# The CD*NY Contra Repertoire

Complied by Bob Isaacs

<table>
<thead>
<tr>
<th>Dance</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>3,33-33</td>
<td>Steve Zakon-Anderson</td>
</tr>
<tr>
<td>Al’s Safeway Produce</td>
<td>Robert Cromartie</td>
</tr>
<tr>
<td>Alternating Corners</td>
<td>Jim Kitch</td>
</tr>
<tr>
<td>Awesome Double Progression Dance</td>
<td>Donna Calhoun</td>
</tr>
<tr>
<td>The Baby Rose</td>
<td>David Kaynor</td>
</tr>
<tr>
<td>Becket Reel</td>
<td>Herbie Gandreau</td>
</tr>
<tr>
<td>Broken Sixpence</td>
<td>Don Armstrong</td>
</tr>
<tr>
<td>The Carousel</td>
<td>Tom Hinds</td>
</tr>
<tr>
<td>Centrifugal Hey</td>
<td>Gene Hubert</td>
</tr>
<tr>
<td>Cherokee Shuffle</td>
<td>David Kaynor</td>
</tr>
<tr>
<td>Chorus Jig</td>
<td>Traditional</td>
</tr>
<tr>
<td>Delphiniums and Daises</td>
<td>Tanya Rotenberg</td>
</tr>
<tr>
<td>Ease of Circles</td>
<td>Gene Hubert</td>
</tr>
<tr>
<td>Frederick Contra</td>
<td>Tom Hinds</td>
</tr>
<tr>
<td>Fun Dance for Marjorie</td>
<td>Bob Golder</td>
</tr>
<tr>
<td>Good Friday</td>
<td>Kirston Koths</td>
</tr>
<tr>
<td>Happy as a Cold Pig in Warm Mud</td>
<td>Mike Boerschig</td>
</tr>
<tr>
<td>Hay in the Barn</td>
<td>Chart Guthrie</td>
</tr>
<tr>
<td>Haymaker’s Jig</td>
<td>Traditional</td>
</tr>
<tr>
<td>Heartbeat Contra</td>
<td>Don Flaherty</td>
</tr>
<tr>
<td>Judah Jig</td>
<td>Charlie Fenton</td>
</tr>
<tr>
<td>La Bastringue</td>
<td>Traditional</td>
</tr>
<tr>
<td>Love and Kisses</td>
<td>Ted Sannella</td>
</tr>
<tr>
<td>Maliza’s Magical Mystery Motion</td>
<td>Cary Ravitz</td>
</tr>
<tr>
<td>Marian’s Delight</td>
<td>Carol Kopp</td>
</tr>
<tr>
<td>Mary Cay’s Reel</td>
<td>David Kaynor</td>
</tr>
<tr>
<td>Midwest Folklore</td>
<td>Orace Johnson</td>
</tr>
<tr>
<td>The Nice Combination</td>
<td>Gene Hubert</td>
</tr>
<tr>
<td>Pearls of Wisdom</td>
<td>Bob Isaacs</td>
</tr>
<tr>
<td>Pedal Pushers</td>
<td>Bob Dalsemer</td>
</tr>
<tr>
<td>Petronella</td>
<td>Traditional</td>
</tr>
<tr>
<td>Poetry in Motion</td>
<td>Lisa Greenleaf</td>
</tr>
<tr>
<td>The Reunion</td>
<td>Gene Hubert</td>
</tr>
<tr>
<td>Rockin’ Robin</td>
<td>Rick Mohr</td>
</tr>
<tr>
<td>Roll in the Hey</td>
<td>Roger Diggle</td>
</tr>
<tr>
<td>Rolling and Tumbling</td>
<td>Cis Hinkle</td>
</tr>
<tr>
<td>Rory O’More</td>
<td>Traditional</td>
</tr>
<tr>
<td>Scout House Reel</td>
<td>Ted Sannella</td>
</tr>
<tr>
<td>The Second Time Around</td>
<td>Jim Kitch</td>
</tr>
<tr>
<td>Dance</td>
<td>Author</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Shadrack’s Delight</td>
<td>Tony Parkes</td>
</tr>
<tr>
<td>Simplicity Swing</td>
<td>Becky Hill</td>
</tr>
<tr>
<td>Spring Fever</td>
<td>Tony Parkes</td>
</tr>
<tr>
<td>Star Trek</td>
<td>Mike Richardson</td>
</tr>
<tr>
<td>Turning in Turn</td>
<td>Bob Isaacs</td>
</tr>
<tr>
<td>Weave the Line</td>
<td>Kathy Anderson</td>
</tr>
<tr>
<td>Weeks on the Road</td>
<td>Bill Olson</td>
</tr>
<tr>
<td>With Thanks to the Dean</td>
<td>Steve Zakon-Anderson</td>
</tr>
<tr>
<td>You Can’t Get There From Here</td>
<td>Carol Ormand</td>
</tr>
<tr>
<td>You’re Among Friends</td>
<td>Bob Isaacs</td>
</tr>
<tr>
<td>The Zombies of Sugar Hill</td>
<td>Gene Hubert</td>
</tr>
</tbody>
</table>
A1. 4,2,2 w/Neighbor #1 balance, pull by R, w/#2 pull by L
4,4 w/#3 balance, box the gnat

A2. 2,2 w/#3 pull by R, w/#2 pull by L
12 Swing #1

B1. 6 Circle L ¾
10 Partner swing

B2. 8 Long lines
8 Ladies do-si-do 1½

Simply one of the best contras ever. It’s possible to finish with a ladies chain instead of the do-si-do. But the beauty of this dance is that during the do-si-do the ladies won’t go all the way across the set, and that sets up the pull bys in A1 perfectly.
**Al’s Safeway Produce**

A1. 8 Star L
     8 Neighbor allemande L 1½

A2. 8 Ladies allemande R 1½
     8 Partner swing

B1. 6 Circle L ¾
     10 Neighbor swing

B2. 8 Long lines
     8 Star R

A popular, very smooth-flowing dance, even though the author no longer remembers what the title is for. Compare this with You’re Among Friends.
**Alternating Corners**

**Improper**  
**Jim Kitch**

1A1. 8 Circle L  
8 Neighbor swing

1A2. 8 Long lines  
8 1’s ½ figure 8 above

1B1. 16 1’s turn contra corners

1B2 4,12 1’s balance, swing

2A1. 8 Circle L  
8 Neighbor swing

2A2. 8 Long lines  
8 2’s ½ figure 8 below

2B1. 16 2’s turn contra corners

2B2 4,12 2’s balance, swing

One of the seminal modern contras in the way it alternates the actives so everyone can be equally active in today’s long contra lines.
Awesome Double Progression Dance

Donna Calhoun

Improper, double progression

A1. 8 Down hall in line of 4 – turn alone
     8 Up hall and bend line

A2. 8 Circle L
     8 Star L

B1. 4,12 Next neighbor balance, swing

B2. 8 Long lines
     8 1’s swing – face down and form lines/4 w/next

It’s not exactly awesome, but a solid, very accessible double progression dance.
The Baby Rose

A1. 4,12 Neighbor balance, swing

A2. 8 Circle L ¾
    8 Partner do-si-do

B1. 4,12 Partner balance, swing

B2. 8 Ladies chain to neighbor
    8 Star L

One of the basic building blocks of every contra caller’s repertoire.
Becket Reel

Becket, double progression

Herbie Gandreau

A1. 4  Shadow allemande L
     12 Partner swing

A2. 8  Ladies chain to neighbor
     8  Ladies chain to partner

B1. 8  On L diagonal R and L through
     8  R and L through across

B2. 8  Star L
     8  Star R

Written in 1953, this is the very first Becket dance, and it is still quite usable. Named for the town of Becket, MA, which has long been home to a dance camp.
**Broken Sixpence**

A1. 8 Neighbor do-si-do  
8 Ladies do-si-do  

A2. 8 Gents do-si-do  
8 1’s swing – face down  

B1. 8 Down hall in line of 4 – turn alone  
8 Up hall and bend line  

B2. 8 Ladies chain to partner  
8 Ladies chain to neighbor  

A very forgiving dance, this has long been a common first contra of the evening for many callers.
The Carousel

Improper

Tom Hinds

A1. 8  Long lines
     8  Ladies allemande L 1½

A2. 16  Hey (PR, GL, NR, LL)

B1. 4,12  Partner balance, swing

B1. 6  Circle L ¼
     10  Neighbor swing

Named for the monthly dance in merry-go-round at Glen Echo Park in Glen Echo, MD, the site of the big Washington, DC dance. Tom Hinds, from Faber, VA, has for over a decade been one of the best caller/choreographers around, with many creative contras and squares to his credit.
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **A1.** |   8 | Neighbor allemande R 1½  
|         |   8 | Gents allemande L 1½  |
| **A2.** |   16 | Hey (PR, LL, NR, GL)  |
| **B1.** |   4,12 | Partner balance, swing  |
| **B2.** |   8 | R and L through  
|         |   8 | Circle L ¾, pass through  |

One of Gene Hubert’s best, which is really saying something. The (PR, LL, NR, GL) means partner pass R, ladies pass L, neighbor pass R, and gents pass L. As good a full hey dance as any ever written.
Cherokee Shuffle

Improper      David Kaynor

A1. 8 Neighbor do-si-do
     8 Circle L

A2. 4,12 Balance ring, swing neighbor

B1. 4,4 Gents allemande L ½ to wave/4, balance
     8 Partner swing

B2. 8 Circle L ¾
     4,4 Balance, California twirl

Normally is a very fine dance. It can also be called with a “crooked tune” – a version that runs 72 beats. As a result, the partner swing is 4 beats longer, and there are two consecutive balances in B2.
Chorus Jig

A1. 8 1’s down outside – turn alone
    8 1’s return

A2. 8 1’s down center – turn alone
    8 1’s return and cast around same-sex neighbor

B1. 16 1’s turn contra corners

B2. 4,12 1’s balance, swing

This chestnut is usually danced to the tune of the same title. Another tune commonly used for it is Opera Reel. Clearly the most popular chestnut, in part because the inactives can sneak in a swing during A1.
Delphiniums and Daisies  Improper  Tanya Rotenberg

A1.  8  Neighbor allemande L 1½
     8  Ladies chain to partner

A2.  16  Hey (LR, NL, GR, PL)

B1.  4,12  Partner balance, swing

B2.  8  Circle L ¼
     8  Neighbor allemande R 1½

One of the standard hey dances. It flows well, has a nice balance between neighbor and partner action, and a pleasant title. Tanya Rotenberg, who specializes in English calling, hails from a family of callers in Philadelphia which include her father Sam and her husband Ted Rudofker.
Ease of Circles

Circle Mixer

Gene Hubert

A1.  4,12  Partner balance, swing

A2.  16  Partner promenade

B1.  8  Gents stop, ladies weave past two
   8  Ladies stop, gents weave past two

B2.  8  All forward and back
   8  Partner allemande L 1½ and on to new partner

In the weaves, those moving go inside one neighbor, then outside the next to form a big circle.
Named for the monthly dance in Frederick, MD, this is a very popular down-the-hall contra. At the end of the neighbor swing, the gents may anticipate the do-si-do and finish facing somewhat on the L diagonal, which exposes the lady to being bumped by the next gent in line. The gents need to end the swing with their neighbor secure on the side on the set.
Fun Dance for Marjorie

Becket

Bob Golder

A1.  6     Circle L ¼
     10    Neighbor swing

A2.  8     Long lines
     8     Gents allemande L 1½

B1.  4,12  Partner balance, swing

B2.  4,4   Gents pass R, ladies pass R and take R hands
     8    Hands-across star R and slide L to next

After the partner swing, gents need to
Good Friday

Improper – wave/4  Kirston Koths

A1.  4,4  Balance R and L, slide/spin R
     4,4  Balance L and R, slide/spin L

A2.  2,2  Neighbor allemande R ½, gents allemande L ½
     12  Partner swing

B1.  8    Long lines
     8    R and L through

B2.  6    Circle L ¾
     10   Neighbor do-si-do 1½ and step forward to new wave/4

This dance begins in a wave of four with ladies taking L hands and neighbors taking R hands. This dance is one of the best applications of the signature move from the dance Rory O’More, as the spins in A1 flow into the allemandes in A2. In B2, callers who consider the do-si-do 1½ awkward can substitute;

B2.  6,2  Circle L ¼, pass through
     10   New neighbor do-si-do 1¼ to wave/4
Happy as a Cold Pig in Warm Mud  Improper  Mike Boerschig

A1.  4,12  Neighbor balance, swing

A2.  8  Gents allemande L 1½
     8  Partner allemande R 1½

B1.  8  W/shadow star L
     8  Partner swing

B2.  8  Circle L ¾
     4,4  Balance, California twirl

After the partner allemande, partners split up and join different stars – the #1 gent and #2 lady look up the set for their star, and the #1 lady and #2 gent look down for theirs. Everyone has a shadow in their star if done correctly, but part of the fun in this dance are the weird stars of 3 or 5 people created when dancers go the wrong way. It all gets corrected after the partner swing. Mike Boerschig is a fine caller from Cincinnati, home of the Pigtown Fling dance weekend held in March. He used a little local flavor to concoct one of the more memorable contra dance titles.
Hay in the Barn

Improper

Chart Guthrie

A1. 4,12 Neighbor balance, swing

A2. 8 Ladies chain to partner
    8 ½ hey (LR, NL, GR, -)

B1. 4,12 Partner balance, swing

B2. 8 Ladies chain to neighbor
    8 ½ hey (LR, PL, GR, -) and face the next

Long Island’s Chart Guthrie is not only an outstanding caller, but has also written some fine dances. The pure symmetry of this dance has made it one of the most popular modern contras.
Haymaker’s Jig

A1.  4,12  Neighbor balance, swing

A2.  4,12  1’s balance, swing

B1.  8  Down hall in line/4 – turn alone
     8  Up hall and bend line

B2.  16  Ladies chain over and back

A chestnut usually danced to the tune Lady of the Lake, which it is also known as.
Heartbeat Contra

A1. 4,4 Balance, Petronella turn
4,4 Balance, Petronella turn

A2. 4,12 Balance, neighbor swing

B1. 8 Ladies gypsy R 1½
8 Partner swing

B2. 8 Circle L ¾
4,4 Balance, California twirl

Don Flaherty of New Jersey is a prominent and prolific choreographer, and this contribution ranks as one of the classic dances using the Petronella move. In B1, the ladies gypsy R 1½ can take a little longer than 8 beats, and some callers substitute ladies allemande R 1½.
**Judah Jig**

A1. 4,12 Neighbor balance, swing

A2. 6 Circle L ¾  
     10 Partner swing

B1. 8 Circle L  
     8 Hands-across star R

B2. 8 Gents drop out and ladies chain to neighbor  
     8 Star L

Charlie Fenton, of San Francisco, named this dance for the street on which the local contra dance was located. The B1/B2 flows very well together, and the star L can be either hands-across or wrist-grip.
**La Bastringue**  
Circle Mixer  
Traditional

A1.  
8  All forward and back  
8  All forward and back  

A2.  
8  Circle L  
8  Circle R  

B1. 4,12  Corner balance, swing – new partner  

B2. 16  Partner promenade  

This super-simple circle mixer is danced to its own French tune. A dance that is very handy for those “busload-of beginners” evenings.
**Love and Kisses**

**Circle Mixer**

Ted Sannella

A1. 4,12 Partner balance, swing

A2. 8 Ladies to center and back

8 Gents to center and return to form wavy ring

B1. 4,4 Balance, partner allemande L

8 Corner do-si-do – give R to corner (#1)

B2. 16 W/#1 pull by R, w/#2 pull by L, w/#3 pull by R, w/#4 allemande L, w/#3 pull by R, w/#2 pull by L

At the end of A2, the wavy ring is formed by taking L hands with partner and R with corner, with ladies facing in and gents facing out. The grand R and L is particularly effective as it introduces dancers to their future neighbors.

For several decades until his passing in 1995, Ted Sannella was a top caller, teacher, and choreographer. His series of Ted’s Triplets redefined that dance form.
Maliza’s Magical Mystery Motion  Becket  Cary Ravitz

A1.  8   Gents allemande L 1½
     8   Neighbor swing

A2.  8   Neighbor promenade across
     8   Ladies chain to partner – form ring

B2.  4,4   Balance, Petronella turn 1½ to face next
        4,4   Balance, Petronella turn

B1.  4,12   Partner balance, swing

The motion in B1 does seem magical – while the ladies Petronella over and back across
the set, the gents do consecutive Petronellas along the side, in effect progressing behind
his partner’s back.

In recent years, Cary Ravitz of Lexington, KY has emerged as one of the most innovative
composers of modern contras. This 1996 gem was written for a young local dancer
named Maliza when he found out her favorite move was a Petronella turn.
Marian’s Delight

A1. 4,12 Neighbor balance, swing

A2. 8 Long lines
     8 Ladies do-si-do 1½

B1. 16 Partner gypsy and swing

B2. 8 Gents allemande L 1½ – scoop up neighbor
     4,4 Star promenade, butterfly whirl and face next

Carol Kopp of Cleveland, a longtime top caller, wrote this for dancer Marian Hepburn, who has since moved to New Jersey. This use of the star promenade nicely sets up the neighbor swing.
Mary Cay’s Reel

A1. 8 Circle L ¾, pass through
     8 Next neighbor allemande L

A2. 4,12 Neighbor #1 balance, swing

B1. 8 Long lines
     4,4 Ladies allemande R ¾, w/next lady allemande L ¾

B2. 4,12 Partner balance, swing

Written by one contra great for another, pianist/accordion player Mary Cay Brass, both of whom are longtime stalwarts of the thriving Greenfield, MA dance scene. This was revolutionary when introduced in 1987, and it’s still popular today. In B1, while the ladies allemande, the gents need to take a step to their L so dancers will be correctly aligned after the partner swing.
**Midwest Folklore**

Becket  Orace Johnson

A1.  8  Slide L and circle L ¾
     8  Neighbor do-si-do

A2.  4,12  Neighbor balance, swing

B1.  8  Circle L ¾
     8  Partner do-si-do

B2.  4,12  Partner balance, swing

Hailing from Urbana, IL, Orace Johnson was a pillar of the Midwest contra community until his passing in 1991 while contra dancing. This simple dance is as pure as it gets. It also inspired one of the best contra books, Midwest Folklore, a collection of the best dances from the Midwest’s best choreographers.
The Nice Combination

Improper

Gene Hubert

A1.  4,12  Neighbor balance, swing

A2.  8  Down hall in line of 4 – turn as a couple
      8  Up hall and bend line

B1.  6  Circle L ¾
      10  Partner swing

B2.  8  Ladies chain to neighbor
      8  Star L

Considered by many the best contra ever, this dance has perfect flow and a very modest title. It works well anywhere on a program.
**Pearls of Wisdom**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| A1. | 8 | Neighbor allemande R 1½  
|   | 8 | Gents allemande L 1½  |
| A2. | 4,12 | Partner balance, swing |
| B1. | 6 | Circle L ¾  
|   | 10 | Neighbor swing |
| B2. | 4,4 | Balance, Petronella turn |
|   | 4,4 | Balance, Petronella turn 1½ to face next |

Written on December 7, 2002, the anniversary of the attack on Pearl Harbor. The relative simplicity of this dance makes it a good Petronella dance for a wide variety of audiences. On this second Petronella turn, dancers may want to think twice about clapping twice. The point of this dance is to flow into the allemande R, and clapping not only slows a dancers’ momentum, but also puts her/his R hand out of position.
Pedal Pushers

A1. 8 Gents allemande L 1½ – scoop up partner
     4,4 Star promenade, butterfly whirl

A2. 8 Ladies do-si-do (or gypsy)
     8 Partner swing – join hands in a ring

B1. 4,4 Balance, pass through across
     8 Single file promenade 3 places

B2. 4,12 Neighbor balance, swing

Formerly of Baltimore and now from Brasstown, NC, Bob Dalsemer is not only a top caller, but also regularly teaches new callers as well. The unique B1/B2 here allows for some flirting before the swing. At the end of the neighbor swing, the gents may anticipate the allemande and finish facing somewhat on the L diagonal, which exposes the lady to being bumped by the next gent in line. The gents need to end the swing with their neighbor secure on the side on the set.
Petronella

A1.  4,4  1’s turn clockwise to form diamond, balance
     4,4  Petronella turn, balance

A2.  4,4  Petronella turn, balance
     4,4  Petronella turn, balance

B1.  8   1’s down the center – turn alone
     8   Return and cast off w/same-sex neighbor

B2.  8   R and L through
     8   R and L through

This chestnut is danced to the tune of the same title. This originally was a Scottish dance (the Royal Scottish Country Dance Society list it as Dance #1 in Book #1) – except that contra dancers have replaced the original poussettes with R and L throughs. To form the diamond in A1, the #1 gent goes into the center below the 2’s to face up and the #1 lady stays above the 2’s and faces down. Unlike the many contra adaptations, here the balances occur in the second half of the 8-beat phrases.
Poetry in Motion

Improper

Lisa Greenleaf

A1. 8 Star R
     8 W/neighbor #1 allemande R 1 ½

A2. 6 W/neighbor #2 gypsy L
     10 Swing neighbor #1

B1. 8 Give and take to gent’s side
     8 Partner swing

B2. 8 Ladies chain to neighbor
     8 Star L

The give and take figure originated from Larry Jennings, the great caller and writer from Boston. End the neighbor swing in shoulder/waist position, take two steps forward, and the gents take their partner’s hand and lead her to his side for a swing. Some “hard-to-get” playfulness usually goes along with this. In this dance the figure is a good alternative to circle L ¾, and in other dances can go to either side of the set.

This smooth-flowing dance was written by one top caller for the marriage of two other outstanding callers, Linda Leslie and Bob Golder, all of whom are from eastern Massachusetts.
The Reunion

Becket, double progression  Gene Hubert

A1. 8 On L diagonal ladies chain to neighbor
     8 Ladies chain across to shadow

A2. 16 Hey (LR, NL, GR, ShL) – look away to partner

B1. 4,12 Partner balance, swing

B2. 6,2 Circle L ¾, pass through
     8 W/next circle R ¾

An enduring theme in modern contra is dances where partners are separated and then reunited. This 1984 classic set the standard for such dances, and also includes an innovative B2.
Rockin’ Robin

Improper

Rick Mohr

A1. 8 Circle R
    4,4 Neighbor allemande L, gents pull by R

A2. 16 Hey (PL, LR, NL, GR)

B1. 4,12 Partner balance, swing

B2. 10 Circle L 1¼
    6 W/partner zig L and zag R to meet next

After the circle L, dancers are back where they started. There is plenty of time for the zig and zag, so dancers are encouraged to zig/zag as wide as needed to use it up. Rick Mohr is a prominent caller, choreographer, and Morris dancer from the Boston area.
**Roll in the Hey**

**Improper**

Roger Diggle

A1.  8   Circle L
     8   Neighbor swing

A2.  6   Circle L ¾
     10  Partner swing

B1.  8   Long lines
     8   Ladies chain to neighbor

B2.  16  Hey (LR, PL, GR, NL)

This was the first dance to use the hey/circle transition, and will always be one of the standard hey dances. Roger Diggle, from Madison, WI, is a top caller and choreographer who has written many other fine dances.
Rolling and Tumbling

A1. 4,12 Neighbor balance, swing

A2. 8 Long lines forward and gents roll neighbor in front
     8 Long lines forward and ladies roll neighbor in front

B1. 8 Ladies allemande R 1½
     8 Partner swing

B2. 8 Ladies chain to neighbor
     8 Star L

The dual long lines with a rollaway sets up a nice transition into the ladies allemande. In recent years Atlanta’s Cis Hinkle has taken her place as one of the country’s top contra and square callers.
### Rory O’More

<table>
<thead>
<tr>
<th>Proper</th>
<th>Traditional</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>1’s pull by and go below one couple</td>
</tr>
<tr>
<td>8</td>
<td>1’s cross through center, cast around same-sex neighbor, and form a long wave of 1’s in center</td>
</tr>
<tr>
<td>4,4</td>
<td>Balance R and L, slide/spin R</td>
</tr>
<tr>
<td>4,4</td>
<td>Balance L and R, slide/spin L</td>
</tr>
<tr>
<td>16</td>
<td>1’s turn contra corners</td>
</tr>
<tr>
<td>4,12</td>
<td>1’s balance, swing</td>
</tr>
</tbody>
</table>

This chestnut is danced to the tune of the same title. The first wave is formed by the 1’s taking R hands with their partner and L hands with a shadow. In the second wave it is L to partner and R to a second shadow. While the active role is as good as contra dancing gets, the extended inactivity for the 2’s has unfortunately made this dance less popular among modern contra dancers.
The Second Time Around

A1. 16 Neighbor gypsy and swing

A2. 8 Gents allemande L 1½
     8 ½ hey (PR, LL, NR, GL)

B1. 16 Partner gypsy and swing

B2. 8 Long lines
     8 Circle L ¾, pass through

The master of the gypsy meltdown into a swing, Jim Kitch of Philadelphia likes writing dances with English Country figures like heys and gypsies.
**Scout House Reel**  
*Improper*  
Ted Sannella

<table>
<thead>
<tr>
<th>Section</th>
<th>Step 1</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1.</td>
<td>8</td>
<td>1’s between 2’s down hall in line/4 – turn alone</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Up hall and bend line</td>
</tr>
<tr>
<td>A2.</td>
<td>8</td>
<td>Circle L</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Ladies chain to partner</td>
</tr>
<tr>
<td>B1.</td>
<td>8</td>
<td>Ladies do-si-do 1½</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Neighbor swing</td>
</tr>
<tr>
<td>B2.</td>
<td>8</td>
<td>Long lines</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>1’s swing – face down and pick up next</td>
</tr>
</tbody>
</table>

This dance honors one of the classic contra dance halls, the Scout House in Concord, MA. In addition to weekend dances there, for a generation on every Monday the house band Yankee Ingenuity has played to a packed house, and shows no signs of letting up. When written in the 70’s, the do-si-do 1½ was a new idea; nowadays modern contra dancers twirl on every do-si-do, and some callers feel the need to substitute an allemande R 1½ to keep dancers on time.
### Shadrack’s Delight

<table>
<thead>
<tr>
<th>Section</th>
<th>Figures</th>
</tr>
</thead>
</table>
| A1.     | 8 Neighbor do-si-do 1¼ to wave/4  
          | 4,4 Balance, neighbor allemande R ½ |
| A2.     | 4,4 Balance, gents allemande L ½  
          | 8 Partner swing – face down |
| B1.     | 8 Down hall in line/4 – turn as a couple  
          | 8 Up hall and middles cast around ends |
| B2.     | 8 R and L through  
          | 8 Ladies chain to neighbor |

The wave forms with ladies taking L hands in the center and neighbors taking R hands on the side. Dating from 1969, this is the first dance to use a do-si-do into a wave, a feature copied in many dances since.
Simplicity Swing

A1. 4,12 Neighbor balance, swing
A2.  6  Circle L ¾
     10  Partner swing
B1.  8  Long lines
     8  Ladies chain to neighbor
B2.  8  Star L
     8  New neighbor do-si-do

Cleveland’s Becky Hill is as good a combination of caller and choreographer as there is. This dance was designed to be the first dance of an evening, and it may be used for that purpose more than any other dance.


**Spring Fever**

A1. 8 Long lines  
     8 Neighbor swing

A2. 8 Gents allemande L 1½  
     8 Partner swing

B1. 8 Circle L  
     8 Star L

B2. 8 Partner promenade  
     8 Ladies chain to neighbor

Tony Parkes of Massachusetts has long been one of America’s best callers of contras and squares, and this glossary dance is a fine way to start an evening.
**Star Trek**

Becket  
Mike Richardson

A1.  8  Hands-across star R  
     8  Gents drop out and ladies chain to neighbor

A2.  16  Hey (LR, PL, GR, NL)

B1.  4,12  Ladies pass R, partner swing

B2.  8  Long lines  
     8  Hands-across star R and slide L to next

The star-slide-star sequence is unique to this dance and flows particularly well. The hey is one pass more than a full hey, which must be called separately, but it also fits nicely.
**Turning in Turn**

Improper

Bob Isaacs

1A1. 8 2's between 1's, go up hall in line of 4

8 Turn alone and go back

1A2. 8 Bend line and circle L

8 1's ½ figure 8 above 2's

1B1. 16 1's turn contra corners

1B2. 4,12 1's balance and swing – end facing down

2A1. 8 1's between 2's, go down hall in line of 4

8 Turn alone and come back

2A2. 8 Bend line and circle L

8 2's ½ figure 8 below 1's

2B1. 16 2's turn contra corners

2B2. 4,12 2's balance and swing – end facing up

Written in December 1999, this dance is based on two dances; Tamarack Reel by Penn Fix, and, of course, Alternating Corners by Jim Kitch. Average dancers appreciate the symmetry here – unlike Alternating Corners, it indicates who the actives are. It's also easier for the caller to keep track!
**Weave the Line**  Improper, double progression  Kathy Anderson

A1.  8  Star L  
     8  Circle L  

A2.  8  W/partner weave the line past two neighbors  
     8  Neighbor #3 do-si-do  

B1.  4,12  W/#2 balance, swing  

B2.  8  Long lines  
     8  1’s swing  

In the weave the line, couples weave first with ladies passing R shoulders, then gents pass L shoulders with neighbors #2. The hardest part is that after the do-si-do, dancers need to turn around to swing with #2. Kathy Anderson of Dayton, OH is not only one of the very best callers, but as nice a person as you will ever meet.
**Weeks on the Road**

Becket  Bill Olson

A1. 8  On L diagonal ladies chain to neighbor
     8  ½ hey across (LR, ShL, GR, -)

A2. 4,12 Neighbor balance, swing

B1. 8  Circle L ¾
     4,4 Balance, California twirl

B2. 4,12 Partner balance, swing – face on L diagonal

In addition to being a top caller/choreographer, Bill Olson of Maine is the bass player for the band Scrod Pudding, and this dance was written for that band’s fiddler, Pam Weeks. This dance features a rare California twirl with a neighbor.
**With Thanks to the Dean**

*Improper, double progression*

Steve Zakon-Anderson

A1. 8 Neighbor allemande L 1½
     8 Ladies chain to partner

A2. 6 Ladies allemande R
     10 Partner swing

B1. 8 Circle L
     8 Slide L and w/next circle L ¾

B2. 8 Neighbor do-si-do
     8 Neighbor allemande R 1½

This dance written for the longtime dean of contra dance calling, Ralph Page of New Hampshire, who for many years helped keep contra dancing alive in rural New England in the 1930s, 1940s, and 1950s. It’s appropriate he is honored here with one of the best-flowing dances ever written.
You Can’t Get There From Here

Improper – wave/4 (1)

Carol Ormand

A1. 4,4 Balance, neighbor allemande R ¾ to long waves (2)

4,4 Balance, neighbor allemande R ¾ to wave/4 (3)

A2. 4,12 Balance, neighbor swing

B1. 6 Circle L ¾

10 Partner swing

B2. 6 Circle L ¾

10 Neighbor do-si-do 1½ and step forward to new wave/4

(1) – Wave No.1; with ladies taking L hands and neighbors taking R hands.

(2) – Wave No.2; with neighbors keeping R hands and previous neighbors taking L hands, gents facing in and ladies facing out.

(3) – Wave No.3; with gents taking L hands and neighbors keeping R hands.

In addition to a catchy title, this dance features a variety of waves and dramatically different A’s and B’s. Now hailing from Springfield, OH, Carol Ormand calls and writes wonderful contras and squares when she isn’t working as a geology professor. In B2, callers who consider the do-si-do 1½ awkward can substitute;

B2. 6,2 Circle L ¼, pass through

10 New neighbor do-si-do 1¼ to wave/4
**You're Among Friends**  
Improper Bob Isaacs

<table>
<thead>
<tr>
<th>Section</th>
<th>Steps</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>8 Star R</td>
</tr>
<tr>
<td></td>
<td>8 Neighbor allemande R 1½</td>
</tr>
<tr>
<td>A2</td>
<td>8 Gents allemande L 1½</td>
</tr>
<tr>
<td></td>
<td>8 Partner swing</td>
</tr>
<tr>
<td>B1</td>
<td>6 Circle L ¾</td>
</tr>
<tr>
<td></td>
<td>10 Neighbor swing</td>
</tr>
<tr>
<td>B2</td>
<td>8 R and L through (or ½ promenade)</td>
</tr>
<tr>
<td></td>
<td>8 Star L</td>
</tr>
</tbody>
</table>

This is the L/R inverse of Robert Cromartie’s Al’s Safeway Produce, with the only difference that long lines forward and back is replaced by the R and L through.
The Zombies of Sugar Hill

A1. 4,12 Neighbor balance, swing

A2. 4,2 Circle L ½, w/neighbor slide L
    6,4 W/shadow circle L ¾, w/neighbor California twirl

B1. 4,12 Partner balance, swing

B2. 8 Ladies chain to neighbor
    8 Star L

The A2 in this 1985 dance is particularly zesty, and is not suitable for beginners. Even experienced dancers can go too far on the circle L ½. It also contains a rare California twirl with a neighbor. Sugar Hill is one of the best dance weekends, held every August near Bloomington, IN. The Saturday night dance there usually goes all night, and this dance was dedicated to those late-night dancing zombies.