dropping out in orig pos 3. Maintaining their handshake grip, W almd R 1+1/2 4. Sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. Cir L 8. Shift L; cir L 3/4 with new Ns

The title refers to David Kaynor, well known for his Greenfield MA Friday night series.

SAXE con 53-D

DEBBIE'S DANCE HALL by Jim Saxe and Larry Jennings

Becket formation (ccw prog): 10S

1. Cpls, hd in hd, go fwd; taking a two-hd hold with N, W draws N to her side of the set 2. Sw N, ending facing pt across 3. New M on L diag: almd L 1+1/4 & take R hds with pt to form a slight R-diag wave with your new Ns. You are facing your shadow in an adjacent wave. 4. Bal; go fwd to new waves, L hd to shadow, W in cntr 5. Bal; almd L shadow 3/4 6. 1/2 W ch on slight R diag to N (of ph 3) & face pt on L diag 7. Cir L with pt and those new Ns till on orig side 8. Sw pt & face across

Ph 6: Avoid the temptation to get across from your new neighbor; you want to get to your partner easily for the circle.

When choosing sequences for this book, I chanced upon the original version of Debbie's Dance Hall. I complimented Jim on his novel use of diagonal waves and offered some suggestions. Jim was thus encouraged to take a new version to the dance hall. This led to an extended exchange of ideas and several versions until we were both satisfied.

ROTENBERG con 23-B

DELPHINIUMS AND DAISIES by Tanya Rotenberg

Duple & improper: 6S

1. Almd L (new) N 1+1/2 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. Sw pt 7. Cir L 3/4 8. Almd R N 1+1/2

Some add a balance before the swing. However, as a dancer, the composer prefers that there not be a balance.

This dance was written for the 20th anniversary of Tanya's parents, Sam and Sandy Rotenberg.

HUBERT con 54-N

THE DIAGONAL DISCOVERY by Gene Hubert

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. On left diag: M almd L 1+1/2 3&4. Bal & sw (new) N 5. Cir L 3/4; pass thru along! 6. Sw pt 7. 1/2 hey, st M L sh 8. Two-hd turn pt and face across

Alt: 8. Sw pt (again)

Ref: *GHWB*

MOHR con 47-J

DIAGONAL WAVES by Rick Mohr

Becket formation (cw prog): S

1. Cir L! 2. 1/2 R&L 3. Identify your new Ns on a R diag: those W pull past by R hds while M move R; almd L that N about once around, ending with the M in their pt's orig pos, the W joining R hds to form a R-diag wave 4. Bal (to L and to R); slide L 5. Bal (R, L) in rearranged R-diag wave, R hd to N; almd R N 3/4 forming a L-diag wave, the M from the orig minor set taking L hds 6. Bal; M almd L and go to pt while W turn ind cw to receive pt 7&8. Sw pt & face Ns across

Ph 3-6: All this is danced with the same neighbors.

OLSON con 06-Z

DIAMOND DANCE by Al Olson

Duple & improper: 10H

1. Almd L N 3/4; W almd R 3/4 & face each other along cntr 2. Bal in diamond, M on R of pt; all turn ind cw 3/4 while moving one pos ccw around diamond 3. Rep 4. Bal in diamond; W turn ind cw about once as they move one pos ccw around diamond while M dance a cw loop to meet pt 5&6. All sw pt 7. M almd L 1+1/2 8. Almd R N 1+3/4

A diamond is a circle with one pair opposite across and the other pair opposite along.

OLSON con 13-D

DIFFERENT APPROACHES by Al Olson

Triple, proper & triple-prog: 7FKh

1&2. Act cross thru #2, who move up, & face #3 along; mirror heys for three along, st act going outside #3 3&4. Act with #3, #2 with pt: bal & sw & face into minor set? 5&6. Cir six L 7. Long lines: fwd & bk 8. Act & #4: 1/2 R&L (new top cpl crossing over)

The sequence may be adapted to a triplet: dance ph 1-7 as in a single minor set; conclude with: 8. End cpls: two-hd turn pt cw 1+1/2, ending in order 2-3-1.

The title derives from the heys delivering dancers to each

other in three different approaches to the following figure.

NICKERSON con 30-X

A DIFFERENT JOURNEY by Glen Nickerson

Duple, proper & dbl-prog: 8

1. Act cross by R sh; go outside below Ns, who move up 2. Star L with next Ns 3. Star R with orig Ns 4. Almd L new N (of Ph 2) 1+1/2 5&6. Hey, st W R sh! 7. Cir R 8. Act 1/2 fig eight (above)

Alt: 7. Star L

Dedicated to Ralph Page, who, after his death, was said by his wife, Ada, to have taken a different journey.

JENNINGS con 39-R

A DIFFERENT WAY BACK by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog):

6S

1. Cir L almost once around till across from pt 2. Gd R & L in entire set, st R hd to N, passing that N and two other Ns! 3. Almd L fourth N x2! 4. Almd R third N 1+1/2 5. Rev gypsy second N 1+1/2 6. Sw (orig) N 7. Cir L 3/4; cont along set to sawtooth formation 8. Sw pt

Ph 2-6: Neutrals must participate.
Ph 7&8: A zesty realization of the action is described at *WOW!*

I got the idea for this dance from Peter Bixby's The Flirting Weaver and benefitted from remarks of Al Olson. I considered sharing the credit by attributing the dance to Folkprocess, but Peter and Al disavowed the sawtooth stuff and I, having faith in sawtooth actions, decided that I better take the full blame.

OLSON con 07-A

THE DISAPPEARANCE by Al Olson

Becket formation (cw prog): 7FKS

1. Almd L shadow 1+1/4; M almd R 1/2 2. Almd L N 1+3/4 3. With N & shadow: star L 4. Same four: star R 5&6.

Almd L new N (4); 3/4 hey (with shadow & new N), st W R sh 7&8. Bal & sw pt

CROMARTIE con 54-Z

THE DIXIE GAL by Robert Cromartie

Duple & improper: 6S

1. Long lines: fwd & bk 2. M almd L 1+1/2 3&4. Bal & sw pt 5&6. Go dn four in line; dixie twirl; ret 7. Cir L 3/4 8. Sw N

Dixie twirl: Without anyone releasing hands, the left-most pair, led by the end dancer, go under an arch made by the central pair to be the left-most pair in a line of four facing up. Simultaneously, the right-most pair sweep across the set to be the right-most pair in the inverted line. These conventions as to who arches and who goes under are not universally agreed, but are as good as any.

JENNINGS con 47-O

DMDF REEL by Larry Jennings

Duple & improper: S

1. Almd L N 1+1/2 2. W almd R 1+1/2 3&4. Bal & sw pt

5. Cir L 3/4 6. Dsd N 7&8. Bal & sw N

The dance is routine at best, but it has a use: in those locations where a partner swing in every dance is mandatory, the demand can perhaps be adequately met even with a primary dance that lacks the required swing; switch to a dance like DMDf for the last four or five changes.

The Dance Musicians' Development Fund produced a series of dances to finance appropriate grants.

JOHNSON con 22-I

DO IT! by Orace Johnson

Becket formation (cw prog): 7KS

1. W almd R 1+1/2 2. Almd L N 1+3/4 & face across 3. After noting the pair containing shadow on the L diag, 1/2 prom with pair containing pt, looping L in the courtesy turn to face noted pair 4. Star L 3/4 5&6. Bal & sw pt 7. After noting next Ns on the L diag, 1/2 prom, looping L to face those next Ns 8. 1/2 R&L

The dance is titled after the calls used by Orace for ph 3 and ph 7: "Promenade ... and Do It!"

Ref: MF

KAYNOR_D con 50-C

THE DOG'S BREAKFAST by David Kaynor

Becket formation (cw prog): S

1. Cir L 2. Bal; W trade places, rolling R, assisted by N, who stays put 3. Cir R 4. Bal; M trade places, rolling R, assisted by N, who stays put 5. Gypsy pt 6. Sw pt 7. Long lines: fwd (4); bk (2); W roll L to swap with pt 8. Pass thru (across); turn ind R 1/4; shift cw one pos around entire set

SALETAN con 25-G

DOUBLE DREYDL by Tony Saletan

Duple & improper: 6S

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. Cir R! 8. 1/2 W ch

A dreydl is a four-sided top traditionally spun as part of a game during the Jewish festival of Chanukah.

OLSON con 10-V

THE DOUBLE PLOW by Al Olson

Duple, proper & dbl-prog: 6CFIKh

1. 1/2 R&L (with same-sex N) 2. 1/2 R&L with next same-sex N; act, including the M now at the head of the set, go to pos of a long wave in cntr, L sh to pt, R sh to shadow 3&4. W1 with #2 and shadow, M1 with #3 and shadow: hey, st L sh with first contra corner 5&6. Act, making an extra 1/4 rev in the first almd R, turn contra corners 7&8. Act bal & sw & retire proper

OLSON con 10-X

DOUBLE PLOW #4 by Al Olson

Duple, proper & dbl-prog: 6CFIKh

1. 1/2 R&L with #2 2. 1/2 R&L with #3 3. Act almd R 1+1/2 4. Almd L first contra corner x2, till act face shadow on slight L diag 5&6. W1 with #2 and shadow, M1 with #3 and shadow: hey on slight L diag, st act shadows R sh 7&8.

Act bal & sw & retire proper

OLSON con 07-K

DOUBLE PLOW #6 by Al Olson

Duple, improper & dbl-prog: 6CFIKh

1. Almd N handy hd 1+1/2, st act dn cntr 2. Almd next N with the other hd 1+1/2 3&4. Act turn contra corners (with corners of the same sex) to pos of long waves, act facing out 5&6. Inact pts & the act inds (a shadow pair) they just turned: hey on R diag, st inact passing R sh 7&8. Act bal & sw & face dn

Ph 5&6: The hey has a non-standard exit, active shadows turning right after their last shoulder pass.

BLOOM con 17-V

THE DOUBLE RAINBOW by Jacob Bloom

Duple & improper: 6

1. Mirror almd N 1+1/2, st act splitting #2 2. #2 sw 3. Mirror almd same-sex N 1+1/2, st #2 splitting act 4. Act sw 5. Go dn four in line, act in cntr; act turn as cpl, #2 ind 6. Ret 7. Cir L 8. Bal; twirl to swap with pt & face next N

Jacob named the dance for a meteorological event that occurred at the wedding of Susan Elberger and William Kemler Stewart.

OLSON con 01-K

DOUBLE SORROW by Al Olson

Duple & proper: 5CEi

1. Act go dn cntr; turn ind 2. Ret; cast off~ 3. Star R with next cpl! 4. Star L with orig cpl! 5. Joining hds around the entire set: "cir" R 6. "Cir" L 7. R&L (with orig cpl) 8. Ret Ph 5&6: Neutrals should participate.

JENNINGS con 55-C

DRUID'S COMBINATION by Larry Jennings

Duple & improper: S

1. Star R 2. W turn over R sh; gypsy N 3&4. W go straight across the set, passing R shs, while M cont on path of the gypsy, looping R away from the set; gypsy and sw pt 5. Cir L 3/4; joining R hds with N, ooze to a wave, W in cntr 6. Bal; slide R, catching N with L hd 7. Pull into 1/2 hey, st W R sh 8. Almd L N (x1); take path of cir R 1/2 but go single file

Ph 3: The women cross by the right shoulder while the men continue on the path of the gypsy, looping right away from the set.

Ph 8: In the "circle right", women follow their partner, men follow their neighbor, to progressed position.

Becky Hill, in CD! and TD, presented two versions of Druid's Reel. Each of these two variants is a good dance for general purpose use. I noticed that by combining the two variants and doing a little editing I had a fairly complex dance that I think may be worth the trouble. I offered it to Becky, but she suggested that I name my variant. According to the rules, that makes me the "composer".

HILL con 38-A

DRUID'S REEL by Becky Hill

Duple & improper: 9S

1. Star R! 2. Gypsy N 3. W almd L 1+1/2 4. Sw pt 5. Cir L 3/4; ooze into wave, W taking L hds 6. Bal; slide R, catching N with L hd 7&8. Pull into a hey, st W R sh!

The dance was written to a tune composed by Barb Levine.

Ref: CD; TD

Becky had previously published two versions of this dance.

For the present book, she created a third version which is listed above. At the same time, I too was working on a combination of the two previous versions suitable for this book and came up with the following variant. This variant differs from Becky's in phrase 3 (which was taken from one of the earlier versions), and in the unique progression, making it appropriate for workshops. Normally I would just give the two phrases as Alt's, but the inclusion of these two figures with single file action really refocuses the dance.

With this refocusing I have a "credit/blame/disclaim problem." I will not discuss this beyond naming my solution the "imaginative titling ploy" and noting that I do not use Becky's title (it belongs to her) nor do I imply that she approves of the alternate.

THE ICONOCLASTIC DRUID adpt by Larry Jennings

Duple & improper: S

1. Star R 2. W turn over R sh; gypsy N (x1) 3&4. W cross the set; gypsy & sw pt* 5. Cir L 3/4; joining R hds with N, ooze to a wave, W in cntr 6. Bal; slide R, catching N with L hd 7. Pull into 1/2 hey, st W R sh! 8. Almd L N (x1!); go single file ccw to prog pos*

Ph 3: The women go straight across, passing by the right shoulder, while the men continue on the path of the gypsy, seemingly looping right, away from the set. It might help to think in this way: "2. W U-turn R (2); gypsy N till the W face in, the M out (6) 3. The foursome may think of itself as a momentary single file cir of four advancing one position cw (2) (The action is that of a two-count "rotate the minor set" so the M face in, the W out.); gypsy N (6)

Ph 8: The action stays in the same minor set till the very end of the dance. Thus the "single file" action exactly follows the path of a "cir R 1/2", women following their partner, men following their neighbor, to progressed position.

KITCH con 17-Z

THE DULCIMER LADY by Jim Kitch

Duple & improper: 9K

1. Cir L 2. Sw N 3. Long lines: fwd & bk 4. Act cross by R sh; go R around one to cntr to face shadow, M1 facing dn, W1 up 5. Act: R-hd bal shadow; #2 join R hds on top: all bal 6. R hds across! 7&8. Bal; #2 form R-hd arch and act shadows pull past by R hds (under the arch); act sw (pt) & face dn

Ref: TLITD

OLSON con 25-V

E16V1 by Al Olson

Becket formation (cw prog): 5BFKS

1. Noting cpl on L diag: 1/2 R&L (with op cpl), adjusting

along during the courtesy turn to face noted cpl (new Ns) across 2. 1/2 R&L (with that cpl) with extra 1/4 courtesy turn 3. Prom cw around the entire set; turn as cpl 4. Ret 5&6. Hey, st M small almd L, W looping R 7&8. (Bal &) sw pt

Ph 3&4: Neutrals should participate.

Alt: 7. Star L with shadow & N 8. Sw pt

OLSON con 27-M

E30V1 by Al Olson

Duple & improper: 10HS

1. W almd R 1+1/4; courtesy turn pt! 2. W pass by R hd; almd L N about once, to pos of wave, W in cntr 3. Go ind along (& around the ends) 4. Ret 5. Almd R N 1+1/4, till M face in; M cross by R sh (into pt's pos) while W loop R (into N's pos) 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

Ph 3&4: Neutrals must participate, partners playing the part of neighbors.

OLSON con 27-N

E30V2 by Al Olson

Duple & improper: 9HS

1. Star L! 2. Almd L N 3/4; bal in wave, W in cntr 3. Go ind along (& around the ends) 4. Ret 5&6. Almd R N 3/4; rotate the minor set*; sw pt 7. 1/2 W ch 8. Star R!

Ph 3&4: Neutrals must participate.

Ph 5: "Rotate the minor set" - see Glossary

OLSON con 36-F

E50 by Al Olson

Becket formation (cw prog): 7"S"

1. Cir L 3/4 2. Sw N 3. Go dn four in line; turn as cpls 4. Ret 5. 1/2 R&L 6. On L diag: 1/2 W ch to shadow 7&8. Pass thru across; W goes L, M goes R, passing shadow by R sh; sw pt

OLSON con 42-C

E64V4 by Al Olson

Duple & proper: 7FK

1&2. Turn contra corners 3&4. Bal & sw first contra corner 5. Long lines: fwd & bk (ops are of the same sex) 6. With orig Ns: cir L! 7. Act sw & face up while #2 get op pt! 8. Act cast off with an extra revolution

LOWREY con 07-Q

EAGLE CREEK YANKEE by George Lowrey & Roger Diggle

Duple & improper: 8CFi

1. Star R 2. Star L 3. Act go dn cntr below two 4. Go up outside to orig pos 5. Act sw 6. Sw N 7. Cir L 1/2; pass thru across! 8. Cir L 1/2; all twirl to swap with pt & face new N!

Adapted from Ted Sannella's Yankee Reel

Ref: MF

OLSON con 03-I

THE EDDY by Al Olson

Duple & improper: 7K

1&2. Bal & sw N, end W in cntr 3. W almd L 1+1/2 4. All sw pt 5. Cir L 6. W roll/swap L with pt (2); cir R 3/4 & face N along (act face up) 7. Dip & dive along, three changes, st act ducking; turn ind! 8. Ret, st act arching! The Eddy series of dances was spun off from Tony Parkes' The Cyclone.

OLSON con 03-M

EDDY FIVE by Al Olson

Duple & improper: 4FK

1&2. Bal & sw N 3. W ch 4. Ret 5. Act & #3: cir L 6. Same four: cir R & act face up, #2 dn 7. Dip & dive along, three changes, st act ducking; turn ind! 8. Ret, st act arching! *The Eddy series of dances was spun off from Tony Parkes' The Cyclone.*

OLSON con 03-K

EDDY THREE by Al Olson

Duple & improper: 7K

1. W almd R 1+1/4; all courtesy turn pt! 2. 1/2 W ch & act face dn, #2 up 3. Dip & dive along, three changes, st act ducking; turn ind! 4. Ret, st act arching! 5&6. Bal & sw N 7. Cir L 8. Star L *The Eddy series of dances was spun off from Tony Parkes' The Cyclone.*

MOHR con 53-X

ELLEN'S YARNS by Rick Mohr

Becket formation (cw prog): S

1. 1/2 R&L 2. Star L 3. On R diag: 1/2 W ch 4. With twosome across: 1/2 W ch ending with shadow 5. Bal in cir of four; Petronella roll (see Gl) 6. Rep, with additional half revolution so as to face pt 7&8. Bal & sw pt *Ted Sannella was the first to use "Petronella turn" into "balance and swing" with someone from another foursome, in his dance "Fiddleheads". This dance was written (before the craze for such dances!) to provide that experience for everyone rather than just the actives.* Rick explains: "For Ellen Cohn of New Haven, CT; raconteuse, natural dyer, gifted musician and singer, and valued friend."

OLSON con 21-J

THE EMPTIED CRACK by Al Olson

Duple & improper: 9HKS

1. Almd L N 1+1/2 2. Sw second N 3. Almd L third N; pass second N by R sh 4. Sw (orig) N 5. Cir (four) L 3/4 6. Sw pt 7. 1/2 W ch 8. Star R! Ph 1-4: Neutrals must participate, partners dancing the part of neighbors.

HINDS con 54-Y

THE EQUAL TURN by Tom Hinds

Becket formation (cw prog): 7S

1. M almd L 1+1/2 2. Sw N 3. 1/2 R&L 4. 1/2 W ch 5.

Cir L 3/4; pass thru along! 6. New W almd L 1+1/2 7&8.

Bal & sw pt

Ref: DAN3

BISCHOFF con 42-Q

EQUITY REEL by Chris Bischoff

Duple & improper: S

1. Almd R N 1+1/2 2. Bal in long waves, M facing in; almd R N 1/2 3&4. Hey, st W L sh 5. W almd L 1+1/2 6. All sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

KAYNOR_D con 57-F

ERIC ON MONDAYS by David Kaynor

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. Cir L 3&4. Hey, st M L sh, ending in pos of wave across, M with L sh near 5. All go fwd to pos of wave across; Shadows almd R (about 1x) 6. Prev M almd L 3/4; current M almd R 1/2; next M almd L 3/4 7&8. Bal & sw pt The title refers to Paul Eric Smith.

ROUNDS con 23-P

ERIC'S ANSWER by Eric Rounds

Duple & improper: 11S

1. Dsd N 2. As cpls: dsd 3/4, ending in a two-faced line, M in cntr 3&4. Bal; M almd L 1/2, switching to linked L elbows; M pick up N and turn weathervane once till all are on orig side 5. Prom N ccw around entire set; turn as cpl 6. Ret 7. The W entering ahead of N: star R about once around for the W 8. W pass by R sh & turn sharply R to swap while M turn ind (2!); star L about 3/4 to prog pos

HOLLMAN con 50-B

ERNIE'S REEL by Eric Hollman

Becket formation (cw dbl-prog): S

1. Cir L 3/4; pass thru along 2. Sw new N 3. W ch 4. Ret 5. Partial hey on R diag, st W R sh till M meet the first time, the W having interchanged; M almd R to pos of long wave 6. M almd L 1+1/2 with next M 7&8. Bal & sw pt Alt (single prog): 1. Cir L 3/4 2. Sw that N *The composition honors Ernie Spence, with whom Eric danced several fun filled minutes in an (inadvertantly) progressionless contra. The combination of Eric, Ernie, and action out of the minor set makes the dance irresistible to me.*

ZAKON con 02-P

EVE IN THE GARDEN by Steve Zakon-Anderson

Duple & improper: 5

1. Mirror dsd N, act splitting #2 2. Almd N handy hd x2 3. Act gypsy 4. Sw N 5. W ch 6. Ret 7&8. Act bal & sw

KITCH con 50-I

EVERY SECOND COUNTS by Jim Kitch

Duple & improper: S

1&2. Bal & sw N 3. Cir L 3/4 4. Almd R pt 1+1/2 5. Ccw gypsy shadow 6. Sw pt 7. Cir L 8. W pass by R hd; almd L

N 3/4

Ref: TLITD

CROMARTIE con 53-P

EX-PATRIOT'S JIG by Robert Cromartie

Duple & improper: 7S

1&2. Bal & sw N 3. R hds across 4. 1/2 W ch 5. Dsd shadow 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along

Alt (Nick Hawes): 3. 1/2 W ch 4. Star R! 5&6. Almd L shadow; sw pt

Alt (Brad Foster): 1. Dsd N 2. Sw N 3. 1/2 W ch 4. Dsd N across

These are all variants of Ted Sannella's Patriot's Jig.

SANNELLA con 40-E

EXCEL-A-BRATION by Ted Sannella

Duple, improper & dbl-prog: S

1. Bal in cir (of four); R hds across 1/2! 2. L hds across with next cpl! 3. Cir L with orig cpl! 4. Sw N 5. 1/2 hey, st W R sh 6. Sw next N 7. Long lines: fwd & bk 8. Act sw

Commissioned by Margie Davis as an XLth birthday present for Paul McCullough.

Ref: STN

KAYNOR_D con 47-E

EXCRETION REEL by David Kaynor

Becket formation (ccw dbl-prog): 11S

1. 1/2 R&L 2. Cir L 3. Shift L about two steps so that you have cleared your current neighbors; new W almd R 1/2 to cross set while M cont the shift; courtesy turn new N ending across from shadow 4. Long lines: fwd & bk 5. With newer N and shadow: R hds across (x1) 6. W drop out on their orig side of the set while M cont 1/2 more; almd L shadow 1/2 7&8. Bal & sw pt & face across

Ph 4: Neutrals should participate; the men have their new neighbor on their right, their newer neighbor on their left. The composer starts the dance in the very amorphous formation of ph 3.

The dance was concocted during a toilet session. Dan Pearl suggests an alternate title: The Process of Elimination.

JENNINGS con 50-R

EXEMPLARY DANCE #4 by Larry Jennings

Duple & improper:

1. Sw N! 2. Cir L 1/2; bal to a wave, M in cntr, R hd to N, act facing dn 3. Star R 3/4 with new Ns, till acts are in M's line 4. W turn cw to sw pt & face those Ns 5. Cir R 3/4 6. Act 1/2 fig eight (below) 7. Long lines: fwd & bk 8. Act gypsy 1+1/2 & face same N

The dance illustrates that a sequence may depend very little on the starting formation; this dance could as well be started in the wave formation of ph 3, in the Becket formation of ph 5, or in the duple & proper formation of ph 7.

JENNINGS con 50-S

EXEMPLARY DANCE #5 by Larry Jennings

Duple & improper: S

1. Cir L 3/4; pass thru along (pt by R sh) 2. Dsd first shadow 3. Pts swap pos with a cw gypsy 1/2, joining M's R, W's L, hd; cir L 1/2; pass thru along (pt by R sh)! 4. With second shadow & N: star L 3/4 5. Almd R next N; bal (orig) N 6. Sw that N 7. Almd L another (previous) N; with second shadow & orig N: star R 1/2! 8. With second shadow & next N (of ph 5): star L 3/4; W on R diag (from adjacent stars): swap by R sh

The dance was given to Myrtle Wilhite in Nov, 1991, as an exercise in notation; you dance with six people of the opposite sex.

FOLKPROC con 56-Y

EXEMPLARY DANCE #6 adpt by FOLKPROC

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N & face across 3. 1/2 prom N 4. 1/2 W ch 5. 1/2 W ch on L diag to new N 6. 1/2 R&L & square up the set 7. Cir L 3/4 8. Sw pt & face across

That would probably be just enough notation to meet contemporary standards. In this pedagogic context I give fairly extensive notes.

Ph 1/2: The transition is strong but there is always the question of compliance with the eight-count phrase.

Ph 4: A bit extra in the courtesy turn will direct you to your new neighbor.

Ph 5: The dancers will probably start squaring up the set of their own accord; the caller can reassure them by noting that it is appropriate for the men to be across from each other at this juncture. Which men? The one you just gave your partner to, of course.

Ph 6: Square up? Be squarely across from your partner.

Ph 7/8: The ubiquitous transition in search of a really satisfying phrasing.

I perhaps should not be so flippant about contemporary choreography, for some of which I am partly responsible. If we cannot laugh at ourselves, with whom can we laugh? Dan's variant would, I believe, be well received at a contemporary dance.

JENNINGS con 56-Z

EXEMPLARY DANCE #7 adpt by Larry Jennings

Becket formation (ccw prog): S

1. Cir L 3/4; Ns, W leading, shift L (cw) 2. Sw N & face pt on slight R diag 3. 1/2 prom N 4. 1/2 W ch rotating an extra 1/4 in the courtesy turn to face new Ns on slight L diag 5. 1/2 W ch to new N 6. 1/2 R&L 7. Cir L almost once around 8. Sw pt & face across

I figure that this dance has near perfect timing if done exactly as notated. Persuading the dancers to do this may be impossible, at least at a public dance. So I give you extensive notes and turn you loose.

Ph 1/2: As they complete the circle 3/4, the women release the hand joined to their partner, and, staying on their neighbor's side, lead him almost to his original position whereupon he draws her into swing position. I call this action WOW!; it is featured in my dance WOW!

Ph 2: You swing on a slight right diagonal from your partner; resist the urge to square up the set.

Ph 3 starts and ends facing on a right diagonal.

Ph 4: The extra 1/4 turn compensates somewhat for the courtesy turn's being allocated too much music.

Ph 5: The chain is on a slight left diagonal.

Ph 6: We are still on a slight left diagonal.

Ph 7: The circle is definitely more than 3/4 thereby using up that extra beat in Dan's variant.

In case you haven't noticed, our goal is to preserve the slight diagonals despite the dancers' inclination to square things up.

OLSON con 32-Y

EXERCISE E by Al Olson

Duple & improper: 8Sb

1. Cir L! 2. W almd L x2! 3&4. Sw N 5. Bal in cir; M's L hd joined with W's R: twirl to swap with pt; releasing hds, cont ind turns in place (M ccw, W cw) to face into (orig) minor set 6. Cir L! 7. M almd L x2! 8. Sw pt (in cntr) & face new Ns

Alt: 5. Bal in cir; pass thru (across); turn ind R

Alt: 5. Cir L 1/2; pass thru along; turn ind R

Alt: 5. Bal in cir; roll ind (M ccw, W cw) to trade with pt, M going inside, W outside

Note that the exercise requires enough space along for all to swing in the center.

This exercise was commissioned by me; don't hold it against Al. It is chock-full of actions which demand determined, well-assisted, well-phrased, well-connected, zesty dancing. If your dancers are not into dancing that way, at least for the time of one exercise, you can tell them what they are missing, but you would be well-advised to choose a real dance rather than the exercise.

JENNINGS con 35-K

EXERCISE F by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. Cir L almost once around till across from pt 2. W almd L 1+1/2 so all are on orig side 3&4. Almd R pt 1/2 (2); rotate the minor set (2); sw N & face pt across 5. Gypsy pt; M lead N one pos cw around the minor set 6. Taking hds four: cir L (x1) till all are on orig side! 7. M almd L 1+1/2; M go to pt on orig side of set 8. Sw pt in sawtooth formation & face next cpl on slight L diag

This dance is less demanding than *Exercise E* but offers the same opportunity, first for the men, then for the women, to assist their neighbor in the difficult transition from "cir L" to "same-sex almd L."

Ph 3&4: "Rotate the minor set" - see Glossary

The dance is based on Al Olson's E51 series, composed at my commission, and especially on E51V3, which I have called Exercise E.

JENNINGS con 35-M

EXERCISE IN ACCOMMODATION by Larry

Jennings

Duple & improper: S

1. Almd L or ccw almd/sw N till M are near cntr 2. Dbl bal in wave, M in cntr 3. M go cw around the interior of the entire set, W ccw around exterior 4. Ret 5&6. Almd R N 3/4; W pull across by L hd; sw pt 7. Cir L 3/4 8. Almd R or cw almd/sw N to prog pos

Ph 1,5&8: This is an example of turning adversity to advantage: to fit these phrases to the musical phrasing is a matter of moving very rapidly or with quite some deliberation. So, instead of giving up on the dance, I simply call it an exercise. (I acknowledge discussion with Tony Parkes in this connection.)

BROZEK con 55-P

EXIT 28 by Al Brozek

Becket formation (cw prog): S

1. Cir L 3/4; pass thru along! 2. Almd L next N 3&4. Bal & sw orig N 5. 1/2 W ch on R diag (to shadow) 6. Long lines: fwd & bk 7. Star L (with shadow and N) 8. Sw pt
The Round Hill contradance series in Greenwich CT is accessed via Exit 28 of the Merritt Parkway.

PEARL con 11-A

EYE OF THE STORM by Dan Pearl

Duple, improper & dbl-prog: 8S

1&2. Bal & sw (new) N 3. Cir L 3/4 4. Sw pt 5. Cir L 3/4 (to orig pos) 6. Almd R N x2 7. 1/2 hey, st W L sh? 8.

With next Ns: 1/2 hey, st W R sh while M loop L
Dan composed the dance while he was driving through New Jersey to a calling gig--in the midst of hurricane Gloria.

MOHR con 53-V

A FAIR WIND HOME by Rick Mohr

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. W almd R 3/4; bal in wave, L hd to N 2. Almd L N 3/4; bal in long waves, R hd to next N 3&4. Almd R next N; sw orig N 5. Go dn four in line; turn as cpl 6. Ret 7&8. Bal in cir of four; M pull initially resisting pt to his side of the set; sw pt, ending facing next cpl on L diag

Ph 7&8: The action is similar to the last half of "Give and take" (see Glossary), and I have even heard callers apply that call to the action here. However, although I always cheer when a caller tries anything to increase the connection level, there is no giving or taking here. (You already have your partner by the hand; I invite you to develop your own catchy words for this action.)

For the engagement of David and Susie Titus. That's the very Susie who created the dancing couples that comprise the Zesty Contrasts logo.

BALLIET con 57-B

FAIRPORT HARBOR by Paul Balliet

Becket formation (cw prog): S

1. M almd L 1+1/2 2. Prom N ccw around the entire set 3. M cont ccw while W loop cw to new N (2); gypsy new N 4. Sw new N & face cw around the entire set 5. Prom entire set to twosome containing pt 6. 1/2 W ch 7&8. Pass thru across (4); sw pt & new M face on a slight R diag

Ph 2: Neutrals must participate, treating partner as neighbor. Half shoulder-waist position, with right hands joined on the woman's hip, allows a cooperative smart start to the woman's two-count loop in ph 3.

The unique portion of this dance is the marvelous ride from the transition into ph 2 up to the transition to ph 6.

Ref: TDR

ZINKIN con 50-K

FAREWELL TO TITUSVILLE by David Zinkin

Duple & improper: S

1&2. Pass thru (across); sw N 3. Cir L 3/4; pass thru along 4. Bal in cir with shadow & N; twirl to swap with N 5&6. Bal & sw pt 7. Cir L 8. 1/2 W ch

REMPERT con 55-B

FEET IN FLIGHT by Dale Rempert

Duple & improper: 9

1. Taking hds in the minor set: bal; W roll R to swap with N 2. 1/2 W ch 3&4. W gypsy; sw pt 5. M 1/2 gypsy to trade places; W 1/2 gypsy to trade places 6. Cir L 7. Bal; Petronella roll 8. Bal; twirl to swap with pt
Ph 5: Unlike a roll to cross, the focus is between the traders, not between a trader and an assister.

Mercury is not only the messenger of the gods, but is also a small Texas town which no longer had need for its quaint, century-old Baptist Church. It was lovingly transported to Austin, where it was available for a short time to contra dancers. Dale composed this dance for the first of these.

HAWES con 23-G

FERNIGAN'S by Nick Hawes

Duple & improper: 7KS

1&2. Bal & sw N 3. 1/2 prom (with N) 4. With N & shadow on R diag: cir L a bit more than once, till shadow pairs are on M's orig side of set 5. Dsd shadow 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along!

OLSON con 04-K

FIDDLING WITH THE STARS by Al Olson

Duple & improper: 7ACKi

1&2. Bal & sw N 3. Long lines: fwd & bk 4. Act dsd 1+1/4 5. M1 & those below, W1 & those above: star L! 6. Act almd R 1+1/2 7. M1 & those above, W1 & those below: star L! 8. Act sw & face dn

OLSON con 11-C

THE FIRST FLING OF FALL by Al Olson

Duple & improper: 7Sb

1. 1/2 W ch along 2. Dsd pt & face pt 3&4. In pairs, near hds joined with N & always facing along: dsd pair containing pt 1+1/2; turn ind to face pt 5&6. Bal & sw pt 7. Cir L! 8. Almd R pt 3/4; W almd L 1/2 & face new W along
Adapted from Eric Rounds's The Last Swing of Summer.

MCKERNAN con 08-C

FIVE AM REEL by Michael McKernan

Becket formation (cw dbl-prog): 8S

1. 1/2 R&L on L diag 2. 1/2 R&L across with new Ns 3. Long lines: fwd & bk 4. M almd L 1/2; bal in wave 5. Almd R that N x2! 6. M almd L 1+1/2 7&8. Bal in wave; sw pt? Alt: 5. Sw N!

Michael starts the dance in the unusual formation of ph 5.

As a matter of historical interest, I have maintained the notation for this seminal dance essentially as I recorded it in 1984. Note that I considered a wave formation to be "unusual" at that time. Furthermore, when done as the composer prescribed, this was an early illustration of a dance ending with a balance.

PARKES con 12-R

FLIRTATION REEL by Tony Parkes

Duple & improper: 5Ci

1. Go dn four in line, act in cntr; turn ind 2. Ret 3&4. Hey, st N R sh 5. Gypsy N 6. Sw N 7. Long lines: fwd & bk 8. Act sw

Ref: SD

HEPBURN con 27-K

A FLIRTING ATTEMPT by Marian Hepburn

Duple & improper: 6S

1. Gypsy N 1+1/2 2. Cir L 3/4 3&4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh

BIXBY con 32-R

THE FLIRTING WEAVER by Peter Bixby

Duple & improper: S

1. Dsd N 2. In entire set: weave the ring, st N R sh, three changes 3&4. Rev gypsy fourth N x2; almd R third N 1+1/2 5. Almd L second N 1+1/2 6. Sw (orig) N 7. Long lines: fwd & bk 8. Act sw

Ph 2: As in a grand right and left, but do not take hands.

HUBERT con 10-L

THE FLOWERS OF APRIL by Gene Hubert

Duple & improper: 7S

1&2. Bal & sw N 3. Long lines: fwd & bk 4. 1/2 R&L 5. W ch 6. Ret 7&8. Pass thru across; cir L; pass thru along
Ref: DD2

OLSON con 28-C

FLYING CARPET by Al Olson

Duple & improper: 9S

1. M go cw around the inside of the entire set while the W go ccw outside; almd L 1/2 with third N 2. M go ccw outside, W cw inside; almd L (orig) N 3/4 3&4. 3/4 hey, st W R sh; courtesy turn pt 5. Cir L! 6. Sw pt 7. 1/2 W ch 8. R-hd bal pt (op); pull past pt; pull past N by L hd!
Ph 1&2: Neutrals must participate.

ELBERGER con 08-Q

FOR NANCY HANSSEN by Susan Elberger

Duple & improper: 10bS

1&2. Bal & sw N 3. L hds across (x1!) 4. M cont L hds

across while W loop cw around N putting all in orig pos for a moment (2); W rejoin L hds across (now following N) turning 3/4 more 5. W almd L while men take one more step (dropping hds) and loop cw to form wave, R hd to P; bal in wave. 6. Sw pt (on M's orig side) 7. Cir L 8. 1/2 W ch
Long after the dance was composed and titled, first Susan and later Nancy served as NEFFA President.

PARKES con 16-Z

FOR THOSE WHO CARED by Tony Parkes

Duple & improper: 5

1. Cir L! 2. Sw N 3. Cir L 4. Act 1/2 fig eight (above) 5&6. Turn contra corners 7&8. Act bal & sw

This dance is essentially the same as Luther Black's Fruit Harvest Reel. I give both dances as an early example of independent "composition" of similar glossary sequences. The Parkes dance was popular on the east coast; the other dance came to me via Luther, representing the west coast at a NEFFA Festival.

The dance is dedicated to the people who kept dancing alive in the 1940s, when not many people were interested.

CRANE con 33-H

FORESTER'S WEDDING by Ted Crane

Duple & improper: 9

1. W ch along 2. Ret 3. (Act) 1/2 fig eight. As space becomes available, #2 st a gypsy 4. All gypsy pt, act once, #2 a total of 1+1/2 so all are crossed over from orig pos 5. Cir L 3/4 6. All sw pt 7. Cir L 3/4 8. Bal; all twirl to swap with pt

Ted recommends the tune Bert Ferguson.

PARKES_B con 36-R

FORGOTTEN TREASURE by Beth Parkes

Duple & improper: "S"

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5. Cir L 3/4 6. Sw pt 7. Long lines: fwd & bk 8. 1/2 W ch
The dance is fine example of a bullet-proof, all purpose sequence. Lisa Greenleaf, who used the dance in untitled form, urged Beth to establish the dance by naming it. Beth remanded that job to Lisa, who named the dance.

ROSEN con 53-I

FORTY MOHR YEARS by Sue Rosen

Becket formation (cw prog): S

1&2. Cir L 3/4; pass thru along; sw new N 3. Go dn four in line; turn ind 4. Ret 5. Bal in cir; W roll R to swap with N along 6. 1/2 W ch 7. W gypsy 8. Sw pt
The reference is to Rick Mohr's fortieth birthday.

JENNINGS con 52-S

FORTY-FOUR by Larry Jennings

Duple & improper: S

1. Dsd N 2. Sw N 3. 1/2 W ch 4. 1/2 R&L; W roll L to swap with pt 5&6. Bal & sw pt 7. 1/2 prom & face cpl on L diag 8. Cir L with new Ns, once around for the M, "till you get straight"

If the choreography requires "you- and your partner go to the other side of the set and swing," the simplest way out is to pass thru and swing, but that action is weak. For dancers who prefer not to improvise, I offer ph 4 of this exercise. Even stronger is the action invented by Merilee Karr. Genevieve and I had been married for 44 years when this dance was composed in 1995.

WILKINS con 09-Y

FORTY-TWO by David Wilkins

Duple & improper: 8S

1&2. Bal & sw N 3. W pull across by R hd; almd L pt 3/4 4. Sw shadow & face N across 5. Pull past N R hd; pull past shadow (along) L hd 6. Sw pt & face N across 7&8. Bal in cir; cir L 1+1/4; pass thru along!

FENTON con 16-X

FOUR AND MORE by Charlie Fenton

Wave formation, R hd to N, W in cntr: 8S

1. Go fwd to new N (2); sw (new) N! 2. Cir L 3/4 3. Sw pt & face across! 4. Almd L shadow x2 5. Bal (to R & to L) in long waves; slide R past pt 6. Bal (L, R) in new waves; slide L past pt 7. Almd R pt 3/4; bal (fwd & bk) in wave (across) 8. W almd L 1/2; bal fwd & bk in wave

The dance is usually taught as duple & improper, omitting the first two counts.

The balances in the long waves may well be side to side, but the composer suggests that the final balance should definitely be forward and back to launch you into the pull thru.

Alt, making the dance truly duple & improper: 1. Sw N! 2. M almd L 1+1/2 ... 7. Almd R pt 1+1/4; M almd L 1/2 8. Bal in wave; almd R N 1/2 & go along to new N

BRADFORD con 14-R

FRANK'S DECISION by Dorothy Bradford

Duple & proper: 9Ci

1. Act pull across by R hd; go outside below #2, who move in & face up (!); bal #3 2. Sw #3 & face across 3. Act pull across by R hd; go outside above #3, who move in & face dn (!); bal (orig) same-sex N 4. Sw same-sex N & end facing dn, act on ends of line of four 5. Go dn; turn as cpls with same-sex N 6. Ret; hd cast off 7. Long lines: fwd & bk 8. Act sw & end proper

HINDS con 57-J

FREDERICK CONTRA by Tom Hinds

Duple & improper: "S"

1. M dsd 2. W almd L 1+1/2 3&4. Bal & sw pt 5. Go dn four in line; turn as cpls 6. Ret 7&8. Cir L 3/4; sw N
Ref: DADT

ELBERGER con 10-J

FRIDAY THE THIRTEENTH by Susan Elberger

Duple & improper: 6S

1&2. Almd R N x2; W almd L 1+1/2 3&4. Bal in wave; sw pt 5. Go dn four in line; turn ind 6. Ret 7. Cir L 8. Star L 3/4

BLACK_L con 16-Z

FRUIT HARVEST REEL by Luther Black

Duple & improper: 5

1. Cir L! 2. Sw N 3. Long lines: fwd & bk 4. Act 1/2 fig eight (above) 5&6. Turn contra corners 7&8. Act bal & sw
This dance is essentially the same as Tony Parkes's For Those Who Cared. I give both dances as an early example of independent "composition" of similar glossary sequences. The Parkes dance was popular on the east coast; the other dance came to me via Luther, who regularly comes from Seattle for the NEFFA Festival.

Written for the wedding of Shelly Jenkins and Dave Kirk.

RAVITZ con 56-R

FUDGE SWIRL by Cary Ravitz

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N 3. Long lines: fwd (4) & bk; W roll L to swap with N 4. Star R 5. With new N: almd L 1+3/4 6. R hds across, M joining hds first, W joining in behind N. Cont till all are on orig side 7&8. Gypsy & sw pt
Ref: RAV

FUERST con 52-D

A FUERST SECOND THIRD TIME'S THE CHARM by Michael Fuerst

Becket formation (ccw prog): S

1. Noting cpl on L diag, 1/2 prom & loop to face noted cpl (prev Ns) These Ns: 2. 1/2 R&L 3. Cir L 3/4 4. Sw N 5. M go cw 1/2 around their minor set to trade places while W almd R almost 1+1/2 6. Orig Ns: star L 1/2; new Ns: star R 1/2 7&8. Turn star 1/4 more; W turn bk & sw pt
Alt: 7. As star turns 1/4 more, M turn over L sh & courtesy turn N to face pt along 8. Sw pt

GOLDER con 57-E

FUN DANCE FOR MARJORIE by Bob Golder

Becket formation (cw prog)

1. With new Ns: cir L 3/4 2. Sw N 3. Long lines: fwd & bk 4. M almd L 1+1/2 5&6. Bal & sw pt 7. M trade places by R sh; W trade places by R sh 8. R hds across & face along Ph 8&1: Dancers progress by going single file two steps along the line.

HIGGS con 56-U

FURTHERMORE by Scott Higgs

Modified duple & improper: long waves, M facing out: S

1. Bal (to R & to L) in long waves; slide R past N to rearranged long waves 2. Bal (L,R); slide L & catch N with R hd 3&4. Bal & sw N 5. M almd L 1+1/2 6. Sw pt 7. The W almd L about 1/4 while the M arc cw to cross; bal in wave, R hd to pt 8. W almd L 1/2; almd R new N 3/4 to long waves

HUBERT con 50-D

THE GANG OF FOUR by Gene Hubert

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N (of prev ph 4-8) 3. Prom ccw around entire set (6!); the W loop cw to new N behind 4. Sw that new N 5. In entire set: cir L till across from pt 6. Long lines: fwd & bk 7. W almd L 1+1/2 8. Sw pt
Ph 3: Neutrals must participate, treating partner as neighbor. Half shoulder-waist position, with right hands joined on the woman's hip, allows a cooperative smart start to the woman's two-count loop. The figure is nothing if the new neighbors fail to get a full eight-count swing. If a woman finds she is not released in a timely fashion, I advocate her telling him that she would really like to get the full swing with her next neighbor.

Ref: GHWB

ROSEN con 53-J

GARDEN STATE OF MIND by Sue Rosen

Duple & improper:

1. M almd L 1+1/2 2. All sw pt 3&4. Go dn four in line; rightmost trio dances R hd over, L hd under, while M2 turns ind to line facing up, W on N's L ret 5. Cir L 1/2; W roll R to swap with N along 6. Cir L 1/2, W roll R to swap with pt across 7&8. Sw N & face across, M looking to L diag for next M
Ph 3&4: The inversion of the trio occurs so: never releasing any joined hands, the rightmost pair form an arch which sweeps ccw as the leftmost dancer moves under the arch.

OLSON con 26-H

GARLIC CLOVES by Al Olson

Duple & improper: 6S

1. W almd L 1+1/2 2. Sw pt & face cw around the entire set 3. Prom around; turn as cpl 4. Ret 5. M almd L 1+1/2 6. 1/2 hey with hds, st N R hd 7&8. Bal & sw N

OLSON con 26-L

GEAR BOX by Al Olson

Duple & improper: 10HS

Primary dance (**LOW GEAR**): 1. Cir L 1/2; pass thru along & turn ind 2. Cir L 1/2; pass thru across & turn ind 3&4. Cir L 1/2; sw N 5. M almd L 1+1/2 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

Alt (**HIGH GEAR**): 1. Cir L! 2. W roll R to swap with N (2!); cir L 3/4! 3. W roll R to swap with pt (2!); cir L 3/4! 4. Sw N 5-8. As in primary dance.

PARKES con 33-N

GENE'S GENIUS by Tony Parkes

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Sw pt 5. 1/2 R&L 6. Cir L 3/4; pass thru along! 7. Star R with next Ns! 8. Star L with (orig) Ns!

"Gene" is Gene Hubert.

Ref: SS

KITCH con 21-F

GETTING TO KNOW YOU by Jim Kitch

Duple & improper: 7Sb

1. Almd R N 1+1/2 2. 1/2 hey, st M L sh 3. Gypsy N 4. 1/2 hey, st M L sh 5&6. Bal & sw N 7. Cir L! 8. Sw pt (in cntr) & face new cpl

JENNINGS con 52-V

GIVE & TAKE II, VARIANT by Larry Jennings SEE 35-J

JENNINGS con 35-I

GIVE AND TAKE I by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): 6S

1. Cir L almost once around till across from pt 2. Almd R N 1+1/2, till the M face in 3&4. Hey, st M L sh 5&6. Gypsy N; sw N, ending in 1/2 sh-waist pos facing across 7&8. Give and take; sw pt in sawtooth formation & face next Ns on slight L diag

Ph 7: "Give and take" - see Glossary.

JENNINGS con 35-J

GIVE AND TAKE II by Larry Jennings

Becket formation (cw prog): 8S

1&2. Give and take; sw N & face twosome containing your shadow on a slight L diag 3. Cir L with that twosome, a bit more than 3/4 till all are in orig pos 4. Cont cw, star R meeting pt again in orig pos 5. Almd L pt x2! 6. St a 1/2 prom with Ns as usual, but loop ccw to face new Ns 7. Bal in cir of four; pass thru (across); with M's L hd, W's R: W turn under 8. Sw pt & face that next cpl in 1/2 sh-waist pos Ph 6: At the end of ph 5, you may note your next neighbors on a left diagonal; the loop is to the left as you face out, to the right after you face in.

Alt A: 7. Bal in cir; W roll L to swap with pt; pass thru

Alt B: 7. Bal in cir; W roll R to swap with N; take pt in sw pos (I call this entry to a swing "wowie"; it and "give and take" give an opportunity for two enormously strong entries into a swing in one dance.)

Alt C: 7&8. Separating from pt, the W goes ind ahead of pt, who follows her single file: she arcs ccw to prog pos on orig side of set; she turns bk to sw pt

Alt D: As in Alt C but Ph 6,7&8

Alt E: As in Alt C but the W turn under at the end of ph 6 to punctuate the transition into ph 7.

Ph 1: "Give and take" - see Glossary

This dance and G&T I were composed at the same time, prior to the adamant craze for a partner swing. Being team oriented, I supposed that the dance with the strong entry to the neighbor swing would be the more popular; what a pipe dream that was.

JENNINGS con 27-L

GOIN' UP & DOWN by Larry Jennings

Duple & improper: 6S

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5. 1/2 W ch 6. Cir L! 7. Sw pt & face across! 8. M st a L hds across while the W loop R; W join the hds across,

following their pts, till all are in prog pos, about once around for the M

KOTHS con 29-I

GOOD FRIDAY by Kirston Koths

Wave formation, R hd to N, W in cntr: 8S

1. Bal (to R & to L) in wave; slide R 2. Bal (to L & to R) in new wave; slide L 3&4. Almd R N 1/2; M almd L 1/2; sw pt 5. Long lines: fwd & bk 6. Pass thru & join near hds with pt; twirl to swap 7&8. Cir L 3/4; dsd N; pass thru along
Ref: DS093

PARKES con 43-N

THE GREAT ESCAPE by Tony Parkes

Duple & improper: S

1. Gypsy N 1+1/2! 2. Cir L! 3. 1/2 W ch 4. W almd R 1+1/2 5. Bal in wave, L hd to N; almd L N 1/2; M pass by R sh 6. Sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along!
Ref: SS

KAYNOR_C con 41-B

GREEN APPLE QUICKSTEP by Cammy Kaynor

Duple & improper:

1&2. Act in cntr, go dn four in line; without releasing hds: #2 cross the set, W2 going under arch of M2&W1, act unwinding, to line facing up; go up four in line 3. Cir L 4. 1/2 W ch along 5&6. All bal & sw pt 7. Cir L 3/4 8. Bal; pts twirl to swap, #2 separating & facing dn

KITCH con 20-U

THE GREEN EYED GIRL by Jim Kitch

Duple & improper: 8S

1&2. Bal & sw N 3. Cir L 4. L hds across 5. W almd L while M loop R; pass N by R hd; M pass by L hd 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

Ref: TLITD GEMS

COHEN con 21-B

THE GREEN REVOLUTION by Russ Cohen

Duple & improper: 8S

1. Dsd N; R-hd twirl to swap N! 2. Star R! 3. Go single file cw around entire set 4. Ret 5&6. W almd L 1/2; almd R pt; W almd L 1/2; almd R N; W pull past by L hd 7. Sw pt! 8. 1/2 W ch

KAYNOR_D con 24-M

GREENFIELD REEL by David Kaynor

Duple & improper: 9

1. Fwd & bk along 2. Dsd N 3. Almd R N 1+1/2, W flick to face in 4. Long lines: fwd & bk 5&6. Pass thru; sw N 7. Gd R & L, st R hd to pt, two changes! 8. Act sw

OLSON con 17-T

GYPSY CIRCLE by Al Olson

Duple & improper: 8S

1&2. Bal & sw N 3. Star R! 4. With next Ns: star L! 5. Almd R (orig) N 1+1/2 6. Bal in long waves; W cross by R

sh while M loop R to take N's pos 7&8. Gypsy pt & face cw around minor set, M in front of pt; "cir" L 3/4 without joining hds; pass thru along

LESLIE con 51-B

GYPSY FOR AMY by Linda Leslie

Duple & improper: S

1. Gypsy N 2. Sw N 3. Cir L 3/4; pass thru (across) 4. Ccw gypsy shadow 5&6. Bal & sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt & face new N

SMITH_B con 47-P

GYPSY WEDDING by Bruce & Kate Smith

Duple & improper:

1. Act rev gypsy 2. Almd R N almost twice till M face next man on L diag 3. 1/2 hey on L diag, st M L sh* 4. Sw N & face pair of ph 3 on L diag 5. 1/2 hey on L diag, st W R sh 6. Almd L N almost twice till orig W face 7. Those W ch 8. Those W almd L 1+1/2 & face pt across

Ph 3&5: Heys include shadow and neighbor

This unusual and challenging dance was created to include all of the composers' favorite moves. It was danced for the first time at their wedding reception.

OLSON con 04-G

HALF HEYDAY by Al Olson

Becket formation (cw prog): 9HS

1. Almd L pt 1+1/4; W almd R 1/2 2. Almd L N 1+3/4 to pos of long waves, M facing out 3. Almd R new N 1+3/4 4. M almd L 1/2; almd R pt 1+1/4 5. 1/2 hey, st W L sh 6. Sw pt 7. Cir L 8. Cir R

OLSON con 04-J

THE HALFWAY HUSTLE by Al Olson

Duple & improper: 8HSe

1. W almd R 1+1/4; courtesy turn pt! 2. Cir L 3/4; pass thru along! 3. Almd R next N; almd L orig N! 4. Rep! 5. 1/2 prom 6. 1/2 R&L 7. Star R 8. Star L

KAYNOR_D con 56-D

THE HANDS OF BRASS by David Kaynor

Duple & improper: S

1. Dsd N 2. Almd R N 1+1/2 3&4. M pull across by L hd; pts: gypsy & sw 5. 1/2 R&L 6. 1/2 W ch 7&8. Hey, st W R sh

The allusion is to Mary Cay Brass, who often plays keyboard while David fiddles in the Greenfield Dance Band.

ROSEN con 52-M

HANDSOME YOUNG MAIDS by Sue Rosen

Modified duple & improper: 7

1. Go dn four in line, act in cntr (4); turn ind; cont dn, bking 2. Go up (4); turn ind; cont up, bking 3. Cir L 4. Bal in cir of four; turn ind, M over R sh, W over L sh (4) 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw

Ph 4: The action of the individual turns is called "flirt and go" by the composer.

Ref: DS135

BOERSCHIG con 47-K

HAPPY AS A COLD PIG IN WARM MUD by

Mike Boerschig

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Almd R pt 1+3/4

5. Ns and their shadows: star L 6. Sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt & face new N

Ref: MF

FLAHERTY con 41-G

HARLEQUIN by Don Flaherty

Becket formation (cw prog): S

1. 1/2 W ch on L diag to new N 2. Pass thru (across); bal that N 3&4. Sw that N 5. Cir L 1/2 (with shadow); shift L!

6. Cir L 3/4 7&8. Sw pt

Ref: SW

OLSON con 04-T

HARMONY by Al Olson

Duple & improper: 7S

1&2. Bal & sw N, end W in cntr 3. W almd L 1+1/2 4. All sw pt, end M in cntr 5. M almd L 1+1/2 6. Almd R N 1+3/4 7. Cir L! 8. 1/2 R&L

SAXE con 51-G

HARMONY BUNK BED by Jim Saxe

Modified Becket formation (cw prog): S

1. Go dn four in line; turn as cpls 2. Ret 3. Cir L 3/4; pass thru along 4. Almd R new N to long waves, M facing out; bal 5. Rotate the minor set; almd R pt to long waves, M facing out 6. Bal; almd L shadow 7&8. Sw pt Ph 7: "Rotate the minor set" - See glossary.

SAXE con 20-G

HARMONY SUPPER TABLE by Jim Saxe

Duple & improper: 5

1&2. Bal & sw N 3. M almd L 1+1/2 4. All sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

FIX con 35-N

HARRISVILLE by Penn Fix

Duple & proper: K

1. Act: go dn outside, below two 2. Go up cntr, cast off 3. Act go ind to R: star R with a shadow, first corner, and that ind's pt! 4. Act swap stars passing pt by L sh while #2 and #3 turn ind; star L with a shadow, second corner, and that ind's pt! 5&6. Act pull past by R hd to st contra corners 7&8. Act bal & sw & face up

Ref: CN

OLSON con 06-G

HASHED HEY by Al Olson

Duple & improper: 6Ci

1. Act go dn cntr; turn ind 2. Ret; cast off 3&4. Hey, st act

L sh & cont R sh same sex 5&6. Sw N 7. Cir L! 8. Act sw
Ph 3&4: The hey has a non-standard entry. See EN5.

GUTHRIE con 50-Y

HAY IN THE BARN by Chart Guthrie

Duple & improper: 5S

1&2. Bal & sw N 3. 1/2 W ch 4. 1/2 hey, st W R sh 5-8.

Rep ph 1-4, pt & N having interchanged parts

KOTHS con 34-L

HEARTS AND ARROWS by Kirston Koths

Duple & improper: 8

1&2. Act bal & sw 3. Dsd N 4. Long lines: fwd & bk 5. All go fwd, act meeting palm to palm, #2 joining R hds in almd grip (4); act push each other into cast dn around #2, who go up cntr 6. All almd R pt; almd L N 7. W ch 8. Ret

In ph 5 the actives push out so as to trace a "heart", while #2 represent an "arrow" which pierces that heart.

SANNELLA con 30-M

HEARTS AND FLOWERS by Ted Sannella

Duple & improper: 7S

1. Almd L N 1+1/2 2. 1/2 hey, st W R sh 3. W almd R 1+1/2 4. Sw pt 5. 1/2 prom 6. 1/2 W ch 7. Star L 8. Star R

Ref: STN

HOFFMAN con 52-G

HEAT WAVE by Erik Hoffman

Duple & improper: S

1. Almd R N 1+1/2 2. 1/2 hey, st M L sh 3. Bal in long waves, M facing in; almd R N 1/2 4. 1/2 hey, st W L sh 5. Bal in long waves, W facing in; rotate the minor set 6. Sw pt 7. 1/2 W ch 8. Star L

GOLDMAN con 43-K

HELLO/GOODBYE by Edith Goldman

Modified Becket formation (ccw prog): Cpls in prom pos facing ccw around entire set: S

1. Prom to third cpl out of the minor set; pass thru across 2. Sw pt 3. W almd R 1/2 & go ind cw around inside of entire set while M go ccw around the outside 4. Sw (orig) N 5&6. Hey, st W R sh 7. Dsd new N 8. New M almd L 1+1/4; take pt in prom pos

BOGUE con 26-W

HEY BOB! by E. Bogue

Duple & improper: 8

1. W almd R 3/4; bal in wave, L hd to N 2. Almd L N 1/2; bal in new wave 3. R hds across, W joining in behind N, to prog pos 4. 1/2 W ch, M looping L to st 5&6. Hey, st W R sh 7. 1/2 W ch 8. Act sw & face dn

Alt (LDJ): Sawtooth formation, Ns on L diag: 8S 1. W almd R a bit more than 1/2; bal in wave, L hd to N 2. Almd L N 1/2; bal in new wave 3. R hds across, W joining in behind N, about once, till all are across the set from pt 4. 1/2 W ch to pt, M looping L to st 5&6. Hey, st W R sh 7. 1/2 W ch; W cross set passing L shs 8. Sw pt, Ns on R diag & end

with new W R shs adjacent

PEARL con 45-J

HEY FOR WHO? by Dan Pearl

Duple & improper: 5

1. Cir L 2. Almd R N as far as you like 3&4. Hey, st any pair L sh 5. Gypsy N 6. Sw N 7. Long lines: fwd & bk 8. Act sw

BUCHWALD con 21-C

HEY HALF WAY by Claudio Buchwald

Duple & improper: 9KS

1. Pass thru along; bal in wave with next Ns, W joining L hds in cntr 2. Almd R that next N 1/2; go along to (orig) N; bal in wave (R hd to N), M joining L hds in cntr 3. M almd L 1+1/2 4. 1/2 hey, st pt R sh 5&6. Bal & sw pt 7. Cir L 3/4 8. Dsd N 1+1/2!

Ref: DS085

HINDS con 36-L

HEY IN THE MIDDLE by Tom Hinds

Duple & improper: S

1&2. Bal & sw N 3. Act 1/2 fig eight (above) 4. First 1/2 of turn contra corners (act almd R 1/2; almd L first contra corner 3/4) 5&6. Hey on R diag, st act R sh! 7. Second 1/2 of turn contra corners (act almd R 3/4; almd L second corner)* 8. Act sw

Ph 7: During the first four counts, #2 must organize to look on the left diagonal.

Ref: DANI

OLSON con 04-M

HEY TO THE STARS by Al Olson

Duple & improper: 6CFIKi

1. Sw N! 2. Act 1/2 fig eight (above); cont so act have L shs adjacent! 3&4. Hey on R diag, st R sh with first corner! 5. M1 go dn, W1 up, to different stars R! 6. Act swap stars passing L sh while the others turn ind; star L till act meet pt! 7&8. Act sw & face dn

OLSON con 06-N

HEYS BOTH WAYS by Al Olson

Duple & improper: 7FS

1&2. Almd R N; 3/4 hey, st W L sh? 3. Almd R pt as far as desired 4. Almd L pt the same amount, till W face in 5&6. 3/4 hey, st W R sh; courtesy turn N 7. Star R 8. Star L

HUBERT con 14-V

HIDE AND SEEK by Gene Hubert

Becket formation (ccw prog): 6

1. Long lines: fwd & bk 2. 1/2 prom 3. Cir L 3/4 4. Sw N & face shadow on L diag 5. Facing pairs: 1/2 R&L 6. W: cross by R sh; go outside shadow to pt! 7&8. Bal & sw pt

KAYNOR_D con 23-V

HOME COMING by David Kaynor

Duple & improper: 7

1&2. Mirror almd (new) N, st act splitting #2; act sw 3. Go
dn four in line; turn ind, perhaps retaining hds as in
Symmetrical Force 4. Ret; bend to cir or form clover 5.
"Cir" L! 6. Sw N 7. Long lines: fwd & bk 8. Mirror almd
(same) N, st act splitting #2 (above) x2!

OLSON con 18-N

AN HONEST ENDING by Al Olson

Becket formation (ccw prog): 7FKSb

1. Cpls on R diag: 1/2 W ch, adjusting courtesy turn to face
pt along 2. Sw pt 3. Cir L 3/4 4. Sw N 5&6. 3/4 hey, st W
R sh; courtesy turn pt 7. Star R 8. Star L

Ph 1: The men start by moving into their partner's original
position and end opposite that position.

Alt: 5. 1/2 prom 6. 1/2 W ch

CRANE con 27-Y

HOPEFUL AFTERNOON by Ted Crane

Duple & improper: 8S

1. Dsd N & face N 2. In cpls, near hds joined with pt &
always facing along: dsd other cpl 3/4 3. M joining L hds to
form a two-faced line of four across: bal; M slide L one pos
4. Bal in wave, M in cntr, Ns joining L hds; all slide L one
pos 5&6. W almd R 3/4; sw pt 7. Cir L! 8. Shift L one pos
around entire set to new cpl across; cir L 3/4!

Ted recommends the tune Trip to Windsor.

BLACK_E con 41-M

THE HOUSEWARMING by Eric Black

Duple & improper:

1. Star R below (Ns) 2. Star L above (prev Ns) 3. Dsd N 4.
Sw N 5&6. #2 1/2 fig eight (below); all sw pt, act st as
soon as #2 have cleared the cntr 7. Bal in cir of four; cir L
1/2 8. Bal; pass thru along

*Written & danced at Eric's housewarming in the redwoods of
La Honda CA, Nov 11, 1984.*

OLSON con 20-B

HOW FAR DOWN? by Al Olson

Duple & improper: 7CFJi

1. All dsd pt 2. Sw (new) N 3. Cir L 3/4? 4. All sw pt 5&6.
3/4 hey, st W R sh; courtesy turn N 7. Act go dn cntr; turn
ind 8. Ret (?); cast off (with same N)

*The pattern ends with all dancers on the opposite side of the
set from where they started, and the next change begins with
that new formation. The distance travelled in ph 7 & ph 8
depends on whether the actives start progressed or
unprogressed. These two situations occur in alternate
changes, requiring the actives to consider "How Far Down?"
on each trip.*

KITCH con 29-C

HUDSON HOLIDAY by Jim Kitch

Becket Formation (cw prog): 7S

1. Cir L 3/4; pass thru along! 2. Sw new N 3. M almd L
1+1/2 4. Bal in wave; almd R pt 3/4 5. Bal in long waves;
almd L shadow 6. Gypsy pt 7. 1/2 hey, st M L sh 8. Sw pt

HILL con 57-L

HURD IT THROUGH THE GRAPEVINE by Becky Hill

Duple & improper (triple prog): S

1. Cir L 2. Hd in hd with pt: pass Ns, W passing by R shs;
pass next Ns, M passing by L shs 3. As inds: dsd third (new)
N 1+1/4, ending in wave across, W in cntr 4. Bal in wave; N
almd R 1/2; M almd L 1/2 5. DSD pt 6. Sw pt 7. Cir L 3/4
8. Bal; twirl to swap with pt & face next Ns

Alt: 5&6. Bal & sw pt

Cal Hurd is Becky's husband.

Ref: TDR

ELBERGER con 08-E

I DON'T KNOW YET by Susan Elberger

Duple & improper: 6S

1. Almd R N 1+1/2 2. Almd L next N x2! 3&4. Bal & sw
orig N 5. W ch 6. Ret 7. Star R with next Ns! 8. Star L
with orig Ns

*"First in a series of dances written for Marcia Goldensher;
premiered 6 September 1979."*

KAYNOR,C con 55-G

I LOST MY PARTNER! by Cammy Kaynor

Becket formation (cw dbl-prog): S

1&2. Cir L 3/4; sw N 3. 1/2 W ch on R diag to shadow 4.
1/2 R&L on L diag 5. 1/2 R&L across 6. 1/2 W ch across
7&8. W pull past by R hd; sw pt & face new Ns, usually
found on a slight R diag

Action first on one diagonal, then the other, such as in ph
3&4, creates a very impressive separation from your partner.
However, this is one of the rare cases in which it is really
undesirable to have an odd number of couples. If there is such
an odd couple, shadows neutral at the end of ph 3 must
switch to the other file in zero time, a truly awkward, non-
obvious action.

*"I Lost My Partner" was a loud exclamation from the floor
that really seemed to capture the essence of this dance.*

JENNINGS con 57-I

THE ICONOCLASTIC DRUID by Larry Jennings

Duple & improper: S

1. Star R 2. W turn over R sh; gypsy N (x1) 3&4. W cross
the set; gypsy & sw pt* 5. Cir L 3/4; joining R hds with N,
ooze to a wave, W in cntr 6. Bal; slide R, catching N with L
hd 7. Pull into 1/2 hey, st W R sh! 8. Almd L N (x1!); go
single file ccw to prog pos*

Ph 3: The women go straight across, passing by the right
shoulder, while the men continue on the path of the gypsy,
seemingly looping right, away from the set. It might help to
think in this way: "2. W U-turn R (2); gypsy N till the W
face in, the M out (6) 3. The foursome may think of itself as
a momentary single file cir of four advancing one position
cw (2) (The action is that of a two-count "rotate the minor
set" so the M face in, the W out.); gypsy N (6)

Ph 8: The action stays in the same minor set till the very end

of the dance. Thus the "single file" action exactly follows the path of a "cir R 1/2", women following their partner, men following their neighbor, to progressed position.

TAYLOR con 45-V

THE IMPROPER APOTHECARY by Marianne Taylor

Duple, improper & dbl-prog: 6

1. Almd R N 1+1/2 2. Almd L new N 1+1/2 3. W ch 4. Ret 5&6. Act bal & sw & face up 7. Cast off with an extra revolution 8. Act 1/2 fig eight (above)

A modification of Ted Sannella's Apothecary Reel.

ROUNDS con 22-U

IN THE TRADITION by Eric Rounds

Modified duple & improper: 5

1. Go dn four in line, act in cntr; act turn as cpl, others ind 2. Ret; (hd) cast off with same-sex N 3. R&L 4. Ret 5&6. Turn contra corners 7&8. Act bal & sw

COHEN con 24-K

INSOMNIA by Russ Cohen

Duple, improper & dbl-prog: 9

1&2. Bal & sw N 3. 1/2 prom 4. 1/2 W ch 5. Cir R! 6. Shift R along, W leading pt; cir R about 1/2 with new cpl; M3 release pt's hd & lead to line of four! 7. Go dn four in line; turn as cpls (M with W on his L) 8. Ret; #3 (in cntr) form an arch as they pull act around to face along; act go under arch, all going fwd along

THEYKEN con 14-S

INSOMNIAC REEL by Don Theyken

Duple & proper: 8Ci

1. Act go dn outside while #2 go up cntr; turn ind 2. Ret; almd N handy hd 1/2 & #2 turn ind to face dn 3. Go dn four in line; act turn as cpl, #2 ind 4. Ret 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw & end proper

Don says that he couldn't sleep so he composed the dance. More often it's the other way around: Can't sleep beause a fragment of an (as yet uncomposed) dance demands attention.

MARR con 24-H

INVERTED VICTORY by Bob Marr

Duple & proper: 9

1. Act almd R 1/2, M2 moving up & facing dn; bal in wave, L hd to N 2. 1/2 hey, st act R sh, all trading places with pt 3&4. Bal in that wave; act sw & face up 5. Act go up cntr; turn as cpl 6. Ret; (hd) cast off with same-sex N, ending improper & unprog 7. Long lines: fwd & bk 8. 1/2 R&L

OLSON con 15-T

IPSWICH RIVER by Al Olson

Duple & proper: 6CJi

1&2. Act pass pt by L sh; ccw almd/sw N & end with act facing in 3&4. Hey, st act R sh! 5&6. Act sw & face up 7. Cast off with at least one extra turn 8. Long lines: fwd & bk

JOHNSON con 02-T

IRISH STARS by Orace Johnson

Interchanged duple, improper & dbl-prog (See EN4): 8IKS

1. Rev dsd N 2. Almd L N x2 3&4. 1/2 W ch; W going in front of pt, go on R diag to meet a new cpl; star R with those new Ns about once around till all are in orig lines*! 5. Dsd that new N 6. Almd R that N x2 7&8. 1/2 M ch; M going in front of pt, go on L diag to meet a newer cpl; star L with those newer Ns about once around till all are in orig lines*! 5

Ph 3&4 and 7&8: The receiving individual, no matter which sex, first takes the free hand of the chaining individual, then performs a courtesy turn, and finally urges the chaining individual ahead into the star.

Ref: MF

OLSON con 36-E

IS THIS RIGHT? by Al Olson

Duple & improper: 8S

1. Pull past N by R hd; pull past next N L hd; R-hd twirl to swap with third N! 2. Ret, dancing R hd, L hd, & twirl to swap with same three! 3&4. Bal & sw (orig) N 5. M almd L 1+1/2 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4 & pass thru along! Ph 1-4: Neutrals must participate.

SANNELLA con 37-U

JAN AND DAN by Ted Sannella

Becket formation (cw prog): 8"S"

1. Long lines: fwd & bk 2. Cir L 3/4; "act cpl", now above, duck thru while the others arch, all moving fwd! 3. With new Ns: go dn four in line; turn ind 4. Ret 5. 1/2 W ch 6. Cir L! 7. With shadow & N: star L! 8. Sw pt
The dance could be set as duple & improper by starting at ph 3, thus putting the entire sequence within the minor set (except for ph 7, of course).

Ref: DS098; STN

JENNINGS con 51-S

JB'S TEASE by Larry Jennings

Duple & improper: S

1. Dsd N 1+1/4 2. Bal in wave, R hd to N; W almd L 1/2 & pts meet by R sh, W facing out 3. 1/2 hey, st M L sh, till W face out on other side of set 4. Gypsy pt 1+1/2 till W face in 5&6. Almd L shadow; sw pt 7. 1/2 prom & face new cpl on L diag 8. Cir L with that cpl till you get straight
As a mentor to JB Sweeney, I assigned her the composition of a dance that did not contain "long lines: fwd & bk" or "Go dn four in line; ret" yet was nearly bulletproof. It occurred to me that if I was to maintain credibility, I had to produce my own solution. JB got an A- on the assignment; I only give myself a B+ (the dance is not completely bulletproof), but it does have a pretty good story line and I give it to you.

FIX con 04-S

JED'S REEL by Penn Fix

Duple & improper: 8HS

1. Dsd N 2. W dsd 3&4. M: bal; dsd (6); almd R 1+1/2!

5&6. Bal & sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along!
Alt: 1. Sw N! 2. 1/2 prom 3&4. W: bal; dsd; almd R 1+1/2!
Alt: Interchange the parts of the men and women and do "7."
Long lines: fwd & bk."
Ref: CN

ELBERGER con 08-G

JEFF'S JIG by Susan Elberger

Duple & proper: 8

1. Act almd L 1+1/2 2. Dsd N to wave, W taking L hds in cntr 3&4. Bal fwd & bk; W almd L 1+1/2; all almd R pt 1/2; M almd L 5&6. All bal & sw pt 7. Cir L 3/4 to pos of long lines 8. Act: cross over; go outside below one
Ph 2: The do-si-do is asymmetric.

"Premiered 30 August 1979; for Jeff Turrisi."

FLAHERTY con 36-U

JEFFRO'S TREE by Don Flaherty

Becket formation (cw dbl-prog): S

1. M almd L 1+1/2 2. Sw N 3. Cir L! 4. W roll R to swap with pt (across the set); cir L 3/4 (ending across from Ns)! 5&6. (Same) M almd R a bit more than 1/2 to pos of long wave; new M almd L a bit more than 1/2; sw new N & face across 7&8. New W almd R about 3/4 to pos of long wave; newer W almd L about 3/4 making a newer foursome; sw pt & face those newer Ns

Ph 5&6: The swing with new neighbors is in sawtooth formation and should end with the new women directly across from each other.

Ph 7&8: A new woman can also identify the correct other new woman as the one who just swung her partner. The men may be tempted to move left during the allemandes so as to get a jump on the swing. However, that may make it hard to get the partner swings across from each other.

Ref: SW

ZAKON con 42-Y

JENNY GOES TO CAMP by Steve Zakon-Anderson

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Gypsy pt 1+1/4 5. 1/2 hey, st W L sh 6. Sw pt 7. Cir L 3/4 8. Dsd N 1+1/2

SCHNUR con 19-P

JIM'S REEL by Steve Schnur

Wave formation, R hd to N, W in cntr: 9

1. Go fwd to new N (2); gypsy that N 1+1/4 2. Bal in wave, W in cntr; pass N by R hd; M pass by L hd 3. All gypsy pt as far as you like 4. All sw pt & face dn 5. Go dn four in line (4); turn ind; cont dn, backing 6. Ret: go fwd (4); turn ind; cont up, backing 7&8. Cir L 1+1/4; bal in wave of ph 2
The dance is usually taught as duple & improper, omitting the first two counts.

MACMATH con 52-H

JIM'S WHIM by Rich MacMath

Duple & improper: S

1. Gypsy N 2. Sw N 3. Long lines: fwd & bk 4. L hds

across 5&6. W drop out on own side, while M cont so as to catapult each other to pt; take pt in 1/2 sh-waist pos as M casts around pt ("gents chain"); ease into pt sw 7. Cir L 3/4 to pt's prog pos & face N 8. Pull past N by R hd; pull past pt by L hd (across); pull past N by R hd
Ph 7 ends with dancers progressed but facing contrary to their direction of progression. This situation may be disorienting. The action of ph 8 may be called "square thru three hands."
Ph 5&6: The transition furnishes a challenge; some may complain about this, but a zesty dancer will welcome such an opportunity.

HEAD con 52-E

JOSETTE'S DELIGHT by Mike Head

Duple & improper:

1. W1 & ind on her L (M1): 1/2 fig eight around remaining pair
2. Rep (W1 with W2) 3. Rep (W1 with M2) 4. 1/2 prom pt 5. 1/2 W ch 6. Cir L 7&8. Act bal & sw
Alt: 5&6. Cir L 1/2; sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt

FENTON con 13-S

JUDAH JIG by Charlie Fenton

Duple & improper: 7S

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. Cir L! 6. R hds across! 7. 1/2 W ch 8. Star L

The San Francisco dance is held at St. Paul's Church hall on Judah Street.

PEIDLE con 56-P

JUST ONE CHANGE by Joe Peidle

Duple & improper: S

1. Facing N and taking inside hds: bal; twirl to swap (star thru) 2. 1/2 W ch (to pt) 3. W roll L to swap with pt; cir L 3/4 4. Sw N 5&6. Give and take; Sw pt 7. 1/2 prom 8. 1/2 W ch

Ph 3/4: This transition requires much greater sophistication to be rewarding than does the more usual "cir-L/sw" in which the woman is on the man's left in the circle. For the present case, I suggest that everyone release hands a count or two before the end of ph 3 transferring smoothly to half shoulder-waist position. The woman can then contribute her momentum to the swing, which is impossible if the man is in the midst of transferring his right hand to her back, she transferring her left hand to near his right shoulder, as the swing begins.

Ph 5: "Give and take" - See Glossary

In recent years I have been unable to join a contra set for the eight minutes or so duration of a typical dance. I am able, however, to dance, hopefully with some zest and style, for about 32 seconds. So I revel in cutting in on some unsuspecting, but cooperative, man for "just one change."

OLSON con 37-M

JUST PASSING BY by Al Olson

Duple, improper & triple prog: 7FS

1&2. Pass thru across; W go cw outside N (in front of him as he still faces out) to her next N; those Ns sw & face across 3&4. Pass thru; M, turning away from current N, go cw outside next N (in front of her as she still faces out) to his next next N; those Ns sw & face pt across 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch 8. Long lines: fwd & bk
Ph 1-4: Neutrals must participate.

Ph 8: You are between the neighbor of ph 4 and a new neighbor, who becomes your original neighbor for the next change. You do practically nothing with that new/original neighbor.

Alt (DON'T PASS ME BY suggested by Al but named by me): Duple, improper & dbl-prog): 8S. 3&4. Pass thru; M, turning away from current N, go cw outside next N (in front of her as she still faces out) to a new N; those Ns sw & face pt across 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch; W roll L to swap with N! 8. Long lines: fwd & bk

How much simpler not to have to name four neighbors. The action of ph 1-4 was suggested by Cammy Kaynor's Handsome Plowboy.

WILKINS con 09-Z

KATHY & WALTER by David Wilkins

Duple & improper: 7K

1&2. Bal & sw N 3&4. Go dn four in line; act go under arch of #2; go up in cpls, act improper & leading; #2 turn ind & face dn 5. Cir R with prev cpl 6. Same four: star R 7. With orig cpl: cir R 8. Almd L N 1+1/2

Ph 3-5: #2 can hold the same hands throughout.

Written for the wedding of Kathy Foster and Walter Singer.

DIGGLE con 26-V

KEEPING 'EM IN STITCHES by Roger Diggle

Becket formation (ccw dbl-prog): 8S

1. Pull past N (across) by R hd & face in; on slight L diag: pull past a same-sex N by L hd & face in 2. Rep with another N and with another same-sex N 3&4. 1/2 R&L with newer Ns, op; 1/2 W ch; W roll L to swap with N! 5&6.

Pass thru (across); sw N 7. Cir L 3/4 8. Sw pt

Ph 1&2: Neutrals must participate in the right-hand crossings, partners playing the part of neighbors. One dancer at each end stands pat during each diagonal crossing.

WILHITE con 43-H

KIMMSWICK CLIP by Myrtle Wilhite

Duple & improper: S

1. Almd R N 1+1/4 2. Bal in wave; almd R 1/2; M pass by L sh 3&4. Bal & sw pt & face across 5. Long lines: fwd (4); bk (2); W roll L to swap with pt 6. Cir R 3/4 7. 1/2 W ch 8. Cir R 3/4; pass N by L sh (along)

Ref: CB, LS

SANNELLA con 31-U

KING OF THE KEYBOARD by Ted Sannella

Triple & proper: 7

1. Act sw! 2. Sw N & face across 3. In lines of three (along): fwd six & bk 4. Act almd L 1+1/4 to cntr of lines of three

across 5. Fwd six & bk 6. Act almd L 1+1/4 to prog pos 7&8. Act turn contra corners

The title refers to Bob McQuillen. The dance was first presented at a surprise appreciation party for Bob, June 18, 1989.

Ref: DS093; STN

PEIDLE con 56-Q

A KISS UPON THE HEAD by Joe Peidle

Becket formation (cw prog): S

1. 1/2 W ch on L diag 2. 1/2 W ch across (to shadow) 3. Star L with new N & shadow (x1!) 4. Star R 1/2 with pt & new Ns (4!); almd R pt (x1) 5. W almd L (x1!); W, cont the almd L, pick up pt for a 1/2 star prom to orig side of set! 6.

Interchanged butterfly whirl! 7. Cir R 1/2; W roll L (across) to trade places with N (4) 8. Sw pt

Ph 3: The men are following their shadow.

Ph 4: The men follow their partner, who turns back to initiate the allemande.

Ph 6: Partners, with arms still around each other, rotate ccw in place as in a customary butterfly whirl, but the woman (on the left) is backing.

Ph 7: The men, who are still on the "wrong" side of their partner, lead into the circle right, usually the woman's job.

Ph 7: The roll to trade does not have the possibilities of the slam-bam interpretation I call "wowie". (See the dance with that title.) In fact, the figure is exactly what club dancers call "roll away with a half sashay." I prefer to avoid that wording not only because it does not allow specification of who rolls in which direction, but also because that wording implies a four-count figure (appropriate in this instance, but contra dancers usually prefer the two-count action I call "roll to swap").

The dance gives you back what you put into it. If you meticulously follow the prescribed phrasing, you will get a terrific ride, possibly the best I know of. Note especially the eight counts allocated to ph 6, allowing at least 21/4 revolutions of interchanged butterfly whirl. It should also be child's play for a zesty dancer to get the full eight counts of partner swing.

Ernie Spence's high esteem in the entire dance community, his small stature, and a smooth landing place on top all conspire to make Ernie a likely target for the action of the title.

ZAKON con 55-F

KISSING COUSINS by Steve Zakon-Anderson as adpt by Larry Jennings

Duple & improper:

1&2. Weave the entire set: pass N by R sh; pass second N by L sh; gypsy third N; pass second N by L sh; pass orig N by R sh to orig pos, M facing out, W in, as in a long wave 3&4. Hey, st W L sh, to orig pos, M1 facing out, others across 5. "Down you go": M1 goes dn behind W's line, while W1 goes dn cntr, below two 6. "Up you come": W1 comes up behind M's line, while M1 comes up cntr, to orig pos 7. Act dsd 8. Dsd N; pass thru along

The dance is notable for having "no touching." Among other things, this means no partner swing. If the caller fears for his safety from such programming, he might ward off the onslaught by using the following alternate to the variant: 3&4. Taking hds: bal in long waves; 3/4 hey, st W L sh 5&6. All sw pt 7&8. Bal in cir of four; cir L 1/4; dsd N; pass thru along
Ref: STN

OLSON con 16-L

LACE by Al Olson

Duple & improper: 7KS

1. (New) W (on R diag) almd R 1+1/4; courtesy turn pt! 2. 1/2 W ch on R diag (to prev N) 3. 1/2 W ch across (to shadow) 4. 1/2 W ch on L diag (to orig N) 5&6. Hey, st W R sh 7&8. Bal & sw N

OLSON con 16-N

LACE THREE by Al Olson

Becket formation (ccw prog): 8KS

1. 1/2 W ch on R diag (to new N) & face shadow across 2. 1/2 W ch across 3. 1/2 W ch on L diag to orig N 4. Those W almd R 1+1/2; courtesy turn with pt! 5&6. Star L 1+1/4; with new Ns: star R 3/4! 7&8. Sw pt & face on R diag

OLSON con 16-M

LACE TWO by Al Olson

Becket formation (ccw prog): 8KS

1. 1/2 W ch 2. 1/2 W ch on L diag (to shadow) & face new N across 3. Those W almd R 1+1/2; courtesy turn with new N! 4. 1/2 W ch on R diag to orig pos 5. R&L across 6. Ret with courtesy turn danced in ccw arc to prog pos 7&8. Hey with new Ns, st W R sh

HAWES con 02-F

THE LADIES CHAIN by Nick Hawes

Duple & improper: 7S

1. 1/2 W ch along 2. Cir L! 3&4. Bal & sw pt 5&6. M pull past by L hd; sw N 7. Long lines: fwd & bk 8. Cir R 1/2; W almd L!

Ph 8: The women must take the initiative.

KAYNOR_D con 26-Z

THE LADIES LEAD by David Kaynor

Duple & improper: 9

1. Facing Ns: fwd & bk (along) 2. Almd L N x2! 3. L-hd twirl to swap with N; star L 1/2! 4. Shift one pos ccw around entire set; star L 3/4 with N and shadow! 5&6. All bal & sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; act go under #2's arch, all moving fwd along

OLSON con 25-N

THE LADIES LEAD LEFT by Al Olson

Duple & improper: 8KS

1. Joining hds around the entire set: "cir" L till op shadow, the fourth ind ccw from your pt; cir (four) L 1/2 with N & shadow 2. Entire set: "cir" L till op pt; cir (four) L 1/2 with

N & pt 3&4. Sw N 5. M almd L 1+1/2 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

Ph 1&2: Neutrals must participate in the entire set actions. They simply wait during the circles for four.

OLSON con 04-F

LADIES' HEYDAY #2 by Al Olson

Becket formation (cw prog): 9HS

1. Almd L pt 1+1/4; W almd R 1/2 2. Almd L N 1+3/4 to pos of long waves 3. Almd R new N 1+1/4; W almd L 1/2 4. Almd R pt 1+3/4 5&6. Hey, st W L sh 7. Sw pt! 8. Long lines: fwd & bk

OLSON con 07-P

LADY ON THE LEFT by Al Olson & Larry Jennings

Duple & improper: 6FS

1. Sw N & face across with W on L of M 2. Act sw 3. Go dn four in line, act in cntr; turn ind 4. Ret; hd cast off 5. R&L 6. Ret 7. 1/2 W ch 8. Cir L 3/4; pass thru along! Dancers are trained to end a swing with the woman on the right, and most swing positions make it awkward to reverse this. However, if each swinger puts his/her right hand on the other's left shoulder blade and puts his/her left hand on the other's right shoulder (i.e., right under, left over, to form a "barrel position"), either dancer can conveniently end on either side.

JENNINGS con 07-P

LADY ON THE LEFT by Al Olson & Larry Jennings

Duple & improper: 6FS

1. Sw N & face across with W on L of M 2. Act sw 3. Go dn four in line, act in cntr; turn ind 4. Ret; hd cast off 5. R&L 6. Ret 7. 1/2 W ch 8. Cir L 3/4; pass thru along! *Dancers are trained to end a swing with the woman on the right, and most swing positions make it awkward to reverse this. However, if each swinger puts his/her right hand on the other's left shoulder blade and puts his/her left hand on the other's right shoulder (i.e., right under, left over, to form a "barrel position"), either dancer can conveniently end on either side.*

OLSON con 04-I

LAMBERTVILLE MEN by Al Olson

Duple & improper: 7AS

1&2. Bal & sw (new) N 3. M almd L 1/2; bal pt 4. Sw pt 5&6. Hey, st W R sh 7. Almd L pt 1+3/4 8. M almd R 1/2; almd L N 1+1/4

OLSON con 04-H

LAMBERTVILLE WOMEN by Al Olson

Duple & improper: 7AS

1&2. Bal & sw (new) N 3. Cir L 3/4 4. Sw pt 5&6. Hey, st W R sh 7. Almd L pt 1+1/4; W almd R 1/2 8. Almd L N 1+3/4

JENNINGS con 51-T

LARRY'S BECKET by Larry Jennings

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N 3. M st a L hds across, joined by the W, who fall in behind N; turn the hds across almost once for the M, 1/2 for the W, more or less to orig pos 4. R hds across to orig pos 5&6. Almd L shadow; sw pt 7. 1/2 prom 8. 1/2 R&L on L diag with next Ns & face those next Ns

My objective was to create a dance that was comparable in simplicity with the original Becket Reel but was single progression. I managed the latter objective, but it's hard to keep it all that simple.

Ref: DS130

ROSEN con 52-K

LARRY'S BIRTHDAY by Sue Rosen

Becket formation (cw prog): S

1. Cir L 3/4 to wave across 2. Bal; twirl to swap with N 3. 1/2 hey, st pulling past N by R hd 4. Sw N 5. Long lines: fwd & bk 6. Pass thru (across); pass N by L sh (along); almd L new N 3/4 7. W almd R 1+1/2 8. Sw pt
Ph 6: The action with (original) neighbors is a cross trail thru.

MOHR con 53-Z

LARRY'S LISTENING by Rick Mohr

Alt: Duple & improper: S 1&2. Bal & sw N (the "new" N of ph 8) 3. 1/2 hey, st M L sh, ending joining R hds with N, M taking L hds, in a wave 4. Bal; go fwd to next cpl (2); those new M: almd L 1/2, taking R hds with pt (2) 5&6. Bal in wave; sw pt 7. With those new Ns (of ph 4): cir L 3/4 to own side 8. Almd R that new N; almd L orig N
It may be instructive to note how different the dance appears if reset.

Becket formation (cw prog): 9S

1&2. Cir L 3/4; almd R N; almd L prev N! 3&4. Bal & sw orig N 5. 1/2 hey, st M L sh, and ending with Ns joining R hds! 6. M joining L hds: bal in wave; go fwd to new cpl; M almd L 1/2 & take R hds with pt 7&8. Bal in wave; sw pt
Rick introduced this dance at an evening in the VFW series featuring my contributions to contra dancing. Rick, telling it like it is, mentioned my reputation for carefully (some would say annoyingly nitpickingly) assessing a caller's words. Perhaps feeling that that phrase "Larry's Listening" might sound pejorative, Rick chose to call it "Larry's Leadership". I, however, find the phrase quite catchy and I take pride in caring enough about the quality of the calling that I do listen. As a matter of fact, I believe it's part of a dance producer's obligations both to be able to and to actually discuss the pros and cons of a performance.

I also like to apply a similar critique to the presentation of dances. Thus I offer the alternate, not with any conviction that it is an improvement, but I am convinced that a caller who studies the two presentations will be a better caller for the effort.

ANDERSON_K con 57-O

THE LAST RESORT by Kathy Anderson

Becket formation (cw prog): S

1. Cir L 3/4 2. Hd in hd with pt: pass Ns, W passing by R sh; shift R to face new Ns; as inds: pull past (this) N by L hd 3&4. Newer N almd R; sw N 5. Long lines: fwd & bk 6. W almd R 1+1/2; pass pt by R sh 7&8. M almd L; sw pt

OLSON con 21-M

LEAVING HOME by Al Olson

Duple & improper: 8H

1. Gypsy N 2. Sw N 3. Go dn four in line (4); turn ind 1/2 toward N & cont dn, backing 4. Go up four in line (4); turn ind 1/2 toward N & cont up, backing 5. Cir L 3/4 6. All sw pt 7. 1/2 W ch 8. Star L!

PARKES con 30-K

LEGACY REEL by Tony Parkes

Duple & improper: 7S

1. Go dn four in line; turn ind 2. Ret 3. Cir L! 4. Almd R N 1+3/4 5. W almd L; bal N 6. Sw N 7. Long lines: fwd & bk 8. Act sw

Ref: SS

MORNINGSTAR con 22-X

THE LIGHTED SCENCE by Glen Morningstar, Jr.

Duple & improper: 7d

1. W (on R diag) almd R 1+1/4 2. All sw pt in M's pos 3. Cir L to orig pos 4. Act go under #2's arch; act separate from pt, dropping pt's hd & unwinding #2, to form line of four facing up, W1 on L end 5. Go up; turn ind 6. Ret 7. W ch 8. Ret

Glen explains: "This dance was written in remembrance of the beautiful glass sconces that originally adorned the orchestra shell in Lovett Hall at Henry Ford Museum & Greenfield Village, Dearborn, Michigan."

FENTON con 36-T

LIGHTS AT DAWN by Charlie Fenton

Becket formation (cw prog): S

1&2. M st a L hds across; W join the L hds across, following their pts, till W are on orig side; prom N till M are on orig side; courtesy turn till W are in cntr 3&4. W st a R hds across; M join the R hds across, following their N; M drop out on orig side while W almd R 5&6. Sw N 7. Cir L 3/4; shift L one pos, W leading pt 8. Sw pt
Ph 7&8: The action, if done with gusto, is similar to that explained at WOW!

First called at dawn at the fifth annual BACDS Dawn Dance, 2/18/90.

RICHARDSON con 51-A

LIVE LONG AND PROSPER by Mike Richardson

Sawtooth formation, facing Ns on slight L diag (ccw prog): S

1. M dsd 1+1/2 2. New N & pt: cir L 3/4 3. 1/2 W ch 4. W, followed by N, lead into R hds across, a bit less than once around for M, a bit more for the W, who end in pos of long wave 5&6. M U-turn L to st hey passing pt R sh 7&8. Bal

& sw pt

Note that strict adherence to the transcription requires that the hey in ph 5&6, and thus the swings of ph 7&8, lie on a left diagonal. To be consistent the original formation must be given as in the transcription. In practical terms I imagine that everyone (except, perhaps, for Larry) would be happiest if the deviation from Becket formation were ignored.

Dedicated to Bob McQuillen on his 70th birthday.

WHITTEMORE con 01-F

LOAFER'S REEL by Tod Whittemore

Duple & improper: 7S

1. L hds across 2. M turn by L hd 1+1/4 3&4. Bal & sw pt 5. 1/2 R&L 6. W ch 7. Ret; W st a R hds across, joined by the M, who fall in behind pt! 8. Cont R hds across, a total of 1+1/2 for the W, x1 for the M, to prog pos

The band Two Penny Loaf gave support both to Tod and to me in our early days of dance production.

BOLTON con 21-T

LOCOMOTION by Dean Bolton

Duple & improper: 9Sb

1. Star L 2. Cir L 3&4. Almd R N 3/4; M pass by L sh to pt; almd L pt 3/4; M pass by R sh to N; almd R N 3/4; M pass by L sh to pt; almd L pt & end facing N along, in orig pos! 5. W ch along 6. Ret 7. Sw N! 8. Sw pt (in cntr) & face new Ns along

Ph 3&4: This action is sometimes called "Georgia Rang Tang". The dancers must determinedly observe the "!".

The dance may well be set as a Sicilian circle.

ANDERSON_K con 57-N

THE LONG ROAD by Kathy Anderson

Duple & improper: S

1. Cir L 2. Dsd N 3&4. Bal & sw N 5. W almd R 1+1/2 6. Sw pt 7&8. Hey a bit less than 1/2; almd L pt until M meet in cntr (about 1x); M pass by R sh and all go to prog pos

Ref: DS107; MF

MORRISON con 08-L

LOST CHILD by Jim Morrison

Becket formation (cw prog): 7S

1&2. Sw pt 3. Long lines: fwd & bk 4. Cir L 3/4; pass thru along 5. 1/2 W ch along to new N, end facing shadow across* 6. 1/2 W ch to shadow 7. Cir L 8. Star L

Ph 5: Adjust courtesy turn so that the M ends the ph in the same position he started the ph but facing across with new neighbor on his right

Alt: Start at ph 3.

DIGGLE con 07-F

LOST IN INTERSTELLAR HAZE by Roger Diggle

Duple & improper: 6S

1&2. Star R 1+1/4; almd L shadow 3&4. Hey (with shadow & N), st M R sh 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L!

Ref: MF

WHITTEMORE con 05-Q

LOST IN SPACE by Tod Whittemore

Becket formation (cw dbl-prog): 6FIKSi

1&2. Bal & sw pt 3. 1/2 R&L 4. 1/2 R&L on R diag? 5.

With new Ns across: star R 6. With that new N and first shadow: star L 7&8. St R hd to pt: gd R & L around entire set, passing pt, second shadow, and third shadow; almd L fourth shadow; ret, passing third shadow R hd, second shadow L hd

Ph 3: Done with the neighbors met in ph 5 of the previous change.

Ph 7&8. Neutrals must participate.

Alt: Start at ph 3.

At one time I thought that ph 7&8 would be boring. But experience is that, even if the caller warns them that it's always danced with the same people, the dancers seem not to believe it. Thus the dance often presents a rollicking good show to an observer; the dancers can usually laugh at themselves as well.

PEARL con 50-A

LOVE OF MY LIFE by Dan Pearl

Duple & improper: S

1. Cir L 2. Twirl to swap with pt; #2 arch: all back up (act under the arch) to form ring. 3&4. Bal the ring; sw N 5. Go dn four in line; turn ind 6. Ret; bend the line 7. #2 1/2 fig eight (below) while act first assist #2 get started and then begin a pt sw 8. Act cont sw & face dn

Dedicated to Dan's wife, Shelagh Ellman-Pearl.

Ref: DS112

ZAKON con 54-L

LOVE'S SCORE by Steve Zakon-Anderson

Duple & improper: S

1. Cir L 2. Sw N 3&4. Partial hey, st W R sh, till the W meet again; W form long wave in cntr; W bal 5&6. W almd R; sw pt 7. Cir L 3/4 8. Bal in cir; twirl to swap with pt

HUBERT con 31-G

LUCY'S DANCE by Gene Hubert

Becket formation (cw prog): 7S

1. Long lines: fwd & bk 2. M almd L 1+1/2 3&4. Bal & sw N 5. 1/2 R&L 6. Cir L 3/4; shift L (W leading)! 7. Cir L 1/2; pass thru (across) 8. Sw pt

Ref: DS087; DD3

RICHARDSON con 43-U

MADELINE MAUDE STEPS OUT by Mike

Richardson

Wave formation, R hd to N, W in cntr: S

1. Bal in wave; almd R N 3/4 2. Bal in long waves, L hd to prev N; almd L 3&4. Bal & sw (orig) N 5. Long lines: go fwd (4); taking pt with two hds, M draws pt to his side of set 6. Sw pt 7. 1/2 prom 8. W st R hds across; M join R hds across behind pt; turn the hds across about 1/2 more, ending in prog wave

DALSEMER con 12-Y

MAGGIE'S HOBBY by Bob Dalsemer

Wave formation, R hd to N, W in cntr: 8S

1. Go fwd to new N (2); cir L 3/4 2. Dsd pt 3&4. Bal & sw pt 5. Go dn four in line; turn as cpls 6. Ret & face across 7. The W almd L about 1/4 while the M arc to form a wave, R hd to pt; bal 8. W almd L 1/2; bal in rearranged wave
The dance is usually taught as duple & improper, omitting the first two counts.

Composed to honor the marriage of two Baltimore dancers, Maggie Taylor and Jay Hobbs.

Ref: DS070

ZINKIN con 31-P

THE MAGPIE AND THE SEAL by David Zinkin

Duple & improper: 9S

1. Star R! 2. With prev N: star L! 3. Dsd (orig) N 1+1/4 4. Bal in wave, R hd to N; almd R N 1/2; M almd L 1/2! 5&6. Bal & sw pt 7. 1/2 W ch 8. 1/2 hey, st W R sh

DIGGLE con 28-F

MAKING HAY by Roger Diggle

Duple & proper: 7

1. Act 1/2 fig eight (below) 2. Act almd R; bal in wave, L hd to N 3&4. Hey, st act small almd R 5&6. Act (bal &) sw 7. Go dn four in line, act in cntr; act turn as cpl, #2 ind 8. Ret; hd cast off

RAVITZ con 57-C

MALIZA'S MAGICAL MYSTERY MOTION by Cary Ravitz

Becket formation (ccw prog): S

1. M almd L 1+1/2 2. Sw N 3. 1/2 prom 4. 1/2 W ch 5. Bal in cir of four; Petronella roll, modified to form cir with new Ns 6. Rep, adjusting to face pt 7&8. Bal & sw pt

5: "Petronella roll" - see Glossary

Ph 5: The men make 1/4 extra revolution, the women 3/4 extra, so as to form the new circles.

Ph 6: The men stop slightly short of the usual amount, the women go a bit more.

This is not a shadow dance; all the action is either in the original minor set or the next minor set.

Ref: RAV

KOPP con 22-Y

MARIAN'S DELIGHT by Carol Kopp

Duple & improper: 7S

1&2. Bal & sw N 3. Long lines: fwd & bk 4. W dsd 1+1/2 5. Gypsy pt 6. Sw pt 7. M almd L 1+1/2 8. (M releasing L hds) 1/2 prom N

Alt: 8. M, keeping L hds joined, pick up N in 1/2 sh-waist pos and "star prom" to orig side of the set; M letting go of hds, Ns, as a pair, make a full turn ccw

For Marian Hepburn.

Ref: CD, DS090

KAYNOR_D con 20-W

MARY CAY'S REEL by David Kaynor

Becket formation (cw prog): 6S

1. Cir L 3/4 2. Pass N by R sh; almd L next N 3&4. Bal & sw (orig) N 5. Long lines: fwd & bk 6. W almd R 3/4; W almd L next W 3/4 while the M take a small step L 7&8. Bal & sw pt & face across

For Mary Cay Brass on her birthday.

Ref: DS084

KAYNOR_D con 56-C

MATTHEW JUST IN TIME by David Kaynor

Duple & improper: S

1&2. Bal & sw N 3. Long lines: fwd & bk 4. M almd L 1+1/2 5&6. Gypsy pt; sw pt 7. Cir L 8. Bal; M pass by R sh to trade places

SAXE con 03-Z

MAY THE FOURTH BE WITH YOU by Jim Saxe

Duple & improper: 8Cci

1. Sw N! 2. #2 sw 3. Go dn four in line, #2 in cntr; hd cast off to face across 4. 1/2 R&L 5. Cir L 3/4; M1 lead to line of four facing up! 6. Go up; act step in below #2, who cont up 7&8. Act bal & sw

Ph 3-6: You dance all this with your same-sex neighbor beside you till the actives meet in the center. This disposition of sexes was common in traditional dances and is my excuse for using the notation "1/2 R&L" rather than "R&L thru".

There is always a wise guy of some sort dropping flies in the ointment. The actual name of this dance is 5/4BW/U, pronounced as in the title line and indexed somehow.

ELBERGER con 11-Z

MAYBE I NEVER WILL by Susan Elberger

Triple & improper: 8

1&2. #3 cross set & go outside #2 of op sex to st heys for three along, #1&2 joining with a slight delay; cont till #1&2 reach st pos, facing N, while #3 face pt in any convenient way, below #2 3&4. With the one you face: bal & sw 5. Cir six to L 6. Cir six to R 7. #2 go up cntr; turn ind 8. Ret; #2 cast off with #1 & prepare to st new change

The dance is a sequel to I Don't Know Yet; it was premiered 16 October 1981.

FUERST con 47-B

MAYBE YOU SHOULD WRITE AN EASY DANCE by Michael Fuerst

Becket formation (cw prog): 11S

1. 1/2 prom ending with a ccw loop to face new Ns 2. Long lines: fwd (4) & bk ending with W rolling L to swap with pt 3. With N and shadow: cir L 3/4 4. Sw that N 5&6. 1/2 W ch across to shadow; 1/2 hey, st W R sh; as shadows meet (by the L sh), they turn L and go along to pt, the M going outside, the W inside 7&8. Sw pt & face across

SEAMAN con 11-L

MCGRAW TOWER #2 by Erran Seaman

Duple & proper: 6Ci

1&2. Bal & sw same-sex N 3. Act go dn cntr (proper)≠; turn as cpl 4. Ret; (hd) cast off (with N) 5. Cir L 3/4 6. All sw pt 7. 1/2 W ch 8. Act 1/2 fig eight (above)

Various symmetrical positions are available for a swing, and many dancers prefer a symmetrical position for a same-sex swing. Some of these positions are fine for swinging but are a little awkward to disengage from. However, if each swinger puts his/her right hand on the other's left shoulder blade and puts his/her left hand on the other's right shoulder (i.e., right under, left over, to form a "barrel position"), either dancer can conveniently end on either side.

OLSON con 04-E

THE MEN'S HEYDAY by Al Olson

Becket formation (ccw prog): 9HS

1. Almd L pt 1+3/4 2. M almd R 1/2; almd L N 1+1/4 to pos of long waves 3. Almd R new N 1+3/4 4. M almd L 1/2; almd R pt 1+1/4 5&6. Hey, st W L sh 7. Sw pt! 8. Long lines: fwd & bk

SANNELLA con 12-Q

MERRILLY WE ROLL ALONG by Ted Sannella

Duple & improper: 8

1. Mirror dsd N, st act splitting Ns 2. Almd N handy hd 1+1/4; act go dn cntr to next N 3. Mirror dsd next N 1+1/4 4. Act go up outside to orig pos 5. Long lines: fwd & bk 6. Sw N 7. Cir L 8. Act sw & face dn

The dance was written in memory of Phil Merrill.

Ref: DS074

PARKES con 23-K

MIDDLESEX MARCH by Tony Parkes

Duple & improper: 8S

1. Cir L 2. Dsd N 1+1/4 3. Go ind around entire set, M cw outside, W ccw inside 4. Ret 5. Almd L N 1+1/2; M cross by R sh 6. Sw pt 7. 1/2 prom 8. 1/2 W ch Ph 3&4: Neutrals should participate.

Ref: SS

ROSEN con 56-O

MIDNIGHT OIL by Sue Rosen

Duple & improper: S

1. Cir L 2. Dsd N 3. Ns: R-hd bal; twirl to swap; pull past by R hd 4. Star L with prev Ns 5. Almd R (orig) N 3/4; M pull across by L hd 6. Sw pt 7. 1/2 W ch 8. 1/2 hey, st W R sh, ending joining new Ns.

JOHNSON con 16-D

MIDWEST FOLKLORE by Orace Johnson

Becket formation (cw prog): 7S

1. Shift L one pos to face new Ns across; cir L 3/4! 2. Dsd (that) N 3&4. Bal & sw (same) N 5. Cir L 3/4 6. Dsd pt 7&8. Bal & sw pt

Alt (Sawtooth formation, Ns on L diag): 1. Cir L till across from pt ... 5. Cir L almost once around to sawtooth formation

Ref: MF

HUBERT con 10-D

MIGHTY GINKGO TREE by Gene Hubert

Becket formation (cw prog): 8KS

1. Cir L 3/4 2. Sw N 3. 1/2 R&L 4. On L diag: 1/2 W ch to shadow & face across 5&6. Pull past new N by R hd; pull past shadow by L hd; sw pt & face dn 7. Go dn four in line (with new Ns); turn as cpls 8. Ret

KRUMM con 16-B

MILL RIVER CONTRA by John Krumm

Duple, improper & dbl-prog: 8

1&2. Almd R N; act sw 3. Act go dn cntr; turn ind 4. Ret; cast off 5. Long lines: fwd & bk 6. All pass thru; M reaching across his chest with his R hd to take new N's R hd: twirl to swap 7&8. With those new Ns: star R 3/4; the M reaching over his R sh with his L hd to take pt's L hd: twirl to swap; star L 3/4

KITCH con 42-M

THE MILLER'S DAUGHTER by Jim Kitch

Becket formation (cw prog): S

1&2. Cir L 3/4; pass thru along; gypsy new N 3. 1/2 hey, st W L sh 4. Sw N 5. 1/2 R&L 6. 1/2 W ch 7&8. W gypsy; sw pt

WILHITE con 46-B

MISINTERPRETATION REEL by Mrytle Wilhite

Duple & improper: 8S

1. Cir L 3/4; pass pt by R sh along 2. Dsd first shadow 3. 1/2 sashay pt to swap; cir L 1/2 with orig N; pass pt by R sh along 4. Dsd second shadow 5&6. Bal & sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

Ref: CB, LS

HOFFMAN con 47-M

MISSING DUCK by Erik Hoffman

Becket formation (cw prog): S

1. Cir L 3/4 2. Pass thru along; new W almd L about 1/2; almd R pt 3/4 to long waves, across from new Ns and on orig side of the set, M facing out 3. Bal (to R and to L); slide R past pt 4. Bal in rearranged waves; slide L past pt 5&6. Hey, st W L sh 7&8. Sw pt Alt: 1. On L diag with new Ns: cir L 2. Almd R pt 1+1/2 to long waves, M facing out

JENNINGS con 55-X

MISSOURI NEIGHBORS by Larry Jennings

Duple & improper: S

1. Cir L 3/4 2. Sw pt 3. 1/2 prom 4. 1/2 W ch 5. Cir L 1/2; W roll R to swap with pt 6. Sw N 7. 1/2 W ch 8. Cir R 3/4; pts twirl to swap

If the action of counts 5-8 of ph 5 are done smartly, I refer to it as "wowee". It is usually done with neighbors swapping followed by a partner swing. This dance reverses those roles.

HUBERT con 55-V

MISSOURI STARS by Gene Hubert

Duple & improper: S

1. Cir L 1/2; M roll R to swap with pt 2. Sw N 3. 1/2 W ch 4. Star L 5. Cir L 1/2; W roll R to swap with N 6. Sw pt 7. 1/2 W ch 8. Star L

So far as I know, Gene Hubert and Merilee Karr independently discovered that there is typically enough room in the center of the set to do the roll to swap. (There is typically not enough room to all swing in the center of the set.)

Ref: GHWB

JENNINGS con 55-W

MISSOURI WOWEE by Larry Jennings

Duple & improper: S

1&2. Cir L 1/2; sw N 3. 1/2 prom 4. 1/2 W ch 5. Cir L 1/2; W roll R to swap with N; pts assume sw pos ("wowee") 6. Sw pt 7. 1/2 W ch 8. Star L

The notation for Gene Hubert's Missouri Stars makes it seem as though the action for ph 5-8 is, except for a change in who is playing which role, the same as ph 1-4. The actual situation is more complex, and I offer this alternate.

OLSON con 11-H

MIXED CLOVER by Al Olson

Duple & improper: 8Hb

1. Go dn four in line, act in cntr; never letting go of hds: act bk under their joined hds while ends join free hands behind act 2. Go up in cozy line; #2 arch and #1 back under arch to form a four-leaf clover 3. "Cir" L! 4. Sw N 5. Bal in cir; without releasing hds: M1&W2 duck under arch of W1&M2, who move fwd, and bk under their joined hds to form clover 6. "Cir" L! 7&8. All sw pt & act face dn, #2 retire proper

KAYNOR_D con 03-U

MONTAGUE REEL by David Kaynor

Duple & improper: 9HS

1. Dsd pt 2. Dsd N 3. Almd R N 1+3/4 4. Bal in wave; M almd L 1/2 5&6. Bal in new wave; sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt

ROSEN con 56-A

MOOD SWINGS by Sue Rosen

Duple & improper: S

1. Long lines: fwd (4); bk (2); M roll L to swap with N along 2. M almd L 1+1/2 3&4. Bal & sw pt 5. Cir L 3/4; pass thru along, turning R as soon as possible 6. 1/2 hey, st M L sh 7&8. Bal & sw N

Ph 5: Such a circle and pass thru along yield a well-known progression. In this dance you continue to dance in the same minor set: the man makes almost a U-turn around his neighbor preliminary to passing the other man by the left shoulder, the woman following her neighbor into the hey.

The composer offers a different view of ph 5&6:

5. Cir L 3/4 to pos of a wave across, Ns with R shs adjacent,

W in cntr 6. 1/2 hey, passing N by R sh

ROSEN con 52-L

MOODY STREET by Sue Rosen

Duple & improper: S

1&2. Bal & sw N, ending in prom pos, W in cntr 3. Prom cw around entire set; turn as cpls 4. Ret 5&6. W: R-hd bal; pull past; sw pt 7&8. Cir L 3/4; pass thru along; dsd new N

OLSON con 42-K

MORE FOR YOUR NEIGHBOR #2 by Al Olson

Becket formation (ccw prog): 7FS

1. 1/2 R&L 2. 1/2 W ch with extra 1/2 revolution of courtesy turn; W roll L to swap with N, ending with M facing out, W in! 3. Bal (to R and to L) in long waves, L hd to orig N, R hd to new N; slide R past (new) N to new long waves, L hd to N 4. Bal (L, R); slide L past N 5&6. Almd R N; 3/4 hey, st W L sh 7&8. Sw pt

OLSON con 39-M

MORE NEW-MOWN HAY by Al Olson

Becket formation (ccw prog): 7FS

1. Cir L 1/2; shift L one pos along to new cpl across 2. Cir L 3/4; form wave, R hd to new N, W in cntr 3. Bal to R and to L; slide R past N 4. In new wave, M in cntr: bal to L and to R; slide L past N 5&6. Almd R N about 3/4, till W face in; 3/4 hey, st W L sh 7&8. Sw pt

Al encourages pirouettes in ph 3&4.

KOTHS con 41-N

MORE POWER TO THE ELBOW by Kirston Koths

Duple & improper: S

1. M almd R 1/2; almd L pt 2. M almd R 1+1/2 3. Bal in wave, L hd to N; courtesy turn with N about one revolution 4. 1/2 prom 5. W almd R 1+1/2 6. Sw pt 7. Long lines: fwd & bk 8. Cir R 3/4; L-sh pass thru along!

Written to honor the return of Cathie Whitesides to Bay Area dance bands after a bout of tendonitis.

ZAKON con 43-L

MORRIS MEETS LENA by Steve Zakon-Anderson

Duple & improper: S

1. W almd L 1+1/2 2. Almd R pt 1+1/2 3. 1/2 hey, st M L sh 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 R&L 7. Cir L 3/4 8. Dsd N; pass thru along

Alt (Steve): 6. Pass thru; twirl to swap.

For the wedding of Jay Ungar and Molly Mason. Jay is Jewish and might be associated with the common Jewish name, Morris. Similarly, Molly is Norwegian, typified by Lena.

KITCH con 50-J

MR. FEZZIWIG'S BALL by Jim Kitch

Duple & improper: S

1. Joining M's R hd & W's L: bal; twirl to swap 2. Cir L 3/4 3&4. Sw pt 5. M almd L 1/2; bal in wave 6. Sw N 7. Cir L 8. 1/2 hey, st W R sh

BOGUE con 46-W

MR. FIX'S ASSIGNMENT by E. Bogue

Duple, improper & dbl-prog: 8S

1. Long lines: fwd & bk 2. Sw N 3. 1/2 W ch 4. Cir R 3/4 5. Cir L 3/4 with new cpl 6. Sw pt 7. 1/2 W ch 8. 1/2 prom
Penn Fix's homework assignment for his dance composers class was to devise a pattern using ph 4&5.

Ref: MF.

BOGUE con 26-F

MR. HEIMLICH'S MANEUVER by E. Bogue

Duple & improper: 7S

1. R hds across 2. W pass by R sh & turn sharply R to swap while M turn ind (2!); star L 3/4 3. Prom N (M with W in front of him) ccw around entire set 4. Ret 5. W ch 6. Ret 7. Long lines: fwd & bk 8. Act sw

NOONAN con 52-O

MY FIRST FOLLY by Brian Noonan (KIRAN!!)

Duple & improper: S

1. Dsd N 2. Star R once & a bit more 3&4. Hey on L diag, st W (with prev W) R sh, substituting N almd L 1/2 for last pass* 5&6. W cross by R sh; sw pt & face Ns on a slight L diag 7. 1/2 W ch 8. Star L

Ph 3&4: Hey includes neighbor and shadow.

HILL con 57-K

MYSTIC TO MONTREAL by Becky Hill

Becket formation (cw prog): S

1&2. Hey, st W R sh 3&4. Bal & sw pt 5. 1/2 prom 6. 1/2 R&L 7. Cir L 3/4; pass thru along! 8. New Ns: Cir R 3/4
Alt: Begin the dance with Ph 5.

Ref: TD

HOLMES con 36-P

NAN'S AMBLE by Karen Holmes

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. 1/2 W ch 3. W almd R almost once around to pos of long wave; new W almd L 3/4 while M move a bit L 4. Bal in wave, R hd to pt; almd R pt 3/4 5&6. Hey, st W L sh 7&8. Bal & sw pt

Alt: 4. Bal in wave, R hd to pt; all twirl to swap with pt & pull past pt R sh

OLSON con 32-G

NEST CONTRA by Al Olson

Duple & improper: 10HS

1&2. Almd R N 3/4; M almd L 1/2; sw pt 3. 1/2 R&L 4. Cir L! 5&6. Almd R pt 3/4; W almd L 1/2; sw N 7. Long lines: fwd & bk 8. Star L!

The title is an acronym for New England Swing Thru, the paired allemandes being similar to the club square call "swing thru".

OLSON con 28-L

THE NEW DANCING SAILORS by Al Olson

Duple & proper: 5FK

In odd changes: 1. Act go dn cntr; turn ind 2. Ret; cast off 3&4 Act turn contra corners 5&6. Hey on L diag, st act R sh 7&8. Act sw & end proper! In even changes: 1. #2 go up cntr; turn ind 2. Ret; cast off (with the cpl orig above) 3-8.

As above, replacing act with #2

Alt (**ALMOST DANCING SAILORS**): 1. The operative cpl goes dn (or up) the outside, past two cpls 2. The operative cpl goes up (or dn) the cntr and casts off

OLSON con 01-H

NEW MOUNTAIN CONTRA by Al Olson

Duple, proper & dbl-prog: 7CFIKh

1&2. Act cross by R sh; go outside below one; 1/2 fig eight (above); go to cntr in pos of a long wave, R sh to pt!? 3&4. Hey on L diag, st L sh with second corner? 5. M1 go up & W1 dn to different L-hd stars (x1!) 6. Act almd R 3/4; go outside above one 7. 1/2 R&L (with same-sex N) 8. 1/2 R&L with next same-sex N

Alt (single-prog): 7. Act dn cntr; turn ind 8. Ret; cast off
Adapted from Gene Hubert's Black Mountain Contra.

FOLKPROC con 20-F

NEW ZIP COON adpt by Folk Process

Duple & improper: 11

1&2. Act: bal; almd R 1+3/4 & separate so M1 faces dn & W1, with #2, face up in a line of three, W1 in cntr; all bal 3. All taking hds with pt: R hds across! 4. Act sw 5. Almd L N 1+1/2 6. #2 sw 7. #2 in cntr, go dn four in line; #2 twirl to swap to face up while act meet in cntr below #2 & face up 8. Go up in cpls; act squeeze in between #2 & under an arch formed by #2; cast off

The dance, based on the traditional Zip Coon, was called by Claudio Buchwald about 1985. Claudio declines to state his exact role in the modification. Thus I have a genuine opportunity to attribute a sequence to Folk Process. I would have to resort to this much more often except for my definition: a composer is the person who authorized the title.

OLSON con 01-V

NEW-MOWN SNOW by Al Olson

Duple & improper: 8FS

1&2. Almd R N (4!); 3/4 hey, st W L sh till M are facing in, pt's R shs adjacent! 3. Bal in long waves; inds facing in: go to pos across the set (now facing out), while inds facing out: loop R to face in, replacing adjacent ind 4. Rep, in new waves 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L!

Al credits Steve Schnur for suggesting the distinctive action of ph 3&4, which may be called "rotate the minor set".

OLSON con 10-U

NEW-MOWN URBANA SNOW by Al Olson

Duple & improper: 8FS

1&2. Almd L N (4!); 3/4 hey, st M R sh 3. Bal in long waves, M facing out, L hd to pt; W cross by L sh (now facing out) while M loop L to face in, replacing pt 4. Bal in new long waves; M cross by L sh (now facing out) while W

loop L to face in, replacing N 5&6. Two-hd bal pt, st L hips adjacent; sw pt 7&8. Cir L 1+1/4; almd R N 1+1/2!

HUBERT con 54-V

THE NICE COMBINATION by Gene Hubert

Duple & improper: 5S

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5&6. Cir L 3/4; sw pt 7. 1/2 W ch 8. Star L

One of the most-called dances of all time.

Ref: DD2

KOPP con 38-C

NINETEEN EIGHTY-SEVEN by Carol Kopp

Duple & improper: 6S

1. Almd R N 1+1/2 2. Almd L next N x2 3&4. Bal & sw orig N 5. Cir L 3/4 6. All sw pt 7. 1/2 W ch 8. Long lines: fwd & bk

Ref: CD

FLAHERTY con 39-U

NINETEEN KISSES by Don Flaherty & Al Olson

Duple & improper: 9

1&2. Bal in wave, R hd to N, W in cntr; sw N 3. Go dn four in line; rightmost trio dances R hd over, L hd under while M1 turns ind to line facing up, W on pt's L 4. Ret; hd cast off with pt 5&6. All pass thru (across); all sw pt 7. M almd L 1+1/2 8. Bal in wave, R hd to N; almd R N 1/2 & go along to new cpl

Alt: 1. Dsd N 2. Sw N

Alt: 1&2. Bal & sw N

Alt: 1&2. Gypsy N; sw N

Ref: SW

OLSON con 35-Q

NO WAITING AT THE END (E46) by Al Olson

Duple & improper: 10HKS

1. Almd L N 1+1/2 2. Sw next N 3. Almd L third N; pass N of ph 2 by R sh 4. Sw orig N 5. Entire set: "cir" L till shadow, sixth ind ccw from pt, is across; pass thru (R sh to shadow) across & turn ind cw to face in! 6. "Cir" L to ret to pt; pass thru (R sh to pt) across & turn ind cw 7. Bal pt; twirl to swap with pt 8. Rep & face new N
Neutrals participate throughout the dance.

Ph 6: A nice touch is for partners to pass thru remaining face to face and joining hands for the ph 7 balance.

Ph 7&8: Partners may dance this as they please. Twirling in ph 8 with man's right hand and woman's left is particularly suitable for all except couples about to become neutral.

Alt (with ample room along): 7&8. All bal & sw pt & face new corner

If ph 5&6 prove to be too demanding, requiring too much speed, they can be slowed down by making a dancer's shadow the fourth person ccw from partner.

DIGGLE con 15-E

NOTHING LEFT BUT THE GRIN by Roger Diggle

Duple & improper: 7S

1&2. Act sw 3. Almd L N 1+1/2 4. Dsd next N 5&6. W almd R with orig W; sw (orig) N 7. Long lines: fwd & bk 8.

Cir L

The dance derives from Cheshire Hornpipe, the title from the Cheshire cat.

OLSON con 11-T

NOVEMBER FANCY by Al Olson

Duple & improper: 8HS

1&2. Bal & sw N 3&4. 3/4 hey, st W R sh; courtesy turn pt 5. 1/2 prom 6. 1/2 W ch 7. Bal pt (across); pull past pt by R hd; pull past N by L hd! 8. Rep!

Alt: 7&8. Bal pt; four changes of gd R & L around minor set, st pt R hd.

OLSON con 02-U

O. J. SPECIAL by Al Olson

Becket formation (ccw prog): 7FKS

1. W almd R 1+1/2 2. Almd L N 1+3/4 3&4. 1/2 W ch; W going in front of pt, go on R diag to meet a new cpl; star R with those new Ns about once around till the M are in orig lines with pt across! 5&6. Bal & sw that new N 7. Cir L 3/4 8. Sw pt

The dance fragment of ph 3&4 was devised by Orace Johnson.

MOHR con 40-J

OATMEAL CREAMS by Rick Mohr

Modified duple & improper: S

1. Bal in long waves, M facing in; almd L 1/2 2. 1/2 W ch, maneuvering to wave, W taking R hds in cntr 3. Bal in wave; all go fwd to shadow 4. Almd L shadow x2! 5&6. Bal & sw pt 7. Long lines: fwd & bk 8. W cross by L sh; almd R N 1+1/2

GOLDER con 52-W

OCEAN WAVE EMBRACE by Bob Golder

Becket formation (cw prog): S

1&2. Give and take; sw N 3. Long lines: fwd & bk 4. 1/2 W ch 5. 1/2 prom & loop ccw to face new cpl 6. Bal; W almd L 1/2 while the M cross set & turn R 7. Gypsy pt 8. Sw pt
Ph 1: "Give and take" - see Glossary

Bob's original dance was double progression, so I called for a huddle. We came up with the idea of going from "pass the ocean" directly into the gypsy meltdown rather than the usual "bal in a wave."

LENNARTSON con 46-N

OCKHAM'S RAZOR by Don Lennartson

Duple & improper: 8S

1&2. W cross by R sh; sw pt 3. Long lines: fwd & bk 4. 1/2 W ch 5. 1/2 hey, st W R sh 6. Almd L N 7. 1/2 hey, st W R sh 8. Almd R new N

HELT con 19-F

OHIO RIVER CONTRA by Jerry Helt

Duple & improper: 6

1. Act, as a cpl, dsd with W2 2. Same three: cir L 3. Act, as a cpl, dsd with M2 4. Those three: cir L 5. Go dn four in line, act in cntr; turn ind 6. Ret 7&8. Gd R & L in minor set, st pt across, four changes!

Alt: 7. Cir L 8. Star L

Alt: 7. Cir L 8. Act sw, end facing new W

SANNELLA con 30-Y

OLD AS THE HILLS by Ted Sannella

Duple & improper: 8S

1. Long lines: fwd & bk 2. M go fwd (W staying put); M bring pt bk to his side of the set 3. Sw pt! 4. M almd L 1+1/2 5. Prom N ccw around entire set 6. Ret 7. Bal in cir of four; cir L 1/2 8. Sw N

For Alan & Johanna Hill on their 50th birthdays.

Ref: STN

TYLER con 13-B

OLD FRIENDS BREAKDOWN by Paul Tyler

Duple & improper: 8S

1. Almd L N 1+1/2 2. 1/2 W ch 3. W st a R hds across joined by M, who fall in behind pt; W drop out on their orig side while M cont, M turning a total of about 1+1/4 4. W giving either hd to pt, while M cont holding R hds: dbl bal 5&6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

In honor of Gary and Molly Stanton on a visit to Bloomington.

HENDRICKSON con 30-I

THE OLD MASTER by Chip Hendrickson

Triple & proper: 8

1. Act: cross by R sh; go outside below one 2. Act almd R 1+1/2 3. Cir six L 1/2 4. Bot four: star R 5. Top four: star L 6. Cir six R 1/2 7. Top four: R&L 8. Ret

FOLKPROC con 57-M

OLD ZIP COON #2 Traditional

Duple & improper: 11

1&2. Act: bal; almd R 1+3/4 & separate so M1 faces dn & W1, with #2, face up in a line of three, W1 in cntr; all bal 3&4. Act sw 5. Act: go dn cntr; turn ind 6. Ret; cast off 7. R&L 8. Ret

CROMARTIE con 52-R

ON APPROVAL by Robert Cromartie

Wave formation, R hd to pt, W in cntr (cw dbl-prog): 10S

1. Almd L shadow 2. Sw pt 3. Long lines: fwd & bk 4. With new Ns on a full L diag: 1/2 hey, st M L sh! 5. Newer M almd L a bit more than 1+1/2! 6. Newer Ns (of ph 5) sw & face across 7. Pass the ocean; bal in wave 8. Rotate the wave; bal

Ph 1: You go to your shadow in the adjacent wave, do the allemande, and return to your partner.

Ph 4: The women have a long way to go to trade places. The men have to pass their partner by the right shoulder and immediately go to the next (newer) man.

Ph 7: "Pass the ocean" - The women allemande left about 1/4

while the men arc to form a wave, right hand to neighbor. Ph 8: "Rotate the wave" - The women allemande left (x1) while the men arc cw to a rearranged wave, women still in center, but right hand now to partner.

Robert gives us some background: "Written for Steve and Bettie Zakon-Anderson as a thank you for their ever-gracious hospitality. (I told them I would write a dance for them but that they had to approve it...this was about the fifth attempt)."

Alt A: (**LARRY'S APPROVAL**); Becket formation, single prog): 1. Long lines: fwd & bk 2. With new Ns on L diag: 1/2 hey, st M L sh and ending with the W adjusting to end in (new) N's orig pos 3. M almd L 1+1/2 4. Sw N & adjust to face pt across. 5. Pass the ocean; bal 6. Rotate the wave; bal 7. Almd L shadow 8. Sw pt

Alt B: (**NO APPROVAL**);

Standard Becket formation, single prog): 1. Long lines: fwd & bk 2. Cir L 3/4; pass thru along 3&4. Bal & sw new N 5-8. As in Alt A

PARKES con 08-P

ON THE SPOT by Tony Parkes

Duple & improper: 7S

1. Almd R N about 1+1/2 2. Almd L (same) N about 1+3/4 so M are in cntr 3&4. Bal in wave; M almd R 1+1/2; almd L pt 1+1/4 5. 1/2 W ch 6. 1/2 R&L 7. Cir L 8. Star L

Ref: SD

PROCTOR con 29-X

ONCE IS NOT ENOUGH by Bob Proctor

Duple & improper: 8KS

1. Dsd N 2. Sw N 3. Cir L 3/4 4. Sw pt & face in 5. Pull past shadow by L hd; pull past N (across) by R hd; pull past shadow by L hd 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

Ph 5 is out of the minor set and is called "square around" by the composer.

Ref: BCC

DEVLIN con 52-X

ONE FOR LARRY by Mary Devlin

Duple & improper: S

1. Joining M's R hd, W's L hd: bal; twirl to swap (star thru) 2. 1/2 W ch 3. Star L, M dropping out at home 4. W rev gypsy about 3/4; almd R pt 1/2 to wave across, M in cntr 5. Bal; M almd L 6. Sw pt 7. W almd R 1+1/2 8. Dsd N once & a bit to face next N

Composed for the evening mentioned at Larry's Listening. Mary unfortunately was not able to be present; the dance was called by Jim Saxe.

KEVRA con 55-R

ONE HUNDRED YEARS OF MISCHIEF by Susan Kevra

Duple & improper: 8

1. R-hd bal N; twirl to swap with N 2. Pull past N by R hd; almd L prev N 3&4. Bal & sw N 5. Cir L 6. Dsd N 7. Ns

dsd again with eyes locked on pt ("mad robin") 8. Act sw
Ph 7: The action was suggested by the English Dance Mad Robin.

Written for Mary Lea and Earl Gaddis' 50th birthday in March 1995.

ELBERGER con 49-T

THE ONE WHO COULD by Susan Elberger

Becket formation (ccw dbl-prog): S

1. Long lines: fwd & bk 2. Cir R 3/4 & face along 3. Cpls hd in hd: weave past Ns, M passing L shs; weave past next Ns, W passing R shs 4. L hds across with new Ns 5&6. W almd L; sw (new) N 7&8. M almd L 1/2; sw pt
Susan says "For Pat Rust, who taught me a lot about how to call dances. Premiered 16 October 1992."

HINDS con 33-Y

THE OTHER MARY KAY'S REEL by Tom Hinds

Becket formation (cw prog): 7S

1. Cir L 3/4; pass thru along! 2. Dsd new N 3. Star L with orig Ns 4. Sw new N (of ph 2) 5. M almd L 1+1/2 6. 1/2 hey, st pt R sh 7&8. Bal & sw pt
Mary Kay Friday was a lady of grace and resolve. Once I asked her whether she preferred a do-si-do or a gypsy for phrase 2. Neither of us knowing at the time of the composer's reasoned choice (that a do-si-do discourages getting ahead of the music) she opted for a gypsy. I wonder whether, had she known of Tom's preference, grace or resolve would have prevailed.

Ref: DAN2

SANNELLA con 20-Z

PAS DE KAYE by Ted Sannella

Becket formation (cw dbl-prog): 10KS

1. Cir R! 2. 1/2 W ch on L diag to new N 3. With new N & shadow: star L! 4. W U-turn R & sw that new N 5. Cir L 3/4 & face shadow; pass thru along to pt! 6. Sw pt & face that new N (across), hd in hd with pt 7. The M assist their pt to a pos facing him as he takes four small steps fwd; in long lines, the W now having replaced the W formerly opposite her pt: go bk 8. Almd L newer N 1/2 (so the W face in); 1/2 W ch (across)!

Alt (single prog): 8. 1/2 W ch

HUBERT con 10-N

PASS THRU TWO by Gene Hubert

Duple & improper: 6S

1. Cir L 2. Dsd N 3. Pass thru two along; R-hd bal third N 4. Twirl to swap; pass thru two along 5&6. Sw (orig) N 7. W ch 8. Ret

Alt: 7. Act 1/2 fig eight (above) 8. Act sw

Ref: DD2

BROZEK con 46-D

PASSER BY by Al Brozek

Becket formation (cw prog): 8S

1&2. Cir L 3/4; pass thru along; almd L next N 3&4. Gd R

& L around the set, st R hd to (orig) N, three changes; almd L fourth N; ret 5&6. R-hd bal (orig) N; pull past that N; sw next N & face across 7. 1/2 W ch 8. Long lines: fwd & bk
Ph 3-6: Neutrals must participate.

KAYNOR_D con 31-X

PAUL'S LINE by David Kaynor

Becket formation (cw prog): 11S

1. Cir L 3/4 2. Bal; pull past N by R hd (along) & begin next fig 3. L hds across with new Ns about once around till M are in cntr! 4. M bal in long wave, R hd to orig same-sex N while W cont ccw a step or two around entire set; M almd R 3/4 5&6. Bal in wave, L hd to same new N*; partial hey, st M small almd R, till all are on orig side of set 7&8. Almd L shadow; sw pt

Ph 5&6: The wave and the hey contain the specified dancers; your partner is in a different foursome; a man is between you and your shadow in the wave.

"Paul" is Paul Rosenberg.

RICHARDSON con 57-H

PEARL ANNIVERSARY WHIRL by Mike

Richardson

Duple & improper: S

1&2. Star R 1+1/4; rev gypsy shadow 3. Gypsy pt 4. Sw pt 5. Cir L 3/4 6. Sw N 7. Long lines: fwd & bk 8. Star L

DALSEMER con 33-U

PEDAL PUSHERS by Bob Dalsemer

Duple & improper:

1&2. M almd L 1+1/4; M pick up pts in 1/2 sh-waist pos and cont turning about 1/2 around your Ns till the M are on orig side; turn as cpls about 1+1/4 ccw (butterfly whirl) 3&4. W gypsy; sw pt 5. Bal in cir; pass thru (across) 6. Turn ind R; go single file 3/4 around minor set to prog pos; M turn ind 7&8. Bal & sw N

Composed in September, 1989 to honor Jon and Sue Simmons' departure on a 1500 mile "bikeathon" from Seattle to San Diego.

Published in Dance A While, 7th edition

Ref: DS092

HUBERT con 10-O

PELL-MELL REEL by Gene Hubert

Duple & improper: 9

1. Mirror almd N 1+1/2, st act splitting #2 2. Bal in long waves; almd N handy hd 3/4 3. All go dn in cpls, act leading; act turn ind≠ 4. Sw N 5. Go up four in line; hd cast off 6.

Act: 1/2 fig eight (above) 7&8. Act bal & sw & face dn

Alt: 1. Mirror dsd N, st act splitting #2 2. Bal in long waves, act facing in; almd N handy hd 3/4 3. All go dn in cpls, #2 leading; #2 turn ind

Ref: DD2

LINDSAY con 14-X

PETER AND MARY by David Lindsay

Duple & improper: 6S

1&2. Bal & sw N 3. W ch 4. Ret 5. W dsd 1+1/2! 6. Sw pt 7&8. Cir L 1+1/4; all swirl to swap with pt & face new N "Peter and Mary is in honor of Peter Barnes and Mary Lea and the privilege of working with such fine musicians."

CRANE con 28-A

PETIT RONFLEUSE, LA by Ted Crane

Duple & improper: 9S

1. Almd L N 1/2; 1/2 W ch! 2. R hds across, W joining hds first, M joining in behind pt, till pts are on M's side of set! 3. W almd R; courtesy turn pt 4. 1/2 W ch 5&6. Hey, st W R sh 7&8. Bal & sw N

Ted recommends the tune Reel Beatrice.

HILL con 48-C

PETRONELLA JIG by Becky Hill

Duple & improper: S

1&2. Almd L N 1/2; W pass R sh; sw pt 3. 1/2 prom 4. 1/2 W ch; W cont to cntr and, facing in dir of prog, form a diamond of four, similar to *Petronella* 5. Bal; petronella roll 6. Rep 7. Bal in diamond; W almd L 1/2 8. Gypsy N 1+1/4 Ph 5&6: "Petronella roll" - See Glossary

FOLKPROC con 54-Q

PINEWOODS CROSSING by Folk Process

Duple & improper: S

1. Gypsy N 1+1/2! 2. Cir L! 3. 1/2 W ch 4. 1/2 hey, st W R sh 5&6. Bal & sw pt 7. Cir L 3/4; W roll R to swap with N! 8. Cross trail thru: pass thru across; pass N by L sh along & face new N

I use "Folk Process" not only when the composer is unknown but also when a large number of people contributed to the dance. See Honor Among Thieves in Zesty Contrasts. Ref: DS142

OLSON con 42-D

PIROUETTE by Al Olson

Each of the dances in this family has a 16-count balance and slide sequence much like that in *Rory O'More* but danced by everyone, and it is followed immediately by a 16-count swing or balance and swing for everyone. Furthermore, pirouettes are mandatory in each of the slides; the dances won't be satisfying without them. When "slide R" is specified, the dancers are to turn individually clockwise about once as they slide, and they are to turn counterclockwise about once as they "slide L". Except as noted, each dance is symmetrical duple & improper and has a piece count of 6 or 7.

PIROUETTE ONE 1&2. Sw N 3. M almd L 1+1/2 4. Sw pt 5. 1/2 W ch 6. Star R 1/2; next Ns: almd L! 7. Bal (to R and to L) in long waves; slide R past N to new long waves 8. Bal (L, R); slide L past N and go to new N

PIROUETTE TWO 1&2. Bal & sw N 3-5. As in *Pirouette one* 6. Star L 1/2; next Ns: almd R! 7. Bal (L, R) in long waves; slide L past N to new long waves 8. Bal (R, L); slide R past N and go to new N

PIROUETTE THREE (not symmetrical) 1&2. (Bal &

sw N 3. Cir L 3/4 4. All sw pt 5. 1/2 W ch 6. Act dsd & face out to form long waves (act below #2) 7. Bal (toward N and away from N); slide past N to new long waves 8. Bal (toward N and away from N); slide past N and go to new N Those dancing in the women's line use the balance in ph 1 and begin the balance and slide of ph 7&8 with a balance to the left, while those in the men's line will omit the ph 1 balance and will start the balance and slide with a balance to the right. The dance will feel quite different, perhaps confusingly different, for the dancers after they change roles at an end of the set.

PIROUETTE FOUR 1. Long lines: fwd & bk 2. Almd R N 1+1/4; W almd L 1/2 3. Bal (R, L) in wave, R hd to pt, W in cntr; slide R past pt to new wave, L hd to pt 4. Bal (L, R); slide L past pt 5&6. All sw pt 7. Cir L 3/4 8. Sw N The challenge in this dance is to dance the slide of ph 4 so as to commence the swing of ph 5&6 exactly at the beginning of the phrase.

PIROUETTE FIVE (Becket formation, cw prog) 1. Star L 3/4 2. Sw new N (from adjacent star) 3. 1/2 W ch 4. Bal in cir; The W almd L about 1/4 while the M arc to form a wave, R hd to pt 5. Bal (R, L); slide R past pt to new wave, L hd to pt 6. Bal (L, R); slide L past pt 7&8. Sw pt

OLSON con 01-J

PLOW FOUR by Al Olson

Duple & proper: 5BCFKi

1. Act go outside below two 2. Go up cntr; cast off 3. Act almd R 1+1/2 4. Act almd L with first corner x2, till act face in? 5&6. Inact pts & the act inds (a shadow pair) they just turned: hey on L diag, st act shadows R sh 7&8. Act bal & sw (pt) & face up

Adapted from Robert Anderson's Swing Behind the Plow.

GREENLEAF con 56-T

POETRY IN MOTION by Lisa Greenleaf

Duple & improper: S

1. Star R 2. Almd R N 1+1/2 3&4. Rev gypsy next N; sw orig N 5&6. Give and take; sw pt 7. 1/2 W ch 8. Star L Ph 5: "Give and take" - See Glossary

Composed to honor Linda Leslie and Bob Golder on their wedding day.

KEVRA con 51-H

A PRAYER FOR GOOD WEATHER by Susan Kevra

Duple & improper: 8S

1. Gypsy N 2. Sw N 3. 1/2 hey, st W R sh 4. Almd L N 1+1/4 5&6. Bal in wave, W taking R hds; W almd R 1/2; sw pt 7&8. Cir L a bit less than 3/4; shift L; cir L 3/4 with new Ns

Dedicated to David Kaynor at an honoring party, March 18, 1994 at the Guiding Star Grange.

HUBERT con 17-F

PROGRESSIVE REVELATIONS by Gene Hubert

Duple & improper: 7

1. Mirror almd #2 1+1/2, st act splitting #2 2. Sw #3 3. Cir

L 4. Cir R 5. Pass thru along (counter to dir of prog); bal in wave, M in cntr 6. Sw #2 7. Long lines: fwd & bk 8. Act sw
Ref: DD3

PEARL con 08-R

PUNXSUTAWNEY PROMENADE by Dan Pearl

Duple & improper: 7S

1&2. Bal & sw N 3. 3/4 prom around other pair & face pt along 4. Dsd pt 5&6. Bal & sw pt 7. Cir L! 8. Pass thru (across); turn ind toward pt; star L 3/4!

Alt title: Groundhog Day. (I assume you appreciate that Punxsutawney PA is the dwelling place of Punxsutawney Phil, the official Groundhog for the celebration of Imbolg, February 2.)

OLSON con 17-L

THE PURPLE COW by Al Olson

Sawtooth formation, Ns on L diag: 10KS

1. Cir L almost once till across from pt 2. Almd R N 3/4; M almd L 3. Keeping hds joined, M pick up N in 1/2 sh-waist pos: turn about once around! 4. Cpl turn ccw with N at least twice & face across 5&6. 3/4 hey, st W R sh; all courtesy turn pt 7&8. Cir L a bit more than 1/2; sw pt & face new Ns
Alt A: 5&6. Hey, st W R sh 7&8. W pass R sh; sw pt & face new Ns

Alt B: 5&6. As in Alt A 7&8. W pass L sh while M loop R; sw pt & face new Ns

ROSENBERG con 33-Z

PUSSYRAT & CASHMIR by Paul Rosenberg

Duple & improper: 9S

1. Rev gypsy N 1+1/2! 2. Cir R! 3. 1/2 W ch 4. W almd R 1+1/2 5. Sw N! 6. Cir L 3/4 7. Sw pt! 8. Cir L 3/4; pass thru along!

Paul is the very model of a caller concerned for the beginners and others who may need patience. With five !'s, this is hardly an easy dance; perhaps "exercise" would better fit it. But it will probably give the "experienced" dancers more trouble than it gives the "inexperienced". The former would have less trouble if the dance were set in Becket formation and started at ph 8.

OLSON con 06-U

QUARRIED HAY by Al Olson

Duple & improper: 6Ci

1. Long lines: fwd & bk 2. Rep 3&4. Hey, st act R sh; cont L sh same sex 5. Ccw gypsy N 1+1/4 (till acts are in cntr) 6. Act sw 7. Go dn four in line, act in cntr; turn ind 8. Ret; hd cast off

ZAKON con 22-V

R&O VIII by Steve Zakon

Duple & improper: 8S

1. W (on R diag) almd L 1+1/2 2. Sw pt 3. 1/2 R&L 4. Star L 5. Prom pt ccw around entire set 6. Ret 7. The W entering ahead of pt: star R, about once around for the W, 3/4

for the M 8. Sw N

OWEN con 54-G

RANT AND ROAR by Russell Owen

Duple & improper: 9S

1. Almd R N; W cross by L sh 2. Sw pt 3. Long lines: fwd & bk 4. 1/2 W ch 5&6. Hey, st W R sh, ending in long waves, L hd to N, M facing out 7. Bal (R, then L) in wave; slide R 8. Bal in wave (L, then R); slide L
Ref: DS138

FLAHERTY con 52-C

RATTLE THE DISHES by Don Flaherty

Duple & improper: S

1&2. Bal in (new) cir of four; cir L 1+1/4 3&4. Hey, st W R sh 5&6. Bal & sw pt 7. Prom 3/4 around Ns & face N along 8. Bal in cir of four; twirl to swap with pt

Ref: DT

SCHNUR con 30-D

REEL D'ELAINE by Steve Schnur

Duple & improper: 10S

1. Gypsy N 1+1/2 2. Rev gypsy next N 3. Gypsy orig N; rotate the minor set 4. Sw pt 5. Cir L! 6. 1/2 W ch 7. 1/2 hey, st W R sh, ending in prog pos, M facing out 8. Bal in long waves; almd L N!

Ph 3: "Rotate the minor set" - see Glossary.

SCHNUR con 12-V

REEL D'ROTENBERG by Steve Schnur

Duple & improper: 7S

1&2. Gypsy N 1+1/2; M pass by L sh 3&4. Bal & sw pt 5. M almd L 1/2; two-hd turn N cw 6. Cir L 7&8. Hey, st W R sh while the M loop L

PARKES con 20-A

REEL IN C SHARP by Tony Parkes

Triple & improper: 7FJ

1&2. Two heys for three along, st act & #2 R sh! 3. Act & #2: sw N! (Option: #3 sw pt) 4. Act & #3: almd L N (Option: #2 almd L pt) 5&6. Gd R & L, st act with #2, #3 with pt, six changes 7. Act & #2: star R 8. Same four: star L

Ref: SD

GREENLEAF con 55-J

RENAISSANCE BARNES by Lisa Greenleaf

Duple & improper: S

1. Almd R N 1+1/4 2. W almd L 1+1/2 to wave, R hd to pt 3. Bal; twirl to swap 4. 1/2 hey, st pulling past pt 5&6. Bal & sw pt 7. Prom 3/4 to orig pos 8. Dsd N 1+1/2

OLSON con 27-E

RENDEZVOUS VARIATION #2 by Al Olson

Becket formation (cw prog): 6DKS

1. Cir L! 2. Shift L one pos along to new N across (2!); cir L 3/4! 3&4. Sw N 5. M almd L 1+1/2 6. 1/2 hey with hds,

st pt R hd 7&8. Bal & sw pt

OLSON con 27-F

RENDEZVOUS VARIATION #3 by Al Olson

Becket formation (cw prog): 6DKS

1. M almd L 1+1/2 2. 1/2 hey with hds, st N R hd 3&4. Bal & sw N 5. Cir L 3/4; shift L one pos along (W leading pt) to new Ns across! 6. Cir L! 7&8. Sw pt

HUBERT con 01-P

THE REUNION by Gene Hubert

Becket formation (cw dbl-prog): 6FKS

1. 1/2 W ch on L diag to new N 2. 1/2 W ch across to shadow 3&4. Hey (with new N & shadow), st W R sh 5&6. Bal & sw pt & face across 7. Cir L 3/4 (with N of ph 1); pass thru along! 8. Cir R 3/4 with newer Ns to orig side of set

Alt: (**REUNION REVISITED**) adpt to single prog by Larry Jennings: 1. 1/2 W ch (across), modifying courtesy turn so the orig M are straight across 2. New W 1/2 ch on slight R diag to shadow & face orig N across 3-8. As in primary dance (above) except the Ns in ph 8 are "new" not "newer".

In general I much prefer single progression to double progression, and it is often possible to adapt as I did here. It may be helpful to note that when couples are directly across, as in Becket formation, the women are actually on a slight left diagonal, the men on a slight right diagonal. Thus to end ph 1 and ph 2, the men must first take a step to their right, as is usual in a ladies chain. Then, rather than returning to their original position by backing during the courtesy turn, they pretty much pivot so that the new women are across from each other at the end of ph 1 and so original neighbors are across at the end of ph 2. The women also must adapt. To chain "across" in ph 1, they actually start, as usual, on a slight left diagonal so as to pass by right hands. In ph 2, although their shadow is definitely on a right diagonal, the new women pretty much start across so as to pass by right hands before meeting their shadow.

It may sound complex, but I assert that it is actually a simpler path than that of the primary dance. Of course, getting the dancers to listen to something new may not be simple.

The Reunion was not only seminal in the development of shadow dances, it is one of the all-time great dances. Most callers retain it in their repertoire to this day. Ted Sannella said it was the one dance he wished that he had composed himself.

Ref: DD2; STN

BLACK con 16-S

RHONDA'S REEL by Eric Black

Duple, improper & dbl-prog: 9

1. Act in cntr: go dn four in line; acts bk under their joined hds while ends turn in to face up, joining their free hds 2. Go up in cozy line; #2 pass their joined hds over acts to form a clover 3. "Cir" L 4. Star L 5&6. Almd R #3; act almd L; sw

#3 7&8. Act bal & sw

Alt: 5&6. Bal & sw #3

Alt: 5. Almd R #3; almd L #2! 6. Sw #3

The dance, Eric's first and still favorite, honors Rhonda Birnbaum.

RICHARDSON_M con 39-X

RICHARD'S RAPID RAPPEL by Mark Richardson

Duple, improper & dbl prog: S

1. Almd L N 1+1/2 2. Bal in long waves; almd R new N 3/4 3&4. Hey, st M L sh 5&6. M pass L sh; all sw pt 7. W follow pt into L-hds across, till cpls are again on W's side of set 8. R-hds across 3/4

Ref: MF

HUBERT con 18-Z

THE RITZ by Gene Hubert

Duple & improper: 6S

1&2. Star R 1+1/4; almd L shadow 3&4. Bal & sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh

Ref: DD2

CROMARTIE con 53-G

THE ROAD TO ZA'S by Robert Cromartie

Duple & improper: 9S

1. Pts, hd in hd: as cpls, dsd Ns! 2. Sw N 3. 1/2 prom 4. 1/2 W ch; W roll L to swap with pt! 5. Long lines: fwd & bk 6. Sw pt 7. Cir L 3/4 8. Bal in cir; twirl to swap with pt

Alt: 3. 1/2 R&L
Alt: 3. 1/2 W ch 4. 1/2 R&L; W roll L to swap with pt!
Robert based this dance on the fragment of ph 1&2, which he first encountered in Don Flaherty's Slapping the Wood. The filler was put together by Robert and me as we drove to the Fiddlehead Cafe in Hancock NH. Steve and Bettie Zakon-Anderson are the proprietors of both the Cafe and the Fall Ball of Oct 17, 1998, where the dance was first called with music by Reckless Abandon.

DALSEMER con 23-T

ROADBLOCK REEL by Bob Dalsemer

Duple & improper: 9

1. Long lines: fwd & bk 2. Pass thru; almd R (new) N 3/4 3. Bal in wave, W in cntr; W almd L 1/2 4. All sw pt 5. Go dn four in line; turn ind 6. Ret 7. Cir L 3/4 8. Sw N
Bob's title recalls an action of the Charlottesville P.D. which led him to the tongue-in-cheek suggestion that a successful performance of a dance might make a suitable sobriety test.
Ref: DS081.

MOHR con 54-K

ROCKIN' ROBIN by Rick Mohr

Duple & improper: S

1. Cir R! 2. Almd L N; Men pull across by R hd 3&4. Hey, st pt L sh 5&6. Bal & sw pt 7&8. Cir L 1+1/4 to orig pos; as cpls: cw arc to prog pos
Ph 8: The "arc" comprises two distinct parts: first a zig, definitely to the left, then a zag, definitely to the right.

For Robin Kynoch, a rockin' whistle player from Framingham MA.

HUBERT con 21-W

ROCKMONT REEL by Gene Hubert

Duple, improper & dbl-prog: 7S

1. Sw N! 2. Cir L 3/4 3. Shift L (W leading) one pos around entire set to face new Ns across; cir L 1/2 4. Sw pt 5. M almd L 1+1/2 6. Sw new N 7. Star R 8. Star L

DIGGLE con 10-Z

ROGER'S WEATHERVANE by Roger Diggle

Duple & improper: 6AFb

1. Cir L! 2. Almd R N 1+3/4 3&4. M almd L; M, keeping L hd hold, are joined by N in 1/2 sh-waist pos; turn the "line" of four about once around; Ns turn ccw as cpl 1+1/4 to face across 5. W ch 6. Ret 7&8. Hey, st W R sh!

Ref: MF

ROSEN con 52-Y

ROLL ELEVEN by Sue Rosen & Larry Jennings

Duple & improper: S

1&2. Cir L 1/2; sw N 3. Long lines: fwd & bk 4. 1/2 W ch 5. Bal in cir of four; W roll R to swap with N & take sw pos 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; twirl to swap with pt & face new Ns

We wanted a sequence loaded with strong transitions in a (hopefully) reasonably accessible dance.

DIGGLE con 02-R

ROLL IN THE HEY by Roger Diggle

Duple & improper: 7S

1. Cir L! 2. Sw N 3. Cir L 3/4 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh

Ref: MF

KARR con 55-U

ROLL ME OVER IN THE CLOVER by Merilee Karr

Duple & improper: S

1&2. Bal & sw N 3. 1/2 W ch 4. Cir L! 5&6. W roll R to swap with N; sw pt 7. 1/2 R&L 8. 1/2 W ch

Alt: 7. Cir L 3/4 8. Bal; pass thru along

Alt: 7. Cir L 3/4 8. Dsd N 1+1/2

Ph 5&6: I did not record any specification of where in the musical phrase the swing begins. Left to their own devices, dancers may take six or even seven beats to get into the swing. If the action is done more snappily, starting the swing on the fifth count, I refer to it as "wowie" as is explained at the dance of that title.

HINKLE con 52-A

ROLLIN' AND TUMBLIN' by Cis Hinkle

Duple & improper: S

1&2. Bal & sw N 3. Long lines: fwd (4) & bk (2); W roll to swap L with N 4. Rep, but M roll to swap L with N 5. W almd R 1+1/2 6. Sw pt 7. 1/2 W ch 8. Star L

PARKES con 21-E

ROOT CAMP REEL by Tony Parkes

Duple & proper: 8

1. Act go dn outside 2. Ret 3. Act gypsy 1+1/2 4. Ccw gypsy N & act cross by R sh 5. Almd L same-sex N; act cross by R sh 6. Sw N 7. Long lines: fwd & bk 8. Act sw
Ref: SD

WHITAKER con 41-S

ROSE GARDEN WEDDING by Marlin Whitaker

Duple & improper: S

1. (Go along to new N;) gypsy N 2. W almd L 1+1/2 3. Dsd pt 1+1/4 4. M: L-hd bal; almd L 5&6. Bal & sw pt 7. Cir L 3/4; ooze to a wave, R hd to N, W in cntr 8. Dbl bal

KITCH con 33-V

ROSEMARY HILLS REEL by Jim Kitch

Becket formation (cw prog): 8S

1. (Same four) cir L 3/4 2. Sw N 3&4. Hey, st M L sh 5. Gypsy N to pos of long wave, M facing in & W out 6. With new Ns (on your L): L hds across 7&8. M drop off on orig side; W almd L about 1/2 more; sw pt

Ref: DS090 GEMS

LENK con 08-T

ROUND THE HORN by Walter Lenk

Duple & improper: 8KS

1. Star R (with new Ns) 2. Sw (that) N 3. W almd R 1/2; bal in wave 4. Go fwd; almd L shadow x2! 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

Written on the way to the Charlottesville VA dance festival, in honor of Jay Ungar's tune of the same name.

ROSEN con 53-H

THE ROUND TRIP by Sue Rosen

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. 1/2 prom with new Ns, on a slight L diag 2. 1/2 W ch with same Ns 3. Cir L 1/2; M roll R to swap with N along 4. Cir L 1/2; twirl to swap with pt 5. Gypsy next N 6. Sw orig N & face across in 1/2 sh-waist pos 7&8. Give and take; sw pt & face new Ns, perhaps in 1/2 sh-waist pos Ph 7&8: "Give-and-take" - See glossary.

ELBERGER con 08-U

RUT'S REEL by Susan Elberger

Duple, improper & dbl-prog: 7S

1. Dsd N 2. Star L 1/2; bal new N 3&4. Sw that N 5. W ch 6. Ret 7. Cir R! 8. 1/2 R&L

"For Ruth Rappaport; premiered 21 April 1979."

DALSEMER con 13-H

SACKETT'S HORROR by Bob Dalsemer

Triple & improper: 8K

1&2. Act & #2: bal & sw N & face across (#3 may bal & sw & retire proper) 3. Act 1/2 fig eight above! 4. Cir six R 3/4, to lines of three with the W facing up! 5&6. Act turn

contra corners, ending with an almd R (pt) 1/2 to place! 7.
Cir six L 3/4! 8. Act sw & face dn
We assume you are familiar with Sackett's Harbor.

ZAKON con 20-M

SALMON CHANTED EVENING by Steve Zakon-Anderson

Duple & improper: 6S

1. Almd R N 1+3/4 2. M almd L 1+1/2 3. Gypsy pt 4. Sw pt 5. W ch 6. Ret 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

SANNELLA con 40-G

SALUTE TO LARRY JENNINGS by Ted Sannella

Duple & improper:

1. Long lines: fwd & bk 2. Act sw 3. Cir L 4. Dsd N 5&6. R hd to N: gd R & L along the set (and around the ends) to the fourth N; almd L that N; ret (gd R & L, two changes) 7&8. Bal & sw orig N & face across

Ph 4-8: Neutrals should participate, treating partner as neighbor

Variant (as called by Larry Jennings): sawtooth formation, facing Ns on slight L diag: S

1. Cir L till you are straight across from pt 2~2D6. As in ph 4~2D8 of primary, ending facing across in 1/2 sh-waist pos 7&8. Give and take; sw pt & face new cpl on L diag;

Ph 7: "Give and take" - see Glossary.

The primary version is the culmination of Ted's updates after Zesty Contras was published. Ted had strong opinions about traditional values and held tightly to them. Thus he was quite emphatic: the way he did the dance was as given above.

However, above all, Ted was the most supportive man I have known. His encouragement of me as a caller and choreographer was unbounded, even to the extent of supporting my programming the non-traditional version of his dance. We miss Ted, badly.

SANNELLA con 24-N

SALUTE TO MICHAEL MCKERNAN by Ted Sannella

Duple & improper: 9

1. Cir L 2. Dsd N 3&4. Act, catching & holding pt's eyes as long as possible: go dn past two Ns, M1 outside, W1 in cntr; M1 loop around W3, W1 around M3; go up, W1 outside, M1 in cntr; bal in wave, R hd to (orig) N, M in cntr 5. M almd L; bal in same wave 6. Sw N 7. Cir L! 8. Act sw
Ref: DS091

SANNELLA con 02-A

SALUTE TO STEVE SCHNUR by Ted Sannella

Duple & improper: 9S

1. Long lines: fwd & bk 2. Pass thru (across); turn ind R 3. Cir L 4. W pass by R hd; almd L pt 3/4 to pos of long waves 5. Dsd shadow 6. Sw pt 7. M almd L 1+1/2 8. Sw N

SCHNUR con 11-N

SAM AND SANDY by Steve Schnur

Duple & improper: 7S

1. Dsd N 1+1/4 2. Dsd next N 3&4. Bal & sw (orig) N 5. Long lines: fwd & bk 6. 1/2 R&L 7. 1/2 hey, st W R sh 8. Bal in long waves, W facing in; almd L N!

KITCH con 22-F

SANDY'S FANCY by Jim Kitch

Duple & proper: 6

1. Almd L same-sex N 1+1/2 2. M1&W2: gypsy 1+1/2 3&4. Hey, all st pt R sh 5&6. All sw pt 7. 1/2 W ch 8. 1/2 fig eight (above)

HUBERT con 54-R

SARAH'S JOURNEY by Gene Hubert

Duple & improper: 9S

1. R-hd twirl to swap with N; M pull past by L hd 2. Sw pt 3. Cir L 4. Dsd pt 5. R-hd twirl to swap with pt; W pull past by L hd 6. Sw N 7. 1/2 R&L 8. Star L
Named for Sarah Johnson of Chapel Hill, NC
Ref: GHWB

SEAMAN con 20-S

SCREECH OWL by Erran Seaman

Duple & improper: 7

1. Almd L (new) N 1+1/2 2. 1/2 prom 3. 1/2 W ch, adapting courtesy turn to face dn 4. Go dn four in line; turn ind 5&6. Ret (4); bal in that line 6. All sw pt 7. 1/2 R&L; W pass by L sh! 8. Sw N

After a dance, Erran and friends visited a local swimming hole, where they were cheered on by a screech owl.

OLSON con 21-L

SECOND CHANCE REEL by Al Olson

Becket formation (cw prog): 8K

1. M almd L 1+1/2 2. Sw N 3. Almd L prev N; pass orig N by R sh 4. Sw new N 5. Go dn four in line; turn ind 6. Ret 7. Cir L 3/4 8. Sw pt

If the neighbor swing in this change fails to satisfy, you are granted a second chance in the next change.

KITCH con 23-S

THE SECOND TIME AROUND by Jim Kitch

Inverted duple & improper: 7S

1&2. Gypsy N; swing N 3. M almd L 1+1/2 4. 1/2 hey, st pt R sh 5&6. Gypsy pt; sw pt 7. Cir L 3/4; turn ind 8. Star L!

Ref: TLITD

OLSON con 05-L

THE SEPARATION by Al Olson

Duple & improper: 7S

1. Cir L 3/4 2. Almd R pt to pos of long waves; almd L shadow! 3&4. Hey (with N and shadow), st M R sh 5&6. Bal & sw pt 7. 1/2 prom 8. 1/2 W ch

FORSCHER con 40-O

THE SEVENTY-FIFTH by Dick Forscher

Duple & improper:

1. Almd below handy hd 1+1/2 2. 1/2 fig eight with #3 3. Act to R for star R* 4. Act swap stars; star L 5&6. Act pull past pt & go to first contra corner to start turn contra corners 7&8. Act bal & sw

Ph 3: Act in different star than pt

Named for the seventy-fifth anniversary of CDSS.

HUBERT con 18-S

SHADES OF SHADRACK by Gene Hubert

Duple & improper: 6S

1&2. Bal & sw N 3. Cir L! 4. Dsd N 1+1/4 5&6. Bal in wave; M almd L 1/2; sw pt 7. 1/2 R&L 8. 1/2 W ch
Ref: DD2

OLSON con 25-M

SHADOWS FOUR by Al Olson

Duple & improper: 8IKS

1. Go single file ccw around the entire set till op shadow, the eighth ind cw from your pt, & M turn to face orig N behind!
2. Sw that N 3. Ns and their shadows: 1/2 R&L with extra 3/4 courtesy turn! 4. Prom ccw around the entire set to pair including pt 5. M almd L 1+1/2 6. Sw pt 7. 1/2 W ch 8. Star L!

WILHITE con 43-E

SHADOWS OF THE HEY #1 by Myrtle Wilhite

Duple & improper: S

1. Long lines: fwd & bk 2. Star R 1+1/4! 3. Almd L first shadow; almd R pt 4. 1/2 hey, st M L sh 5. Almd L second shadow; almd R pt 6. 1/2 hey, st M L sh 7. Sw pt! 8. 1/2 W ch

WILHITE con 43-G

SHADOWS OF THE HEY #3 by Myrtle Wilhite

Becket formation (cw prog): S

1. Almd L first shadow; almd R pt 2. 1/2 hey, st M L sh 3. Almd L second shadow; almd R pt 4. 1/2 hey, st M L sh 5. Cir L 3/4; pass thru along 6. With new Ns: cir R 3/4 7&8. Bal & sw pt & face across
Ref: CB, LS

DIGGLE con 39-V

SHADRACK'S KNAPSACK by Roger Diggle

Duple & improper: 9bS

1. W ch along 2. Ret 3. Dsd N 1+1/4 4. Bal in wave, R hd to N, W in cntr; almd R N 1/2 5. Bal in new wave; M almd L 1/2 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; twirl to swap with pt & face new cpl

FOLKPROC con 43-Z

SHIPPING AND RECEIVING by Folk Process

Becket formation (ccw prog): S

aka **LOADING DOCK REEL** by Mike Richardson, Steve Trampe & Valerie Cohen

1. 1/2 W ch to (new) N 2. Long lines: fwd & bk 3. 1/2 hey, st M R sh, the W accommodating 4. M almd R 1+1/2 5&6.

Bal & sw pt 7. 1/2 R&L 8. Having noted cpl on L diag, 1/2 prom, looping L to face noted cpl, perhaps making an extra revolution of courtesy turn

OLSON con 26-M

SHOELACE by Al Olson

Becket formation (ccw dbl-prog): 6S

1. Pull past N (across) by R hd; on L diag: pull past new same-sex N by L hd 2. Rep with another N and with newer same-sex N 3. R&L with newer Ns, op 4. Ret 5&6. Hey, st W R sh 7&8. Bal & sw pt & face across

Ph 1&2: Neutrals must participate in the right-hand crossings, partners playing the part of neighbors. One dancer at each end stands pat during each diagonal crossing.

Ph 3&4: Dancers may enjoy passing right hands with their neighbor even in locales where that is not customary.

Alt (SHOELACE TWO): 5. Cir L 3/4 6. Sw N 7. Cir L 3/4 8. Sw pt

OLSON con 40-C

SHOULD HAVE DANCED WITH SOMEONE!

(E63) by Al Olson

Becket formation (cw dbl prog): 8FKS

1. New Ns on L diag: 1/2 hey, st M L sh, ending with M facing in, W out, R sh to pt 2. Third Ns, who are straight across from you and your pt: 1/2 hey, st M L sh 3. Bal in long waves, R hd to pt (L hd to shadow); rotate the foursomes of ph 2, W looping R 4. Sw N (of ph 2) 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Pass thru (across); sw pt & face cpl on L diag

Ph 3: See Glossary for "rotate".

Alt (LDJ, for single prog): 3. Bal in long waves, L hd to shadow (R hd to pt); rotate the foursomes of ph 1, W looping L 4. Sw N (of ph 1) 5. Long lines: fwd & bk 6. W of ph 1: pull past by R hd; M, taking pt's L hd in their R, lead a shift L; cir L 1/2, ending with a short-lived 1/2 sh-waist pos with pt 7&8. Sw pt across from Ns of ph 1 & face Ns of ph 2 on L diag

Ph 8&1 come from Mike Fuerst's Should Have Danced with Nancy, and Al regretted his sitting out when he first saw that dance.

KITCH con 55-T

SILVER ANNIVERSARY REEL by Jim Kitch

Duple & improper: S

1. Modified dsd N: keep eyes locked on pt ("mad robin") 2. Cir L 3/4 & face across 3&4. M roll R to swap with pt; whole hey, st W L sh! 5&6. Gypsy pt; sw pt 7. Pass thru across to a wave, R hd to pt, W in cntr ("pass the ocean"); bal 8. W almd L 1/2; almd R N; go to new N & prepare for the mad robin fig

The dance was an anniversary present from Jim to Sue and Bruce Rosen.

HODAPP con 26-N

SIXTY MILES AN HOUR by Ted Hodapp

Duple & improper: 8FS

1. Dsd N 3/4 (4!); bal in wave, L hd to N, M in cntr 2. 1/2 hey, st M pull past by R hd 3&4. Bal in inverted wave; 3/4 hey, st M R sh 5&6. Bal & sw pt 7. 1/2 W ch 8. 1/2 R&L
Alt (Al Olson): 1. Dsd N 3/4 with a half pirouette (at least) (4); bal in wave, R hd to N, M in cntr 2. 1/2 hey, st M almd L 1/2 3&4. Bal in inverted wave; 3/4 hey, st M almd L 1/2 5&6. (Bal &) sw pt
Ref: CB

GOLDEN con 55-Y

SKATER'S DELIGHT by Tamara Golden
Becket formation (ccw prog): S

1. Long lines: fwd (4) & bk (2); W roll L to swap with pt 2. In a new foursome on a full R diag: W almd L 1/2; joining R hds with new N, bal in wave 3&4. Pull past N by R hd; 3/4 hey, st M L sh, till pts meet on own side of set 5&6. Sw pt, ending M in cntr 7. Prom as cpls ccw around the entire set; turn as cpls 8. Ret to pos op Ns; courtesy turn so you are directly across from those Ns
The dance honors Ernie Spence, avid skater and dancer, who makes all movement flow beautifully.

DIGGLE con 17-J

SNAKE OIL REEL by Roger Diggle
Duple & improper: 8S

1. W go fwd to long wave; W bal 2. M go fwd to long wave as W retire; M bal 3. M almd L 3/4; bal in wave 4. Almd R N 1/2; bal in new wave 5&6. W almd L 1/2; sw pt 7. Cir L! 8. 1/2 W ch
Adapted from Peter Lippincott's Snake River Reel.

OLSON con 01-M

SNAKES IN THE GRASS by Al Olson
Duple & proper: 6Ci

1&2. Act go dn cntr below one; go dn outside below one; cross by R sh; go up outside above one 3. Long lines: fwd & bk 4. 1/2 fig eight (above) 5&6. Turn contra corners 7. Act sw & face up! 8. Cast off (with #2) with at least one extra rev
The title stems from Al's fondness for garter snakes.

BUCHWALD con 35-W

SNEAK PREVIEW by Claudio Buchwald
Duple & improper: S

1. Almd L N 1+1/2 2. Gypsy next N 3&4. Bal & sw (orig) N 5. Cir L 3/4 6. Sw pt 7. Cir L 3/4 8. Almd R N 1+1/2

BUCHWALD con 45-Q

SNEAK PREVIEW by Claudio Buchwald
Duple & improper: 6S

1. Dsd N; pass thru along 2. Gypsy next N 3&4. Bal & sw (orig) N 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch 8. Star L
Alt: 2. Rev gypsy next N

TYLER con 15-N

THE SNORER'S REVENGE by Paul Tyler
Duple & improper: 8Sb

1. Cir R 2. Star R 3&4. All Sw pt in cntr 5. Dsd N 1+1/2 6. With new Ns: star L a bit more than 3/4, till orig W are "facing" 7. Orig W ch along 8. Ret with extra 1/2 courtesy turn to face new Ns.

HUBERT con 26-P

SNOW DANCE by Gene Hubert
Duple & improper: 7KS

1. Bal in cir of four; W trade places by R sh 2. Bal in the rearranged cir of four; twirl to swap with N & face shadow 3. Cir L 4. Star L 5&6. Bal & sw pt 7. 1/2 R&L 8. 1/2 W ch
Ref: DD3

SHAW_E con 19-A

SNOW NO MORE by Ed Shaw
Duple & improper: 9S

1. Almd R N 1+1/2 2. Bal in long waves; M cross by R sh to replace pt while W loop R to replace N 3. Bal (to R & to L) in long waves; slide R past pt 4. Bal (L, R) in new waves; slide L past pt to wave of ph 3 5. Bal (fwd & bk); W cross by R sh to replace N while M loop sharply R 6. Sw N 7. 1/2 R&L 8. Star L

LENK con 04-B

SNOWBOUND by Walter Lenk
Duple & improper: 7S

1. Bal in cir; cir L 1/2 2. Sw N 3. W pass by R hd; W turn under pt's L hd 4. Sw pt 5&6. Hey, st W R sh, ending with pts joining R hds 7. Bal; dsd pt 3/4 8. Bal in cir; M swap by R sh
"A bunch of us dancers were snowed in at Dottie Dubey's house on the Cape, and we had to cancel the Marston Mills dance."

PARKES con 08-W

SNOWY DAY by Tony Parkes
Duple, improper & dbl-prog: 6S

1&2. Bal & sw N 3. Cir L! 4. Star L with next Ns! 5. Star R with orig Ns 6. Almd L new N 1+1/2 7. W ch 8. Ret
Ref: SD

HUBERT con 21-P

SONG IN THE NIGHT by Gene Hubert
Duple & improper: 7FIKS

1. Almd L N 1+1/2 & face across 2. After noting the pair containing shadow on the L diag, 1/2 prom with pair containing pt, looping L in the courtesy turn to face noted pair 3. Star L 3/4 4. Sw pt & face orig Ns across 5. After noting next Ns on the L diag, 1/2 prom, looping L to face those next Ns 6. Star L 3/4 7. Sw orig N! 8. Long lines: fwd & bk
Alt: 7&8. (Bal &) sw orig N
Ref: DD3

ZAKON con 19-B

SOUTHERN SWING by Steve Zakon-Anderson
Duple & improper: 8S

1&2. Bal & sw (new) N 3. 1/2 W ch 4. 1/2 hey, st W R sh
5&6. Bal & sw pt 7&8. W almd R; pass pt by L hd; M pass
by R hd; almd L N 1+1/4

PARKES con 09-A

SOUTHERNERS' REEL by Tony Parkes

Duple & improper: 10S

1. Almd L N; M cross by R sh while W U-turn sharply L! 2.
Sw pt 3&4. Cir L about 1+1/4 to orig pos; 1/2 R&L along!
5. Dsd N 6. Sw N 7. 1/2 prom 8. Star R!

Ref: SD

DALSEMER con 30-H

THE SPICE OF LIFE by Bob Dalsemer

Duple & improper: 9

1. Almd L N; M assist N to move behind his back so he can
take her L hd in his R 2. Cir L 3. Almd R N 1+3/4 4. W
almd L 1+1/2 5&6. Bal & sw pt 7. 1/2 prom 8. With W
going in front of pt, star R about 3/4 to prog pos

Alt: 1. Almd L N 1+1/2 & M face in

*For Chris Spicer on the occasion of his marriage to Kitty
Hay.*

Ref: DS089

MOHR con 44-O

SPOOT THE DOG by Rick Mohr

Duple & improper: S

1&2. Ns: bal; dsd; almd R 1+1/4 3&4. Bal in wave, W in
cntr; W almd L 1/2; sw pt 5. Long lines: fwd & bk 6. 1/2 W
ch 7. Star L 8. Star R

For Malcolm Sanders' magnificent dog.

PARKES con 12-I

SPRING FEVER by Tony Parkes

Duple & improper: 8S

1. Long lines: fwd & bk 2. Sw N 3. M almd L 1+1/2 4. Sw
pt 5. Cir L 6. Star L 7. 1/2 prom (pt) 8. 1/2 W ch

Ph 6/7: As the star ends, partners can take promenade
position and make a full revolution of courtesy turn before
the promenade.

Ref: SD

KITCH con 50-H

SPUDS REEL by Jim Kitch

Becket formation (cw prog): S

1. W pull by R hd; cw gypsy N 3/4 2. 1/2 hey, st W L sh
3&4. Bal & sw N 5. 1/2 W ch 6. Pass thru; turn ind 1/4 R;
shift one pos cw around entire set 7. Cir L with new Ns 8.
Sw pt

OLSON con 13-C

STAR TREK by Al Olson

Becket formation (cw prog): 8AKS

1&2. Bal & sw pt 3. 1/2 prom 4. 1/2 W ch 5&6. 3/4 hey, st
W R sh; courtesy turn pt! 7. Star R! 8. M who can,
including a neutral: swap by L sh on L diag while W turn ind
as usual (!); star L 3/4 till all are in own lines!

RICHARDSON con 57-G

STAR TREK by Mike Richardson

Becket formation (cw prog): S

1. R hds across 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. W
pass by R sh; sw pt 7. Long lines: fwd & bk 8. R hds
across; shift L to next Ns

Ph 8: The action may take more than eight counts. The time
for this is stolen from ph 1.

JOHNSON con 17-I

STARR IMPORTS by Orace Johnson

Becket formation (ccw prog): 9S

1. Star L 2. 1/2 prom (with pt) 3. 1/2 W ch 4. L hds across
5&6. M turn by L hd 3/4 & pick up pt in 1/2 sh-waist pos;
cont turning about once to orig pos; turn as cpl ccw once or
twice to face across 7. 1/2 hey, st W R sh 8. Without
joining hds: "cir" L 1/2; W preceding pt: shift one pos ccw
around entire set

Ref: MF

PARKES con 46-Z

A STARRY NIGHT by Tony Parkes

Duple, improper & dbl-prog: 8S

1. Gypsy N 1+1/2! 2. Cir L 3. Star L with next Ns 4. Star
R with orig Ns 5&6. Almd L new N (of ph 3) 1/2; W cross
by R sh while M turn bk; sw pt 7. Long lines: fwd & bk 8.
Cir L 3/4 & pass thru along

ORMAND con 56-L

STARS OF ALBERTA by Carol Ormand

Duple & improper: S

1. Almd R N 1+1/2 2. Next Ns: star L 3. Orig Ns: star R
3/4 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8.

Hey, st W R sh

Ref: CB3

CHAITIN con 26-Y

STARS OF JOY by Kate Chaitin

Duple & improper: 6S

1. R hds across! 2. W almd R 3/4; courtesy turn N 3&4.

Hey, st W R sh 5&6. W pass by R sh; sw pt 7. 1/2 W ch
8. L hds across!

WHITAKER con 18-E

STARTING OUT RIGHT by Marlin Whitaker

Modified duple & improper: 7

1&2. Act bal & sw & face dn 3&4. Mirror almd N, st act
splitting #2; act gypsy 1+1/2 moving dn while #2 move up
so that act end proper below #2 5&6. Act turn contra corners
7&8. Bal & sw first corner & end with act next to pt on R
diag

The dance might be started at ph 3.

Ph 3&4: Convenient calls, once the dance is in progress, are
"handy allemande" and "roving gypsy".

OLSON con 05-G

STEEL CITY PROMENADE #1 by Al Olson

Duple, improper & dbl-prog: 9HKSdh

1. Almd L N 1+1/2 2. 1/2 W ch with extra 3/4 courtesy turn! 3. Prom pt ccw around entire set; turn as cpl 4. Ret, passing orig Ns to new Ns 5. M falling in behind pt, star R with those Ns, ending with pts on M's orig side of set 6. Sw pt & face across 7. Cir L 3/4 8. Sw (new) N
Ph 3&4: Neutrals must participate.

The dance is based on Orace Johnson's Steel City Mixer.

OLSON con 05-H

STEEL CITY PROMENADE #2 by Al Olson

L-diag sawtooth formation with cpls in prom pos facing cw around entire set: 6BFKSd

1. The W going ahead of pt (who falls in behind her): star R 2. Star L, ending with M turning ind to face pt (all on orig side) 3&4. Bal & sw pt 5. W ch 6. Ret, with extra 3/4 courtesy turn so M's L shs are in cntr! 7. Prom pt ccw around entire set; turn as cpls 8. Ret, passing orig Ns to next cpl

Ph 7&8: Neutrals must participate.

The dance is based on Orace Johnson's Steel City Mixer.

CRANE con 40-Q

STRING OF TRUCKS by Ted Crane

Duple & improper: S

1. Hd in hd with pt, facing N along: bal; grapevine R & form two-faced line, M taking L hds 2. Bal; M almd L 3&4. Bal & sw pt 5. Cir L 3/4 6. Sw N 7. 1/2 R&L 8. Star L
Ph 1: "Grapevine R" - Step to R on R ft; placing L ft behind R ft, step on L ft; Step to R on R ft; placing L ft in front of R ft, step on L ft.

GREENLEAF con 45-A

STRIPES & SOLIDS by Lisa Greenleaf

Duple & improper: 9S

1. R-hd bal N; twirl to swap 2. Bal in long waves, W facing out; almd L next N! 3&4. Sw (orig) N 5. Go fwd in long lines; taking two-hd hold, M draws pt to his side of the set 6. Sw pt 7. Cir L about 3/4 to orig pos 8. Dsd N 1+1/2!

OLSON con 10-E

SUGAR HILL SEVEN by Al Olson

Duple & improper: 8KS

1. Almd R N 1+1/2 2. Gd L & R, three changes, pulling past next N by L hd, pt (across) by R hd, and (same) next N by L 3&4. Bal & sw (orig) N 5. W cross by R sh (& face out); almd R pt 6. Gd L & R, three changes, pulling past shadow by L hd, N (across) by R hd, and shadow by L 7. Sw pt 8. Cir L 3/4; pass thru along

GREGORY con 43-Y

SUGAR HOUSE REEL by Jim Gregory

Duple & improper:

1. R-hd bal N; twirl to swap forming long waves, M facing in 2. Bal; almd L next N 3&4. Bal & sw (orig) N 5&6. Go dn four in line; bend that line; act sw in cntr 7. Go up four in

line; hd cast off 8. Act 1/2 fig eight (above)

HUBERT con 05-D

THE SUMMER OF '84 by Gene Hubert & Steve Schnur

Duple & improper: 10HKS

1. Long lines: fwd & bk 2. M almd R 1/2; almd L pt 3. Bal in wave, M in cntr; go fwd along to next pair 4. Bal in new wave; almd L shadow about 3/4 5&6. Bal & sw pt 7. 1/2 R&L 8. 1/2 W ch

Ref: DD2

SCHNUR con 05-D

THE SUMMER OF '84 by Gene Hubert & Steve Schnur

Duple & improper: 10HKS

1. Long lines: fwd & bk 2. M almd R 1/2; almd L pt 3. Bal in wave, M in cntr; go fwd along to next pair 4. Bal in new wave; almd L shadow about 3/4 5&6. Bal & sw pt 7. 1/2 R&L 8. 1/2 W ch

Ref: DD2

BALLIET con 56-J

SUMMER SUNSHINE by Paul Balliet

Wave formation, R hd to N, W in cntr: S

1&2. Bal in wave; sw N 3. W ch 4. Ret 5&6. Cir L 3/4; sw pt 7. Cir L 3/4 to orig wave 8. Bal; pass thru (along) to new wave

Ref: TDR

CROMARTIE con 53-O

SUN DANCE AND MOON DANCE by Robert Cromartie

Duple & improper: 7S

Moon Dance

1. Rev dsd N 2. Almd L N 1+1/2 3&4. W bal & sw 5&6. Bal & sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along

Sun Dance

1. Dsd N 2. Almd R N 1+1/2 3&4. M bal & sw 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

Robert's custom is to use the dances as part of a medley: start with an unrelated dance, switch for a few changes to Moon Dance, then to Sun Dance and finally alternate.

DALSEMER con 49-H

SURPRISE FOR TOM by Bob Dalsemer

Duple & improper:

1. W almd L 1+1/2 2. Bal in wave, R hd to pt; almd R 1/2 3. Bal in wave, M in cntr; gypsy pt 3/4 4. 1/2 hey, st M L sh 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

A birthday surprise for Tom Hinds, February, 1992.

KAYNOR_D con 30-N

SUSIE'S REEL by David Kaynor

Becket formation (cw prog): 7IKS

1. Cir L 3/4 2. Dsd N 3&4. Bal & sw N 5. L hds across! 6. M cont turning 1/4 while W go along (ccw around entire set) to next pair of M, each M ensuring that his shadow enters ahead of him; those foursomes: L hds across 3/4! 7&8. Bal & sw pt
For Susie Secco.

OLSON con 36-D

SUTTON COLDFIELD CONTRA by Al Olson

Duple & improper: 8HS

1. Almd R N 1+1/4; W almd L 1/2 2. R-hd bal pt; twirl to swap 3&4. Pull pt into hey (with R hd) 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

Alt: 7. Cir L! 8. Shift L one pos along to new Ns; cir L 3/4!

Alt: 7. 1/2 prom 8. Cir R 3/4 & pass N L sh along!

Twirl to swap before a hey is taken from Ken Bonner's Sutton Hey.

BONNER con 36-B

SUTTON HEY by Ken Bonner

Duple & improper: S

1&2. Dsd N 1+1/4; almd R N 1/2; M almd L 1/2; all R-hd twirl to swap with pt! 3&4. Pull pt into hey (st pt R sh) 5&6. Bal & sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; twirl to swap with pt & face new N!

Alt: 5&6. Dsd & sw pt

Made up in honor of Sutton Coldfield & District F. D.

Group, of which Ken was one of the founder members way back in the early fifties.

Ref: KC

KAHN con 49-V

SWEET MUSIC by Amy Kahn

Duple & improper: S

1. M almd L 1+1/4 2. M still holding hds: pick up pt & "star prom" about 3/4; cpls rotate ccw about 1+1/4 (butterfly whirl) 3&4 Hey, st W R sh 5&6. Bal & sw pt 7. 1/2 R&L 8. W roll to swap L with pt; star R 3/4

HALE con 52-B

SWEET SENSATIONS by Christine Hale

Duple & improper: S

1. R-hd bal N; twirl to swap 2. Cir L 3/4 3. Gypsy pt 4. Sw pt 5. M almd L 1/2; R-hd bal N 6. Pull by N; 1/2 hey, st W L sh 7&8. Bal & sw N

OLSON con 16-E

SWING AND SHIFT LEFT by Al Olson

Duple & improper: 6FKS

1&2. Bal & sw (same) N & face across 3. Ns shift L one pos (along) to face shadow; cir L 3/4 4. Star L (with Ns & shadow) 5&6. Bal & sw pt & face across 7. Pts shift one pos L (along) to face new N; cir L 3/4 8. Star L

OLSON con 39-B

SWING EVERYONE! #2 by Al Olson

Duple & proper: 8F

1&2. (Bal &) sw your same-sex N & face across with act on L in each pair 3. Act almd L 1+1/2 4. Sw N 5. Cir L 3/4 6. All sw pt 7&8. Partial hey, st W1 & M2 R sh (the others adjusting), till same sex inds meet the second time; inds of same sex: almd L

ZORN con 28-G

SWING THIS by Eric Zorn

Duple & proper: 8

1&2. Act bal & sw 3&4. Cir L 1/2; sw N 5. Long lines: fwd & bk 6. Cir L 1/2; act cross thru #2 (above) to the ends of a line of four 7. Go dn four in line; turn in pairs (same sex), #2 going fwd 8. Ret; hd cast off

FOLKPROC con 46-P

SWINGING IN THE HEY by Folk Process

Duple & improper: 8

1. Long lines: fwd & bk 2. Ns pivot about their midpoint, acts going fwd 3&4. Act bal & sw, adjusting to be between #2, ending either proper or improper 5&6. Act pull by each other, passing R sh, to st a hey in which pts arrange to look at each other the whole time (by sometimes dancing sideways or backwards) 7. Act almd R 8. Sw N

Ph 2: The composers call the action "to gate".

Ph 5&6: The composers call the action a "gypsy hey".

MARR con 24-J

SYOSSET SWING by Bob Marr

Duple & proper: 8

1. 1/2 peoples chain: the R-hd member of each same-sex pair (M2 & W1) take the W's part in a ladies chain, their pts the M's part 2. M2 & W1: sw in cntr, ending facing pt 3&4. All bal & sw pt 5. Go dn four in line; act turn as cpl, others ind (putting W in cntr) 6. Ret; hd cast off 7. Cir L 3/4 to prog pos 8. Long lines: fwd & bk

SCHNUR con 23-F

THE TACONIC SHUTTLE by Steve Schnur

Modified wave formation, R sh to N, W with L shs adjacent: 8S

1&2. Hey, st N R sh, ending in orig pos 3. Go ind around entire set, M cw outside, W ccw inside, passing next N to third N; 1/2 gypsy ("roll") with third N 4. Ret, M ccw inside, to orig Ns; M almd L 1/2 5&6. Bal & sw pt 7&8. Cir L 1+1/4; pass thru along to prog pos

Ph 3&4: Neutrals should participate.

EDELMAN con 30-V

TAKE ALL THE CREDIT AND NONE OF THE BLAME by Larry Edelman and Nancy Donahue

Alt title: **BALANCE IN THE HEY**

Duple & improper: S

1. Dsd N 1+1/4 2. Bal in wave; as in a hey: pull past N by R hd; M pass by L sh 3&4. R-hd bal pt; 1/2 hey; R-hd bal pt 5. 1/2 hey 6. Sw pt 7. 1/2 R&L 8. 1/2 W ch

HIGGS con 38-T

A TAN JENT by Scott Higgs

Duple, improper & dbl-prog: 7

1. Cir L 2. Sw N 3&4. Go dn four in line; turn ind; ret; act go under #2's arch, all going fwd 5&6. Bal & sw new N 7. Long lines: fwd & bk 8. Act sw

Ref: EOM

OLSON con 14-F

TANYA'S BRIDGE by Al Olson

Duple & improper: 8CFJi

1. Almd L N, 1+1/2 in M's line, x2 in W's line 2. 1/2 people's chain, M1&W1 dancing the W's role of 1/2 W ch 3&4. Hey, st act R sh! 5. Act cw almd/sw & end next to N! 6. Almd L N; act almd R!≈ 7&8. Sw N

This pattern blends ideas of Tanya Rotenberg's with some fragments of Bill Cochran and Al Olson's Durgin Bridge.

OLSON con 14-G

TANYA'S DREAM by Al Olson

Duple & proper: 6CFJi

1. Almd L same-sex N, M 1+1/2, W x2 2. 1/2 people's ch, M1&W1 dancing the W's role of 1/2 W ch 3&4. Hey, st act R sh! 5&6. Act sw & face up 7. Cast off (with #2) with at least one extra turn 8. Star R!

Based on ideas of Tanya Rotenberg's.

HINDS con 45-H

THE TEASE by Tom Hinds

Modified duple & improper: 6

1&2. Act gypsy; sw N 3. Cir L 3/4 4. Sw pt 5. 1/2 W ch 6. Act 1/2 fig eight (above) 7&8. Turn contra corners

Ref: DADT

MOHR con 09-X

THE TEN POUND SNOWFLAKE by Rick Mohr

Duple & improper: 11HS

1. Almd L N 3/4; bal in wave (W in cntr) 2. W almd R; courtesy turn with N 3&4. W cross set by R sh (4!); bal & sw pt 5. Cir L 3/4 6. Sw N 7. Cir L! 8. M almd L; almd R N 3/4

This dance was a very early entry in the development of contemporary choreography. Some might say it is loaded with needless awkwardnesses, but I say it is loaded with interesting challenges. Have a care with the phrasing and assisting your neighbors, especially in the ph 7/8 transition, and you will be amply repaid.

Composed to fit Brian Humphrey's eponymous tune.

KAYNOR con 44-D

TERROR ON TAKEOFF by David Kaynor

Duple & improper: S

1. Dsd N 2. Almd R N 1+1/2 3. M pull across by L hd; pass pt by R sh; W cross by L sh 4. "Sw" N with two-hd (R in R, L in L) hold 5&6. Bal in wave, M in cntr; M pull across by L hd; sw pt 7. Cir L 8. Bal; W pass R sh to prog pos

CROMARTIE con 53-F

THANKFUL'S REEL by Robert Cromartie

Interchanged Becket (ccw prog): 9

1. Cir L 3/4 2. Act (now below) sw & face dn 3&4. Act in cntr, taking new N hd in hd: go dn four in line; Dixie twirl to invert; ret 5. 1/2 hey, st N R sh 6. Sw N 7. 1/2 W ch 8. Pass thru across; turn ind; bal in cir

Ph 3&4: The action is described at *The Dixie Gal*.

Robert's dance, written around 1994, honors his daughter, Hannah Thankful Cromartie, whose preferred appellation gives the dance its present title. The dance with the phrasing given is a transcriber's nightmare: the progression occurs in the middle of a change, it is not convenient to state who is active, the formation line is not one of the usual ones, very few dances end with a balance, etc. So I pointed out that all these peculiarities would be removed if the dance were set in the modified duple and improper formation with which ph 2 concludes. Now opinionated Larry thought to foist this "simplification" off on the Cromarties, who all, including wife/mother Louie, united in defense of the version as composed. Three Cromarties are too much even for Larry, and I have given them their dance.

HINDS con 54-W

THANKS TO THE GENE by Tom Hinds

Duple & improper: 7S

1&2. Bal & Sw N 3. 1/2 R&L 4. 1/2 W ch 5&6. W gypsy; sw pt 7. Long lines: fwd & back 8. M almd L 1+1/4

The title is a takeoff on With Thanks to the Dean and refers, of course, to Gene Hubert.

Ref: DAN2

OLSON con 26-B

THANKSGIVING DAY by Al Olson

Duple & improper: 7

1&2. Bal & sw N 3. Go dn four in line (4); ret, backing, & face N 4. Go up four in line (fwd), #2 in cntr (4); ret, backing 5. Cir L 3/4 6. All sw pt 7&8. 3/4 hey st W R sh; courtesy turn N

HOFFMAN con 49-E

THERE IS NO WAY TO PEACE, PEACE IS THE WAY by Erik Hoffman

Becket formation (cw prog): S

1. W dsd 2. Sw pt 3. M almd L 1+1/2 4. Sw N 5. Long lines: fwd & bk 6. W almd R 1+1/2 & pick up pt 7&8. W still holding R hds: "star prom" 3/4; new M taking L hds: "star prom" 3/4; cpls rotate ccw about 1+1/4 (butterfly whirl) Erik explains, "Written for Santa Barbara's Memorial Day Sprung Floor Festival, with the thought that someday we should memorialize those who made peace rather than those who waged war. The title is a quote from A. J. Muste, pictured on the cover of Life Magazine (in the 30s or 40s) as the nation's most famous pacifist. (Just think, we used to have famous pacifists -- can you imagine that today?)"

ZAKON con 54-M

THERE'S A FIRST TIME FOR EVERYTHING by Steve Zakon-Anderson

Duple & improper: S

1. Cir L 2. Dsd N 1+1/4 to wave across, R hd to N 3&4. Bal in wave; 1/2 hey, st pulling past N by R hd; when W meet, they almd L 1/4, forming a new wave, R hd to N; bal 5&6. Almd R N 1/2; M pull past by L hd; sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along!

DIGGLE con 05-I

THIRD TIME'S THE CHARM by Roger Diggle

Becket formation (cw prog): 8AFKS

1. Star R! 2. Almd L shadow x2! 3. R-hd bal pt; pull past pt; pull past N (across) by L hd! 4. Rep! 5&6. Bal & sw pt 7. Cir L! 8. Dsd N; shift one pos L (cw around entire set)
Ref: MF

THEYKEN con 46-F

THIRTY-NINE AGAIN by Don Theyken

Duple & improper: 7

1. Mirror dsd N, st act split #2 2. Almd N handy hd 3. Go dn in cpls, act leading (improper), #2 following (proper); act turn as cpl, while #2 makes line of four facing up by joining hds with same-sex N 4. Ret; hd cast off 5&6. Turn contra corners 7&8. Act bal & sw
The title refers to Glen Morningstar's 40th birthday.

ZAKON con 47-N

THREE THIRTY-THREE by Steve Zakon-Anderson

Duple & improper: S

1. Bal N; pull past N by R hd; pull by next N L hd 2. R-hd bal third N; twirl to swap with that N 3&4. Pull past that N by R hd; pull past second N by N L hd; sw orig N 5. Cir L 3/4 6. Sw pt 7. Long lines: fwd & bk 8. W dsd 1+1/2
Ref: DS110

KITCH con 44-T

THROUGH THE LOOKING GLASS by Jim Kitch

Becket formation (cw prog): S

1. M almd L 1/2; R-hd bal N 2. Sw N 3. 1/2 hey, st M L sh 4. Gypsy N 5. Two-hd bal new N; with inside hds (M's R, W's L): twirl to swap 6. Cir L 3/4; pass pt by R sh along 7&8. Almd L shadow; sw pt

JENNINGS con 52-Z

THURSDAY NIGHT SPECIAL #1 by Larry Jennings

Duple & improper: S

1. (Having taken hds in long lines) sw N 3. Go dn four in line; turn as cpls 4. Ret 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch 8. Long lines: fwd & bk

I wanted a no-walk-thru dance featuring the lines to swing transition. In such circumstances the easiest thing to do is to put together an ad hoc sequence of bits known to work. I anticipated that there would be a #2, #3, for sequences not only by me but also by others who came to me at two minutes to eight asking if I knew a title for this or that glossary sequence they planned to use two minutes later. It

turns out that these needs, at least by me, dwindled and I have not needed any title beyond #1.

OLSON con 16-F

TILL WE MEET AGAIN by Al Olson

Duple & improper: 6FKS

1&2. Almd L N (4!); 3/4 hey, st M R sh 3&4. Bal & sw pt & face across 5. Shift L one pos to next Ns; cir L 3/4 6. Star L 7&8. Bal & sw orig N & face across

PARKES con 45-N

THE TIMOROUS TURKEY by Tony Parkes

Duple & improper: 5

1&2. Cir L 1+1/4; M almd L 3. All almd R pt 1+1/2 4. W almd L 1+1/2 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw

The transition from the circle to the men's allemande in Ph 1&2 has interested me ever since I found it in Rick Mohr's Ten-Pound Snowflake. If a man's partner gives him a well-directed, well-timed assist into the allemande, it can be a very satisfying action; if done without help from the women it is just another insipid transition.

HINDS con 41-U

TO FILL A NEED by Tom Hinds

Duple & proper:

1. 1/2 R&L 2. M2&W1 (the pair who are moving fwd): sw 3. Go dn four in line; cntr pair turn as cpl 4. Ret 5. Cir L! 6. All sw pt 7. 1/2 W ch 8. Act 1/2 fig eight (above)
Ref: DAN2

RICE con 32-E

TRADE THE WAVE by Hal Rice

Duple, improper & dbl-prog: 10HJS

1. Dsd N 1+1/4 2. Bal in wave, R hd to N; trade the wave* 3. Bal in new wave, M in cntr; M almd R 1/2 & give L hd to pt 4. Pull into 1/2 W ch 5. 1/2 R&L 6. Cross trail thru*; pass next N by R sh 7. Cir L with new N 8. Cir R

"Trade the wave": In a wave where partners are separated by a single dancer, partners each trace an arc, passing by R shs, to exchange positions forming a new wave, everyone facing opposite to original direction.

"Cross trail thru": Pass thru (across in this context); pass neighbor by left shoulder to face a new dancer along.

Alt: 8. Star L

PARKES con 09-C

TRAVELER'S REEL by Tony Parkes

Duple & improper: 6

1. Act go dn cntr, below two 2. Go up outside to orig pos 3. Act almd L; almd R N 4. Act almd L x2! 5&6. Bal & sw N 7. 1/2 prom 8. 1/2 R&L
Ref: SD

HUTSON con 55-I

THE TREASURE OF SIERRA MADRE by James

Hutson

Duple & improper: S

1. R-hd bal N; twirl to swap 2. M almd L 1+1/2 3. R-hd bal pt; twirl to swap 4. 1/2 hey, st pulling past pt by R hd 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

OLSON con 25-K

TRICK OR TREAT by Al Olson

Duple & improper: 7S

1. Go single file cw around the entire set & W turn to face orig N behind 2. Sw that N 3. Prom ccw around entire set to pair including pt 4. Cir L 3/4 5&6. Bal & sw pt 7. 1/2 W ch 8. Star R!

ROSEN con 53-A

TRIP TO MARGAREE by Sue Rosen

Duple & improper: 9S

1. Pull past (new) N by R hd; almd L next N 2. Sw orig N 3. Cir L 3/4 4. Sw pt 5. 1/2 prom 6. 1/2 W ch 7. Dsd pt (across) 8. R-hd bal pt; pull past pt; pull past N by L hd

KEVRA con 55-L

TRIP TO PHAN by Susan Kevra

Becket formation (ccw prog): 7S

1&2. Almd L shadow; sw pt 3&4. Cir L 3/4; sw N 5. Cir L & face N along 6. W roll R to swap with pt; pass thru along, joining R hds with new N 7. Bal in wave; W almd L (x1) while M arc cw to trade places 8. Almd R pt 1+1/4
Written after a Thanksgiving dinner at the home of Arthur and Helene Cornelius. Lots of laughter, turkey (tryptophan) and shared affection.

MOHR con 53-Y

TRIP TO TROY by Rick Mohr

Duple & improper: S

1. Bal; cir L 1/2 2. Sw N 3. W almd R 1+1/2 4. Almd L pt 3/4; almd R shadow 5&6. Bal & sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt
Composed on the occasion of a visit to Rick's sister Carol when she lived in Troy NY.

BROZEK con 15-D

TRIPLE BALANCE by Al Brozek

Duple & improper: 9S

1. R-hd bal N; twirl to swap with N 2. Dsd N 1+1/4 3. Bal in wave; M almd L 4. Dsd N 5&6. Bal & sw N 7. 1/2 W ch 8. Cir L 3/4; pass thru along

OLSON con 42-L

TRIPLE-R REEL (E67V2) by Al Olson

Becket formation (ccw prog): 7FIKS

1. 1/2 W ch on R diag to new N 2. (New) Ns & their shadows (op): star L 1/2; almd R future N from next star, ending M facing out, W in! 3. Bal (to L and to R) in long waves, L hd to N, R hd to future N; slide L past N to new long wave, R hd to N 4. Bal (R, L); slide R past N 5&6. Almd L N; 3/4 hey, st W R sh 7&8. Bal & sw pt (who comes from adjacent hey) & face cpl on R diag

This dance uses the balance and slide sequence of *Rory O'More* but with the two halves in reverse order, and it is related to Gene Hubert's *The Reunion*. Al converted a possible title, *Reverse Rory Reunion* to the one above.

KOTHS con 03-F

TRISKAIDEKAPHOBIA by Kirston Koths

Duple & improper: 5c

1&2. Bal & sw N 3. M almd L 1+1/2 4. All sw pt 5. Go dn four in line; cntr pair bk under joined hds while ends turn in & join free hds behind to form a cozy line facing up 6. Go up; ends arch over cntr pair to form clover 7&8. cir L 1+1/4; all twirl to swap with pt; pass thru along
Kirston is closely associated with the second Friday series in Berkeley; note that a Friday the 13th is always a second Friday.

Ref: DS091

JENNINGS con 52-T

TUESDAY NIGHT SPECIAL by Larry Jennings

Duple & improper: S

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. 1/2 prom 6. 1/2 W ch 7. 1/2 prom 8. Star L

The Boston Centre of the Country Dance Society for many years sponsored a Tuesday dance series. For some years, Ted Sannella was artistic director and he composed Tuesday Night Reel (cf. Zesty Contrasts) for that series. In recent years, this series has featured a once a month open mic, genuinely multi-caller, evening. I am a great believer in multi-caller evenings and composed this dance, to be used in a no-walk-thru medley with Ted's dance, to illustrate the development of the glossary dance over 15 years. I hoped that my enthusiasm for simple (as well as complex) dances would encourage novice callers to take a slot in a multi-caller format.

DIGGLE con 05-J

TURBULANCE by Roger Diggle

Becket formation (cw prog): 7FKS

1. Cir L! 2. Almd R pt; almd L shadow! 3&4. Hey (with N and shadow), st M R sh 5&6. Bal & sw pt 7. Cir L! 8. Dsd N; shift one pos L (cw around entire set)

TYLER con 15-M

THE TURKEY'S LAST STRAW by Paul Tyler

Duple & improper: 8S

1. Dsd N 1+1/4 2. Bal in wave; W almd L 3. Sw N! 4. M almd L 1+1/2 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

OLSON con 05-V

TURN EVERYONE! by Al Olson

Duple & proper: 5ABCFKi

1. Act go outside below two 2. Go up cntr; cast off 3. Act dsd 1+1/4 4. M1 with cpl above & W1 with cpl below: star L! 5&6. With M1 taking M3 & W3 as first and second contra corners, W1 taking W2 & M2: turn contra corners 7&8. Act bal & sw & face up

HUBERT con 54-X

THE TURNING POINT by Gene Hubert

Duple & improper: 5S

1. W trade places passing R sh & face in; cir L 1/2 2. Sw pt 3. M trade places passing R sh & face in; cir L 1/2 4. Dsd N 5&6. Bal & sw N 7. 1/2 R&L 8. Star L

Ref: DD3

MARR con 31-C

TWENTY-FIRST OF MAY CONTRA by Bob Marr
Special formation (see note): 11

1. Within the minor set: almd L corner 1+1/2 2. Almd R next corner 1+1/2 3. Bal in cir wave; all almd L pt 4. Bal in same wave; all almd R on R 5&6. Gd L & R, st L hd to pt, six changes 7&8. All bal & sw pt & act face dn, #2&3 diag in and up having interchanged sides of the set?

Formation: Modified triple, improper & dbl-prog. Each couple stands side by side on a leg of an inverted triangle. The active couple is above the others facing down; the other two face diagonally in and up. Alternatively the three couples may be thought of as forming a circle. The action in each change is confined to this minor set.

For more detail, see the notes to *Alamo Triad*

SCHNUR con 01-S

THE TWENTY-FOURTH OF JUNE by Steve Schnur
Duple & improper: 8S

1. Dsd N 2. Almd R N 1+1/2 3. Bal in long waves; rotate the minor set* 4. Rep, in new waves 5. Rep 6. Sw pt 7&8. Cir L 1+1/4; twirl to swap with pt

Ph 3-5: "Rotate the minor set" - See Glossary

Alt: 5&6. Bal in long waves; sw N 7&8. Cir L 1+1/2; almd R N 3/4

Alt: 1. Cir L 3/4 2. Almd R pt 1+1/2 3. Bal in long waves; rotate minor set 4. Rep 5&6. Bal in long waves; sw pt 7&8. Cir L 1+1/4; twirl to swap with pt

LENK con 32-V

TWIDDLEDY DIDDLEDY by Walter Lenk

Duple & improper:

1. With N, M's R hd, W's L hd: bal; twirl to swap 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. Bal & sw pt 7. 1/2 prom with pt 8. Bal in cir; M trade places by R sh

Walter says that he twiddled and diddled with Penn Fix's Julie's Reel, and added bits from Cammy Kaynor to complete the dance.

SUDKAMP con 25-S

TWIRL AND WHIRL by Bill Sudkamp

Duple & improper: 7KS

1&2. Pts joining M's R hd & W's L: twirl to swap & face (prev) N; sw that prev N & face in 3&4. Almd L third N; pass prev N by R sh; sw (orig) N & face across 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

Ph 1-4: Neutrals must participate, partner playing the part of neighbor.

ZAKON con 32-P

TWIRLING AT THE ALTAR by Steve Zakon-Anderson

Becket formation (ccw dbl-prog): 8S

1. Cir L 3/4 2. Sw N 3. M almd L 1+1/2 4. M maintaining joined hands: pick up pt and continue to orig side of set; courtesy turn (whirl) to face on L diag! 5&6. 1/2 hey on L diag, st W R sh; almd L pt about 1/2; 1/2 hey (across) with next cpl, st M R sh 7&8. Bal & sw pt

First danced at the wedding of Janet Peters and Robert Mills, who, after an exposition by minister David Herndon that life is like a dance, performed the action of the title.

CALLENS con 39-I

TWO BY ONE DO-SI CONTRA by Philippe Callens

Duple & improper: 7

1. Act cpl dsd with M2 2. Same three: cir L 3. Act cpl rev dsd with W2 4. Those three: cir R; end in line of four, act in cntr 5. Go dn; turn ind 6. Ret 7. Cir L 8. Act sw & face new M

Ref: BYC

KITCH con 29-D

TWO FOR THE ROAD by Jim Kitch

Duple & improper: 8S

1&2. Bal & sw N 3. M almd L 1/2; bal in wave 4. Sw pt 5. 1/2 hey, st M L sh 6. Bal in long waves; almd L shadow 7&8. Gypsy pt 1+1/4; M go ahead of pt into a star L, turning to prog pos

Ref: TLITD GEMS

KITCH con 44-U

THE TWO GYPSIES by Jim Kitch

Becket formation (cw prog): S

1. Cir L 3/4 2. Sw N 3. 1/2 R&L 4. 1/2 hey, st W R sh 5. Gypsy N 6. Rev gypsy new N 7&8. W cross by L sh; sw pt

GREENLEAF con 57-D

TWO HEARTS IN REEL TIME by Lisa Greenleaf

Becket formation (cw prog): 9S

1. Cir L 3/4; pass thru along 2. Almd R new N 1+1/2 3. 1/2 hey, st M L sh 4. Sw (new) N 5. Long lines: fwd (4); bk (2); W roll L to swap with N 6. M dsd 1+1/2 7&8. Bal & sw pt
The dance was titled with Steve and Bettie Zakon-Anderson in mind.

SANNELLA con 51-N

TWO ON THE AISLE by Ted Sannella

Duple & improper:

1. Dsd N 2. Two-hd turn N 1+1/2 3. Cir L 4. Bal; act bk under joined hds; act go under #2's arch to form clover 5&6. Clover sw, 21/4 or 31/4 till M are on orig side with pt 7. Sw pt! 8. M st a L hds across while W wait or loop R to take L hds across behind pt; cont to prog pos (once around for the M)

Ref: STN

HUBERT con 40-D

THE ULTIMATE REUNION by Gene Hubert

Becket formation (cw prog): S

1. With new Ns (on L diag): cir L about 3/4, till across from pt 2. Sw that N 3. 1/2 R&L 4. 1/2 W ch 5. Almd L shadow 1+1/2 6. With shadow & N: 1/2 hey, st W R sh 7&8. Bal & sw pt (across from new cpl of ph 1)

Note that the entire dance is done with the new neighbors established in the very first action in the dance--a possible problem for the walk-thru.

The title, no doubt, refers to Gene's seminal The Reunion.

The Ultimate Reunion may also have been ahead of it's time when composed (probably 1985), but it is now only a representative of a class of "contemporary shadow-hey dances", lacking the individuality of the original. Perhaps it would be better put like this: With an upper intermediate group The Ultimate Reunion could probably be done no walk-thru, The Reunion probably could not.

CROMARTIE con 55-S

UNAPPROVED by Robert Cromartie

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. Cir L 3/4; pass thru along 3&4. Bal & sw new N 5. Pass the ocean; bal 6. Rotate the wave; bal 7&8. Almd L shadow; sw pt

This dance should be given as an alternate at 52~2DR, where the named figures of ph 5&6 are defined.

PARKES con 03-D

UNCLE RALPH'S REEL by Tony Parkes

Duple & improper: 6S

1. Long lines: fwd & bk 2. Sw N 3&4. Almd L next N; almd R (orig) N 1+1/4; bal in wave 5&6. M almd L 1/2; sw pt 7. 1/2 prom 8. 1/2 W ch

Written in memory of Ralph Page.

HUBERT con 34-F

UNCOMMON COURTESY by Gene Hubert

Becket formation (ccw prog): 7S

1. Star L! 2. Courtesy turn pt about once to face across; retaining joined L hds, W roll L to swap with pt 3&4. Pass thru across; sw pt 5. Cir L 3/4 6. Sw N 7. 1/2 W ch 8. 1/2 prom & loop ccw to face new Ns

Ref: DD3

ORMAND con 50-T

UNEXPECTED PLEASURE by Carol Ormand

Wave formation, R hd to N, W in cntr: 8S

1&2. Bal in specified wave; pass second N by L sh; gypsy third N; pass second N by L sh 3. Orig foursome: cir L 4. 1/2 M ch 5&6. Pass thru (across); sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along

Ph 1&2: Neutrals should participate. Carol refers to the action as "weave".

Ph 4: See discussion below. Even Carol seems a little wary; she is more likely to call this:

Alt (**UNEXPECTED, TOO**): 4. 1/2 W ch ... 7. 1/2 prom A "gentlemen chain" is thought by some to be suitable as an occasional novelty, by others to ask the dancers to assume a fundamentally inappropriate position (for the reverse courtesy turn). So a conservative such as myself will choose the alternate, but I also include the primary sequence if for no other reason than to show my regard for the composer's impish leadership.

Ref: ACB

OLSON con 28-P

UNLUCKY SEVEN by Al Olson

Duple & improper; septuple prog: 6KhS

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. 1/2 W ch 6.

Long lines: fwd & bk 7&8. Gd R & L around entire set, M going cw, six changes, st R hd to second N

The neighbor of phrase 1 (of the succeeding change) is the seventh person you meet in the grand right and left.

Ph 6-8: Neutrals must participate, partner playing the part of a neighbor.

If the set contains a number of couples divisible by seven, you will swing only a few different neighbors; otherwise you will swing every neighbor eventually.

CROMARTIE con 53-R

UNRULY REUNION by Robert Cromartie

Duple & improper: 7

1. Go dn four in line, act in cntr; turn ind 2. Ret 3. Cir L 4. Cir R 5. Dsd N 6. Sw N 7. Long lines: fwd & bk 8. Act sw & face dn

Written for presentation at the Rule Family Reunion in 1991.

OLSON con 27-G

VENUS AND MARS CONTRA by Al Olson

Triple & improper: 8FKa

1. Act cross by R sh; go outside below #2&3 forming mirror three-hd stars as they go, M L hd, #2 joining behind #1, then #3 behind #2 2. Turn the stars once around, till acts are about to meet in cntr, below #2&3 3. Turn the stars once again with changing personnel, pts trading places as they meet (starting with acts), each W going in front of her pt 4. Rep 5. Acts go up cntr, crossing over, initially followed by #2 (who do not cross over) while #3 cont path of star to orig pos; act cast dn around #2, who cont up, putting all in prog pos 6. Long lines: fwd & bk 7. All pass thru (across); act inds joining hds with adjacent inds: R hd over, L hd under to invert & face pt 8. Ret

Alt: 7. Act & #2: R&L 8. Ret

Ph 3&4: The inversion of the trio occurs so: never releasing any joined hands, the rightmost pair form an arch which sweeps ccw as the leftmost dancer moves under the arch.

KITCH con 21-G

VISITOR'S REEL by Jim Kitch

Becket formation (cw prog): 9HS

1. Cir L (with same Ns)! 2. W pull across by R hd; almd L

N 3/4 3&4. Bal in long waves (M facing out); sw new N 5. With these Ns: M almd L 1/2; bal in wave, R hd to pt 6. 1/2 hey with hds, st pt R hd 7&8. Bal & sw pt & face across

OLSON con 04-R

WAFFLE FOUR by Al Olson

Becket formation (ccw prog): 7S

1. M almd L 1+1/4; M almd R next M 3/4! 2. Bal in wave; almd L pt 3/4 3&4. Hey, st M R sh 5&6. Bal pt, using two-hd hold & R footed lead, st L hip to L, then R hip to R; sw pt 7. Cir L 8. Cir R

OLSON con 04-Q

WAFFLE THREE by Al Olson

Becket formation (ccw prog): 7S

1. M pull past by L hd; almd R N 2. M almd L 3/4; M almd R next M 3/4 & join L hds with pt! 3. Pull past pt into W ch with new N 4. Ret 5. Cir L 6. Cir R 7&8. Bal & sw pt

OLSON con 04-P

WAFFLE TWO by Al Olson

Becket formation (cw prog): 7S

1. W almd R 1+1/4; W almd L new W 3/4! 2. Bal in wave; almd R pt 3/4 3&4. Hey, st W L sh 5&6. Sw pt 7. 1/2 prom 8. 1/2 R&L

OLSON con 37-L

WANDERING WOMEN by Al Olson

Becket formation (ccw prog): 7S

1. Long lines: fwd & bk 2. 1/2 R&L 3. Cir L 3/4 4. Sw N 5&6. Pass thru across; W, turning away from current N, go cw outside next N (in front of him as he still faces out) to a future N (next next N); those Ns sw & face pts on R diag 7&8. W pass by R sh; sw pt
Ph 5-8: Neutrals must participate.

The action of ph 5&6 was suggested by Cammy Kaynor's Handsome Plowboy.

OLSON con 17-M

WATERSON BASKET by Al Olson

Duple & improper: 7Sb

1. Cir L (till across from pt)! 2. Almd R N 1+1/2 3. 1/2 hey, st M L sh 4. Gypsy with N & take 1/2 sh-waist pos with N 5&6. M grasping the other M's L wrist in his R hd: basket sw & end in prog pos 7. Long lines: fwd & bk 8. Sw pt in cntr & face new cpl

Alt A (removing let ref b): 1. Almd R N 1+1/2 2. Bal in long waves; M cross by R sh while W loop R to take N's place 3. Bal in long waves, R hd to pt; W cross by R sh while M loop R to take pt's place ... 8. Star L!

Alt B (Sawtooth formation, N's on L diag): 1-6. As in primary dance but end forming a cir of four 7&8. Cir L till on R diag from Ns; sw pt

ORMAND con 56-M

WAVE MECHANICS by Carol Ormand

Modified duple & improper: long waves, M facing out: S

1. Bal in long waves; almd R 3/4 to wave, M in cntr 2. Bal in wave; almd R N 1/2 3. W rev gypsy 1+1/2 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh
Ref: ACB

ORMOND con 56-M

WAVE MECHANICS by Carol Ormond

Modified duple & improper: long waves, M facing out: S

1. Bal in long waves; almd R 3/4 to wave, M in cntr 2. Bal in wave; almd R N 1/2 3. W rev gypsy 1+1/2 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh
Ref: ACB

REMPERT con 56-N

WEAVE ME THE SUNSHINE by Dale Rempert

Becket formation (cw dbl-prog): S

1. M almd L 1/2; bal in wave, R hd to N 2. Sw N 3. 1/2 R&L 4. 1/2 W ch 5. 1/2 hey on L diag, st W R sh 6. 1/2 hey across 7&8. Bal & sw pt

At the end of ph 4 a thoughtful man might choose to give his partner an assist in getting started on her long trip to her new neighbor woman. Note that you do practically nothing with those neighbors of ph 5, going immediately to the newer neighbors of ph 6.

You can dance with that new couple eventually if the set contains an odd number of couples. The odd couple joins the action at ph 5.

Ref: HCC

ANDERSON_K con 45-R

WEAVE THE LINE by Kathy Anderson

Duple, improper & dbl-prog: 7

1. Star L 2. Cir L 3. Hd in hd with pt: pass Ns, W passing by R shs; pass next Ns, M passing by L shs 4. As inds: dsd third (new) N 5&6. Bal & sw second N 7. Long lines: fwd & bk 8. Act sw

Alt: 7. Act pull across by R hd & go up outside around one 8. Act sw

New active couples start at ph 4.

Ref: MF

THEYKEN con 14-C

WEBSTER HALL REEL by Don Theyken

Duple, improper & dbl-prog: 7

1. Act cross by R sh; go outside below one 2. M1 go up, W1 dn, into different L hds across, act with shadow, #2 with pt! 3&4. Turn contra corners, st act pulling past pt by R hd 5&6. Act bal & sw & face dn 7. Dsd #3 8. Sw #3 & face across

Don states that he considers The Webster Church Community Building to be his "calling home".

SHEPHERD con 20-V

THE WEDDING RINGS by Evan Shepherd

Becket formation (cw prog): 7S

1. Cir L! 2. R hds across! 3&4. W drop out while M cont to pt; sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7. Pts with

M's R hd, W's L: bal; twirl to swap 8. Cir L 3/4; shift L one pos along!

OLSON_B con 55-K

WEEKS ON THE ROAD by Bill Olson

Interchanged Becket formation (cw prog): S
1&2. Bal in cir; sw pt 3. On L diag: 1/2 W ch to new N 4.
1/2 hey with (new) N and shadow, st W R sh 5&6. Bal & sw
(new) N & face shadow across 7. Cir L 3/4 8. Bal; twirl to
swap with N & form cir of four with pt

The notation is identical if the dance is set in regular Becket
formation and started at ph 3.

*"Our fiddler, Pam Weeks, had been out of town on a
recording trip for what seemed like weeks."*

OLSON_B con 55-K

WEEKS ON THE ROAD by Bill Olson

Interchanged Becket formation (cw prog): S
1&2. Bal in cir; sw pt 3. On L diag: 1/2 W ch to new N 4.
1/2 hey with (new) N and shadow, st W R sh 5&6. Bal & sw
(new) N & face shadow across 7. Cir L 3/4 8. Bal; twirl to
swap with N & form cir of four with pt

The notation is identical if the dance is set in regular Becket
formation and started at ph 3.

OLSON con 18-M

WELCOME STARS by Al Olson

Duple & improper: 7CKbi

1. W ch along 2. Ret 3&4. Bal & sw N 5. Act 1/2 fig eight
(above) 6. Act almd L 1+3/4 7. M1 & those above, W1 &
those below: star R! 8. Act swap stars passing L sh while
the others turn ind (2); star L till all are in orig lines; all go
ind along (a small amount) to prog pos!

Alt: 2. All sw pt 3. Cir L 3/4 4. Sw N

Adapted from Fried Herman's Parson's Welcome.

KAYNOR_D con 33-F

WENDY HARTLEY OF PARADISE by David

Kaynor

Duple & improper: 8"S"

1. Go dn four in line (act in cntr); turn ind 2. Ret 3. Pass
thru (across); Ns twirl to swap with M's R hd, W's L 4. Cir
L! 5&6. M pull across by L hd; sw pt 7. Cir L 3/4 8. Bal;
act go under #2's arch, all moving fwd

OLSON con 20-C

WHERE TO GO? by Al Olson

Duple & improper: 7CFji

1&2. Bal & sw (new) N 3. 1/2 R&L 4. Long lines: fwd &
bk 5. Act go dn cntr; turn ind 6. Ret (?); cast off (with same
N) 7. All bal pt; all pull past pt by R hd (?); pull past N by
L hd 8. Rep

*The pattern ends with all dancers on the opposite side of the
set from where they started, and the next change begins with
that new formation. As a consequence, your relationship to
your neighbor is different in alternate changes, leaving you to
wonder "Where To Go?"*

PROCTOR con 29-T

WHIRLIGIG by Bob Proctor

Duple & improper: 8S

1. Dsd N 2. Almd R N 1+1/2 3. With next Ns: L hds across
4. Almd R (orig) N; rotate the minor set 5&6. Bal & sw pt
7. 1/2 R&L 8. Cir L 3/4; pass thru along!

Ph 4: Rotate the minor set -- see Glossary.

Ref: BCC

HILL con 55-N

WHOOSH by Becky Hill

Duple & improper: eS

1&2. St R hd to N: Gd R & L along the set (and around the
ends) three changes; almd L fourth N; pull past third N by R
hd; almd L second N 1/2 & form long waves, R hd to orig
N, W facing out 3&4. Bal; rotate the minor set; sw pt 5. 1/2
R&L 6. 1/2 W ch 7. Star L 8. Dsd new N

Ph 1&2: Neutrals must participate, treating partner as
neighbor.

Ph 3&4" "Rotate the minor set" - see GI

KEELING con 39-Y

WIDDERSHINS by Kara Keeling

Becket formation (ccw prog): 8S

1. Cir R! 2. Retaining joined hds with N: pairs rev dsd! 3.
Almd L N 4. Star L 5. Rev dsd pt 6. Rev gypsy pt 7&8. Bal
& sw pt (cw); shift R along to new cpl across!

Ph 5: Lots of pirouettes will make this feel quite different
from ph 6.

Alt: 7&8. Ccw almd/sw pt; shift R

*Well, at least you can widen your vocabulary: "Widdershins"
means "counterclockwise".*

Ref: MF

HEBERT con 08-Z

THE WINDING STREAM by Donna Hebert

Duple & proper: 8

1&2. Act cast below one; pass pt L sh; almd L N; bal in
wave, act in cntr 3&4. Hey, st act R sh 5&6. Act sw & face
up (12); cast off 7. Cir L 8. Cir R

ZAKON con 20-R

WINTER WEDDING by Steve Zakon-Anderson

Duple & improper: 7S

1. Almd L N 1+1/2 2. 1/2 W ch 3. W pass by R sh; ccw
gypsy N 4. W almd R 1+1/2 5&6. Bal & sw pt 7. Cir L 3/4
8. Sw N

ZAKON con 02-Q

WITH THANKS TO THE DEAN by Steve Zakon-

Anderson

Duple, improper & dbl-prog: 9S

1. Almd L N 1+1/2 2. 1/2 W ch 3&4. W almd R; sw pt 5.
Cir L! 6. Shift L; cir L 3/4 with new Ns! 7. Dsd that new N
8. Almd R same N 1+1/2

"The dean" refers to Ralph Page.

Ref: STN; DS081

JENNINGS con 30-S

THE WOMEN'S TURN by Larry Jennings

Duple & improper: 8S

1. Long lines: fwd & bk 2. Almd L N 1+1/2 3. Cir R 4. M roll R to swap with N; cir L 3/4 5. Sw pt! 6. 1/2 prom 7&8. W cross by R sh; sw N

The caller can emphasize that the dance features the women's taking the lead by addressing (after announcing that she is doing so) calls to the women, e.g., "swing your neighbor and put him on your left."

Ref: DS090

OLSON con 42-A

WONDERLAND by Al Olson

Duple & improper: 7FK

1. Act: 1/2 fig eight (below) 2. Long lines: fwd (to pt) & bk on slight L diag so each long line moves one step L. (Pts are on R diag, act M facing prev N, act W facing N 3&4. Act W & N (op): turn contra corners 5&6. All bal & sw pt & face N (on slight R diag) 7. 1/2 R&L, adjusting to be op N 8. 1/2 W ch

Ph 3&4. First contra corners are always partners. Second corners are one shadow pair when you are active, a different pair when you are not.

PARKES con 09-D

WOOD'S HOLE JIG by Tony Parkes

Duple & improper: 4

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5. W ch 6. Ret 7. Cir L 8. Star L

Ref: SD

JENNINGS con 35-L

WOW! by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. Cir L almost once around till across from pt 2. Almd R N 1+1/4; bal in wave, W in cntr 3. Go ind along (and around the ends) in direction faced in wave 4. Ret to N and make brief rev (ccw), two-hd, turn* 5&6. Bal & sw N* 7. Cir L 3/4; shift L one step* 8. Sw pt & face new Ns on slight L diag

Ph 4&5: When dancers meet with left shoulders adjacent, a direct entry into a swing is not powerful. However some improvisation may help: as suggested above, on the last count of the previous phrase make a firm connection. You can then initiate the balance with a vigorous swivel of the hips, first to the right and then to the left.

Ph 7: As you come to the end of the circle, taking about 6 counts to get directly across from your neighbor, the women release their left hand but do not stop moving. Rather they go another step along the set. Partners then can pull into the swing in sawtooth formation with some vigor.

When the transition ph 7/8 is done with gusto, and precisely as described, I call it "wow". Naturally I named the above adaptation of my The Non-Tour after the figure it was

designed to exploit. All that occurred independently of Michael Fuerst's WOW !!. Note the space and additional "!" in Michael's title.

JENNINGS con 52-J

WOWEE by Larry Jennings

Becket formation (ccw prog): S

1. Bal in cir (of four); W roll R to swap with N & take sw pos 2. Sw pt 3. Cir L 4. Cir R 5. 1/2 W ch 6. Long lines: fwd & bk 7. 1/2 W ch & note cpl on L diag 8. 1/2 prom & loop to face noted cpl

Ph 8: The noted couple are your next neighbors, but the promenade is initiated by the current men passing by left shoulders.

The entry into the swing of ph 2 was suggested (independently, so far as I know) by Merilee Karr and Gene Hubert. I like to give it a snappy interpretation and call it "wowee" when so danced.

BREUNIG con 32-M

YA GOTTA WANNA by Fred Breunig

Duple & improper: 8

1&2. Bal in cir; roll the barrel*; cir L 3/4! 3&4. All sw pt 5. W ch 6. Ret, with extra revolution of courtesy turn! 7. "Cir" R, single file, 3/4 8. Rev dsd N 1+1/2

Ph 1&2: Roll the barrel: "With hands joined & all moving all the time, actives go under #2's arch; actives raise their joined hands & turn their backs on each other as they create an arch for the 2's; #2 go under active's arch; #2 raise their joined hands & turn their backs on each other to re-form cir. A couple going under the other couple's arch keep their hands low until they are through it."

The dance is one of several composed for, and named with advice from participants at, Camp Wannadance 1998.

Ref: DS089

ORMAND con 51-Y

YOU CAN'T GET THERE FROM HERE by Carol Ormand

Wave formation, R hd to N, W in cntr: S

1. Bal the wave; almd R N 3/4 2. Bal in long waves, W facing in; almd R N 3/4 3&4. Bal in wave; sw N 5. Cir L 3/4 6. Sw pt 7. Cir L 3/4 8. Dsd N 1+1/2 to wave with new Ns

Ref: ACB

BLOOM con 25-H

YOU MARRIED MY DAUGHTER by Jacob Bloom
Modified duple & improper: 9S

1. Bal (to R and to L) in long waves, M facing out; slide R 2. Bal (L, R) in new long waves; slide L 3. Bal in orig waves; almd R N 3/4 4. M almd L 1+1/2 5&6. Bal & sw pt 7. 1/2 prom 8. W pull past by R hd; almd L N 3/4

Composed for the wedding of Kris Arnold and Lynn Buddington. Jacob suggests the tune You Married My Daughter but Yet You Didn't.

ZAKON con 17-D

YOUNG AT HEART by Steve Zakon-Anderson

Duple & improper: 8S

1. Ns with M's R hd, W's L: bal; twirl to swap 2. 1/2 W ch 3&4. Hey, st W R sh 5. W almd R; bal pt 6. Sw pt 7. Cir L 8. 1/2 W ch

Alt: 1. Almd L N 1+1/2 ... 5&6. W almd R; sw pt 7. Cir L 3/4 8. Sw N

BLOOM con 12-K

ZANZIBAR by Jacob Bloom

Duple & improper: 9

1. Cir L! 2. Sw N 3. Cir L! 4. Act sw 5. Bal in a cir with #3; cir L 1/2 6. Act duck under an arch of #3; act arch over #2 7. Act bk under an arch of #2; bal in cir 8. Cir L 1/2; act duck under an arch of #2

Jacob intended this sequence to be suitable for a crowded hall and was inspired to title it after John Brummer's novel Stand on Zanzibar, which is set in the crowded world of the near future.

HUBERT con 56-K

ZOMBIES OF SUGAR HILL by Gene Hubert

Duple & improper: S

1&2. Bal & sw N 3&4. Cir L 1/2; shift L; cir L 3/4 with N & shadow; twirl to swap with N 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

Ref: DD2

SALETAN oth 38-S

ALAMO CIRCLE MIXER by Tony Saletan

Cir of cpls facing in: 7

1. Fwd & bk 2. Rep 3. Almd L corner; bal in cir wave 4. Almd R pt 1/2; bal in new cir wave 5&6. Almd L with ind on L 1/2; sw next ind 7&8. Prom

HINDS oth 36-H

ALICE'S REST by Tom Hinds

Sicilian cir: bS

1&2. Sw pt & face orig dir (& new N) 3&4. M pull by with L hd; sw N & face pt (around) 5. Fwd & bk 6. 1/2 W ch 7&8. 3/4 hey, st W R sh; M trade places by R sh while W from adjacent heys almd R!

Ph 7&8: The axis of the hey is around the set.

Alt A: 1&2. L-sh bal & sw pt & face (new) N 3. M almd L 1+1/2 4. Sw N & face pt (around) 5. Fwd & bk 6. 1/2 W ch 7&8. 3/4 hey, st W R sh; M pass R sh to complete the hey while W from adjacent heys almd L about 1/2 to meet pt

Alt B: 1-6. As in Alt A 7&8. Hey, st W R sh & ending with W from adjacent heys passing L sh as they loop L to meet pt!

To make all changes the same, and to end the dance with a partner swing, the caller might well start the dance at ph 3.

Ref: DANI

HOFFMAN oth 45-S

BACK TO NATURE by Erik Hoffman

Four face four, straight sets: 9

1. Fwd eight & bk 2. In that "cir" of eight: sw corner & form square 3. Pairs facing along: cir L 1/2; in that foursome: almd L corner 4. 1/2 W ch to pt 5&6. Dip & dive eight, four changes (counting the turn with pt as a change), st act cpls arching 7. Facing cpls: cir L 3/4 8. Sw pt & face orig direction, the cpls interchanged

Alt: 3. Replace cir L 1/2 with cir R 1/2

BUCHANAN oth 44-E

BACK TO THE DRAWING BOARD by Ron Buchanan

Sicilian circle & dbl prog:

1. 1/2 W ch (around) 2. Pass thru (around); bal in new foursome containing N & shadow 3. 1/2 W ch (to shadow) 4. Pass thru (with shadow); bal next twosome 5. 1/2 W ch with extra 1/2 turn to face pt 6. W pull past by R hds & somehow get into sw pos with pt 7&8. Sw pt & face new cpl

OLSON oth 19-V

BLOOM ONE by Al Olson

Straight set, four face four: 5Fb

1. Fwd eight & bk 2. Regarding minor set as a square set: sw corner, who becomes "pt", ending in head or side pos 3&4. Gd square, st sides facing "pt" 5&6. Gd L & R five changes, st L hd to "pt"! 7&8. Bal & sw sixth ind (orig pt) & face orig dir, the cpls in a foursome having interchanged sides

DALSEMER oth 32-L

BOB AND LAURA'S 35TH by Bob Dalsemer

Large cir, M facing ccw, W cw & all taking one or two hds with orig "pt"; mixer:

1&2. Bal & sw pt, cpls ending facing ccw in Varsouvienne position 3. Go four steps ccw around the large cir; still holding hds, turn ind 1/2; cont moving ccw around, now backing up 4. Go four steps cw (moving fwd); releasing L hds, W twirl ccw to form a large cir wave, W facing in, R hd to pt 5. Bal (to R & to L); slide R 6. Bal (L, R) in rearranged cir wave; slide L 7. Almd R pt 1+1/2 8. Rev gypsy prev pt; pass pt by R sh & face next pt

Ph 3&4: Varsouvienne position: The women place each hand slightly above and in front of its shoulder; the men, reaching out to their right, take each of her hands. The action is taken from the Scottish traditional dance *Gay Gordons*.

Lesson for the day: One may notice that the "partners" in this dance are like neighbors in a contra: they dance each change with a new person. In fact, a contra is just a large circle dance with its "sides" squashed in so that "across" is possible.

For Bob and Laura Stein's 35th Anniversary Party in Lansing, Michigan, December 1993.

MILLSTONE oth 57-A

BUFFALO REUNION by David Millstone

Becket formation, mixer (cw):

1&2. W almd R; sw pt 3&4. Hey, st M L sh 5. Cir L 3/4; pass thru along! 6. Cir R 3/4 7. 1/2 W ch on L diag 8. 1/2 W ch across to new pt

The men progress one station cw, the women three. Using the nomenclature of the mini-lectures, this means that you dance with every partneroid and with alternate neighbors. It also means that the men dance with every man but the women only with every third woman.

With the current craze for partner involvement there is very little incentive to compose contra or (equivalently) Sicilian Circle mixers. There are a few, though; this one is a response to a suggestion of Penn Fix at a workshop in 1991 at Buffalo Gap Camp. The dance is essentially a reordering of the figures in Gene Hubert's The Reunion.

WATSON oth 53-U

THE DEVIL'S BACKBONE by William Watson

Four face four in straight sets:

1. Fwd eight & bk, all taking note of the rightmost W (the "leading W") in their line of four 2. In foursomes of facing cpls: 1/2 W ch 3. Star L 4. Each leading W, passing the other leading W by the R sh, leads her foursome, single file, to the other side of the set, where she, still followed by the other three, loops right 5. Maintaining current order, cir L 6. Sw N 7. M almd L 1+1/2 8. Sw pt & face orig direction, the cpls having interchanged in the orig line of four
William scored with his first composition, which swept the country within a few days of its introduction at the first Florida Rhapsody in 1998.

PARKES_B oth 12-S

ESMERALDA'S REVENGE by Beth Parkes

Cir of cpls facing in; mixer: 7

1. Go fwd & bk 2. Go fwd; M bk 3. Go single file, W cw in inner cir, M ccw in outer cir 4. Ret 5. Dsd pt 1+1/4 6. Almd L orig corner; pass pt R sh & go to next 7&8. Bal & sw that new pt

KIRCHNER oth 54-H

FAST LIVING by David Kirchner

Four face four: 6S

1. Fwd eight & bk 2. 1/2 W gd ch, modifying courtesy turn to face cpl across 3&4. Hey, W st R sh 5&6. Bal & sw N & face along 7. M star L 1/2 8. Sw pt
Partners are in different heys. The one you balance and swing is the one with whom you turned in ph 2.

PARKES oth 16-J

FIDDLEHEAD'S FANCY by Tony Parkes

Sicilian circle: 7

1. Cir L! 2. Sw N & face across 3. In two large cirs: fwd (to pt) & bk 4. Almd L pt x2! 5. With new cpl (around): W ch 6. Ret 7. Prom around that cpl cw 8. Prom around orig cpl ccw & face new cpl

Ref: SD

GUNZENHAUSER oth 44-Z

FIGURE SIX MIXER by Margot Gunzenhauser

Cir of cpls facing in; mixer:

1. Cir L 2. Go fwd & bk 3. Cir R 4. W, keeping pt's hd and

assisted by him, go cw around pt; letting go of hds, W go in front of corner (next pt) to another M 5. Those pairs: sw! 6. Prom; the M move fwd to new pt 7. Prom into cntr; join hds in large cir: bk out 8. Sw that pt

Alt: 7. Prom into cntr; turn ind, joining M's L, W's R hd with pt; go out & take sw pos with pt

The dance takes its name from the path taken by the women in ph 4.

PARKES oth 41-O

THE FLIRCLE by Tony Parkes

Circle of cpls facing in

1. All: fwd & bk 2. Rep 3. Almd R pt any amount 4. Almd L pt an equal amount 5&6. Gypsy corner; sw same, who is new pt 7&8. Prom

Ref: SS

OLSON oth 37-J

FOUR CORNERS by Al Olson

Straight set, three face three, any mix of sexes: 5

1&2. (New) center inds turn contra corners 3&4. Same inds turn contra corners (first almd R is about 3/4) with corners from their orig trio (L-end ind is first corner) 5&6. All bal & sw orig op & retire to orig pos 7. Cir six L 1/2 8. In same trios: cir L about 3/4; orig R-end inds, dropping L hd, lead to line facing orig dir

Alt (avoiding same-sex swings): Large cir, three face three, trios of M facing ccw, trios of W facing cw.

CROMARTIE oth 54-J

GIBBS STREET MIXER by Robert Cromartie

Cir of cpls facing in; mixer: 6

1. Cir R 2. Dsd pt 3&4. Bal & sw corner 5. In cir: fwd & bk 6. Sw new corner, who becomes new pt 7&8. Prom
Alt: 3. Fwd & bk 4. Sw corner 5. Cir L

Gibbs Street in Newton, Massachusetts is where Larry Jennings lives.

OLSON oth 34-S

GORDONS, JENNINGS, AND MORE by Al Olson

Cir of cpls in Varsouviene pos facing ccw: 9F

1. Prom ccw (4); turn ind cw 1/2 & cont ccw, backing 2. Prom cw (4); turn ind ccw 1/2 & cont cw, backing 3. Keeping L hds joined with (old) pt: bal (R,L) in cir wave, M facing out, R hds joined with new pt; slide R past pt 4. Bal (L,R) in new cir wave; slide L past pt 5&6. R hd to pt: gd R & L, M going cw, to fourth ind; almd L that ind; ret (gd R & L, two changes) 7&8. Bal & sw pt & face ccw in Varsouviene pos

The dance combines elements of Gay Gordons, Rory O'More, and Salute to Larry Jennings.

BLOOM oth 18-T

GRAND SQUARE CONTRA by Jacob Bloom

Straight set: four face four: 7

1. Fwd eight & bk, thinking of the eightsome as a square 2. Sw corner & heads face along, sides face ind swung 3&4. Gd

square 5&6. Reverse 7. Sides pass thru; heads pass thru 8. Sw pt & face orig dir, cpls interchanged in each foursome

WHITAKER oth 45-T

HOLIDAY BALL #9 by Marlin Whitaker

Cir of cpls facing in; mixer: 9

1. Go fwd & bk; W roll ccw to face pt on last count or so 2. Taking two-hd hold with pt: go in (4) & out (4), changing to R-hd hold with pt, L to next (prev pt) 3. Bal in cir wave; almd R pt 1/2 4. Bal in cir wave, L hd to next pt; slide R past pt 5&6. Bal & sw prev pt 7. Prom prev pt & W roll cw to pt, behind 8. Dsd pt 1+1/2, ending with W on L of pt, on R of next pt

PARKES oth 47-F

JULY IN AUGUSTA by Tony Parkes

Sicilian circle: S

1. 1/2 W ch 2. 1/2 prom 3. Cir L 4. Sw pt 5. Cir L 6. Sw N & face pt around 7. 1/2 R&L 8. 1/2 W ch rotating an extra 1/2 in the courtesy turn

Recall that, unless otherwise specified, movements in a Sicilian Circle default to "around", equivalent to "along" if the dance is reset as a contra. Ph 1, 2, 7, and 8 are around and ph 6 has everyone swinging in the "center".

This is a lovely dance if the size of the crowd allows a spacious rendition. If there are too many dancers for a comfortable Sicilian Circle, the dance can be adapted to a contra setting as discussed in EN3.

JENNINGS oth 20-L

LARRY'S MIXER by Larry Jennings

Cir of cpls facing in; mixer: 5

1. Almd L corner, who is new pt, 1+1/2 2. L-sh dsd that pt 3. In large cir: fwd & bk 4. Pts tugging joined hds to st: W go single file cw in inner cir, M ccw in outer cir! 5. Turn ind; ret 6. Gypsy pt 7&8. Sw pt, ending M facing in, W rolling cw off his R arm

SEKULSKI oth 29-A

LAURIE'S REEL by Jane Sekulski

Sicilian cir, with pt of your own sex, M facing cw, W ccw: 8

1&2. Bal & sw first N, op, & face across 3. W almd R 1+1/2 4. Sw other N 5. 1/2 R&L 6. M almd L 1+1/2 & arrange to face first N 7. R-hd bal; those in inner large cir bal again while those in outer cir twirl to swap 8. Dsd first N 1+1/2!

Alt (yielding a partner interchange): 5. As cpls, facing across, fwd & bk

It is unknown whether this unusual formation was responsible for the comings and goings of consistently fine musicians of The Last Gaspe. Laurie Edelman and Jane were among the founding members.

Ref: CB

SANNELLA oth 47-A

LOST LOVE by Ted Sannella

Large cir of cpls facing in; mixer: 9

1. Go fwd & bk 2. Cir L 3. Gypsy pt 1+1/2 4. Sw next ind 5. Go fwd & bk 6. Cir R 7. Almd L ind of ph 4; pass pt R sh 8. Sw next ind (orig corner, new pt)

SANNELLA oth 42-E

LOVE AND KISSES by Ted Sannella

Large cir of cpls facing in; mixer:

1. W: fwd & bk 2. M: fwd & ret to pos, facing out 3. Bal in large cir wave; almd L pt 4. Dsd corner, who becomes new pt 5&6. Gd R & L, st R hd to new pt, M going cw, three changes; almd L fourth ind; ret to new pt with two changes of gd R & L 7&8. Bal & sw new pt

Ted started the dance at ph 7.

Ref: DS103; STN

DALSEMER oth 12-E

LOVELY LANE CHAIN by Bob Dalsemer

Straight set, four face four: 7

1&2. Op W ch; ret; W roll L to swap with pt 3&4. End pairs sw N while cntr four star R and star L 5&6. In four-cpl set: gd R & L, st R hd to pt, four changes (10); dsd pt 7&8. Sw pt & face new foursome, cpls interchanged in their line of four

Adapted slightly from the original by Folk Process.

Composed in 1983 for the wedding of Bruce and Susan Edwards. Published in Dance A While, 7th edition.

Ref: DS058

PARKES oth 36-Q

MAY DAY MIXER (t) by Tony Parkes

Cir of cpls facing in; mixer:

1. Fwd & bk 2. Rep 3. R-hd bal pt; twirl to swap 4. Dsd pt 5. L-hd bal pt; twirl to swap 6. Rev dsd pt 1+1/2! 7&8. Bal & sw new pt

Alt: 6. Rev dsd pt 7. Pass pt L sh; bal new pt 8. Sw that pt

Ref: SS

SALETAN oth 31-T

McQUILLEN FANCY by Tony Saletan

Four face four: 8

1. Fwd eight & bk 2. Rep, going well bk 3&4. Grand square, st with the pairs in cntr separating, op pairs on ends going fwd 5&6. In same pairings: almd L; gd R & L, four changes, st R hd to pt 7. Dsd pt 8. Sw pt & face orig dir, the cpls interchanged in each foursome

Alt: 7&8. Bal & sw pt

Ph 3&4: "grand square" - see B&S

Officially danced to the Bob McQuillen tune Saletan

Special. Once through this 64 bar tune gets the couples back to their original side of their line.

OLSON oth 33-E

MÊNAGE Ö TROIS by Al Olson

Straight set, three face three, any mix of sexes: 6

1. Pass thru (along); R hd over & L hd under to invert trios (trios face each other again) 2. Rep 3&4. Bal & sw op (of

any sex) & retire to orig trio 5. Cir six L 1/2 to lines of three across (same trios) 6. Fwd six & bk to baskets of three 7&8. Basket sw & face orig dir with anyone in cntr
End both swings a bit early to organize for the next figure.
Ph 1&2: The inversion of the trio occurs so: never releasing any joined hands, the rightmost pair form an arch which sweeps ccw as the leftmost dancer moves under the arch.
Alt (avoiding same-sex swings with opposites): Dance in a large circle, three face three, trios of men facing counterclockwise, trios of women facing clockwise.

CHALK oth 37-V

NERVOUS BREAKDOWN by Bernard Chalk

Large cir of cpls; mixer: 6

1. Almd R pt 1+1/2 2. Almd L next ind 1+1/2 3. Dsd next ind 1+1/2 4. Two-hd turn next ind 1+1/2 5&6. Bal & sw next 7&8. Prom that one & W turn bk to new pt behind
Alt: Interchange ph 3 and ph 4.

PARKES oth 39-O

NORTH SHORE MIXER by Tony Parkes

Large cir of cpls: 7

1. Cir L 2. Cir R 3&4. Almd L corner; almd R pt; almd L corner 5. Dsd pt 6. Sw corner 7&8. Prom that one, new pt

BAKER oth 46-O

OCTOBER FLURRY by Joe Baker

Sicilian circle; mixer: 8S

1. Fwd & bk (around) 2. Dsd N 3. Almd R N 3/4; bal in wave, M in cntr 4. M almd L 1/2; dsd pt 5&6. Sw pt & face across 7. W ch 8. Ret; turn away from that pt; take hds with new pt (across)

KRUMM oth 24-B

RECONCILABLE DIFFERENCES by John Krumm

Cir of cpls facing in; mixer: 8

1. R-hd bal pt; rep 2&3. Twirl to swap with pt (so M face cw) (4); pull past pt by R hd; pass second ind by L sh; gypsy third ind; pass second ind L sh! 4. Sw pt 5. Prom 6. W turn cw to prom with M behind (new pt) 7. Prom into cntr (4); ret, backing out & forming large cir 8. Fwd & bk

GREENLEAF oth 45-B

REHOBOTH ROUNDABOUT by Lisa Greenleaf

Sicilian circle: 10

1. 1/2 W ch 2. Hd in hd with N, rev dsd as cpls 3. W pass by R sh; rev gypsy pt 3/4 4. With W on pt's R, cir R to orig pos 5. W trade places by L sh; bal in cir 6. M trade places by L sh; bal in cir 7&8. Sw pt & face next cpl
Alt: 5. M trade places by L sh; bal in cir 6. Maintaining joined hds with pt, M assist pt to trade places with the other W (the M more or less pivoting in place); bal in cir with next cpl, W on pt's L
Alt: 5. Bal in cir; M trade places by L sh 6. Bal in cir; M assist pt into sw pos in such a way that the sw will be properly located

RICCIOTTI oth 49-F

RINGS OF SPRING by Chris Ricciotti

Cir of cpls facing in; mixer:

1. W fwd & bk 2. M fwd; turn ind; ret to form large cir wave, L hd to pt 3. Bal; almd R corner 4. Bal the wave again; almd L pt 5&6. Sw corner, who becomes new pt 7&8. Prom that new pt

DIGGLE oth 12-C

ROGER'S LEFT ELBOW MIXER by Roger Diggle

Random two-cpl sets; mixer: 7

1. Cir L 2. Almd R N 21/4 3. W almd L 1+1/2 4. Sw pt 5. M almd L 1+1/2 6. Sw N, ending in 1/2 sh-waist pos 7&8. Random prom that new pt till a willing cpl is found; M hook L elbows; rotate the 'line' by all going fwd
Based on Ted Sannella's Elbow Hook Mixer.

SCHNUR oth 12-U

RORY O'MIXER by Steve Schnur

Large circular wave of cpls, M facing in: 8

1. Bal in wave (to R and to L); slide R past pt 2. Bal in new wave (L, R); slide L past pt 3. Almd R pt 1/2; almd L next ind (next pt) 4. Pass pt by R hd; almd L orig corner (prev pt) 5&6. Bal & sw pt 7. Prom (pt) 8. Almd L pt 1+3/4 to new wave, R hd to new pt

GREGORY oth 35-U

SKINNY DIPPIN' by Jim Gregory

Cir of cpls facing in; mixer:

1. M go in to cntr (4); M turn ind & go out to cir wave, L hd to pt, M facing out 2. Bal in cir wave; almd L pt 3. W go to cntr (4); W go to pt 4. Sw pt 5&6. Prom; W turn cw to M behind, new pt 7. Dsd that pt 8. Two-hd turn pt & face cntr

ROODMAN oth 10-F

SQUARE LINE SPECIAL by Gary Roodman

Four-cpl contra, first & third cpls improper: 9

1. Fwd eight & bk 2. Pass thru & turn ind! 3&4. R-hd bal pt; in each foursome: gd R & L, two changes so as to meet pt at ends of the set, ind from the other foursome at the sides; facing inds: sw & form a square set 5. Head pairs: 1/2 R&L along 6. Same four: 1/2 W ch 7. Head pairs lead to side pair on R: cir L 8. Side pairs arch, head inds go under arch and around one ind to form new four-cpl contra set with cpls in the order: 2-4-1-3.

RICHARDSON oth 43-X

TWO EIGHT FIVE-4673 by Mike Richardson

Cir of cpls facing in; mixer:

1. Fwd & bk 2. Rep 3. Almd R pt 1+1/2 4. Bal in cir wave; almd L 5&6. Bal & sw pt 7. Cir L 8. Sw corner, who is new pt

OLSON oth 27-H

VENUS AND MARS FANCY by Al Olson

Straight set, four face four: 8F

1. Cir eight L 1/2 2. Fwd eight & bk 3. Turn mirror four-hd stars once around, dancers going dn in cntr of set, up at the outside! 4. Turn the stars once again with pairs swapping stars*! 5. Rep*! 6. Turn the stars once more! 7&8. All bal & sw pt & face new foursome, cpls interchanged in foursomes Ph 4&5: Pairs swap in this order: those at the center of the line facing down in ph 2; those at the ends of that line; those at the ends of the line facing up in ph 2; those in the center of that line. Dancers from the right-hand star pass in front of those from the left-hand star as they swap stars. Note that the same two people always swap stars together though they are not partners. Note that the stars must turn completely around in each eight counts.

FOLKPROC oth 35-X

WILD WAVES by Folk Process

Large cir of trios in waves, cntr ind facing cw, others ccw; mixer:

1. Bal; those with R hds joined: almd R 2. Bal in same wave; those with L hds joined: almd L 3&4. Hey for three, pair of ph 1 st R sh; bal in same wave 5. All go ind around in direction faced 6. Ret 7. Cir three L 8. Cir three R & pop any ind cw around under an arch made by the other two to form new waves of three

I prefer not ascribing a dance to Folk Process when, on the face of it, it is likely that there is someone who could "authorize the title." If I can't locate such an individual and the dance is a duple minor contra, not much is lost by my omitting it. In the case of other formations, I don't have many examples, and I am reluctant to dismiss any of them. Thus, with apologies to the genuine composer, I have assigned a title so the dance has some alphabetical status.

GREGORY oth 47-G

THE YELLOW CAT'S JIG by Jim Gregory

Cir of cpls facing in; mixer:

1. Cir L 2. Go single file around ccw, ending with the W tapping M ahead on R sh 3. M turn ind cw & dsd with that new pt 4. Sw pt 5. Prom ccw 6. Taking hds in large cir: fwd & bk 7. W go fwd; while the W bk out, M go in 8. M turn ind; M go out, looping cw around pt, ending to her L in cir

OLSON trp 28-J

BENEFICIAL TRIPLET by Al Olson

All proper, ending 3-1-2: 7

1. All swap by R hd with op ind, no matter who; those who can: swap by L hd on L diag 2. Rep 3. Rep (cpls ending improper in 3-2-1 order) 4. All R-hd bal pt; twirl to swap 5&6. All bal & sw pt & retire 7. #1 (at bot): go up cntr; turn ind 8. Ret; cast off (with #2)

CHAPP trp 29-N

BILL'S TRIPLET #7 by Bill Chapp

#1 improper, ending 2-3-1: 6

1&2. Top four: bal & sw N & face across 3. Same four: cir L 4. Star L 5&6. Bot four: bal & sw N & face across 7. Same four: cir L 8. All sw pt, ending top cpl facing dn, the

others up

HUBERT trp 04-Z

BLACK MOUNTAIN TRIPLET by Gene Hubert

All proper, ending 2-3-1: 8J

1. #1 cross by R sh; go outside below one 2. #1 1/2 fig eight above & end L sh adjacent to pt?! 3&4. Hey on R diag, st R sh with first contra corner? 5. M1 go dn, W1 up, to three hd stars R (x1) 6. #1: almd L 1+1/4; go outside below #3, who move up 7&8. All bal & sw pt & retire proper

DALSEMER trp 30-G

BOB'S TRIPLET #1 by Bob Dalsemer

All proper, ending 3-1-2: 8

1. #1, taking two-hd hold: sashay dn (4); with top feet: heel-toe-heel-toe 2. #1: sashay to top; cast around same-sex N 3&4. #1 turn contra corners 5&6. All bal & sw pt & face up 7. Each W sashays L going in front of pt while each M sashays R going behind pt (4); turn ind & go fwd to reform set, improper 8. Cir six L 1/2

SCHNUR trp 04-Y

C. C. by Steve Schnur

#1&3 improper, ending 3-1-2: 9

1. Fwd six & bk 2. #1&3: sw pt & #1 face up, #3 retire proper 3. #1 go dn outside 4. Go up cntr; cast off 5. #1 do first half of turn contra corners 6. 1/2 hey on R diag, st #1 R sh 7. #1 "cont contra corners": #1 almd L 3/4; almd R second corners 8. 1/2 hey on L diag, st #1 L sh; #1 retire proper

KITCH trp 46-K

THE DOUBLECROSS by Jim Kitch

All proper, ending 3-1-2: 9

1&2. #1 cast to st hey for three on their own side; #1&2 cont so cpls are in 2-1-3 order 3&4. #1 turn contra corners 5. #1 pass R sh to st 1/2 hey with second corners 6. #1 gypsy 1/4 to st 1/2 hey with first corners 7&8. #1 bal & sw while #2&3 meet pt (4) and then bal & sw, all ending facing up
Ref: GEMS

SCHNUR trp 11-F

HARWOOD'S REEL by Steve Schnur

All proper with special progression: 11

1. Ends cpls: dsd pt 2. Same four: go ind cw 1/2 way around mid cpl to pos diag op orig pos 3. Cir six L 1/2 4. M face R, W L, to define "st ind": dsd "st ind" 5. Giving R hd to "st ind", gd R & L around entire set, four changes! 6. Sw the next ind, ending as follows: the cpl swinging pt faces the set & then fall bk to sides while those swinging a N face across to form lines of three at sides 7. Fwd six & bk 8. End inds on L diag swap by R sh (4); end inds on R diag swap by R sh

Once through the sequence as given leaves all dancers crossed over in the order 2-1-3. The next change interchanges the bottom two couples so, in terms of the initial numbering, the couples are all proper in the order 2-3-1. Four more times through the dance returns everyone to their initial positions.

SAXE trp 20-J

LEFT HAND RINGS by Jim Saxe

All proper, ending 3-1-2: 7

1. #1: cast dn outside below #2; cross by R sh 2. Bal in cirs of three; form baskets of three* 3&4. Basket sw 5.

Maintaining current order, slither into cirs of three going L? 6. #2&3 release joined hds & L inds lead into cir six L 1/2 7. Fwd six & bk 8. All sw pt & new top cpl face up, the others retiring proper

Ph 2: In forming the basket no hands are released. The #1 dancer raises his right arm, turns halfway around ccw while backing under that arm, and then backs between the other two dancers while raising both arms and dropping them behind the others.

WILKINS trp 09-P

MODERN ALGEBRA by David Wilkins

#1 improper, end 2-3-1: 10

1. Top four: 1/2 W ch along 2. All sw pt & think of the three cpls as being on the points of a triangle 3. #1&3: 1/2 R&L 4. #1&2: 1/2 R&L 5. #1&3: 1/2 W ch 6. Cir six L 1/2 till across from pt; fall bk to lines in triplet formation 7. Fwd six & bk 8. #3 (in mid) cast dn and lead up to place while #1 (at bot) does 1/2 fig eight around mid place

LENK trp 22-S

MONEY MUSK TRIPLET adpt by Walter Lenk & Fay Hapgood

All proper, ending 3-1-2; the dance fits the usual 24 bar rendition of the title tune.

1&2. #1: almd R 1+1/2; go outside below one cpl -- meanwhile, #2&3 mirror almd (M L, W R) 1+1/2 and #3 go up cntr and cast to top pos -- then, all bal in lines of three along 3. #1 almd L 1+1/4 4. Bal in lines of three across; #1 almd R 3/4! 5&6. #1&3 R&L (with same-sex N) and ret while #2 bal & sw pt & end facing up, close together

HAPGOOD trp 22-S

MONEY MUSK TRIPLET adpt by Walter Lenk & Fay Hapgood

All proper, ending 3-1-2; the dance fits the usual 24 bar rendition of the title tune: 9

1&2. #1: almd R 1+1/2; go outside below one cpl -- meanwhile, #2&3 mirror almd (M L, W R) 1+1/2 and #3 go up cntr and cast to top pos -- then, all bal in lines of three along 3. #1 almd L 1+1/4 4. Bal in lines of three across; #1 almd R 3/4! 5&6. #1&3 R&L (with same sex N) and ret while #2 bal & sw pt & end facing up, close together

SCHNUR trp 20-Q

MT. TAMALPAIS MYSTERY DANCE by Steve Schnur

All proper, ending 3-1-2: 6

1. #1 cast dn outside to foot 2. #1 go up cntr; cast off (with #2) 3. Fwd six & bk 4. All dsd pt 5. #1: pass pt by R sh; almd R first contra corner & meet pt in cntr, facing along, R

shs adjacent 6. #1 almd R second contra corner; pass pt by R sh to mid of own line 7. Cir six L 1/2 8. All sw pt & top cpl face up, the others retire proper.

OLSON trp 10-Y

PROOFREADER'S TRIPLET by Al Olson

#1 improper, ending 2-3-1: 6c

1. Top four: cir L 2. Same four: cir R 3&4. Heys for three along, st #1&2 L sh; cont till #1 meets #3 for third time! 5&6. #1&3 sw & face across 7. Fwd six & bk 8. All sw pt, ending #2 facing dn, #3&1 retiring proper

OLSON trp 26-R

SACKETT'S TRIPLET by Al Olson

All proper, ending 2-3-1: 5

1. #1 go dn cntr; turn ind 2. Ret; cast off (with #2) 3&4. #1 turn contra corners; #1 pass by L sh to mid of own line & face across! 5. Fwd six & bk 6. #1&3: 1/2 R&L 7&8. All bal & sw pt & retire

AVAKIAN trp 02-W

SPRING FEVER by Maro Avakian

#1 improper, ending 2-3-1: 6

1. #1&2: dsd N 2. Sw same 3. #1&3: dsd N 4. Sw same 5. Cir six L 1/2 6. #1 cast to bot followed by others to invert lines 7&8. All sw pt & top cpl face dn, others face up

OLSON trp 07-S

STAR CHASE by Al Olson

All proper, ending 3-1-2: 7Fd

1. #1&2: star R 1/2; #1&3: star L 1/2! 2. M1 chase pt behind W's line to top pos 3. #1&2: star L 1/2; #1&3: star R 1/2! 4. M1 chase pt behind M's line to top pos 5&6. Cir six L to lines of three along 7. Fwd six & bk 8. #1&2: cast below #3, #2 leading #1

Alt: 5&6. All bal & sw pt & #1&2 face up 7. #1&2: cast below #3, #2 leading #1 8. Fwd six & bk

Based on ideas taken from Ted's Triplet #35.

SANNELLA trp 19-Q

TED'S TRIPLET #34 by Ted Sannella

#1&3 improper; mixer, M end 3-1-2, W 2-3-1 (Ted starts the first change all proper): 8

1. All sw current pt (ind across) & #1 face dn, #2 up, & #3 retire proper! 2. #1&2: sw N 3&4. #1&3: almd L N (4!); heys for three along, st #1&2 R sh 5. Cir six R 1/2? 6.

Three W ch (to corner) 7. Rep? 8. Fwd six & bk

Alt: Do the last four phrases in the order 5,8,6,7.

Alt: Do the last four phrases in the order 8,5,6,7.

The dance is subtitled Larry's Birthday and was first danced in my living room.

SANNELLA trp 02-X

TED'S TRIPLET #35 by Ted Sannella

All proper, ending 2-3-1: 8

1. #1&2: Star R 1/2; #1&3 star L 1/2! 2. W1, followed by pt, go behind W's line to top pos, all improper 3. Cir six R

1/2 4. #1 cast to top followed by others to invert lines 5&6. All bal & sw pt & retire proper 7. #1 cast to bot 8. All dsd pt

SANNELLA trp 19-J

TED'S TRIPLET #36 by Ted Sannella

#1&3 improper, ending 3-1-2 (Ted starts the first change all proper): 9

1. Fwd six & bk 2. All sw pt & #1 face up, #2&3 retire proper 3&4. #1 cast to bot; go up cntr, crossing over; (hd) cast off 5. Fwd six & bk & think of set as a cir 6. (All) almd R corner & M face ccw, W cw, around the cir; L-hd bal the ind you face 7. Gd L & R, three changes 8. Sw fourth ind & #3 (at top) end improper, the others facing across

SANNELLA trp 19-K

TED'S TRIPLET #37 by Ted Sannella

#2 improper, ending 2-3-1 (Ted starts the first change all proper): 7

1&2. All bal & sw pt & #1 face dn, #2&3 retire proper 3. #1 go dn cntr; turn ind 4. Ret; hd cast off (with #2) 5. Fwd six & bk 6. #1&2: almd R; #1&3: almd L 7. #1&2: dsd 8. #1&3: bal in a cir of four; cir L 1/2

Ref: STN

SANNELLA trp 29-J

TED'S TRIPLET #38 by Ted Sannella

#1&3 improper, ending 2-3-1 (Ted starts the first change all proper): 6

1&2. All bal & sw pt & #1 face dn, the others up 3. M1&M2: almd L 1+1/2 4. Top four: sw N (in cntr) 5. Same four: 1/2 W ch along, mid cpl making an extra 1/2 courtesy turn 6. Bot four: 1/2 W ch along 7. Same four: star L 3/4 8. Two lines of three: fwd & bk

SANNELLA trp 29-K

TED'S TRIPLET #39 by Ted Sannella

#1 improper. Mixer: end M 3-1-2, W 2-3-1 (Ted starts the first change all proper): 8

1&2. All sw pt & #1 face dn, the others up 3. Top four: cir L 1/2; bal (in & out) 4. Same four: R hds across 5. Same W 1/2 ch along, mid pair making an extra 1/2 courtesy turn 6. Bot W 1/2 ch along 7. Cir six L 1/2 8. All dsd new pt, across

Ref: STN

SANNELLA trp 31-B

TED'S TRIPLET #40 by Ted Sannella

All proper, ending 3-1-2: 8

1. #1 cross, go outside around one; #1 go ind to R to form two cirs of three 2. Cir L 1+1/2 & break to lines of three across, #1 in cntr! 3. Fwd & bk 4. Cir six L 3/4! 5. #1 cross; #1 go ind L around one to cntr of lines across 6. Fwd & bk 7. Cir six L 3/4! 8. All sw pt

SANNELLA trp 45-K

TED'S TRIPLET #41 by Ted Sannella

All proper, ending 2-3-1:

1&2. #1 cast, go dn outside to bot, cross by L sh, go up behind op sex ind to mid pos, improper 3. Lines of three: fwd & bk 4. Top two W: 1/2 ch 5. Same four: cir L 3/4; pass thru along! 6. Bot four: sw N 7&8. All bal & sw pt
Ref: STN

Third Ralph Page Legacy Weekend, Jan 14, 1990 New England Traditional Dancing - Where Are We Going?

I stated that I had so much material that I wanted to share that if I worked from notes I would take over three hours to present it, leaving only minus two hours for discussion. So, with that apology, I read the following:

My thesis is: The future of New England Style dancing is in your hands; you can have an influence on that future. "But," some of you may respond, "that is for the callers; they have the microphone, and I'm just an ordinary dancer, not a caller." I assert that such a limitation is simply not true. In fact, most callers will tell you that what they say over the microphone has very little influence on the dancers; the dancers are influenced by what other dancers set as an example and by what other dancers suggest to them as being good dancing. So, don't be afraid to set the example representing your vision of the future of New England Style and don't be afraid to share that vision through words to other dancers. But be careful about insisting, unless you know that there are lots of others sharing your vision.

Since we can have an influence, I'd like first to discuss my vision of the future and then open the floor to a discussion of your vision.

Of course, our vision of the future is colored by our perception of the past and present. Let me tell you a story or two to illustrate some aspects of the past that have influenced me.

Many of you know Conny Taylor, who used to be what we would today call an avid contra dancer. He used to go to the New Hampshire dances as well as to Ralph's dances in Boston. And he told a story about an up-country dance. As he surveyed his contra set, he noticed a number of apparently lithe young women, who he eagerly looked forward to dancing with. But he was disappointed with their dancing. Then he came to a substantial New Hampshire woman, who had no doubt been dancing for a long time, but who did not exude litheness. In fact, he soon determined that she was fully corseted, no doubt with whalebone stays. "But," Conny stated with some conviction, "could she ever dance!" I have often speculated on which aspects of dancing that woman cherished and which of her values can be applied to a contemporary dance. Note that we cannot hope to recreate the conditions which prevailed when she learned to dance, so we must adapt those values to our own conditions. However, you might find useful guidance if you ask yourself, "What would Conny's corseted woman think of my interpretation of her contra dance?"

Some of you have been so lucky as to read a few of Ralph's stories as written in *The Northern Junket*. I will not repeat any of them here but will summarize my interpretation: Contra dancing was characterized by a certain unadmitted

team spirit generously sprinkled with Yankee individualism. But the latter was never allowed to overwhelm the former. My vision of contra dancing has been greatly colored by Ralph's stories of constrained individualism; but I have adapted them, of course, to my present day situation of urban, sedentary living.

Finally a story from just two years ago at the first Legacy Weekend. Marianne Taylor, in her wrapup, suggested that she was delighted to see that the whole world had not yet gone Black and Decker. In my language, Marianne was suggesting certain aspects of dancing individuality that spoiled her image of the team. In response, a young woman commenced, "I'm a Black and Decker dancer." She went on, in words far more eloquent than I could begin to manage, to imply that she wanted to dance on Marianne's team; in fact that was why she came to the Ralph Page Legacy Weekend. Wasn't there some way she could express her individuality, meet her own vision of the rewards that dancing should offer, and yet be part of Marianne's team?

I will not presume to speak for either of the two protagonists in that story as to whether they could adapt enough to enjoy the same evening of dancing together. I would like to observe that it is fruitless to discuss which of two possibly different paths of development of New England Style is "correct"; however, it is fruitful for two people having slightly different visions of their correct path to decide whether it would be best for their local dancing scene to sublimate their differences. If so, they might try for a team spirit that allows for their slightly different individualities. If not, there is no reason they should not each follow their own path via different dance series.

So, with that introduction, I can, as promised, get down to some aspects of my own vision of the future of New England Style dancing.

First I must note that my use of "team" should not be taken too literally; there is no place for competition in contra dancing. Not in competition to see who can do the most twirls, not in who can swing the fastest, not in which demonstration set can get the loudest cheers. Of course, this is not to say that you shouldn't set yourself a goal of getting the maximum satisfaction by achieving as closely as possible your own vision of "winning contra dancing".

Let me continue by examining where I think we are going with respect to some of the qualities of dancing mentioned in my book, *Zesty Contras*. [Note that I am not the only one who looks for zest in dancing; Ralph Page mentioned it in the introduction to his *Heritage Dances*.]

- Meticulous phrasing. I have to admit that the team including Conny's corseted woman may not have been sticklers for phrasing. Think of how the 24 bar version of *Money Musk* must really have been danced in its

native setting. However, since these people danced together, year in and year out, I visualize a strong feeling of team unity whether or not everyone started each figure precisely with the musical phrase. In the modern scene, where we are dancing with new people every week, I feel that a sense of togetherness can best be achieved if everyone agrees to start each figure with the musical phrase.

- Bold music. I have been criticized that "bold" has no definition with respect to music, but I invite you to conjure up an image. Maybe "honest" would be better. At any rate, in my opinion, if music wanders very far from the tradition, it may get loud applause, but it also encourages tipping too far toward individualism, too far away from team spirit.
- Strongly connected. This is the aspect of New England Style that I most treasure; I further imagine its having deep roots; I'd bet Conny and the corseted woman were well connected when they swung, when they did an allemande, when they promenaded, when they did a courtesy turn. Maybe I should even expound on what connection is: firm but elastic tension so that all the dancers involved, be it a couple, a foursome, or all the dancers in the set, constitute a very substantial unit with many feet on the ground. That well connected unit, then, can easily maneuver however it wants, and with perfect communication among the components of the unit.
- Twirling. I am on record as believing that "Zesty improvisation is acceptable or even desirable so long as it does not change the flavor of the dance, does not discomfort or inconvenience others, and does not result in being late or in the wrong position for the next movement." Those words were written in 1983; today I would add another proviso: so long as it does not spoil the strong connection that I so treasure. Let me then discuss some trends which concern me because they may spoil strong connection in contra dancing.
- Hand holds. When I learned to do a courtesy turn or promenade, I was taught that the man placed his hand in "landing field position" so the woman could place her hand, palm more or less down (or forward), on it. She was then more or less in "traffic cop position", which might be uncomely except for her hand's being protected by the man's hand. In that case, the hand hold might better be described as "proud" and it offers the potential for the strong connection that will allow the couple to move well, turn corners easily, and generally dance in a satisfying manner. If the woman instead offers her hand in hand-shake orientation and the man cups his hand over it, the couple is not nearly so well connected, but it may be easier to get into twirl position, if that be important.

- More on hand holds. Although I wouldn't presume to state that almost everyone preferred it, I would presume to state that at one time, at the dances I attended, everyone was familiar with the swing position in which the man's left hand cups near the woman's right elbow and vice versa. I now find many dancers unfamiliar with this position, which I prefer as being the easiest to make well-connected and the easiest to make compact. I observe that increasingly the most common position is with the man's left hand holding the woman's right, well extended. I speculate that a preference for this position comes about because it may be easier to get into twirl position from it than from the more compact, better connected, positions.

So what is my vision of the New England Style dance of the future? Bringing in some things that I have not had time to discuss, I think of a team of well connected dancers showing some individuality yet some discipline. This discipline is imposed not so much by the caller as by the stylish dancers. They are dancing in a well phrased way to bold, well phrased music in everyday, yet neat, clothes. Their enthusiasm for connection is bolstered by the caller's choosing sequences that favor well-connected figures. Beginners are incorporated not through classes but by joining in at the regular dances. Yet the walk-thrus average only a couple of minutes. These conflicting requirements on the choice of sequences are reconciled, as well as can be, by innovative choreographers incorporating small, easily taught, "gimmicks" which give a sequence its individuality and hold the interest of the long-time dancers. [After all, they need something besides circle and ladies chain--and you can't swing all the time.] At some series the dancers will have developed such sophistication that, even with a few beginners, they will crave some dances with complications rather than gimmicks. More dances will feature the mysterious "lose your partner, then find him." Particularly in Becket formation where the almost mandatory "all swing partner at the sides of the set" is more natural. Then, as now, the leadership will be worrying about the center set syndrome and engaging in the official wishful thinking that dancers should dance with all kinds of people in all parts of the hall. And are there twirls in my vision? Sure, but not at the expense of connection, good phrasing, and cooperative dancing.

And I close as I started, by emphasizing that you can, and indeed should, have an influence on the future of New England Style dancing.

So much for my biases. What are yours?

An hour-long, lively discussion ensued. A few key words may help focus what we talked about. TEAM and VISION have already been introduced. THE COMMITTEE: The group of one or more people who want the series to succeed. It need not be formally constituted nor have formal meetings. It can

often reach "decisions" by having the "chairman" talk individually with all the members and find a consensus. SHOULD SYNDROME: The fruitless moaning in workshop sessions about what dancers "should" do. It is best replaced by an attitude, "The committee might well consider [such and such goals] as it formulates its vision of its series and consider [such and such methods of influencing the dancers] as ways of achieving those goals." We discussed how the committee would be well advised to consider both the needs and aspirations of the anticipated clientele as well as their own vision of the dance. I might summarize some of these considerations:

ELEGANCE - EXERCISE - the "Glen Echo" vision

INDIVIDUALISM - TEAM SPIRIT

NUMBER OF PARTNERS IN AN EVENING - TIME BETWEEN DANCES

TREATMENT OF NEWCOMERS - OTHER ASPECTS OF SOCIAL INTERACTION

TYPE OF MUSIC - COMPLIANCE WITH PHRASING

STRENGTH OF CONNECTION - CONNECTION THROUGH EYE CONTACT

AUTHORIZATION OF CALLER CONTROL - SPEAKING TO VISION SPOILERS

WHAT DO WE TEACH? - AGE LEVEL OF CLIENTELE

PERCEIVED NEEDS - REAL NEEDS

Note the omission of some obvious candidates for that list: alcohol, attire, classes. It says a lot about New England Style that none of those even came up. Here are some more one-liners:

Although some of the extreme views on the above consideration list are probably irreconcilable [say elegance vs. exercise], an astute committee might be able to craft a vision that does a lot of reconciliation [say of well-channeled individualism that does not spoil team spirit nor phrasing].

The committee will have a better chance of influencing the dancers by thinking of "do's" rather than "don't's".

The committee would be well advised to dismiss the big egos, the ones who, if you choose not to agree with them, say, "You're not listening to me." The committee would be well advised to acquaint themselves with what has succeeded and why and what has failed and why.

On the other hand, try not to fall into the trap of creating a vision [of elegance, say] and attributing it to the past [where

it may not really have existed].

Beginners almost always have an open mind and thus are very susceptible to good teaching.

Yogi Berra say "Authoritative callers have authority."

Keep looking for a correct balance between regimentation and chaos.

Teaching at a New England style evening best takes the form of brief remarks during the walk-thru. [Brief remarks that go beyond the essentials.]

A caller may get more attention via an effective, brief demonstration.

Women CAN have influence on the men.

If a dancer is not subscribing to the committee's vision, it may work to enlist his help; that's a subtle way of reaching him.

If the committee doesn't like the way a caller is trying to implement their vision, they can probably find other callers who will do better.

MINUTES OF CALLERS ROUNDTABLE, NEFF '90

The session featured about an hour and a half devoted to participants identifying themselves and making a short comment. Although some attempt was made to focus these comments, the primary objective was to get to know each other and emphasize that not everyone shared the same needs, the same concerns, and the same approaches to meeting these needs and concerns. In addition, everyone was invited to write comments in the NEFFA Callers Register. Finally, Tony Parkes, Erna-Lynne Bogue, Paul McCullough, Mary DesRosiers, and myself made a few prepared remarks to help focus the discussion.

Deb Clover suggests the formation of a Dance Organizers Network. There is not a lot of encouragement available to producer/organizers even though they have the most demanding and important job. If you want to be involved, contact Deb: P.O. Box 5245, Cortland NY 13045; 607-753-7134.

Tony and Beth Parkes are planning a series of dance related booklets. They welcome suggestions: PO Box 641, Bedford MA 01730; 617-643-3726.

Paul Rosenberg is planning a book of dances suitable for one night stands. He welcomes encouragement or information that someone else is preparing such a book (absolving him): 538 Providence St, Albany NY 12208; 518-438-3035.

The VISION or DREAM. Chances are that a series that is wholly satisfied with its present condition will stagnate. Thus the leadership (the group of people who care about the series, often referred to as "the committee" by me) will develop a picture of where they are and which direction they want to go. To help paint these pictures, we have:

Generally positive words:

COURTESY; CONSIDERATION; JOY; WELCOME;
ACCOMMODATION; APPROPRIATE ATTIRE

Generally negative words:

INSIPID; DIFFIDENT; BLASE; ARROGANT; INDIFFERENT;
UNENTHUSIASTIC

Characterizing words:

VARIETY --- CONSISTENCY
WELCOMING NEWCOMERS --- SETTING A ZESTY EXAMPLE
(fawning over beginners) --- (snobbish elitism)
WELL-CONNECTED --- TWIRLS FEATURED
INDIVIDUALISM --- TEAM SPIRIT
TRADITIONAL STYLE MUSIC --- PROGRESSIVE MUSIC
SOPHISTICATION --- EARTHY
INNOVATIVE SEQUENCES --- FAMILIAR MATERIAL
ABANDON --- REGIMENTED
ELEGANT --- AEROBIC
DANCING TIME --- SOCIAL TIME
LENGTHY INTERMISSION --- CONTINUOUS DANCING

Some of these pairs are worthy of amplification. For example, a single series featuring a wide variety of dance, music, and social styles is likely to be so inconsistent that it will not attract a committed clientele. This reasoning favors achieving variety via many different series rather than within a single series. However, lack of variety in any one series will restrict its appeal; besides a community probably can't support a separate series for each taste. So each community and each series must address the problem of consistency/variety for itself.

Although strong connection and twirls are not wholly incompatible, twirls are most easily initiated from loosely connected hand holds. Strong connection is displayed by left hands held up in a promenade or courtesy turn, joined hands held up in a circle or allemande, and in a compact swing position.

The struggle for a balance between some of the extremes on the list may be pointed up with phrases like "only appropriate individualism" and "experiment, keeping respect for tradition". Of course, what is appropriate will depend on the beholder.

The compromise among various beholders may be summarized as "accommodation". In fact, some people assert that accommodation is the underlying principle of New

England style dancing. Rephrasing: dance in sympathy with your partner and with the rest of the set.

The contrast between sophistication and earthiness may be illustrated by whether the dancers inevitably entangle arms around each other's waist or occasionally, in a Texas star for example, take the more delicate position with one hand (usually the woman's) perched on the (man's) nearer shoulder. The reasoning may apply to cast off in many cases.

Some of the discussion at the Roundtable addressed description of a vision. For example, the term "Black and Decker dancing" has achieved some currency, particularly as applied to dancing in Maine. It is a matter of judgement whether the term is pejorative or is to be worn with pride. In any case, one speaker described Maine dancing as "quality enthusiasm", a compliment to most any vision of a dance.

Your vision should be positive, at least to you--not negative. I.e., don't bother thinking about the kinds of dancing you don't like. That is not to say that the vision doesn't include how to address some problems.

IMPLEMENTATION. I refer to all the actions taken by the leadership group ("the committee"), by the dance producer/organizer, and by the caller directed toward the agreed vision as the "implementation". Most of the discussion at the Roundtable was of implementation.

A fundamental to success is to make the committee as large as possible. Putting that in less esoteric terms: encourage the dancers to discuss problems and solutions among themselves and then to share their gripes and ideas with those most able to implement them. In fact, the implementation can often be left to the dancers: to influence by example.

It was emphasized that the committee should not have unreasonable expectations: The path that the dancers are taking cannot be drastically altered, but the leader can shift the path in a more healthy direction. Changing the course of a dance series is like redirecting a freighter. Democracy is like a twig; bending it modestly and slowly is possible; try for more and it breaks. Dance series advance in baby steps; don't expect to do in 3 years what your model has taken 12 years to achieve.

In any case, redirection must be by enticement, not castigation. Restated: search for techniques to get your points across, but don't try lecturing.

Actions by the Committee. The producer/organizer is the spokesman for the committee. She should give the caller a precis of the local vision and some idea of the committee's ideas on implementation.

Instituting beginners sessions may seem like a magnanimous gesture, but have you considered that they may increase

polarization? Have you thought that such a session may appear to the beginner to be another hoop to jump through rather than an assist in getting through the hoop of dancing at a real dance? A contrary view: A beginners session before the regular dance gives opportunities: they will listen and you can prep them to do better than the blase "experts"; because they have an open mind, you can teach them style points that will be lost on the "advanced" dancers.

General characterization of the situation. Experienced dancers don't help beginners. Experienced dancers are not snobbish but need to be reminded of the opportunities to share their skills. [So, you see, not everyone has the same experience and view. --LDJ]

Attitudes of the caller. Important to success of series. Don't feel, much less imply to dancers, that a dance suitable for beginners is not interesting. Don't underestimate the dancers. Caller may invoke "variety" via an intellectual challenge which interests him but fails to meet the dancer's idea of appropriate variety. In some situations, the *Hokey Pokey* may be the variety that is appropriate. Caller can only be effective when expressing herself, facing up to her limitations. However, it is possible to extend her self, thereby enlarging the range of things she can effectively share with the dancers. For example, the committee may think it effective to have a slot for experienced only, a prescription distasteful to some callers. After some thought, however, the caller may be able to approach such a slot in a positive way. I.e., she has extended herself.

Don't be afraid to teach; in fact, why not insist on doing it?

Examine your motivation. Is it to achieve the best result on the dance floor? If so, you will want to get on that dance floor as often as possible. And talk with the dancers there and elsewhere. Then you might emphasize some things more, others less, when you are behind the microphone.

Work in cooperation with, rather than in competition with, other callers. Form alliances. Agree to work together on objectives that you share. Don't be afraid to learn from others.

Try to discern the needs of the dancers and the musicians and meet these needs. You will have to consider your own hang-ups as well, of course, but try to sublimate these to those of the dancers and musicians.

Considerations. Develop your dancers' positive attitudes when they are at the intermediate stage, before they have surrounded themselves with the wall characteristic of an experienced dancer.

Try to avoid the vicious circle of being categorized as a "for beginners (only)" evening.

Programming tips. Simple but fun dances. View a mixed experience level as an opportunity, not a problem; use straightforward, but unfamiliar, material. A contrary view: Use familiar material, changing the program only gradually from dance to dance; if the dancers proclaim boredom, suggest a different partner or dancing it a different way.

At a successful series, the regulars often show up on time, more so than the beginners; in this case it may be effective to use a non-glossary dance first to get the regulars off to a hot start; they will then sweep the beginners in to the somewhat simpler dances you use second or third.

Focus on a style point that you want to emphasize; then pick several dances to illustrate it.

Consider dances which feature an action which is interesting/challenging to the experienced dancers yet which works as interpreted by beginners.

Have in your repertoire a selection of dances appropriate to different kinds of music so you can show the available music to best advantage.

Ploys, general. At any callers discussion, universal problems are mentioned. And, for each such problem, there is someone who has found a solution, or at least a partial solution. And, for each such solution, there is someone who has tried it and found it to fail. It is important to remember that a solution which all involved people think will work probably will work. On the other hand, a proposed solution which lacks universal support probably is not the one for that locality. With that observation, we go on to some comments offered at the Roundtable.

Ploys for incorporating beginners. There is universal agreement that making beginners and other newcomers comfortable is an important part of any series. Some ideas: Suggest that experienced dancers ask a beginner for the next dance after this one. Ask dancers to dance at least one dance on the left side of the hall, one on the right side. Ask dancers to ensure that each square has at least one experienced dancer. Create a tradition [easier said than done] that experienced dancers ask a beginner for at least one dance.

If the entire committee, including the caller, resolve to set an example, probably the rest of the dancers will go along. In other words, achieve results by contagion.

Ploys for retaining experienced dancers. Spicy, challenging dances. Have workshops for "advancing" dancers; e.g. a workshop on "defensive dancing", addressing very specific questions with very specific remarks.

Music and musicians. The music comes first and belongs to the people. The caller may thus be viewed as a bridge between the dancers and their music. Furthermore the caller

should be familiar with a wide variety of musical styles and tunes so as to be able to communicate with the musicians. The caller will want to allow the musicians as much latitude as possible to get the most from them, but she must occasionally be strict with them so they aren't at odds with her striving toward the vision. Note that the musicians, like anyone, will respond to deserved compliments. A real compliment is to note a particularly well-matched tune, as interpreted by a particular musician, on the card for a particular dance.

Miscellaneous remarks. What do we do for outlying leaders who require source materials? In fact, the info anyone needs to teach "style" is not in books. What to do? Several participants in the Roundtable gave the same response: Travel, observe, analyze! A semi-independent exhortation: Encourage beginners to go to dance camps.

A story: Consider the fragment, "Women do-si-do 1+1/2 (8); swing partner". The caller emphasized that a conservative, traditional do-si-do would allow the women to get to their partner at the beginning of the phrase. The caller noted a woman who, in spite of this exhortation, pirouetted wildly and was consistently late. Making inquiry as to whether the woman didn't feel embarrassed to so deprive her partner, the caller discovered that the woman was "doing her best to be on time" but couldn't figure any way to do so. Faulty training in basics? Communication problems? Closed mind? Lack of example by the committee? Wrong example?

Although there were many comments directed specifically to NEFF sessions in the Callers Register, hardly any of the oral remarks were so addressed. However, the NEFFA Program Co-chair asked particularly for suggestions about the rather specialized opportunity/problem of how to make beginners comfortable at the Festival.

How do we teach the varied styling requirements of English dancing to the uni-style contra dancers?

How do you reconcile an individual desire to grow and improve your dancing with the tradition that beginners are mixed right in and even experienced dancers are allowed wide latitude? [Accommodation. --LDJ]

Larry's recommendations. You want to instill the habit of the regular dancers being present at the beginning of the dance. Occasional beginners sessions before or early in the dance may be consistent with this desire. Regular beginners sessions are probably counterproductive in most circumstances.

In any case, the "problem" of beginners, or any other problem, is probably best dealt with by the committee's reaching consensus and then setting an example. Part of this example will be the accommodation characteristic of New England style dancing.

Remember: Your vision is a vision, but not the vision. Similarly, someone else's solution may not be relevant to your abilities and your situation.

The caller is well advised to sublimate his ego and pedantry to the future of the series. In particular, he can replace some of his spiel with material frankly addressing the future--so long as it is only a couple of short sentences.

Finally, don't feel badly that a two-hour discussion session yielded very few answers. If you raise questions; if you rephrase these questions in many ways; and, especially, if the dancers question the caller and her actions, trial answers applicable to your circumstances will suggest themselves. If you have confidence in your tentative solution, it will probably work for you. If it doesn't work, try another that you feel will.

IMPLEMENTING YOUR VISION OF NEW ENGLAND STYLE DANCING A Discussion Session at the Ralph Page Legacy Weekend, Jan 20, 1991

I presented a prepared text, given below, and this was followed by a lively discussion, of which I give a precis.

At the 1990 Legacy Weekend we had a discussion session titled "New England Traditional Dancing - Where Are We Going?". We concluded that a number of visions of the perfect dance are possible; perhaps more emphasis on elegance or on aerobics, perhaps more on traditional material or on innovative material, perhaps more on social aspects or on technical aspects, and so on. Each group, usually guided by one energetic central figure who can assess the feelings of callers, organizers, and other interested dancers, must decide on the balance among such qualities that corresponds to its vision. But then, having articulated the vision, how do you approach it? [To make these remarks concrete, I posted these words:

VARIETY --- CONSISTENCY
WELCOMING NEWCOMERS --- SETTING A ZESTY EXAMPLE
(fawning over beginners) --- (snobbish elitism)
WELL-CONNECTED --- TWIRLS FEATURED
INDIVIDUALISM --- TEAM SPIRIT
TRADITIONAL STYLE MUSIC --- PROGRESSIVE MUSIC
SOPHISTICATION --- EARTHY
INNOVATIVE SEQUENCES --- FAMILIAR MATERIAL
ABANDON --- REGIMENTED
ELEGANT --- AEROBIC
DANCING TIME --- SOCIAL TIME
LENGTHY INTERMISSION --- CONTINUOUS DANCING

COURTESY; CONSIDERATION; JOY; WELCOME;
ACCOMMODATION; APPROPRIATE ATTIRE

INSIPID; DIFFIDENT; BLASE; ARROGANT; INDIFFERENT;
UNENTHUSIASTIC

I assume we can dismiss, without discussion, lectures, commands, and invocations of what dancers "should" do. Suggestions from a respected leader as to what they "might" do may occasionally have some effect but, typically, very little. (I will say a few words about gaining respect, below.) I further believe that actions that are forced on the dancers do not do much to alter attitudes that stand in the way of implementing the vision. What do I mean by that?

Examples of "forced" actions are using a mixer, asking dancers to keep a partner at the end of a mixer for the next dance, making the top of the set be at the foot of the hall, using an unusual formation, etc. Dancers will, of course, do the dance that is called and, for the most part, would even be obedient about keeping the last partner in a mixer for the next dance. But, if they are doing this just to mark time until they get back to "real" dancing, you have not accomplished anything.

Speaking of "real" dancing, it is sometimes suggested that the hot shots can be persuaded to cooperate in the more altruistic requirements of a series by offering them the carrot of a "real" dance, something challenging enough to befit their position. I think this technique is doomed to failure for two reasons: they will not appreciate what is required to merit the carrot, and a real New England style dance is one that works for the actual attendees at the activity. Of course, one possible vision for a series is to get to the stage where such sophisticated dances may be attempted--by everyone.

My thesis asserts that the most effective ways of influencing the future of a series involve offering concrete opportunities for the dancers to exercise free choice. Let me explain that.

Let us return to the articulation of the vision. If the respected dancers, the "core group", are heavily involved in the process of reaching consensus, or even in reaching an impasse, on the vision, they may well choose to accommodate their own actions at least to some vision. They might feel more comfortable, in view of their knowledge of what the other dancers feel, making remarks such as "would you prefer an old fashioned courtesy turn," or "should we liven things with a twirl," or "how's for some strong connection in this allemande," or "don't push me so hard; I'll get there," or "let's try a sedate swing," or "I'd bet we could swing better if our feet and bodies tried to go around our partner, rather than being pointed at our partner," or "let's try a more compact swing position; it's often crowded," or "it's elegant to take an extended arm position for a swing," etc. In some cases, the respected dancers have gone so far as to make a formal statement of some policy that they intend to observe. Note that all these things are different from telling or even asking dancers to dance a certain way; they are intended to open up their minds to possibilities and perhaps imply that they might consider other people's sensibilities.

In fact, it is even conceivable that, if the core group were

involved in articulating the vision and how to achieve it, they might even consider dancing with the newcomers!

Although the dancers' example has the most effect, the caller has opportunities as well. Her overall objective, in my opinion, should be to expend a few words giving the dancers something extra to think about, without forcing them or losing credibility.

First, an obvious example of loss of credibility: "Make more sets so you can all get active" and then doing an equal dance or then running the dance so long that everyone dances all the way up and down, even in the longest set. She would also lose credibility by taking a stand that the dancers will resist. For example, stating that twirls are not allowed in a particular dance and then letting them happen. For example, insisting that dancers in a long center set join a short set at the side of the hall. [90% sure that no one will budge.]

Let's turn to examples of brief extra words that may establish the caller as sharing insights into dancing. Things like whether to turn right or left after passing hands with partner across to face neighbor along. Like how to get a full swing in the fragment "long lines: forward and back; actives swing partner." For that matter, "have you noticed what a good look you can get at your partner in long lines?" Or even, say in *Chorus Jig*, "You can even dance with your partner as you go down the outside."

Slightly more sophisticated examples might be called "hidden challenges" or, as Dan Pearl says, "magic moments". Things like how to break from a swing to a pull across in *Rory O'More*. Like how to make a satisfying transition from courtesy turn to circle right. Like how to give assistance in "circle left 1/2; twirl to swap with partner and face new couple." And so on. Note that the dancers need not feel forced to accept the caller's view of these magic moments. However, on the whole, if these challenges are not belabored and are mentioned in good spirit, the dancers will come to respect the caller, who may then perhaps call on a reserve of goodwill to do a very small amount of cajoling the dancers to strive toward the agreed vision.

Matters of logistics can be treated from the same point of view. For example, I consider "Dance sometimes in the side sets and sometimes with new people," to be somewhat pejorative and confrontational. The less confrontational "dance in all parts of the hall with all sorts of people," might fly if the caller has built a small reserve of good will. But the caller can at least get a start on such social aspects by, "take hands four and introduce yourself to the other three dancers." That's safe.

A touchier aspect of social interactions is booking ahead. Some say that spontaneity requires that there be no booking ahead. Although I agree that constant booking ahead is undesirable, in some cases it is inevitable; furthermore, you

should be eager enough to dance occasionally with your favorite partner(s) to book ahead if need be. So I do not advocate expending your authority on trying to stop booking ahead. However, you may be able to persuade the dancers that always meeting a prebooked partner at the top center of the hall is not necessary. Try giving the dancers some other named locations at which to meet, best implemented by the dancer example as previously discussed. If it comes up, dancers might understand the rationale that it is unfair for the same dancers always to usurp the center; that it makes more sense for the center of the hall to be reserved for those who are looking for partners; and that the beginners who mostly don't book ahead need the caller attention available to the set under her nose.

The center set syndrome can be attacked in other ways. If the size of the hall and of the crowd allow, it is within the caller's prerogative to specify an even number of sets (and not to permit a "center" set and "the other" set). At one dance series, someone noticed that there were four banks of lights along the hall, and the battle cry became "under the lights". There was often a couple who, through long established habit, went to the top center of the hall and then tried to be oblivious to what others were doing. But the bulk of the dancers would not stand for this and dislodged them with orders of "under the lights". Note the important sequence of events: someone, possibly a caller, made an obviously reasonable suggestion; consensus in favor then developed; that consensus was then dancer enforced. The problem of the concerned dance administrator is to catalyze this process.

There is a related action that the caller can take under suitable circumstances. When the caller feels that it is appropriate to form an additional set, it is almost always best to clear away an aisle in the center of the hall and suggest that dancers fill it; almost always enough will respond. If you try to add a set on the side, it is usually difficult to fill it. In fact, it doesn't require a whole lot of guts to take an incipient set of three or four couples and authorize them to move to the center as the nucleus of a set. Note that all these actions give dancers the option of staying with the set they chose to join; the actions are thus non-confrontational.

So I wish you luck with your experiments to make use of these and other implementation schemes. And remember, be satisfied with any small step in the agreed directions. Otherwise you will be unhappy and, worse yet, perhaps fall into lecturing or appearing confrontational or judgemental, all of which are sure to be counterproductive.

The initial discussion focused on one of my words that hardly anyone would want applied to his series: "arrogant". Such behavior was alternately described as "aggressive", "snobbish", "selfish", and "thoughtless". Identifying the correct word to describe your own situation may help a little in pinpointing the problem and thus help suggest a solution. However, defining the problem may only help a little in

solving it. Perhaps it would help to note that the dancers probably think they are exhibiting enthusiasm, not selfish, aggressive, arrogance.

Ted Sannella questioned my implication that the "forced" action of asking the dancers to keep a partner (after a mixer) was counterproductive. He reminded me that such an action was done routinely at a very successful series. I agree completely that it is desirable to have the dancers look forward to the surprise of having a partner chosen by luck. So my response is: if you have succeeded in establishing "correct" attitudes, by all means build on them; by keeping a partner after a mixer, for example. However, it is unlikely that you can create "correct" attitudes by cramming an action down the dancers' throats.

Dan Pearl addressed my enthusiasm for the respected dancers making a declaration of their own intentions; for example, not to book ahead. Dan noted that by implication such dancers were setting themselves up as the proper arbiters of etiquette. He questioned whether that was desirable, and, I must say, I tend to agree with him.

There was quite a discussion of various aspects of booking ahead. Some sympathy was expressed for that practice assuring a good time, keeping the evening moving, etc. On the other hand, it may be discouraging to newcomers and encouraging of rudeness. So it seems that the only positive attitude is to hope for good taste.

If the caller/producer are concerned about booking ahead, they can insert an "extra dance", specifying that dancers are not to take their pre-booked partner but rather find one spontaneously. Some callers refer to this as a dance that "doesn't count". I think it's a bad business to admit that any dance "doesn't count". In particular, if the next dance is one that many dancers cannot do, a hambo for example, they may have to decide that it "doesn't count". The logical conclusion is that callers should give the dancers advance warning of what the program will be like. Richer Castner went so far as to say that dance cards work for his group. Others protested that all these actions stifled desirable spontaneity. So we again come to the conclusion that no one procedure is best for all groups at all times; if you can foster good will, probably any procedure will work; if no good will, no procedure will work.

There was some discussion of my concern about confrontational and/or worthless words, both on the dance floor and in newsletter articles. Although no one favors confrontational or counterproductive or worthless words, there was quite a bit of sentiment that it is important to do something, to show concern, for the caller to do her job, to keep chipping away at "wrong" attitudes, etc.

Finally, Dan reminded us that before implementing a vision, there must be agreement as to what the vision is. In

particular, is it the prerogative of the person doing most of the work to define the vision? Dan remarked that a series that is inconsistent because of different visions of different participants is headed toward failure. The profundity of Dan's question seemed a bit much for us near the end of a very exhilarating weekend. I might only remark that if one person has a vision that others embrace only later, he is a true leader. If his vision is one that will not be embraced, he would do better to look for a consensus among his associates. And which characterization applies in a particular case? Maybe that is next year's discussion topic.

NOTES FOR DISCUSSION SESSION AT THE ALBANY DANCE FLURRY Larry Jennings -- February 23, 1991

DANCER'S FORUM: INFLUENCING THE LEADERS

Preliminary: Post the words indicating the possible visions of a dance.

While people are gathering, have informal discussion of what they expect from this workshop.

"Dancers of the world unite; you have nothing to lose but indifferent, self-serving, undirected leadership."

"Leader: an individual who senses where the group wants to go and has the ability to help them get started in that direction."

Most successful way to influence the leader is to be a leader-- by setting an example as a dancer. Or you may aspire to being on stage (but you really have no more influence there).

Plan of workshop: Try to get everyone to say something, starting with name and locale. Consider three topics, one at a time:

1. Your vision; where do you want to be led?

2. Direct influence; what do you say to a caller?

Start with some kind of compliment; if a caller is so poor that there is nothing to compliment, chances are that you should count him out.

Some things to focus on (Why your leader is not successfully leading)

- Tries to lead in a direction to which the dancers object
- Fails to give pointers (e.g., opportunities for connection)
- Lacks authority (Nobody listens)
- Talks too much
- Ineffective words
- Turns dancers off
- Inappropriate (or undirected) programming

3. Indirect influence; what do you say to the committee?

- Do you know who the committee is? [Chance for participants to explain their local situation]
- Do you want to go so far as to offer to join the committee?
- Does the committee have a vision? Can you help with that?
- Does the committee relay its vision to the caller?
- Does the committee choose callers who are willing to lead?
- What if the caller and the committee are the same?

Don't forget to approach the committee with a compliment.

IN CLOSING, DON'T FORGET THE WAY YOU CAN HAVE THE MOST INFLUENCE: SET AN EXAMPLE ILLUSTRATING YOUR VISION.

In actual fact, hardly anyone attended who wasn't interested in leadership, either in a calling or administrative role. The interests of the group had nothing to do with my outlined program, and I completely ignored it. The session was scheduled from 6:30 to 8:00 in a classroom. In spite of the small group, or perhaps because of it, the discussion was lively and animated. This was the last event in a classroom and I closed off the still lively discussion at 8:30.

When it came up in a natural manner, I gave my usual definition of *the committee*: the group of people who are concerned about the future of the series and who put themselves out at least a little to shape that future. We also needed a short phrase the definition of which is: behaving in an improvisational or individualistic manner which discomforts or inconveniences others. We agreed to use *hot dogging* for the required term. Note that both perpetual beginners and thoughtless hot shots typically engage in hot dogging.

The entire discussion focused on communication: among members of the committee, between members of the committee and the hot-doggers, between a committee representative and the caller, and between the caller and the hot-doggers. In each case, we have the possibility that communication is naturally free and easy. In that case there is little to be discussed in a workshop. On the other hand, we can perhaps constructively discuss ways to open up communication channels which are at the moment closed.

One possibility for a communication gap is simple inertia on the part of one or both parties. Pretty clearly all that can be done is to hope that one or both will attack the problem with more vigor or tact.

Clearly the real problem lies in the case where neither party is comfortable raising the issue, often because A and his

associates want to influence B's behavior and they do not know how B will respond to this attempt. Most of the discussion at the workshop revolved around various techniques for initiating communication between A and B. In fact, in the manner of a support group, perhaps the greatest value of the workshop was to open the eyes of the participants to the fact that the same problems exist everywhere. And someone has to address B on behalf of A. Somehow.

Internal to the Committee: Among many possible problems is that of a strong personality (B) who, perhaps unknowingly, makes other members of the committee (A) feel uncomfortable or left out. Our best advice, after a long discussion of many techniques, was that A should attempt to open communications with a view toward determining whether B is able and willing to be more open or whether A and B simply cannot work together.

Between Committee Members (or any other dancer) and a Hot-Dogger: The consensus seemed to be that private remarks from aggrieved individuals (A) to the hot-dogger (B) would be most appropriate and effective. Often it is not possible to be adequately complete during a dance, in which case it may be appropriate to have a brief conversation, say at intermission. A might start this conversation by indicating that B may be inadvertently displaying a lack of consideration. [One participant ventured that the current generation is inherently unconcerned about being inconsiderate, but I refuse to accept that.] We discussed at length the common situation where A is uncomfortable speaking directly to B. We suggested that A might find encouragement by forming an alliance with other aggrieved individuals or perhaps enlist an intermediary, perhaps a courageous member of the committee.

Between the Committee and the Caller: Lack of this communication seldom arises from discomfort. It is more that no one thinks of it or has the initiative to get it started. A great pity in my view.

Between the Caller and a Hot-Dogger: Although it would appear that the caller (A) has an easy opportunity to influence the hot-dogger (B), almost any direct effort is certain to be counter-productive. The caller can perhaps use indirect methods of suggesting actions which might be more fun (and which happen to preclude hot-dogging). Or use dance sequences which keep the dancers attention so thoroughly that they are not inclined to hot-dog. Of course, it is questionable whether either of these techniques will have influence beyond the particular dance in which they are used.

DANCES USED IN MY SLOT

My first dance was chosen so as to keep the hot shots busy without hot-dogging yet to be simple enough that the few relatively inexperienced dancers could be carried along. My

formula for doing this involves using unfamiliar actions to put beginners and experienced dancers on a more equal footing. In response to my request for criticism of my session, a thoughtful dancer remarked that it was less fun than it might have been because dancers were "required" to concentrate on not inconveniencing the other couples. After a moment's thought, I concluded that this remark was (inadvertantly) a great compliment; I had succeeded in introducing consideration in a surreptitious manner. Of course, I have to hope that the dancers got some extra satisfaction to compensate for the supposed loss of out-and-out fun.

OUT OF NOWHERE by Gene Hubert BF&1:

Flurry version, adapted by Al Olson & Larry Jennings 1. With cpls in cozy prom pos facing cw around entire set: W almd R, taking pt with them, to orig pos 2. As cpls: dsd the next cpl, ending facing that next N & bk to bk with orig N 3&4. Bal & sw orig N 5. Cir L 3/4 6. Sw pt 7. Neutrals participating: prom pt ccw around entire set; turn as cpls to cozy pos of ph 1 8. Ret, passing orig Ns to new Ns (of ph 2) Ph 8-2: I specified "women in charge" of what position to take. Hubert specifies that the women grab the men around the waist without stating what the men do. Their tendency is to reciprocate as in a cast off, though I think it fun for the man to perch his right hand on the woman's left shoulder. Hubert suggests a shift to hand in hand for the do-si-do.

The next dance concluded a two-hour session and was meant to be a good choice without any ulterior motives. I note that the hand cast off was done in every conceivable, and perhaps some inconceivable, way. As was the transition into the partner swing. I feel that all that is within the framework of desirable freedom.

NINETEEN KISSES by Don Flaherty & Al Olson DI&1:

1&2. Bal in wave, R hd to N, W in cntr; sw N 3. Dn four in line (4); rightmost trio dances R hd over, L hd under to invert while M1 turns ind to line facing up, W on pt's L 4. Ret (4); hd cast off with pt 5&6. All pass thru (across); all sw pt 7. M almd L 1+1/2 8. Bal in wave, R hd to N; almd R N 1/2 & go along to new cpl & new wave For Don's wife on their nineteenth wedding anniversary.

REPORT ON CALLERS ROUNDTABLE AND REGISTER - NEFF-91

This was the third Callers Roundtable at a NEFFA Festival. As at the previous sessions, the primary objective was to get to know each other by encouraging each participant to say something. We thus inevitably wander from topic to topic, but I did endeavor to give some focus to the discussion. In particular, I preferred to address strategy (e.g., what is our vision?) rather than tactics (e.g., how do we teach people to swing?). To be slightly more concrete, I suggested that we

focus on topics for, and methods of, communication between producers and callers. I also incorporate in this report remarks entered in the NEFFA Callers Register.

What are some of the first things the producer might think about? It is probably healthy for the series to expose the dancers to as broad a range of dance ideas as is allowed by the vision. This breadth makes a suitable topic for discussion with the caller(s). However, it is important not to allow too wide a diversity: 1) The dancers will take a very long time to develop a high skill level if they are presented with a wide range of challenges, and 2) many will be disappointed if they go to a dance and find that it fails to meet their expectations of dance genre.

In some cases the producer finds that the caller prefers to work on his own agenda rather than the series vision. Or the producer may have ideas with which the caller is not comfortable. Once such situations are identified, a frank discussion will probably suggest what to do. The same frank discussion is more needed, but more uncomfortable to initiate, when the caller has personality or technical shortcomings which limit his abilities to lead the series toward its vision. Actually, sometimes you would be surprised to find that the frank discussion is greatly appreciated. In any case, it is better to tell it like it is (gently!) than to let differences fester. Initiating such difficult conversations is part of the job description for producing a series.

Suppose the caller and the producer agree on some objective. If this objective is to develop skills, teaching sessions or workshops may attract dancers who want and need help with skills. If the objective is to influence attitudes, more subtle techniques are required since few dancers who would profit from it would attend a workshop "Improve Your Awareness".

There was a consensus at the Roundtable that an effective communication between producers and callers would suggest that the caller devote a few extra words to "hidden challenges" or "magic moments" in ways which would influence the dancers in the agreed direction. Many speakers emphasized the obvious in different ways: lecturing is doomed to failure, a caller who has the empathy of the dancers can do more, etc. One speaker noted that few callers strike a good balance; they either belabor their points or appear to have nothing whatsoever to say about how to get more enjoyment out of dancing. Note that an effective way to get a point across is to develop a tradition that a suggestion from the caller need not be repeated nor belabored; rather the respected dancers respond because they want to and the idea is then shared around. In particular, a caller, when dancing, can set a standard for appropriate conformity and appropriate innovation.

Some problems were mentioned. For example, if you have different dancers each month (or fortnight, or week) or callers with different perceptions of the local style, it is hard to

progress toward the vision. This led to an examination of the concept "local style", a topic which animated the participants considerably.

We can identify four extremes of local style: well-defined and homogeneous; well-defined but individualistic; ill-defined, and undeveloped. Lots of pros and cons of these four extremes were discussed.

Well-defined and homogeneous: Can lead to satisfying, hypnotic dancing. Easy for a visiting dancer to appraise and conform. Beginners can enjoy such a series by being swept in. Dancers may be accepting of caller suggestions if they are within the local style. Significant redirection difficult. Strong connection often a hallmark of the local style.

Well-defined and individualistic: Perhaps inevitable because of current mores and/or because of increased mobility. Requires skills of accommodation to succeed. Beginners can enjoy such a series by being swept in. Least likely to be open to caller suggestions. Significant redirection difficult. Likely not to feature strong connection. Perhaps more open to being exposed to a wide variety of caller styles.

Ill-defined: Probably not desirable. But to achieve one of the more desirable local styles, someone has to decide whether the objective is homogeneity or accommodation. Dancers who are confused about what is expected of them probably will have a hard time being swept into the fun.

Undeveloped: Typically applicable to a beginner oriented series. A number of speakers stated that they were happy to have a vision of a successful beginner oriented series, and that such a vision was both satisfying and achievable. Dancers typically have open minds. The series may be aspiring to a homogeneous or individualistic style, or it may have no development objective at all.

Some speakers decried the lack of unity among the callers and suggested that callers meet more often. This suggestion did not appear fruitful, perhaps because, if the different series have different local styles, there is little for the callers to discuss; there is no reason for one caller to conform to another. If the various series already share a local style, there is no need for the callers to coordinate. Of course, if various series share aspirations or if there are several callers at a single series, these callers will want to coordinate (within reason). Perhaps the decrying speakers were really concerned that their local series lacked a discernable vision. Creating a vision is not restricted to callers; everyone can be a part of that.

Some isolated remarks: If the dancers feel themselves part of a community that goes beyond dancing, the dancing will take care of itself. * Restated: Get it across that we're going to sink or swim together. * Less positively: Dancers should not infringe on others. *** The music has quite an effect on the

style. *** If the experience level of the dancers is not what the producer anticipated, the caller should show a good time to the dancers actually present; and, of course, should not berate them. *** One speaker expressed concern about the uniformity of contemporary choreography, but didn't say what to do. [As a caller, he could call dances that he thinks will be better for dancing.]

Suggestions to NEFFA: More discussion sessions. * Consider conducting them by electronic mail. * The discussion sessions at the NEFF are too large and unwieldy; break them up into groups of 6 to 8. *** Have open mike sessions. *** Supply written materials. *** Sponsor weekend of caller workshops. *** Repeat of the suggestion to prepare a name/address/phone number listing of callers (and of producers?). [This has been on hold because some NEFFA people are very concerned about the proprieties of sharing such info.]

WHAT DO WE CHERISH? (Callers' Roundtable, NEFF 92)

This was the fourth Callers Roundtable at a NEFFA Festival. I called attention to my desire to include anyone interested in the future of New England style dancing and to encourage every attendee to take an opportunity to say at least something. Thus the Roundtable served not only as a place to examine a subject, but even more as a place to get to know one another.

I proposed as primary topic "What Do We Cherish?" with secondary topics "What Should We Change?" and "How Do We Encourage Maintaining the Things We Cherish and Altering Those Things We Feel Unhealthy?" To get the conversation started, I outlined a few things that I cherish: Walk-thrus; Only a few basics; Bold, strongly phrased, live music; Everyday clothes; Vigor (Buzz step swings and many of them, allemandes); Strong connection (Circle, star, promenade, long lines); Flow; Custom of dancing in all parts of the hall with all kinds of people (perhaps wishful thinking); Zest.

Although no one protested my little list, almost no one spoke about the dancing; they spoke about the ambiance at a dance and other aspects little related to the technical performance of a dance. Furthermore, to my delight, almost no one pontificated on what dancers as a class should do (the "should syndrome"). Rather, attention focused on what the ideal dance would be like (the vision) and, best of all, concrete steps which might be taken by individual dancers and callers to direct a series toward its vision.

I recorded an even score of aspects of the dance that speakers cherish:

- The team effort, as in long lines.
- The combination of tradition and innovation.
- The support from the dancers for a choreographer's

artistry.

- That beginners are simply swept into the fun.
- The flexibility, enthusiasm, and cooperation of beginners.
- That small hall, community dances still exist.
- That outstanding callers exist.
- Music that works so well with the dance.
- The non-judgemental atmosphere that prevails.
- "Mistakes" are treated with levity, not scorn.
- Smiles.
- The rewards to a caller of knowing she has fostered all those things.
- Friendships.
- Support to a fellow dancer in need.
- That one can find New England style all over.
- That "New England style" encompasses an appreciable, but not overwhelming, variety of local styles.
- That you can fit in at a dance in a distant locality yet it has sufficient individuality that you can learn something from it.
- That the community contains all kinds of people: all ages; singles and couples; all occupations; all kinds.
- That the caller can select dances which feature interaction with other people than your partner.
- That a local caller, not aspiring to be a travelling caller, can be as good

And here are some of the concrete things the respected dancers and callers can do to influence the dancing toward a more healthy future:

- Set a good example! Set a good example!! Set a good example!!!
- Show how much fun it can be to take a chance on a beginner.
- Avoid improvisations when beginners are developing basic skills.
- Have a potluck supper to foster community spirit.
- Expend a few moments sharing history and tradition.
- Make a point of chatting with several different dancers each evening.
- Use mixers. [A plea was entered for composers to furnish more mixers.]
- Brief, constructive remarks from the caller may be particularly well received if made from the floor during a demonstration.
- Try a formal sign-up procedure for dancers who will undertake to assist beginners rather than a generalized "You should dance with beginners."
- Dancers can better judge when and how to help beginners if the caller divulges in advance what kinds of dances are imminent.
- The caller might "teach" the experienced dancers a few fundamentals of how to help beginners. (For example, the use of hand signs.)
- Conscientious caller preparation:

- Give the dancers confidence.
- Varied, interesting program.
- Well timed calls.

Twirls and Accommodation. The question of whether to cherish or decry twirls did not come up as it has in many discussion sessions. Rather, we emphasized accommodation and thoughtful use of space as had been discussed at the session on "What Is Good Dancing?" Some of us felt that sometimes a twirl gives better connection and support than does a more conventional action.

Speaking to People. Some discussion addressed how difficult it is to suggest to a minor offender that his thoughtlessness is spoiling the dance. Or even that, if he tried such and such, he might enjoy the dance more and make it more pleasant for those around him as well. One or two success stories were offered. The most telling of these advocated showing an interest in the spoiler by asking him to dance and then, by word or deed, influence him to see the light. It was even reported that it is possible to lure a reluctant spoiler into dancing with the music.

Irrelevancies. The discussion wandered to "our" concern if "our" contra material were used in a "wrong" way. We soon decided that "we" have enough to worry about at "our" own dances; a missionary effort would likely fail anyway. However, we do want to think about how to influence "our" own dances.

Drawing the line. Some behavior goes beyond that of a spoiler and is simply unacceptable. Several speakers noted that a person displaying unacceptable behavior must be excluded. One speaker noted that it is very hard to get people to declare in writing (or in court) that a person displayed unacceptable behavior.

Communication Between Caller and Producer.

Disappointments can arise in many ways because of lack of discussion between a caller and a local producer. We focused on one aspect: should the caller go all out to share his views on the dance or should he conform to the local style as outlined to him by the producer. I suggested that good communication followed by truth in advertising would avoid dancer disappointments. If the caller, at a regular dance, plans to keep within the local style (yet offering his own slant), little need be said. If a visiting caller is scheduled for a workshop, chances are it will be obvious that he will be presenting his own bias. If, however, a caller has in mind sharing his bias at a regular dance, trouble may ensue if the dancers, producer, and caller fail to have a good understanding.

In conclusion I thank all those who shared their thoughts with us and those who wanted to say more but gave opportunities to others to speak instead. I enjoyed the session greatly and hope it served its dual purpose: to get to know each other and to share ideas.

MINUTES OF DISCUSSION: "CURES FOR PET PEEVES" New England Folk Festival, April 1993

I intend these sessions to encourage as broad participation as possible. To that end, they were formerly titled "Callers Roundtable." Recognizing that callers have no monopoly on insights into creating the ideal dance, this year's session was simply titled "Cures for Pet Peeves".

I have an essentially complete record of the first one hour session, but I botched the setup of my recorder for the evening session. I have failed to find anyone with a recording or, for that matter, even with a good recollection of what transpired. If any recipient of these minutes can recall any important points which I have omitted, I would appreciate your sharing them with me.

The thrust of both sessions seemed to focus on "how can callers be more effective in addressing perceived shortcomings in the series as it is now constituted." Note the distinction between offering the caller ploys that might work ("cures") and fruitless moaning that the dancers "should" do thus and so (The Should Syndrome).

I introduced the session with an example of a pet peeve: the caller fails to undertake set management (i.e., influencing the location and length of contra sets) before and during the time the sets are forming. He often tries to recoup from the ensuing concentration of dancers in the center of the hall with forlorn pleading to join the short sets on the side of the hall. Such waste of time is a second pet peeve. The caller can address these peeves by enlisting a few couples to start a new set near the middle of the hall, preferably while the sets are still being formed. Starting such an additional set near the center will usually attract enough couples to make it viable. So, with this example of a pet peeve and cure, the session was thrown open to discussion. [Note that the statements below represent the opinion of one or more speakers. They do not necessarily represent my view or a consensus.]

Pet Peeve #1: Dancers who display simply unacceptable behavior. I may have appeared a bit brusque when I suggested that this topic has been extensively treated in previous sessions. Thus, in spite of its importance, I dismissed it with a summary of those discussions: dealing with this problem is predominantly the organizer's responsibility; he and his committee can decide whether the behavior really is unacceptable; if so they must talk with the offender and ask

him to shape up or go elsewhere.

Pet Peeve #2: The caller fails to announce the title and composer of the dance.

- Such announcement is desirable even if it goes in one ear and out the other (or not even in an ear at all): it suggests that the dance warrants respect.
- Such announcement is particularly effective after the dance is done; then, if the dance was especially good, the dancers will be more attentive to the title and composer.
- Such announcement is particularly useful just before the dance begins; in fact it can serve as a signal to the band to start playing. - Such announcement is particularly useful if given in a commanding voice to indicate that socialization time is over; the walk-thru is about to begin.
- Such announcement is useful if the dance is well enough known that the title means something to an appreciable number of dancers. In fact, such knowledge might even be put to use by an experienced dancer who can then help a beginner. (Warning: it is a bad business for an experienced dancer to "teach" audibly during the walk-thru.)
- Except for one speaker, there was general agreement that, notwithstanding the different preferences for when to announce the title and composer, it only takes a few seconds to do so and nothing is lost by making such announcement. That lone speaker asserted that:
 - 1) The caller has only a few seconds in the whole evening to say things beyond the absolute essentials. Those few seconds might be better spent addressing more serious pet peeves.
 - 2) Inasmuch as most dancers do not care to pay attention to such a background announcement, making it encourages a habit of not listening to the caller.
 - 3) Those few people who really care about the title and composer, especially those who may call the dance themselves, are far better advised to get it straight by asking the caller for the ungarbled facts. It is no favor to a composer to pass on his dance with his name and the title of his dance garbled.

Pet Peeve #3: The caller fails to use a few seconds here and a few seconds there [mentioned in 1) in the last paragraph of Pet Peeve #2] on constructively directing the series.

- He fails to address ways to avoid dancing roughly.
- He has abdicated his responsibility for training beginners who are a problem because they don't know how to execute the actions properly. (However, another speaker noted that injuries are not caused by new dancers. Other speakers asserted that beginners are not a

"problem"; perhaps they would agree that beginners present a "challenge".)

- The experienced dancers are often defiant when the caller attempts to help beginners. Of course any atmosphere of defiance makes constructive action impossible.
- The caller can pick out an interesting action here and there and make a positive suggestion. "You might enjoy this action more if you consider thus and so." As a side effect, making such a suggestion might replace a rough or awkward interpretation of the action without the caller having to be negative about the rough interpretation.

Pet Peeve #4: There is an assumption that your partner is the subject of a romantic relationship or, at least, of a very special relationship in comparison to the rest of the dancers.

Pet Peeve #4a: Statements from the caller implying that each dancer "should" have a special partner.

- For example, "Take your favorite partner for the last waltz."
- Possible cure: "Let's do a family waltz as the last dance."
- Better words: "Wasn't the band terrific tonight? They'll play us a waltz."
- Use a line dance as the last dance of the evening.

Pet Peeve #4b: Dimming of lights to emphasize that partner is special.

- Merely a matter of changing mood, not necessarily to a romantic mood.
- Maybe it's so you can't see your partner. (Laughter)

Pet Peeve #4c: The programming is disappointingly unvaried because the caller caters to the pressure to have a partner swing in each dance.

- Tacit agreement (among those at the NEFF session) that most of the influential dancers apply pressure to have a swing with every partner. - Nonetheless, the caller can chip away at creating more variety. - Evenings of Scottish or English dancing are successful without partner swings.
- A dance without partner swings, or perhaps with no swings at all, can be used as a change of pace or because it is just a neat dance.
- Especially early in the evening, a contra with mostly neighbor interaction, and/or a circle mixer, is appropriate.
- Couldn't the dancers appreciate that the organizer and the caller have good judgement about what will make a good series? (But beware of the Should Syndrome.)
- There may have been a consensus (among the speakers at the NEFF session) that a caller might consider having as many as 1/3 of the dances lack a partner

swing. Going further might incite rebellion.

Pet Peeve #5: A dance leader who doesn't trust the dancers with information such as advance announcement of the kind of dance coming up.

- For example, "The next dance lacks a partner swing." One gutsy caller noted that dancers so informed did not boycott that dance. At least not at her series.
- It might address a combination of peeves for the caller to post the program in advance.
- Would a person be insulted to be asked for a dance that the caller stipulated as lacking a partner swing? (Laughter)

Pet Peeve #6a: Callers do not give enough attention to beginners.

Pet Peeve #6b: Giving attention to beginners ropes them into a corral thus inhibiting and prolonging the learning process.

~ That's not the only conflicting advice a caller will get.

Pet Peeve #7a Callers who are unprepared.

Pet Peeve #7b: Callers who drone on behind the microphone when they could make the point more effectively by moving around, perhaps even going to the middle of the floor.

Pet Peeve #7c: Callers who fail to give the destination of a complex action, i.e., where you should be at the end of the action.

Pet Peeve #7d: Callers who fail to realize that it is the transitions (rather than the figures) that make the difference as to whether the dancers are moving with style or not.

Pet Peeve #7e: Callers (and anyone else in a position of leadership) who fail to set a good example as a dancer.

Cures for all the above: hire a different caller and: SET A GOOD EXAMPLE! SET A GOOD EXAMPLE!! SET A GOOD EXAMPLE!!!

Pet Peeve #8: Actions and inactions, statements and lack of statements, etc. which tend to encourage exclusiveness or, at least, the appearance of exclusiveness. Most people who worry about next year's dances feel that an atmosphere of inclusiveness will help the future health of the series.

- Little recognized example of appearing exclusive: featuring a hambo; then, when people have finally learned to hambo, featuring a tango; then some yet more exotic dance; what will it be next to keep the riffraff from joining the hot shots?
- Using the word "beginner" for a person not acquainted with the usual calls may be thoughtless; such a

"beginner" might be an excellent dancer, far outshining the "spoilers". ["Spoiler" is my best attempt to summarize, with a single word, many hours of discussion. A **Spoiler** is a dancer who fails to live up to reasonable expectations (at his skill and experience level) for doing his part so that others can do their part comfortably. True beginners are rarely spoilors; they usually do the best they can, thus meeting "reasonable expectations."]

- Just recognizing, or mentioning, that a problem exists may raise the consciousness/awareness level enough that the problem is essentially cured with no need of a suggestion that anyone take any particular action. For example, "I [the caller] note that we have a number of people new to this kind of dancing." That could scarcely antagonize anyone as lecturing or undue exercise of control, yet it might well get the desired result.
- Note that this pet peeve is rather general; it is perhaps best to address more specific peeves, such as #9, which follows.
- Note also the possibility that, if you want to attract zesty dancers to your series and to have them set a zesty example, you may have to allow (or even encourage) them to be a little exclusive.

Pet Peeve #9: The existence of a Center Set Syndrome. (One participant was unfamiliar with the term and suggested that I give some background as to its significance. I do that.)

The first contact I had with this terminology was in an article by Bob Dalsemer in issue #82 of the CDSS News (May/June, 1988). He decried the experienced dancers' tendency to crowd into the center set and gave six techniques for avoiding such crowding. But the clearest expression of disdain for the Center Set Syndrome was given in a cartoon (don't remember where I saw it) of several pigs trotting up to a position just in front of the caller.

Most people would agree that acting in the indifferent, selfish way suggested by pigs is inappropriate. But is the often observed crowding into a center set really piggish? What are the rationalizations given for choosing the center set? Here are some:

- The sound is better in the center of the hall.
- The floor surface is better there.
- By convention, "spoilors" do not choose the center set.
- By convention, dancers in the center set respond to zest with zest.
- Perhaps most honestly, "I enjoy dancing more there and I have enough problems in life that I cannot undertake yet more when I go recreational dancing."

And a few reasons why a crowded center set offends some authorities:

- It gives the appearance of exclusivity rather than inclusivity.
- It often causes delays in organizing the minor sets.
- By congregating the less experienced dancers (by "forcing" them into the side sets) it limits the challenge level of the dance program.
- Because those in the (exclusive) center set have experience that leads them to believe they need not listen to the walk-thru, the caller is disconcerted and a poor example is set for the inexperienced.
- Because those who want to dance in the top, center of the hall have to move quickly, they book ahead, thus spoiling exciting spontaneity.

Or is it the other way around? Maybe the dancers who book ahead have never thought of any place to meet but the top, center of the hall. Larry presumes to comment: The usual advice for addressing the Center Set Syndrome is to force the dancers out of it, with a mixer, a couple dance, an alternate formation, cajolery, etc. I must confess that I feel that hiding a problem does not address it. As already mentioned in other connections, merely admitting that a problem exists often helps. We have the technique of setting a good example, often very effective. And perhaps most important of all is a conviction that people can behave with voluntary generosity, particularly if it is in their own long term self-interest. My last pet peeve illustrates this point.

Pet Peeve #10 (delivered privately): Larry overly controls the discussion sessions, insisting on the last word. I admit it, but the following dialogue closed the afternoon session. It shows that Larry is also willing to admit it when he is outdone, that garbling does happen, and that somebody is doing something right.

The thrust of the discussion had turned to the possibilities of giving a pointer here and there, ostensibly to beginners, but really in hopes that a spoiler would happen to take heed.

Larry: "According to my book, beginners are rarely a problem because they come with an open mind. I'd hope we would agree that beginners are not the problem."

Voice: "I'm a beginner."

Larry: "You're not my problem [Laughter].... Except that I haven't given you a chance to speak yet, and I do so now."

Voice: "I just ..."

Larry (interrupting): "Say your name; your name is equally important to anyone else's." [All speakers at the session, whether famous or little known, were asked to identify themselves.]

Voice: "[As interpreted by Larry] 'Martha Egglesteen' from Long Island. [Then the recording becomes clearer.] I'm a

beginner; I've only been going to dances about five months."

Larry (interrupting): "What's your pet peeve about callers. That's the most important pet peeve in this room [because she was, possibly, the only representative of beginners]."

Voice: "The first time I showed up at a dance I felt very special. Whoever the caller was did it very, very well. They paired me up, more or less, [with experienced dancers]. Some of these people who know how to dance: take on these new partners. I think it's very important for the caller to say that. Don't make the beginners feel that 'Oh, you're a beginner. [You hardly count.]' The experienced people must love having a new dancer to show off to. (Laughter) And I think giving them the opportunity to do that is a good idea. People who know what they're doing: get some new dancers. Get them. Help them."

Larry (interrupting): "I might say that as recently as the first dance this Thursday the caller said, 'You can learn much better from the other people in your line than from me. Let's do the dance.'"

Dan Pearl: "You were calling, Larry?"

Larry: "You don't say." (Laughter)

Voice (reasserting that she had the floor): "I just wanted to make another comment. It's like being a virgin, you know. Everybody wants to be first." (Pandemonium)

Larry, hopelessly upstaged, closed the session.

Postscript: Until I reflected on the matter, the Voice's ingenuous delivery perhaps masked the very substantial import of her remarks. What was her pet peeve, anyway? Maybe callers who failed to enlist the help of the experienced dancers? Perhaps. But did the Voice offer us more insight than that? Is the peeve with the 50 or so doom sayers in the South Hall who find nothing but fault with the dance scene while she had had such a positive experience. Clearly someone, somewhere, is doing something right. So I determined to find out who and where, as well as to get permission to share the above dialogue.

Clearly the Voice did not belong to anyone who had (up to then) given her name in my "Involved People Register". So I phoned my LITMA (Long Island Traditional Music Ass'n) contact, who had a listing by first name with phone numbers. (Thank you for that, too, LITMA.) So we soon came to the truth of the matter; there is a listing for "Marcia Finkelstein." A phone call to Marcia established her willingness to share her insight with others, established that indeed it is the LITMA series that was cited for doing something right, and adds a footnote to the lone dissenter's garbling issue raised in connection with Pet Peeve #2. Not only did I have her name garbled from the public

announcement, but also the "facts" were not complete; she has a preference for her maiden surname. So, thanks for all that, Marcia Fields.

PPS: This was the fifth NEFFA Festival at which I asked attenders at "my" discussion session to register. Several people have asked me to share this registration information, but some of my advisors have thought such sharing a little presumptuous. So I offer a compromise. Below I list the registrants, by state. Many of them are listed, along with addresses and even phone numbers, in the Country Dance and Song Society's membership list. (I have found this listing, also by state, to be invaluable.) I also take this opportunity to acknowledge the three people with perfect attendance records: the quiet support of Nancy Raich, whom I thank for supplementing my imperfect tape of the '93 session; the efforts of Jim Saxe to keep the sessions focused; and the enormous encouragement of my long-standing friend, Ted Sannella, who led me to believe that, Pet Peeve #10 notwithstanding, I had something to offer.

CA: Barbara Coole-Richman, Charlie Fenton, Bruce Hamilton, Ernie LeCompte, Greg McKenzie, Jim Saxe, Susan Wageman; CT: Becky Bazeley, Culver Griffin, Steve Holland, Ray Moskewich, Robin Nelson, Al Perry, Peter Price, Joe Witkavich, Al Yanas; FL: Steve Hodges, Linda Lamirand; IL: Al Olson; KS: Jill Allen; MA: Art Anger, Fran Bergeron, Jacob Bloom, Steve Boylan, Joel Breazeale, Alba Briggs, Ann Cowan, Larry Denenberg, Mil Dixon, Judith Drew, Susan Elberger, Jacque Fithian, Ed Freeman, Dave Jackson, Jack Janssen, Susan Kevra, Frank Kulash, Linda Leslie, Diane Mathieson, Shel Michaels, Brad O'Neill, Beth Parkes, Tony Parkes, Michael Pavan, Dan Pearl, Andrew Riffin, Susan Robinson, Joe Ruivo, Tony Saletan, Jane Thompson, Eric Torrey, Kathryn Wedderburn; MD: Ann Fallon, Edith Goldman, Gene Hubert, Dan Wilson; ME: John Carroll, Ben Goldberg, Annie Launt, John McIntire, Gregory Moore, Nancy Raich, Ted Sannella, Robin Schneider, Jean Ward; MI: Erna-Lynne Bogue, Jan Holland, Bill Simpson, Arthur Solari, Bob Stein; MN: Carol Ormand; NC: Bob Dalsemer; NH: Dave Bateman, Christopher Booth, Mary DesRosiers, Richard Hart, Dave Loomis, Sarah Mason, Kathy Miller, David Millstone, Steve Zakon; NJ: Donald Flaherty, Donna Hunt; NY: Brea Barthel, Peter Blue, Cynthia Butcher, Bill Chapp, Deb Clover, Ted Crane, Lise Dyckman, Marcia Fields, Pamela Goddard, Yonina Gordon, Derek Gross, Chart Guthrie, Katy Heine, Bob Marr, Vivien Rose Paul Rosenberg, George Roth, Nancy Yule; OH: Kathy Anderson, Ann DuFresne, Becky Hill, Carol Kopp; OR: Mary Devlin, Merilee Karr, Kirk McCall, Paul McCullough; PA: Hanny Budnick, Barbara Grabowski, Scott Higgs, Jim Kitch, David Martin, Carrie Miles, Sam Rotenberg, Lisa Tamres; RI: Morris Hirsch, Randy Ober; VA: Tupence Blackwell, Richard Trois; VT: Rich Blazej, Licia Gambino, Steven Nicholson, Mike Quinn, Debbie Simard, Ruth Sylvester; WA: Luther Black, Mike Richardson.

"MINUTES" OF DISCUSSION: "CALLER VS. ORGANIZER" New England Folk Festival, April 1994

This discussion session, perhaps unfortunately, reverted to the former subtitle: A Caller's Roundtable. I say "unfortunately" because the subtitle suggests that only callers are invited. Actually I would prefer to include anyone who has an interest in participating. Maybe someone can help me frame a good topic for next year.

I did not mean to indicate, by my title, that callers and organizers are antagonistic toward each other, particularly not when the caller is the organizer wearing a different hat. I did wish to emphasize that the organizer has a strategic problem: his objective is to make the series successful next month and next year. The caller's problem is tactical: his reputation depends on making tonight's dance a success.

One might fear that it would be difficult to reconcile the long term and the short term objectives. And, if the caller and organizer work at cross purposes, there may well be trouble. On the other hand, if they communicate well, chances are they can work together. We were given a number of examples at the NEFF session.

- Somebody at the dance should be prepared to speak for the organizers. For example, to tell the caller that the break has been long enough.
- The organizers should inform the caller, in advance, of their expectations. For example, if they want to have a beginners' session and/or give special attention to beginners, they should ask the caller in advance.
- The organizers, on their own initiative, should tell the caller about aspects of his calling that were not what was wanted.
- Some things that caller and organizers should talk about but that might not occur to everyone to address:
 - Series has policy of spending appreciable time on announcements
 - typically there are kids dancing before intermission
 - what the caller does best (and what he's not so good at)
 - the expected balance between socialization time and dancing time

The opinion was voiced that the caller may well know what the organizers want better than do the organizers themselves. In this case, the organizers may be well advised to leave all decisions to the caller. Operating in this way may train the dancers to be flexible in their expectations, which some people think is desirable. (Others feel that a narrowly focused series stands the best chance of success.) There is a problem, though, in leaving the decisions to the caller; the organizers may fail to learn their trade and have some unpleasant

experiences when the caller exercises poor judgement.

One speaker noted that most discussion of how to insure the success of a series focused on how to make beginners happy. Without denying the importance of beginners, the speaker suggested that we also address keeping the experienced dancers happy. It is all very well to say that the experienced should dance with a right good will in all parts of the hall with all kinds of people, but we also should be asking ourselves why the experienced dancers rush for the center set, why they embellish on the figures, and, most of all, why they stop coming to their local dance.

I thought this to be an interesting topic to focus on and suggested that we do that.

We discussed the role of an "experienced dancers only" slot as a carrot for the dancers who had sacrificed their good time by dancing with beginners for the rest of the evening. I think it fair to say that this represents a counterproductive attitude. The appeal of contra dancing is that we're all in it together. Furthermore, it doesn't work; unqualified dancers get in; well qualified dancers are intimidated and don't join in.

We also considered entire evenings advertised "for experienced dancers". Most speakers felt that, in their local setting, such dances would only detract from the regular series and thus be counterproductive. Furthermore, in many cases such dances have failed to attract enough dancers to pay the bills. A contrary experience was reported by the three representatives of contra nirvana, eastern Michigan; they have found that advertised experienced evenings have been financial and artistic successes without reducing attendance at the regular series. In fact, they think the experienced series has strengthened the regular series. (Maybe every location should have three people who, faced with 1500 miles of driving, still come to a boring discussion session on effective administration.)

Most speakers subscribe to the proposition that by setting a good example and by featuring empathetic leadership, the organizers and the caller can work together to give everyone, including most of the experienced dancers, a good time. Here's how:

- As a dancer, show how much you enjoy dancing with all kinds of people.
- As a dancer, show how much you enjoy moving in most any way to music.
- Make it clear that building a dance community requires an investment on everyone's part.
- As a caller, develop your skills so you can offer a program of material that interests everybody. This probably means using mostly dances which have novel features (not complex figures). But not the same novel feature over and over.
- As a caller, develop your skills so that your

presentation is succinct and absorbing.

- As a caller, give them something that will be, or at least appear to be, as unique as something they found at a well received NEFF session.
- As a caller, don't be satisfied to present the same old program week in and week out. You will not show the enthusiasm that comes with fresh material and the regular dancers will display an uninviting blase attitude.
- Serve on the organizing committee. Offer to discuss the above ideas with your callers.
- If you can, cherish the distinguishing characteristics of your local series. Build on them. If you are seriously uncomfortable with the personality of your local series, maybe you will have to start another.
- As an organizer, try to insist on the best calling; the beginners may not appreciate the difference but they will learn faster; the experienced dancers may consciously discriminate against a poor caller.

Finally, a word of advice: nurture your callers; don't intimidate them.

THE NAME GAME Discussion at Ralph Page Legacy Weekend January 7, 1995

Pre-session Handout

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
They Syndrome • Prospective Feedback • Telling It Like It Is
•Dancer/Caller Relations • Fake Problem/Real Problem
Get Through It • Boundaries • We Did It • No Unpleasant
Surprises • Something's Wrong • Stakeholder • Dance
Descriptions • Politician • Hidden Challenge • Series
Description • Interesting Challenge • Vision • Needless
Awkwardness • Nirvana • Traditional • Local Style • Dancers'
Names • Dancer Description • Partner • Center Set Syndrome
• Shadow • Should Syndrome • Neighbor • Perpetual
Beginner • Corner • Spoiler • Opposite •
Independent/Cooperative • Rock in the Stream
Oblivious/Attentive • Calls • Beginner/Experienced • Hands
across/Star • Commentor/Acceptor • Line/Wave •
Casual/Intense • Twirl to Swap • Hot Shots/Also Rans •
Tryst

Minutes of Session

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 above Pre-session Handout, which was also supplied to participants in the session.ÆPL54Ø

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 we 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?" NEFFA has taken to two important names which, without much need for definitions, answer this question: "No unpleasant surprises" 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 opinion, 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 "Hot 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.

Afterthought

Only a day or two after the RPLW, I had to solve an applied problem in the Name Game: list from 10 to 0 eleven categories of enthusiasm for working with another performer. Larry's solution: 10. Highly Ecstatic 9. Merely Ecstatic 8. Enthusiastically Eager 7. Merely Eager 6. Happy 5. Quite Willing 4. Merely Willing 3. Barely Willing or Uneasy 2. Reluctant 1. Really Uncomfortable 0. Outright Rejection.

"STEERING YOUR DANCE SERIES DOWN THE PATHWAY TO NIRVANA" New England Folk Festival, April 1995;

Moderator's Introduction

I noted that this was the seventh in a series of discussion sessions originally called "A Callers' Roundtable." However, in recognition of the importance of all the players in a dance series, I have recently shied away from that subtitle. I am continuing the practice of sending minutes to all who register in the session.

The focus of all these sessions has been to urge each group to define its vision and consider methods of realizing that vision. This focus has been cloaked in various guises. For

this year I suggested that we picture a huddle of dancers, organizers, house callers, invited callers, house musicians, and invited musicians. This huddle is at the confluence of many pathways, some leading to dance Nirvana, others to dance Hell. The huddle then has the problem of agreeing on which path to follow and then how to go down that path with some forcefulness.

Sometimes the huddle can clearly see a portion of Nirvana down a relatively straight path. For example, if the huddle decides to dance all dances at a 120 metronome, this can be implemented by fiat.

More often the paths are twisted and it is more difficult to determine which path leads to Nirvana. For example, suppose two potential leaders have identical zesty visions for the series. It is still possible that one of them thinks that formal beginners' sessions are a part of the shortest path to Nirvana, and that the other thinks that informal encouragement to learn by dancing with the best dancers represents a better path. [Actually, the best path probably depends on the leader's skills.]

As a second example, consider the challenge level of the dances chosen. Some might contend that use of challenging dances forces dancers to think about how they are interacting with others and that such thought will lead toward dance Nirvana. Others might assert that having to think about where to go detracts from the more important consideration, how you go there. So again it is not clear which pathway will get your series to your Nirvana most quickly.

I asserted that, such uncertainties notwithstanding, two things are for sure: 1) the huddle cannot get far down any path if the players all go rushing off in different directions, and 2) a certain amount of discipline is necessary to keep the players going down the agreed path rather than bouncing around at the entrance.

I requested that we not spend much time on actual visions but rather consider how decisions are made by the huddlers; i.e., how do they agree on a path down which they can all pull together? Furthermore, they will be joined by others (newcomers to the series, including beginners) as they travel the pathway; how does one go about getting these people to pull in the agreed direction? Also, how can the group discipline errant team members who have temporarily lost sight of the agreement?

The Discussion

We reaffirmed a point that I had meant to make more strongly in my introduction: there is not a single vision of Nirvana. Part of the chore facing the huddlers is to agree on what their Nirvana looks like, as well as figuring out which paths lead there.

In Maine many dances are run by a committee consisting of the band members. Their vision may be as simple as an opportunity to play. Although this makes a nice component of Nirvana, if it is not fleshed out with a picture of what the dancers are like and what the dancing is like, the resultant may not be what the band or the clientele are looking for. Even worse is a series with no concrete vision; the potential clientele cannot discern whether the series is their cup of tea or not.

If the committee, perhaps a committee of the band members, invites a caller whose offering is well established, then the committee is clearly expressing its vision: for that night it is that well established vision. If that offering is narrowly focused, and all the callers in the series have the same narrow focus, the committee has expressed its vision. An alternate possibility is to present callers who are known to have different specialties.

The committee has a greater responsibility when it invites a caller with a broad range of skills. In this case, the committee may specify whether it is looking for an evening sampling the range of skills or whether it wants the caller to offer a narrowly focused evening using only a part of the caller's range. If the committee declines to make this specification, then the caller must guess at what will be most appreciated by the crowd and/or the committee.

Although I have pictured the huddle as containing all the dancers, organizers, and performers, clearly some of these people have more influence than do others. I assert that ideally a committee (those who make things work) representing the stakeholders (those people who intend to support the series now and next year as well) should consider the views of the clientele and of the potential performers and define the vision. A problem arises when the turnover in the committee is so rapid that it never has an opportunity to really get a solid picture of the vision. In this case, the series may get mired in a muddy spot on its pathway and only get as close to Nirvana as that miry spot. Or even drift backward because people are pulling in different directions.

As mentioned in my introduction, one of the issues to be faced is how to incorporate newcomers who want to join the trek toward Nirvana, replacing the inevitable drop-outs. A guest caller may well want to know the committee's view so he can comply with this view. Some committees may even take the view that their present contingent is large enough and that they are indifferent about newcomers.

Of course, if a series (call it "Z") has more dancers than it can handle, one obvious opportunity is to separate off those dancers who really are not all that enthusiastic about the path being taken by Z and starting a series C that is community oriented, a series T that follows the traditional town hall format of little walk-thru of well known dances, and/or a series M featuring dances with a mental challenge. I visualize

this being done in a supportive, cooperative manner, not in an acrimonious manner.

A particular instance of the need to define and announce distinctive visions arises when different series occupy the same hall on the same day of the week. For example, series X has first and third Saturdays, series Y has second Saturdays, and series Z has fourth Saturdays. We discussed this issue at some length. The difficulty is brought into sharp focus with the observation that just in our little workshop there were differing ideas of what "a square dance" is. I think the best summary of our discussion is that each such situation be treated on its own merits. At a minimum, however, the various organizers should talk to each other.

We discussed the Summit series in Philadelphia. An elected committee supervises the series; more than half the dances are multi-caller, but there are an appreciable number of single caller evenings. It appears that the general direction of the path is controlled by consensus, but that the exact subpath being taken on any one evening may be somewhat different. There is thus the potential that no one is happy because their favorite path is operative only occasionally. On the other hand, an enlightened constituency may feel that their favorite path is not being ignored and they are therefore willing to support the entire series. It seems that this latter, happy, situation tends to prevail in Philly.

However, one speaker noted that things can go too far. For example, a caller was booked who offered predominantly squares, which were not expected by the attenders. The speaker felt that this would have been OK if only it had been announced the previous week. [I would prefer that a group I am associated with not project an image that each dancer is expected to be there every week to hear such announcements.]

We discussed the Swingin' Tern Dance series. I understood the report to be: Those who do the work effectively form the committee. The committee actually discusses where it is and what direction it wants to go. It communicates this status to the callers and sets itself the goal of influencing the dancers by example. I remarked that it sounded like committee Nirvana to me and that I couldn't think of a better approach to reaching dance Nirvana. I.e., there we have both a huddle and the technique for getting most people to pull in the same direction. I was reminded, however, that in actual practice, not everybody agreed all the time.

We got a report from the Tapestry Folkdance Center in Minneapolis. The booking for a wide range of folkdance activities, including contras, is done by a duo effectively acting as paid executive director. Based on whatever feedback they get, they book various callers and musicians more or less often.

We addressed briefly the problem of a visiting caller. He is likely to get marching orders, if he indeed gets anything at

all, from some one person who may or may not be accurately representing the committee. Or say the caller is hired for a weekend at which he gets a good idea of the desires of the attenders. When he acts on these desires, though, as likely as not, a member of the committee will chastize him.

Defining the vision, especially necessary if the committee members are dedicating themselves to setting a good example, may present a problem. I have sat on committees whose objective was to have only "good" dancers dancing "well". But what defines "good" and "well?"

In the face of this problem, Jim Saxe offered us four characteristics of a dance which can be measured more or less objectively:

- The amount of twosome interaction with your partner (notably swings) compared to foursome actions or twosome interaction with neighbors. I.e., are you a team or lots of pas de deux?
- The amount of clustering of the major leaguers in the center set compared to the major leaguers dancing with the minor leaguers in all parts of the hall.
- The amount of booking ahead compared to the spontaneity of finding a partner as required. I.e., is your highest priority ensuring that a nearby team member gets to join in.
- The noise level compared to the attention level during the walk-thru.

It is often tacitly assumed that any valid vision would be characterized by docile acceptance of the team concept of contradancing. The evidence, however, leads, for the most part, to a contrary view; it is the successful series which feature prebooked partners rushing for the top center to chat during the walk-thru confident that the sequence will feature a partner swing. [By the way, how does one objectively identify a "successful" series. I suggest, for starters, noting what fraction of the attendance is there for the first note of music, and what fraction is there for the last note of music. The higher these numbers, the more nearly the series may be described as "successful."]

Nevertheless, there are at least two reasons for even the hot shots to favor distributing the skills all over the hall: 1) The crowd can then handle more ambitious material, and 2) the average skill level will increase more rapidly, making the series stronger next year. That is in addition to the proposition that "we who are responsible for guiding the series feel it is important to demonstrate that everyone counts, i.e., that we want to establish a community spirit. We will therefore not run to the top center, we will not book ahead, we will not socialize while the caller is giving the walk-thru, and we will be satisfied with dances which do not have a partner swing. I asserted that if as many as five of the respected, major league, dancers so set an example, it would soon become the thing to do. [There was some dissent from that view.] I noted that at the Thursday series it has now

become the custom to move any unviably short sets to the center of the hall, where they immediately become viable. The hot-shots at first complained about being shoved around, but now they are completely accepting. A similar ploy was reported from Swingin' Tern: make the head of the sets be at the side of the hall.

We got a report on the Albany situation where attendance has been dropping. This may be a complementary case to the elitist success story; maybe they succeeded in creating a community spirit and the dancers stopped coming. However, this community spirit may be succeeding with a new clientele at a family dance series.

Don Beck gave us some views based on his experience as a club style caller. In this style, dancing is more nearly a topological exercise and there is the opportunity to advance to more complex levels of dance. Don noted a decline in interest in such dancing and warned us that we may experience a similar decline. Specifically, it may be that the callers and the dancers get so good at their roles that a newcomer will say to himself, "They all seem to know exactly what they are doing. It would be presumptuous of me to butt in. This activity is clearly not for me."

We had the observation from Toronto that, to the speaker's amazement, it is at the rough and tumble dances that people appear to be having the most fun.

Jim Saxe summarized for us: The way to steer your dance series down the pathway to Nirvana is to recruit allies who share your views as to which path leads to your group's vision of Nirvana and together persuade others to pull along with you by setting a good example.

IS THE CENTER SET SYNDROME ALL BAD? Minutes of Discussion Session at the Dance Flurry, Feb, 1996

UNFOCUSED PRELIMINARY DISCUSSION

Larry opened the session with the remark that most successful series can be said to display the Center Set Syndrome (CSS). This brought on the question, "What Is Success?" Larry allowed that there are many components of success, but one surely is, "Is attendance large enough to pay the bills?" Larry guessed that this might be enough for the purposes of this discussion session.

Continuing with general remarks, Larry passed on a report at the 1995 NEFFA Festival that attendance at Albany dances had decreased to the point that they were lucky to have any set at all. It is often tacitly assumed by participants in discussion sessions that the CSS is to be blamed, at least partially, for such decline. The apparent near unanimity on this point may arise because holders of a contrary view are out dancing (in the center set?) Thus one should at least consider the possibility that the contrary view may have

some validity: that the decline in attendance was brought about by failure to encourage a CSS.

There was some general discussion about the situation in lightly attended series. Thus a remark was made that, on the face of it, if there were only one or two sets, there could be no center set. To which Larry responded that two sets display the very essence of the CSS; it is usually obvious that there is "the center set" and "the other set".

In fact, in Philadelphia, Larry had the experience of calling a guest slot. He noted a long set under his nose and the other set pushed over to one side of the room. He told the dancers that he was afraid that the room would tip over; would they position themselves on either side of him? They sensed that Larry was completely innocent of any ulterior motives and so were willing to comply with the request. However, on the initiative of Jim Kitch, a group of dancers split off from the erstwhile center set and made a third set in the middle.

Since an informal remark earlier in the session had impugned the Philadelphia dancers for a center set mentality, this anecdote was examined by the participants: "Did it work?" In response, Larry stated that it did; marvelously. Although the original other set was still the weakest, it was as long as the others and there was not the feeling of its being a set of misfits. Larry reported that he has since used the tactic and it works, even when the dancers know that the caller is manipulating them. It appears that dancers are reluctant to join a side set because of a number of forces: it is not headed by the trend setting dancers; you are stigmatized; the dancing may not be as exciting in the side sets; the acoustics, floor condition, etc. may not be as favorable at the sides. All these considerations taken together are sufficient to persuade dancers to stay in a center set and refuse to join a side set. However, if a new side set is headed by the trend setting dancers and there is room available in a centrally placed set (headed by average dancers), experience is that the side set and the middle set are about equally attractive. Or maybe it is just unclear to the dancers what action (with regard to the formation of sets) most protests the caller's manipulating them.

Larry was asked whether he was completely satisfied that he had defeated the CSS. He responded that the ultimate objective is to mold attitudes to comply with the vision of the producer. Since attitudes change only slowly, one has to be satisfied with changing the average attitude only a very little bit at any one occasion. But the ploy does work against the most obvious manifestation of the CSS: the quandy of an experienced dancer presented with a choice between an unviably short side set and an uncomfortably crowded center set.

Donna Hunt reported that Swingin' Turn had comparable success putting the lines across the hall rather than having the head of the sets be close to the band and caller.

Larry then suggested that enough participants had arrived to make it useful to follow an agenda of the remaining four topics.

WHAT IS THE CENTER SET SYNDROME (CSS)? Here are some of the characteristics mentioned: crowding; elitism; booking practices; rushing for position; uneven distribution of skills; one or more sets predominantly of beginners; stubborn attitude; inattention; attitude that small group of hot shots should control the dance; a selfish vision of present gratification for a few rather than attention to the future satisfaction of the many.

WHY IS THE CSS CONSIDERED BAD BY MOST PEOPLE AT DISCUSSION SESSIONS?

It is deemed that most of the characteristics are undesirable on the face of it. In particular, many producers feel that all, or almost all, of the characteristics of the CSS not only fail to attract newcomers but also actively discourage giving a beginner a satisfying, fun, evening. The CSS causes logistical problems: the dancers, as part of their taking control, form up sets that may not be what the caller wants; the beginners don't have enough nearby experienced dancers to learn by emulation; etc.

Many leaders also assert that overlong sets are a problem--because of crowding and because those who start near the foot of the set may not get active. A little reflection should convince one that these two problems are problems of the dancers, not the caller or producer; the dancers are welcome to choose a less popular set. If they do not, the leader can only assume that they know what they want to do.

IS THERE ANYTHING GOOD ABOUT THE CSS?

Giving a dance an exciting architecture may be the best way to attract newcomers. If the energy level is high, if only in a portion of the hall, it may give feedback to the musicians so that they play with more feeling, which pumps up the whole hall. A newcomer, focusing on the most enthusiastic dancing but viewing the whole scene nevertheless, may say, "I want to do THAT." And he might be willing, or even eager, to undertake an unsympathetic apprenticeship to be part of THAT. Furthermore, when a dancer has served his apprenticeship, it is fair for him to feel that he is entitled to dance like THAT, at least some of the time.

A possible apology for the center set syndrome is that those dancers who want to dance in a staid manner may prefer to be segregated (in a side set) from those who are more aerobic. However, this remark probably comes from the center set, not from people who actually populate the side sets.

WHAT ACTIONS AND CAUTIONS MIGHT THE CALLER CONSIDER?

Do realize that to put forth a zesty image may require bunching your best dancers somewhere. Although it might be best for the dance for this bunching to be in a side set, it will probably have to be at the top center.

Always show concern for your credibility: do not plead with dancers; do not tell them they won't have fun where they want to dance; do tell them what the next formation will be; do tell the dancers you are going to ensure that all sets are viably long; don't categorize the dancers into just two groups.

SET A GOOD EXAMPLE.

NOMENCLATURE FOR CONTRA DANCING (NEFF, 1996)

Convention: "Larry" refers to me at the session; "I" or "me" refers to things that I am doing or thinking in January, 1997.

These minutes represent what actually took place, including Larry's prepared agenda and topics that were chosen to suit the actual attenders. There were only about four people there at the scheduled starting time. Larry asked if anyone had an interesting name for anything having to do with contra dancing. In response, Nancy Raich noted that she heard a caller at NEFFA use the phrase "release hands" to prescribe the obvious action. She thought this to be an interesting innovation.

Larry noted that there were some attenders who seemed not to be expecting such sophisticated matters. So he asked one of these people whether there was any nomenclature matter that interested him. The attender responded that he had only ever been to two contra dances in his life. He expressed the hope that someone would explain the basic concepts to beginners. Larry responded that most groups feel that encouraging newcomers is a high priority objective. However, some leaders feel that the best encouragement to beginners is to let them learn in the way that children learn: by emulating the adults.

Larry then found there were a total of at least three attenders who were new to contra dancing. Since there were only four or five more knowledgeable attenders, Larry postponed his prepared agenda in favor of the newcomers.

So the discussion turned to the treatment of newcomers. For example, one of the attenders stated she had been to perhaps a half dozen dances and had found the dancers to be rude and unwelcoming. Larry proposed a rebuttal based on this experience: He was on the beach at Plum Island when a storm at sea had whipped the waves up to seven feet high or so. Larry was thrilled by this and let himself be buffeted by the waves. Now the waves had nothing against Larry. On the other hand, they felt no compulsion to diminish their force in

Larry's vicinity. So Larry could leave them to their own devices or jump in, confident that the waves would be happy to accept him on their own terms. These terms might be described as rude and unwelcoming, but that is not really accurate. Rather they felt entitled to do their own thing. And for Larry it was a memorable experience. But an older and wiser Larry doesn't look for seven foot waves; he goes contra dancing instead. That way he gets buffeted only a little bit, just enough to have a (relatively, though perhaps not completely) safe good time.

After some more discussion along similar lines, we suggested that those people new to dancing and new to the NEFFA Festival would have a more memorable experience if they went to a hall where they could be a part of exciting dancing not readily available again until next year's Festival.

Larry then segued into his prepared material. He noted that there are often conversations among administrators which could be facilitated if there were better ways of characterizing the dancers. For example, there is a category of dancers who find partners easily, who have good endurance, who believe they are skilled, and who encourage NEFFA to present more medleys. Then there are those who don't find partners easily or tire easily or do not have confidence in their skill level, and are silent about the issue of how many medleys NEFFA should offer. For example, the newcomers we had just sent into the fray. Larry asserted that, if a vocabulary describing various groups of dancer existed, it might make a job such as planning medleys at the Festival more atuned to the needs of all Festival attenders. Larry noted that the usual categorization into experienced/beginner may not be the most useful. He mentioned two other pairs of categorizing words: hot-dogger/also-ran and major-leaguer/minor-leaguer. A short discussion followed with the conclusion that no single pair of words would ever be enough to categorize all the dancers and Larry was loathe to spend more time on this matter.

So Larry then presented his prepared introduction. He asserted that those callers who use a rich, consistent vocabulary succeed in having the dancers do more difficult dances with greater confidence than do those with smaller vocabularies used inconsistently. It has to be admitted, however, that in the latter case the dancers often develop a desirable camaraderie as they come to some consensus as to how the dance goes.

In some cases a name can be so aptly chosen that it is incorporated in the usual lingo with little fanfare. For example, "long lines" is so clearly useful, with an obvious definition, that it has been incorporated in most caller's vocabulary.

More usual is the case that there is a trade-off between introducing precise concepts with names that dancers are expected to know (hey, gypsy) and various degrees of precision and consistency in the use of words in (so far as the

dancers are concerned) an essentially ad hoc fashion. Larry illustrated the ideas with a discussion of the call "trade places". Since, so far as I know, "trade places" is not defined in any glossary, the caller could make a detailed prescription for what he expects in the dance at hand. Alternatively, the call is sufficiently self-explanatory that the caller might remand the interpretation to the dancers. (If it is neighbors who trade places, I would prefer that the caller spell out what is expected so they do not end up fussing over interpretation in every change; if it is partners, they could come to an accommodation after two or three changes and so enjoy the freedom remanded to them.)

Suppose the caller decides to recommend a particular interpretation of "trade places". What principles should she bear in mind as she chooses words for the walk-thru and for the calls during the dance? It is generally agreed that anything that works is OK, but that the caller should not expect the dancers to be familiar with any but a very small number of basic calls. I further advocate that the caller be consistent and avoid ambiguities, in particular avoiding using terms defined in accepted glossaries with other than the glossary definition. To illustrate these principles Larry prepared a table which I give in augmented form here using these symbols: ! A call generally agreed to belong in the basic vocabulary. + A call which is self-explanatory at least for experienced dancers. = A call I use consistently, with explanation if need be. - A call I recommend avoiding. ^ A call defined in an accepted glossary.

Woman faces W's Woman Man faces M's Man Init
Final Hand Turns Init Final Hand Turns -
 Unassisted trade Any Any Any Any Any Any Any Any
 Any ! ^Pass thru Acr Out None No Acr Out None No
 + ^Pass by Right Shoulder Any Any None No Any
 Any None No + ^Pass by Right Hand Any Any R No
 Any Any R No - Pass With belly-flops Any Any R CW
 Any Any R CW + ^Slide (to swap) Dn Dn (R) (CW)
 Up Up (R) (CW) - Sashay to swap Dn Dn None No
 Up Up None No + Twirl to swap Any Any Any Any
 Any Any Any Any - ^California twirl Dn Up L CCW
 Dn Up R CW - ^Box the Gnat Acr Acr R CCW Acr Acr
 R CW - ^Swat the Flea Acr Acr L CW Acr Acr L CCW
 - ^Star Thru Up Acr L CCW Dn Acr R CW - Rollaway
 Any Any Any Any Any Any Any Any Any - ^with a Half
 Sashay Up Up L/R CCW Up Up R/L No + ^Roll to
 Swap Up Up L/R CCW Up Up R/L No = Roll to Cross
 Dn Up R/L CW WW Dn L/R CW ! ^Turn as a couple
 Any Any Any Any Any Any Any Any Any ! ^Courtesy
 turn Dn Up L CCW Dn Up L CCW + ^With a Twirl Dn
 Up L CW Up Up L CCW + ^With a Turn under Dn Up
 L CW Up Up L CCW - Courtesy twirl Dn Up L CW Dn
 Up R CCW

NOTES: The table should be considered suggestive, not authoritative, of the correct hand holds.

Many additional figures are accepted; e.g. "Pass by Left Hand".

A "belly-flop" is a pirouette initiated by each dancer putting right hand above the other's left hip.

A "slide" permits of an optional pirouette. A caller could discourage such pirouettes by innovating a call "sashay to swap".

Some callers feel that the dancers should know "California Twirl" and/or "Box the Gnat". I feel that the single call "Twirl to Swap" will do for all the cases entered under it.

"Rollaway" is undefined in the glossaries and might be used as a generalized term. However, "Rollaway with a Half Sashay" is defined in the glossaries and dancers might well assume that "Rollaway" takes on all the connotations of the longer phrase.

"Roll to Cross" is a phrase devised by me for my use as a call in "The Dog's Breakfast" (below). The dance is impossible to call well without some kind of name for the specialized crossing action.

A "Twirl" is any action in which a woman goes under raised, joined hands. Thus it subsumes "turn under", which may be used if the pirouette is less than one full turn.

"Courtesy Twirl" is an ad hoc name for the reverse California Twirl often used to reverse direction in "Down the Center and Return".

THE DOG'S BREAKFAST by David Kaynor Becket form (cw prog) 1. Cir L! 2. Bal; W roll to cross, assisted by N to trade places with a cw pirouette 3. Cir R! 4. Bal; M roll to cross, assisted by N to trade places with a cw pirouette 5. Gypsy pt 6. Sw pt & face across 7. Long lines: fwd (4); bk (2); W roll L to swap with pt (2) 8. Pass thru; turn ind R 1/4; shift one pos cw around entire set Possible different nomenclature: Use "flip" instead of "roll to cross". We then returned to generalities, emphasizing once again the opinion that a caller who is casual about words may be popular but may be developing a credibility gap which may cause trouble when the chips are down.

Larry closed the session with a few examples of his preferred nomenclature:

He uses "line" if, and only if, the dancers are all facing the same way. He uses "wave" or "wavy line" if, and only if, the dancers alternate in direction faced.

He uses "shift" for moving to a new position along the set. Many callers use "slide" for this. However, you do not use a sliding step for this action, and "slide" has a separate definition in at least one glossary.

He uses "star" for a wrist grasp; "hands across" for hands across even though many callers consciously use "star" for

either.

As an example of ad hoc nomenclature we have Orace Johnson's teaching of an action and then finding himself at a loss for what to call it. So he told the dancers to just "do it" when he told them. So now the action and the dance which contains it is "Do It".

In addition to some terms working their way into the vocabulary, we also lose some. For example, an evening of New England style dancing used to be called a "square dance"; now it is much more usual to call it a "contra dance". Some callers now eschew "right and left thru", preferring to spell it out: "pass thru; courtesy turn". (I do not advocate this preference.)

Larry had two more topics which there was not time to examine.

Traditionally calls were directed to the men or to the active couples. Thus a caller was often, by custom, telling a dancer to do something to another. A contemporary caller might consciously avoid this. For example, rather than telling the men: "twirl your partner" simply say "partners twirl". Or rather than "roll your partner" say "women roll".

Finally, Larry had prepared a picture of two "racetracks" with two colors of chalk. These represented an entire set of women and of men respectively, with the important result displayed: you are always between the same two dancers and your partner is also always between a pair of dancers. The dancers near your partner thus follow you around, same as your partner does. It is appropriate to refer to them as your "shadows". The only other kind of dancer you can interact with are those on the other side of your oval and of your partner's oval. These are your "neighbors". You dance with the next one in his/her oval with each change.

Because of the information imparted, I advocate referring to the other dancers as neighbors (a different dancer in each change), partner or shadow (the same change after change) and never as opposite or corner the definition of which do not follow an established convention.

NOTE: This does not represent a carefully prepared draft. I have produced it partly to see if I can manage to do any thoughtful writing any more and partly to respond to requests from Tamara Golden, Jim Saxe, and Dan Pearl for info about specific matters and to Nancy Raich in recognition of her continued support. I am also sending a copy to Janet Yeracaris, discussion session coordinator, who expressed some interest in the choice of topics based on the attenders. Added 2/6: Sue Rosen, Ridge Kennedy.

THE FIVE DEADLY SINS OF CONTRA DANCING
Minutes of Discussion Session at the 1996 NEFFA Festival

Larry introduced the session as part of the NEFFA Involved People Round Table series. He noted that minutes have traditionally been sent to people who sign the register. [They are very late this year due to my personal life occupying me full time. "I" or "me" refer to comments that are not part of the minutes but are appended as I prepare this in January, 1997.] He also emphasized that the spirit of the Round Table is to have as many people speak as possible, even if that means that he allow the discussion to wander from the announced topic. He furthermore noted that, when he mentioned the announced topic to a few friends, they immediately talked about sins of contra dancers. Larry stated that, in view of this, he would accept deadly sins of dancers as well as of dancing. It turned out that the participants, making use of the announced intention not to be slavish about the topic, first turned their attention to sins of callers.

SINS OF CONTRADANCE CALLERS:

- Choosing dances with poor flow.
- Stopping the oral calls without regard for the needs of inexperienced dancers.
- Using poorly worded calls.
- Using a long-winded, poorly prepared walk-thru.

ONE MAN'S SIN IS ANOTHER MAN'S VIRTUE:

- Failure to assert leadership, for example, not sharing his presumed knowledge of tricks to make the dancing more rewarding, such as:
 - Having the inactives move so as to complement the prescribed active action.
 - Suggesting that you assist a neighbor to get started on an action where you are not officially involved.
 - Spoiling the adventure of discovering new ways of doing things by prescribing every little action. This is also a poor use of time.

AM I CLEAR? One man's virtue is another man's sin.

- Poor caller/producer communication. The producer could give the caller info as to which of the previous two items is more nearly a sin and which more nearly a virtue. In general, the producer should give the caller an outline of what he is encouraged/authorized to do.
- Condescension, e.g., assuming that a child is necessarily a beginner.
- Failure to use succinct, information laden words. [Repeat]
- Failure to rein in improvisers during time that beginners are becoming familiar with basics.
- Failure to realize that different series have different visions; i.e., What you were asked to do at a previous gig might be anathema at this week's gig.
- Insistence on toeing an invisible line; emphasizing the

importance of maintaining the character of the dance when, in fact, there is no character.

- Choosing music without regard for the dance that he has chosen. [There was some discussion of this point, noting that most contras will work pretty well with any AABB tune. If the caller gets too specific, the musicians may not have an opportunity to display their various skills.]
- Poor scheduling of the evening: starting time, especially of beginners session; overlong intermission.
- Introducing new figures that spoil the simplicity of contradancing; failure to keep to the small number of basics.

SINS OF CONTRADANCERS:

- Spatial thoughtlessness:
- Oblivious swing.
- Failure to modify actions to crowded conditions.
- Insistent dominance:
- Unappreciated twirl (initiated by either sex).
- Failure to maintain the character of the dance:
- Not being in the right place at the right time.
- Baffling or distracting beginners.
- Fighting the music; not dancing to the beat.
- Failure to plan action so that it easily fits the phrasing.
- Lack of respect for caller, musicians, and/or other dancers.

SINS OF CONTRADANCING:

- Insensitivity.
- Allowing a dancer to bring a black cloud along with him.
- Failure to recognize that the dance involves everyone in the hall.
- Allowing dance nazis to spread dissension or divert attention.

All those points were made in the first hour of a two hour session. Larry had also prepared his idea of the five deadly sins of contradancing (which he originally thought would be all that was required) and of contra dancers (which he had foreseen as providing an important part of the discussion). He had not foreseen the interest in blaming the caller, but I suppose it figures. Anyway, Larry closed the first hour with:

LARRY'S PRE-NEFF NOMINATIONS FOR THE FIVE DEADLY SINS OF CONTRADANCERS:

- Misplaced paws: (If it's so bad that people avoid a line with X in it, someone better be speaking with X.)
- Unconnected connection: (Do you think of dishrags or dead fish?)
- Objectiveless movement: ("I cannot remember which shoulder we pass; it doesn't really matter anyway.")
- Indifferent attack: ("Never mind the music; I'll start the

next figure when I get around to it.")

- Insistent dominance: ("Never mind what you want; We're twirling.")

and LARRY'S NOMINATIONS FOR THE FIVE DEADLY SINS OF CONTRADANCING:

- The Late Start (Anyone knows you don't arrive till most others have).
- The Mandatory Partner Swing.
- Booking Ahead.
- The Center Set Syndrome.
- The Noisy Walk-thru.

The second hour dealt more with the generalities of contradancing and less with specific actions. For the most part, these generalities may be related through the sequence of the last four entries above. (These four entries were articulated by Jim Saxe to summarize the 1995 Festival Round Table. It was then that I decided the topic for the 1996 session.) The inevitable partner swing suggests to the dancers that they ensure having a desirable partner by booking ahead. Having the person you want to ask to dance in the same set with you makes it easy to book ahead. So we find people hurrying to the center set. Once there, they can relax, hoping that someone else will listen to the walk-thru. In fact, the dancers may adhere to this sort of behavior so strongly that they effectively have taken control of the dance away from the caller.

THE ROLE OF PARTNER SWING DANCES:

- Give the dancers what they are expecting.
- Avoid things about which it is said, "This dance doesn't count."
- If an experienced dancer has taken a beginner under her wing, she needs to be able to dance with him.
- One hypothesis explaining a decrease in attendance is that the "second year" dancer (full of enthusiasm to exercise newly acquired skills) appears to be expected to spend full time encouraging beginners in side sets. If she takes a respite by asking an experienced dancer for one dance, she should get a reward of an assured interaction with partner.
- Note that there are many other strong interactions available.

A LOOK AT THE CENTER SET SYNDROME:

- If the dancers prefer to be with their "friends", the caller loses credibility 1) With forlorn pleading or 2) Saying that there will be more fun in a place that the dancers do not want to go to.
- It is counterproductive for the caller to fuss with the center set; however it is important that the side sets have enough dancers to be viable.
- It may be that some people prefer to dance in a less

intense side set. "Insistence on being in the center set yields its own punishment."

- The center set may display so much excitement that beginners are bowled over: "I want to do THAT."
- A feedback loop between the musicians and the zesty center setters may create an excitement level not possible if the zest is diluted.

MISWIRED DANCERS:

- If they are doing the best they can, encourage them.
- Don't tolerate socially unacceptable behavior; speak to them.
- Maybe the behavior is subconscious endeavor to get attention. Oneupsmanship may work: try a ploy of using that person the next time you demonstrate an action.
- If your efforts have a salutary effect, thank the person for his efforts.
- The series producer may explicitly give "permission" to dancers to speak to each other about aggravating behavior.
- The producer might consider posting "rules", especially about personal hygiene.

SECRETS OF A SUCCESSFUL SERIES

Minutes of discussion session at the 1997 NEFFA Festival

NOTE: "Larry" is me at the Festival; "I" am myself as I sit at my desk.

Larry suggested that we start by considering how we measure success. Two important measures are: did most people have a good time and were all involved people well satisfied with the financial outcome? Hardly anyone would deny the importance of those two basic measures, but there are others. Especially in the province of the kind of dancing done at NEFFA, the satisfaction of the (usually) volunteer producers of the event is critical. That such volunteers feel rewarded for their efforts is essential if the event is part of a series. A volunteer may be duped into doing a lot of work for one event that he is not pleased with, but, if you are trying to launch a series, the volunteers must really have their hearts in it.

There are additional considerations which distinguish a successful series as opposed to a successful one night stand. The dancers have to perceive that they not only had a good time tonight, but they must also believe that the experience is one that would be fun on a second, third, ... occasion. This means that producers, insofar as they have a crystal ball, should consider diminishing the good time tonight by a small amount if it will enhance the fun at a future event. For example, a little time spent this week on improving the dancers' skills may be returned many times over in

enjoyment next week.

There is a perhaps less than obvious implication of this reasoning: for the dancers to want to come back next week, they not only have to have a good time tonight, they must be reasonably sure of what the dance will be like next week, or next month, or even next year. Of course, if both your vision and your reputation is one of diversity, that may be a winner. But you should make sure that that is your choice, not a result of default.

An example of this sort of thinking was given by a participant who wanted to start a series featuring almost anything other than contra dancing. (Well, to be fair, she had more definite objectives than I have just stated, but let Larry reply to the overstatement.) Larry sez: If you have trouble articulating your vision for the long haul, at least visualize before tonight's dance what way you think you will want to head for the next dance. Larry urges you to think at least that far ahead; it may well help make a good time tonight as well as to give focus to your series.

Random remarks:

- Listen to constructive criticism.
- Direct your attention to young people.
- Should you deviate from your original vision to accommodate new ideas?
- Is a vision of "growth" without specification of the direction of growth sufficiently definite?
- A vision of "we want to stay just like we are" cannot be implemented; i.e., change is inevitable.
- With a little effort you can probably reconcile apparently different objectives.
- If you reduce such reconciliation to writing, it may have an increased salutary effect.
- Appeal to college students.
- Make an occasion special, e.g., hold an anniversary dance.
- Make use of discount coupons for newcomers.
- Go to committee meetings to see how things get done.
- Books and other "how to" advisories can't compare to common sense.
- Your best resource is what you find in your own heart.
- If there is a group who understand your flyer, the flyer will probably work.
- For people unfamiliar with your activity, word of mouth is probably the only advertising that will work.
- The name "network marketing" was suggested for this point of view.
- A beginners session may make people more comfortable even though it may not be the best locale for learning how the dance really works.
- "Beginner" may have some unfortunate connotations. "Introductory session" might be good, but "introductoree?"
- At least think about how you would do it if it were a

business.

- Can you persuade the performers to hob nob with the dancers during intermission? Do you do that yourself?

It all depends on details and context:

- From a leader of international, recreational folk dance: Keep the interest of experienced dancers by using a new simple dance early in the evening.
- From a caller of English and Contra dance: Make it easy for the experienced dancers to help nearby beginners, especially early in the evening: Feature familiar dances.

Everyone talks about getting new people to come to their first dance. We tried giving some thought to what kind of experience is most likely to get them to come a second, third, and fourth time.

- Don't focus on all the newcomers; focus on the, say, 20% who may return.
- To help figure out how to do that, consider whether you are hoping for a community of dancers or a dance for a community.
- As an example of the later, one leader reported on the mutual support exhibited by a community of seniors; they would not go ahead even if it was only one person who was having trouble.
- A small town might be considered a locale ripe for a community dance, but, these days, most small town dwellers are there by choice and prefer to avoid city-type activities.
- Consider, even for a newcomer, whether s/he might be incorporated as a stakeholder.
- Use the triage concept: put your efforts into cases where you have the best chance of succeeding.
- One leader verified that she was losing the experienced dancers because they were bored with the dancing as directed to rank beginners.

Two requests were made of Larry. The first was to explain how an organization as diverse as NEFFA avoided "explosion". The answer: The organization needs one or more individuals who look far enough ahead to avoid actions that, in hindsight, would obviously be dumb, or at least not in consonance with the vision. It also needs one or more individuals who listen to the apparently disparate views of the vision and reconcile these views to a common vision which is agreeable to all. Usually it is not all that difficult to carry out these two recommendations, but it does take some time and a conviction that a little clear thinking, opinion gathering, and memo preparation now saves a lot of anguish later.

The other request was for some indication of the actual words used by Larry to communicate his vision of the NEFFA

Contra series. In response to this request, I have prepared a brief essay *The Story of One Successful Series*.

THE STORY OF ONE SUCCESSFUL SERIES:

At the 1997 NEFF I led a discussion session on the secrets of a successful contra series. I presumed to be qualified to do this based primarily on the NEFFA Contra Series. At the request of a participant, I have prepared this brief report on the kinds of things I did to realize a success.

My thesis is that the producer must make it clear that the series is directed toward a vision. It doesn't matter that much what the vision is; the important issue is to insure that the dancers understand that there is no intention of this series trying to be all things to all people. To illustrate this point, I rummaged around in my basement and found a pile of old flyers. I think it may be instructive to give a fairly complete review of the relevant portions of these for the first year or so of the series.

8/74: Sensitivity stressed and encouraged. Experience helpful, but not at all required. Dances suitable for novices presented promptly at starting time. Series not appropriate for pre-teens. Attendance limited to comfortable capacity of hall.

10/74: This series: Stresses sensitivity. Strives to appeal to both experienced and novice dancers. Presents especially instructive dances promptly at starting time. Is not appropriate for pre-teens. Attendance limited to comfortable capacity of hall.

12/74: As 10/74 except for last line: Intends to provide adequate space for comfortable dancing. There was also a little section with this heading: Here are some other opportunities to do similar dancing to live music.

1/75: As above except: Admission \$1.75; NEFFA members: \$1.25 [a 25c~08/ rise] (Sorry about that, but we've been running in the red.)

4/75: Train leaves Boston at 5:30, via Cambridge and Belmont (85c~08/). Return train available, but we will try to arrange rides. This series: ~7Eeschews indifferent dancing ~7Eis not suitable for pre-teens.

5/75: "Scholarship" help available Serious novices welcome at all dances (be prompt!)

8/75: This series: has admission of \$1.25 for NEFFA members, \$1.75 for non-members, provides "scholarship" aid when required (talk to Larry Jennings), intends to restrict attendance, if need be, to avoid overcrowding, is inappropriate for pre-teens, and eschews indifferent dancing.

To put these notes in context, one must appreciate that in 1974 there were no series in greater Boston coming anywhere

close to my vision of zesty, urban contra dancing. Thus I addressed those aspects of the dance which I thought would most distinguish my series from others. These were not necessarily the most important aspects of the dance. In particular, nothing is said about the music or the leadership. Although I did have to struggle to get suitable music, I felt that the music and the technical aspects of the calling were adequate at the other Boston dances.

Note also the subtle development of some of the points. For example, it occurred to me that there are ways to arrange for adequate space to dance without actually turning people away (as we did at the very first dance).

By the time of the third flyer I had enough confidence to use some of the valuable space on the flyer to spell out where and when were the "competitive" dances. I thought that if the dancers tried all five series mentioned, an appreciable fraction of them would enjoy dancing according to Larry.

By the end of that first year the personality of the series was well established, and I no longer felt it important to spend flyer space on defining that personality. Within a few years there was some kind of "contra" dancing 'most every night but Wednesdays, some Saturdays, and some Sundays. (Wednesday has been "reserved" for English dancing since antiquity; only about half the Sundays were taken by NEFFA; and, to my recollection, the only regular Saturday was the monthly Scout House series.) All these series were influenced, at least to some extent, by the NEFFA Contras, and I consider it remarkable that a monthly series with unpaid calling continued for a total of 13 viable years in the face of three weekly series with professional calling.

After that first year I felt that the place for a zesty, urban series was well established. There were, however, two unmet needs: suitable choreography and development of dancer skills. I hoped to contribute to meeting these needs with occasional adjunct dances with titles like "Challenging Contras" and "Experimental Session" and with descriptions like "for dancers who can execute the basic figures with confidence and with the musical phrase." Absent was any reference to "beginner", "experienced", or "by invitation". Some of these adjunct dances may have influenced Al Olson, who had composed over 100 publishable dances by 1983, but the inspiration of the weekly series plus the NEFFA Contras probably was enough for any composer. Besides, Al had moved to Chicago by then. Furthermore, the other great leader in contemporary choreography, Gene Hubert, published about 50 dances in 1983. So far as I know, all these were composed west of the Mississippi. The torrent of contemporary dances composed since 1983 is testimony that no further encouragement is needed. The development of dancer skills, on the other hand, remains a problem to this day.

In summary, then, I assert that the action and satisfaction are

to be found in the regular dances. Furthermore, it is possible for one person to have appreciable influence on those dances.

Minutes of two discussion sessions at the 1998 NEFFA Festival Prepared by Larry Jennings, Moderator

Retrospect: I shared with the attenders a bit of how much these sessions have meant to me, especially since my declining health was increasingly limiting my participation, even in sit-down activities. I reiterated my determination to provide minutes for my 1997 sessions, as well as for 1998. I was therefore crushed to find that my tape recorder failed for about half of the first hour and was seriously spoofed by noise from downstairs in the second hour. I have therefore given even more than usual of my own opinion, including an essay on the pros and cons of one versus two walk-thrus. Note also my convention: "Larry" represents me at the NEFF; "I" am myself at my desk later.

PART ONE: CALLERS' PROBLEMS, "IDENTIFYING OPPORTUNITIES"

Larry started things with a remark. "I feel that a leader should lead; I feel that people like to have the leader lead. They don't want to be led to a place that they don't want to go, but, if they have faith in the leader, they will diverge somewhat from the direction that they might have gone otherwise. In other words they are willing, even eager, to take advantage of the leader's vision."

Larry advised the participants that they should always be thinking of rebuttals for what he says; you should always be questioning Larry; he will tell you what to think, and then you will tell him why you don't want to think that.

So Larry gave an example of what they should think: that a leader starts with the respect of the dancers and therefore can have a great deal of influence by his actions as a dancer; in fact rather more so on the floor than through the microphone. Of course, he can fritter away that respect.

Getting no rebuttal on that assertion, Larry threatened to start calling on people by name, but allowed that he would offer one or two more outrageous statements in an effort to get a voluntary response. Unfortunately the recorder chose that moment to stop recording for an entire half hour.

Perhaps it was then that I brought up a genuine problem to be faced by any caller anywhere, but especially by a guest caller visiting an unfamiliar group: if the walk-thru isn't going well, what's the problem? It may be, of course, that you just aren't cut out to be a caller; you find it hard to do your homework, to choose succinct, information-laden words, to spot groups of dancers who are out of position, etc. Assuming that you, the caller, are on top of all those issues, there still may be occasional buzzing that indicates that something is wrong. If you merely misspoke yourself you

can usually get help from the dancers. There are two other possibilities: you have underestimated the abilities of the group or you have overestimated the abilities of the group. The appropriate action for the first of these (boredom) is to start the dance, for the second (confusion), to do another walk-thru.

The choice between these two mutually exclusive actions is not always obvious. Perhaps the caller can get advice from an experienced, senior member of the committee. More likely she just has to use her own resources. In any case, just to have thought about the possibilities is a valuable asset. Certainly little advice was available at the discussion session if, indeed, this was the next topic. But it does segue into an actual topic of the session: should the caller favor a single walk-thru or would two be better?

Robert Cromartie, who not two hours earlier had run one of his always successful one-walk-thru sessions, was somewhat unwillingly cast in the role of a defender of the merits of a single walk-thru. And even Robert agrees that an appropriate program will have, say, 1/4 - 1/3 of the dances with a second walk-thru or, at least, more than one. (I.e., a single walk-thru with an additional review of a portion of the dance.) Sentiment at the session ranged all the way from there to the point of view that the standard is, or should be, two walk-thrus. That standard relieves the caller from having to make decisions, but is too lenient in my view. On the other hand, at one time, I had the impression that dancers were taking the point of view that a second walk-thru was always boring and unnecessary and I prepared the attached apology for a second walk-thru.

The topic which occupied most of the rest of the session was "icky men". Presumably we should also discuss "icky women", but it seemed to be tacitly agreed that women are not a problem. I take up where the tape recorder decided to engage in its assigned task.

It starts with a reference to several participants who had asked me earlier to define an icky man. I dismissed the question when it was first broached, promising to return to it if necessary. When I offered to return to it, I was met with a loud chorus: unnecessary. The fact of the matter is that it doesn't matter whether the man dances strangely or has his paws in the wrong place or needs a bath or speaks inappropriately; if he is icky in your view then he is icky.

I was pleasantly surprised at the number of participants, including several men, who reported that they had experience taking action. Two people reported taking the icky man out to lunch in an effort to make the situation less confrontational. One man switched roles with his partner for the change that they were joined by an icky man. Summarizing, it is a community problem that needs to be addressed by the community. In particular, the caller cannot usually provide the one on one, immediate action that is

most effective.

Some additional ideas: If you have a name for a problem and talk about it, that in itself may make a difference. Dilute the problem by getting more non-icky dancers. In the beginners session, focus not on figures but on social issues. Especially since the rules at a contra dance are different from those that prevail elsewhere. Rather than having one big group in a beginners session, break it up into small groups, each led by a regular dancer doing it however he prefers. One of the ickiest things a man can do is to wear only a tank top (rather than a shirt with sleeves). No one really enjoys talking to an icky man about his shortcomings, but it has to be done; maybe different members of the committee could take turns. A written piece describing the rules might help.

Larry, with some emotion, thanked the participants for being part of a session which he enjoyed greatly. He remarked that, in spite of some inauspicious circumstances, he hoped there would be many more such sessions. I might remark that it wasn't lost on Larry that the concluding applause was unusually supportive and he appreciated it very much.

PART TWO: CALLERS' PROBLEMS, "PLOYS THAT WORK"

Larry started the discussion with a case study reported in his piece "Set Management" on the Web. It particularly addresses a situation where the center set is overcrowded yet there is a side set with so few dancers that it is unviable. [Viable set: enough dancers so dance ends before the initial top couple gets back to the top; adequate average skill level to do the next dance comfortably.] My thesis is that the caller need not plead with those in the center set; the crowding is their problem. I do advocate that he insist that all sets be viable using a hierarchy of ploys. Foremost among these is convincing the caller that he "should" worry about the correct things. Then he might spend the first 25 seconds after the previous slot insuring that the dancers know, before they stake a claim to position in a set, where they should join if they happen to be concerned with avoiding the delay inevitable if there is an unviable set syndrome. If that ploy fails the conscientious caller has to call on his authority and move people around. Usually it will work to move the unviable group to the center of the hall. Hopefully, in the long run, the dancers will appreciate that it is their own time they are wasting, but they sure are slow to learn.

Sometimes ploys arrive as gifts. For example, the floor under the usual location of the center set at Glen Echo has buckled forcing it to relocate. Or the impetus may come from a chance ally. I understand that Ranger Stan declared that all sets at Glen Echo must terminate above a blue line.

The problem of getting the dancers to dance with all kinds of people was raised. One solution is to make announcements to the effect that this is the policy. One caller, at least,

reported, to Larry's amazement, that such an announcement actually worked. However, note that everything that takes time is an investment of your capital and it behooves you to verify that there are not other, better, ways to achieve your goals. In any case, the situation is not hopeless; there are things that you (singular and plural) can do to influence the personality of your series. Even more so, a visiting caller often receives more courtesy than do the locals; a committee would be well advised to suggest to the visiting callers what they might do to help you achieve your goals.

The discussion drifted from the problem of how to entice dancers to dance with all kinds of people to what to do about partnering in the vicinity of an icky man. Thus we were back to where we left off the previous day. Most of my tape features what was going on in the room downstairs. So I offer only a very few remarks here. Most important: it was generally agreed that the best action was for each offended person to tell or otherwise make clear to the offending person that the problem exists. And, further, that it is often wise to consider consulting with other dancers to assess how egregious is the problem. Maybe a plan for concerted action will form.

Finally, Angel Roman reports this anecdote. A woman, when told that a subject of the discussion session the previous day was icky men, responded, "Oh, I didn't think it was permissible to discuss that." How can we address problems if we can't even mention them and give them a name?