



Smithsonian Folkways

Center for Folklife and Cultural Heritage

955 L'Enfant Plaza, Suite 7300

Smithsonian Institution

Washington DC 20560-0953

CHOOSE YOUR PARTNERS!

CONTRA DANCE & SQUARE DANCE MUSIC OF NEW HAMPSHIRE



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CONTRA DANCE & SQUARE DANCE
MUSIC OF NEW HAMPSHIRE

New Hampshire is home to a variety of time-honored music and dance traditions. This 1999 studio recording is a collection of dance tunes played by six New Hampshire groups. Built upon a blend of English, French, and Celtic influences, the music features fiddle, guitar, flute, piano, mandolin, and hammered dulcimer. Some of New Hampshire's renowned dance callers invite you to "choose your partners" and join in New England contra dancing, barn dancing, and singing squares. 67 minutes, 32 page booklet, dance calls.

1. Rodney Miller's New England Dance Band 2:33

Tunes: Farewell to Whiskey / Silver and Gold Two Step

2. Old New England 3:23

Tune: Money Musk. *Dance:* Money Musk

3. Old New England 3:16

Tunes: The Woman Fiddler (Deanna Stiles) / Munster Lass / Rock Valley / Hullichan's Jig

4. Two Fiddles 2:47

Tune: Larry O'Gaif. *Dance:* Portland Fancy

5. Two Fiddles 3:19

Tune: Maggie in the Woods. *Dance:* Paul Jones

6. Northern Spy 4:27

Tunes: Mouth of the Tobique / Réel de Jeunes Mariés / Réel de Montréal

7. Northern Spy 6:51

Tunes: Lady of the Lake / Fisher's Hornpipe / Red-Haired Boy / Miss Thompson. *Dance:* Scout House Reel (Ted Sannella)

8. Rodney Miller's New England Dance Band 4:07

Tunes: Rosin the Beau / Waltz for Jane (Rodney Miller)

9. Lester Bradley & Friends 4:27

Tune: Golden Slippers. *Dance:* Butterfly Whirl

10. Lester Bradley & Friends 3:33

Tune: Crooked Stovepipe. *Dance:* Crooked Stovepipe

11. Lamprey River Band 4:22

Tune: Shandon Bells / Out on the Ocean / The Lame Duck / Mug of Brown Ale

12. Lamprey River Band 5:42

Tunes: Fireman's Reel / Rising of the Lamprey (Sarah Hydorn) / Silver Spear / High Reel / Firéman's Reel. *Dance:* Lady Walpole's Reel

13. Old New England 3:10

Tunes: Neil Vincent's Welcome To Earth (Bob McQuillen) / Pig Town Fling / Durang's Hornpipe / Peace River Breakdown

14. Rodney Miller's New England Dance Band 5:05

Tunes: The Battering Ram / The Concertina Reel / Kiley's Reel. *Dances:* Young at Heart (Steve Zakon-Anderson) / Shadrack's Delight (Tony Parkes) / Three Thirty-Three (Steve Zakon-Anderson)

15. Rodney Miller's New England Dance Band 5:02

Tunes: Cat in the Hopper / Coleraine / Shores of Lough Gowna

16. Old New England 4:07

Tunes: Amelia (Bob McQuillen) / Great Memories (Bob McQuillen)

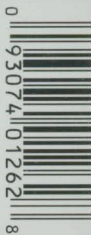
PRODUCED WITH THE SUPPORT OF THE NEW HAMPSHIRE COUNCIL FOR THE ARTS



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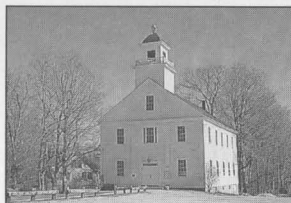
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Francestown Town Hall

Produced in collaboration with the
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Contra Dance and Square Dancing

*by Jack Beard, Lynn Martin,
and Kate Van Winkle Keller*

Introduction

ONE OF THE BEST WAYS to experience the joy and rhythm of music is to dance to it — to move your feet and clap your hands in the company of friends. While today music and dance are often considered something to be listened to or viewed on a stage, there are many places in the United States where people play music while others dance for the sheer fun of participating. One of these traditions began long ago in New Hampshire.

Nestled in the heart of New England, New Hampshire has a long tradition of social dancing, a heritage common to the region. The two most popular dance forms are contras and squares, terms also used to refer to the dance events themselves. Both traditions trace their origins to the 17th century and the first European settlers in the area. Traditional New England dancing has been kept alive for over two hundred years, particularly in the Monadnock region of southwestern New Hampshire. Today, dances are held throughout the state to suit a variety of interests and musical tastes.

Some contra dances, such as the monthly dance held at the Peterborough Town Hall, attract a mixture of old-time residents and people who have moved to the state from elsewhere — all seeking the challenges of modern contras. “New England barn dances” held by Dudley Laufman attract people of all ages, who come to enjoy the social aspect of dance. Square dances held for events such as the annual “Sugaring Off” party in Thorton, which celebrates the close of the maple sugaring season, bring together working class people from the immediate area and beyond. Still other dances are held in summer resort areas to appeal to visitors.

Many of New Hampshire’s dances are still held in old town halls and grange buildings built in the 18th and 19th centuries. Dancers and musicians alike say that there is something special about swinging and promenading the figures of an old dance in a building that is 150 years old — a building where the same dance might have been enjoyed when it was new. For dancers, there is nothing quite like the spring of an old wooden floor. The wavy glass in the windows and countless other details all combine to lend an air of authenticity to the event. Things just feel right.

The current renaissance in contras and square dances began in the 1930s with the

calling of the late Ralph Page. He became a full-time professional dance caller, chiefly promoting the traditional dances that he had known from childhood in his home town of Nelson (Page 1937, 6). In the 1960s, Page, along with several prominent musicians, callers, and dancers from New Hampshire, brought New England social dancing back from relative obscurity. Among them was Dudley Laufman, whose calling and playing can be heard on this recording. Today, through their efforts, contra dances have grown so popular that there is now an international following for this traditional dance form.

Community dancing in New Hampshire has traditionally been accompanied by live music. While the music is built upon English, Scottish, Irish, and, more recently, French-Canadian roots, New Hampshire musicians infuse the music with their own sense of style and phrasing. Musicians say that something special happens to music when it is played by natives of a certain region. As veteran dance musician Bob McQuillen has said, just as people in different parts of our country have different accents, "there are accents in the music as well" (Dagostino 1999).

New Hampshire is also home to a host of excellent dance callers. Callers are appreciated for their unique phrasing of the dance

prompts, which must precede the musical phrase just enough so that the dancer knows what to do on the down beat. They are also recognized for the timbre of their voices as they join the band in accompanying the dance. Moreover, they are respected as teachers, choreographers, and historians, preserving and sharing a host of anecdotes about the dance and its music. Callers often build a reputation based upon their repertoire — some specializing in older dances, fondly called "the chestnuts," others in more contemporary contra dances.

The trend in modern choreography has been to increase the complexity of the dances and even to arrange medleys of dances such as those heard on track 14. This has dramatically changed the look and feel of contra dancing. Modern dances are often very aerobic and involve a much higher level of activity than many of the older dances. There are more swings, and in many areas twirls have replaced courtesy turns. The music has become more complex as well. In the old days, tunes were tied to dances. It just didn't feel right to dance "Chorus Jig" to anything but its own tune. Today, musicians create ever more challenging arrangements and strategically organized medleys of tunes. Chord, mode, and instrumentation changes add exciting punctuation points along the way.

Mary McNab Dart suggests that these changes are the result of the dance adapting to the social environment of the dancers (1995). Before the 1930s, dancers lived active physical lives in a community, and dancing was only one of the many activities that they shared. The dance served as a backdrop for socializing after a day's work. It was a "community dance," and to perform the same familiar dances week after week was a joy. Dudley Laufman recalled that in Nelson they liked the contras called "Hull's Victory," "Lady of the Lake," and "Money Musk" (track 2). Of the squares, they liked "Golden Slippers" (track 9) and "Duck for the Oyster," "and a couple of others, and that's it. They really didn't want to do any more" (Dart 1995).

Mobility and today's fast-paced lifestyle have changed both the dancers and the dances. Ever the philosopher, Ralph Page spotted the beginning of the change when skiers began to come to his weekend dances in the 1930s. "They're really a good bunch, with unusual vigor and a high I.Q., and with a little instruction they merged right in. . . . Modern country dancing has been responsible for a friendship of town and country, young and old, beginner and veteran, 'high' and 'low'. . . . It's a workable democracy, a rare find in these democratic days. And if you want to carry it

further, you might even call it a pretty good design for living, too" (Page 1937, 22-23).

Today contra and square dancing enjoy a widespread following in North America and Europe. Indeed, contra dancing has never been more popular. In New Hampshire, where contra and square dancing are deeply rooted, there are dances every weekend. Dancers have a wide range of choices that they can make — Lester Bradley might hold a square dance at Rockwold-Deephaven Camp, Dudley Laufman might host a traditional kitchen junket with New England barn dancing at his home in Canterbury, while dancers might journey to the Dover City Hall to enjoy contras called by Peter Yarensky with The Lamprey River Band. This variety is an indication of a healthy dance scene.

Dance Types

TWO MAJOR DANCE TYPES have dominated group social dancing in New Hampshire since the mid-1700s, square dances and contra dances. They use similar figures, but each has a different shape. Squares are organized with four couples standing on the sides of a square. Contra dances are organized into two lines, with partners across from each other.

Contra Dance

IN A CONTRA DANCE the two lines create a “longways set.” Originally all the men would be in one line and all the women in the other, which is called “proper” formation. Today, in many dances, every other couple’s dancers change places with their partners so that along the lines there is a gender mix, “improper” formation. Sets can accommodate as many couples as the hall permits, and additional sets are often made up parallel to the first.

Within the long set, contra dances are usually performed in small groups of two couples. The upper (called “active”) couple in each group leads the figures, all active couples starting simultaneously. The figures are arranged to fit the music and to move the active couple down one place with each repetition of the dance. This is known as the “progression” and is a unique feature of the contra dance. The progression ensures that every couple dances with every other couple in the set. At any one time, the active couple is dancing with an “inactive” couple, but with each progression the couple pairings change. The dance itself is made of a series of figures (balance and swing, ladies chain, dosido, etc.) which are combined in a certain sequence to give each dance its character. As a general rule one time through the dance corresponds with one

time through the dance tune, usually 32 bars of music. Eventually the active couples reach the bottom of the line. At this point they wait out one sequence of figures and then enter the dance again as an inactive couple, now working their way up the line of dancers.

The best way to learn contra dancing is to go to a dance. Beginners are always welcome, and each dance is taught with a “walk through” before the music begins. Contra dances feature live music, and although the event itself is called a “Contra Dance,” the evening will usually include contras, couple dances (polkas, waltzes, etc.), and even square dances.

Square Dance

A SQUARE DANCE is composed of figures similar to those found in a contra dance. However, a square dance set is made up of four couples, who arrange themselves in square formation, facing inward. Each couple makes up one side of the square, the woman standing to her partner’s right. Although the dancers often move around the set, there is no progression. At the end of the dance, couples finish where they started. A “Square Dance” is also a term for an evening of dancing. The event may include square dances, couple dances (round dances), and sometimes several contra dances.

The History of Contra and Square Dances

IN 17TH CENTURY ENGLAND, many dances of the landed gentry were performed in long lines with partners standing opposite each other. These “country dances,” as they were called, featured formal choreography that one needed to learn ahead of time with the assistance of a dance instructor in order for the dance to succeed at a social event. By the late 1600s, dance manuals had become popular.

The first publication of country dances was in 1651, when the young music publisher, John Playford, gathered up 105 dances then popular in London society. They were in a number of formations: rounds, squares, two-and-three-couple or longer sets. They were described in words, and each included the music to which it was to be danced. By 1690, when an eighth edition of Playford’s hugely popular book appeared, many of the old dances had been dropped in favor of a longways progressive formation. In these dances couples stood in parallel lines, and the active dancers moved down the lines with each repeat of the dance. This form is the parent of today’s contra dance.

In the 1680s English country dances were introduced to the French court under Louis XIV (Sutton 1999) where the English term “country dance” was simply pronounced in the French manner as *contredanse*. The

court enjoyed the dances but apparently preferred a closed formation to the open-ended longways progressive type.

Over the next century, many new dances using the same basic figures were designed for a four-couple square formation and called *contredanses* or cotillions. This dance type was introduced to England in the 1760s and to America in the 1770s. Here it became the basis of what is now the “American square dance.”

Longways progressive sets were introduced to America by early colonists from England. By the late 18th century, the name for these dances began to change from “country dances” to “contra dances,” particularly in New England. Some believe this is a corruption of *contredanse*, while others feel that it derives from the use of contra, to mean “against” or “opposite,” because the dancers stand opposite each other. To further complicate the etymology of the term, Ralph Page, noted 20th century dance caller, says, “If you are an all-wool Yankee, you naturally call them contry dances” (Page 1976).

Contra Dance and Square Dance in America

VERY LITTLE IS KNOWN about the dance and music of America’s first colonists. The earliest settlers in New Hampshire came from southern England in 1623. By the mid 1600s, English immigrants were coming to New

Hampshire via her southern neighbor, Massachusetts. Along with their ingenuity and determination to survive the rigors of the northern climate, they undoubtedly brought their own music and dance. Violins were probably the main instruments and early country dances their preference. While we have no evidence that copies of *The Dancing Master* were in the colonies until the 1740s, it is safe to suggest that early colonial dances were similar to those found in Playford's first collection.

Seven collections of cotillions and country or "contra" dances were printed between 1790 and 1810 in New Hampshire, possibly compiled by itinerant dancing masters, many of whom advertised in the newspapers of the day. One such notice appeared in the *New Hampshire Spy* of Portsmouth, dated March 20, 1789. "Dancing-School. Mr. Flagg, Begs leave to inform those Ladies and Gentlemen who wish their Children to acquire the knowledge of that polite Accomplishment — that he will again open a school. . . . He will teach the mode of the English Minuets, Cotillions, and the newest Contra Dances" (Pichierri 1960, 225).

After the American Revolutionary War of 1776 and the War of 1812, contra dances were replaced by cotillions (square formations) and couple dances such as the waltz, polka, mazurka, and the schottische. However, in

rural areas of New England, especially New Hampshire, people continued to enjoy contras at social functions.

In the mid to late 1800s, people from Quebec, New Hampshire's northern neighbor, began moving into the state seeking work in the lumber camps of the north and later in mill towns to the south. These French-Canadians, along with Irish and Scottish immigrants, introduced a new repertoire of tunes and dance styles, including the quadrille (square formation). Fiddlers brought different styles of ornamentation and bowing with them as well.

Another change was the advent of the "prompter," or "caller." In earlier times people were expected to learn the movements of a variety of dances before attending a social dance. By the mid-19th century, however, dances were assisted by a prompter or caller whose job it was to call out the figures of the dance and periodically remind the dancers what they should be doing. This changed the social dynamic of the dances, making them more accessible to the general public. Over time, the calling became integral to the musical performance and recognized as an artistic expression in its own right.

By the early decades of the 20th century, group dances such as contras and squares were nearly forgotten in most urban centers.

Ragtime and jazz spurred on the popularity of dances like the fox-trot, the tango, and the Charleston. Some educators and athletic directors turned to European folk dances for material more appropriate for young people. Searching for American dances, Elizabeth Burchenal, a pioneer in the field of dance in education, collected and published the first American book to work out the figures of old dances with the intention of getting more people to perform them (Burchenal 1918). Soon after that, automobile innovator Henry Ford gave formal expression to his preference for folk tunes over the jitterbug by sponsoring a revival dance in Dearborn, Michigan (using a Massachusetts caller), and publishing a collection of traditional dances, and recordings of the music (Ford 1926). At the same time Ralph Page was collecting and publishing New Hampshire contras and squares (Page 1937).

Ralph Page (1903-1985) was one of the most influential figures in 20th century contra and square dance. Growing up in Nelson, New Hampshire, Ralph Page attended many kitchen junkets — "a party in someone's home at which dancing, singing and story telling occurs" (Page 1970). Nelson was a region rich in traditional musicians, and it is said that the Nelson Town Hall has seen dances every Saturday night for over 170 years.

In this rich musical environment, Page

became a fiddler for local dances and called his first dance in 1930. By the 1940s, he had begun calling a successful dance series in Boston and teaching traditional New England dances. In 1949 Page began publishing his *Northern Junket* magazine, which continued for over 35 years. The dance movement gained popularity quickly and led to the founding of the New England Folk Festival Association (NEFFA) in Boston, an organization that still holds one of the largest dance festivals in the nation.

While Ralph Page was known as a champion of traditional dancing, he wasn't completely opposed to changes in the tradition. He composed original dances in the old style, setting an example for dance callers to come. Duke Miller, Ted Sannella, Dudley Laufman, and Tony Parkes (all noted dance callers) were very much influenced by "Uncle Ralph," as he was affectionately called.

While contra dancing was developing its own particular character in New England, square dancing was also developing in a unique way. In 1939, at the New York World's Fair, the square dancing directed by Ed Durlacher was a smash hit. By 1950 square dancing had reached the status of a national fad. The dance form was appropriated by country and western music enthusiasts and became embellished with stylized choreography, costumes, and ever more complex calls.

In this new guise it came to be called “modern Western square dance,” the focus of a separate recreational movement that does not mix older square dances into its programs (Friedland 1998, 686).

While much of the nation embraced modern western style square dancing with its costumes and other trappings, in New England the singing square dance caller enjoyed a peak of popularity. Dance callers had often tried to harmonize with the music. With “singing squares” the caller began to sing the figures of the dance to the tunes of folk songs and popular songs of the day. Dances were written to the tunes of “Red Wing,” “Listen to The Mockingbird,” “Marching Through Georgia,” “Darling Nellie Gray,” “Wabash Cannonball,” and many other songs. These rhythmic calls became widely popular, and singing calls by the hundreds were invented and flourished from New York to Maine (Harris 1994, 134).

Some of these “singing squares” may still be danced at a modern contra dance, but for the most part they have survived in small isolated pockets, islands of culture in some ways similar to the islands that preserved contra dances in an earlier time. In New Hampshire there are a handful of square dances every month where singing squares are enjoyed along with foxtrots, waltzes, and polkas.

The current New Hampshire renaiss-

sance in contras and square dances dates from the 1960s, when several prominent musicians, callers, and dancers brought the tradition back out of relative obscurity. The most noted of these is Dudley Laufman.

Dudley was born in Newton, Massachusetts in 1931 and first came to New Hampshire in 1947 to work for Jonathan and Betty Quimby at Mistwold Dairy Farm, Fremont. There he was first exposed to New Hampshire traditional dances. Laufman called his first dance in 1948, and by the 1960s Dudley was home-steading in Canterbury, New Hampshire and crisscrossing the state with various musicians to play for dances. Dudley brought back many of the old contras and introduced new tunes to the dance repertoire. “Dudley dances,” as they came to be called, always featured live music. The changing group of musicians started using the name The Canterbury Country Dance Orchestra, and beginning in the early 70s they made a series of recordings.

In the late 60s and early 70s Dudley and his dances were discovered by a whole new audience — mostly young and part of the “back-to-the-land” movement that was blossoming in rural New Hampshire. This contributed to the popularity of contra dancing spreading across the nation.

Since the 1970s, the interest in contra dancing has continued to grow. New contra

dances are being written and new tunes being added to the repertoire all the time. One of the most prolific composers of new tunes is musician Bob McQuillen, who has published 1,003 tunes in a collection of self-published books called *Bob's Notebooks*. There are several active dance composers including Tony Parkes and Steve Zakon-Anderson.

Modern choreography is changing the look and feel of contra dance. In some areas, recently composed dances — popular for the challenge they present the dancers — are replacing the old “chestnuts.” At the same time, a growing segment of the traditional dance community in New Hampshire is committed to preserving the older dances, both for the enjoyment they bring and their historical value. Today, new and old dances are enjoyed by dancers of all ages. Choose your partners and join in!

Notes on the Tracks

THIS RECORDING PRESENTS a collection of dance tunes played by six groups active in the New Hampshire traditional dance community. While most tunes are energetic — intended for contra, barn, or square dancing — there are two waltzes intended for couple dancing. Several selections include the dance calls for the figures. Calls are characteristically heard

just before the phrase on which the dancers need to perform the figure. During a contra dance the caller often will call out figures at the beginning of the dances, then let the dancers perform the figures without prompts, coming back in with the final calls at the end of the dance.

Musicians usually categorize dance tunes as jigs, reels, hornpipes, waltzes, polkas, strathspeys, and marches, terms relating to steps used by the dancers as well as the way the tune is played. Reels, polkas, strathspeys, marches, and hornpipes are in duple time and danced with two or four steps to a bar. Polkas and strathspeys are danced with a hop, while reels are somewhat smoother. Hornpipes are sometimes played a bit slower than reels and invite clogging steps. Strathspeys are also slower. Most jigs are in 6/8 time and are also danced with two steps to a bar. Jigs in 9/8 and waltzes in 3/4 meter have three steps to a bar.

Tunes marked with an asterisk (*) below appear in Tolman and Gilbert's *Nelson Music Collection* (1969), a work “based on fifty years of active practice and study in Nelson, New Hampshire, one of the few places in the world where more than a feeble . . . echo of such music has been kept alive.”

Note: “tunes” indicate the names of melodies; “dance” indicates the name of the dance itself.

1. Farewell to Whiskey/Silver and Gold Two Step

RODNEY MILLER'S NEW ENGLAND DANCE BAND

Mary Cay Brass, piano; Stuart Kenney, electric upright bass; Rodney Miller, fiddle (recorded 2/7/99)



Rodney Miller is considered by many to be the foremost exponent of New England style fiddling, a uniquely American blend of French-Canadian and Celtic influences. He has earned a reputation as one of the

nations' finest dance fiddlers, known for his ability to play for dancers while at the same time not restricting his own music inventiveness. He composes original tunes within the tradition, some of which have gone on to become fiddle tune standards. Rodney's interest in the fiddle began at an early age when he played for the famed contra and square dance callers Ralph Page and Dudley Laufman. Rodney balances playing for local dances and concerts with his work as a respected violin maker. He has toured internationally in the British Isles, Australia, and Denmark. On this recording he is joined by two good friends, Mary Cay Brass on piano and Stuart Kenney on electric upright bass.

It is not unusual for a New Hampshire contra dance to start with an instrumental polka. This polka medley begins with "Farewell To Whiskey," a tune by Scotsman Niel Gow (1727-1807) that has been a New England standard for many years (Bayard 1982, 218-219). Rodney first played "Farewell To Whiskey" with Dudley Laufman and the Canterbury Country Dance Orchestra. It is sometimes played as a reel for a contra dance. "Silver and Gold Two Step" is a tune Rodney learned from Ralph Page. Ralph probably learned it from a recording made by the Canadian fiddler Don Messer.

2. Money Musk (tune and dance)

OLD NEW ENGLAND

Mary DesRosiers, calling; Bob McQuillen, piano; Jane Orzechowski, fiddle; Deanna Stiles, flute and piccolo (recorded 2/12/99)



Bob McQuillen is one of the major figures in contra dance music in New Hampshire and has been playing music for

dances for over 50 years. Bob is a recipient of the New Hampshire State Council on the Arts

governor's Arts Award and is a prolific composer of tunes, having composed more than 1,000, most of which appear in a series of self-published books called *Bob's Notebooks*. Bob is known for his steady piano accompaniment, humor and generosity. He is a retired shop teacher from Peterborough, New Hampshire, and he started playing traditional dance music in 1947 as a member of the Ralph Page Orchestra. He played for Duke Miller every summer for 26 years and was a member of Dudley Laufman's Canterbury Country Dance Orchestra for many years. Bob's first New England Tradition. In 1992 he joined with Deanna Stiles and Jane Orzechowski to form Old New England.

Deanna Stiles composes tunes and plays flute, piccolo, and fiddle. Jane Orzechowski is a versatile fiddler player of both Swedish and New England traditional music. Mary DesRosiers is an accomplished singer and musician — specializing in guitar and mountain dulcimer. She has 20 years experience teaching and performing in schools and working with students with special needs. She is the artistic director and choreographer for the Nelson Village Dancers and is on the New Hampshire State Council on the Arts touring arts roster.

"Money Musk" is considered a classic in the New England dance repertoire. Scotsman

Daniel Dow (1732-1783) is credited with the tune's composition (Bayard 1982, 329-331). In Scottish tradition, "Money Musk" is played as both a reel and a strathspey. The tune became very popular in America in the late 1790s. By the 1970s it was considered a "chestnut" and was often danced after the break. Today, "Money Musk" is rarely performed.

The dance for "Money Musk" is a triple minor — a dance formation in which the long sets are divided into groups of three couples (first couple active, second and third couples inactive) as opposed to a duple set — group of two couples (first couple active and second couple inactive). Earlier in our nation's history, triple minor dances were more common than today. The tune and dance are considered challenging. Mary DesRosier's calling of "Money Musk" is directly influenced by the late Duke Miller, a popular dance caller whose dances in the Fitzwilliam Town Hall she often attended.

Dance figures:

Actives turn by right hands once and a half around / go below second couple / forward six and back / turn three quarters around / forward six and back / turn three quarters around / couples one and two right and left across and back.

3. The Woman Fiddler/Munster Lass*/Rock Valley/Hullichan's Jig (tunes)

OLD NEW ENGLAND

Bob McQuillen, piano; Jane Orzechowski, fiddle; Deanna Stiles, fiddle and flute (recorded 2/12/99)

The "Woman Fiddler" is a jig written by Deanna Stiles for the late April Limber, who was a mentor and fellow contra dance musician. The medley continues with "Munster Lass," "Rock Valley," and "Hullichan's Jig" — tunes that have been favorites in New England for many years. The skillful harmonies played by Jane and Deanna result from many years of playing together.

4. Larry O'Gaff (tune)*/Portland Fancy (dance)

TWO FIDDLES

Dudley Laufman, fiddle and calling; Jacqueline Laufman, fiddle; Francis Orzechowski, piano. Dancers: The Blackman Family: Ginger, Ian, Jessie, and Johanna; The Amweg Family: Charlene, Jim, Kimber, Christopher; Laura Gilman, and Jane Orzechowski (recorded 1/31/99)



Dudley Laufman is a tireless proponent of traditional dance and was at the forefront of the contra dance revival of the 1960s. More recently, in response to the modernization of

contra dancing, Dudley Laufman, with his partner Jacqueline, have led a movement to return to the roots of New England country dancing. Calling themselves "Two Fiddles," they have become known for the style they refer to as "New England barn dance." The goal is to promote the social aspect of traditional dance. The musical accompaniment is straightforward — one tune repeated enough times for a line or circle of dancers to complete a cycle. The dances themselves require little instruction and can be mastered quickly.

"Larry O'Gaff" is a jig with Irish origins (Bayard 1982, 497-498). Dudley and Jacqueline play it in their own New Hampshire style and in the key of D, though it is often played in G. This recording presents "Portland Fancy" as it is danced in central New Hampshire — couple facing couple around the room in a large circle. The couples go through a series of figures and then move on to the next couple in the circle. A more standard version of "Portland Fancy" involves sets of four couples moving around the room. If the hall is particularly narrow, sometimes "Portland Fancy" is danced in contra dance lines.

Dance figures:

Four hands around / the other way back / swing with the opposite / swing with your partner / face that couple / forward and back / on to the next

5. Maggie in the Woods (tune)/Paul Jones (dance)

TWO FIDDLES

Dudley Laufman, fiddle and calling; Jacqueline Laufman, fiddle; Francis Orzechowski, piano. Dancers: The Blackman Family: Ginger, Ian, Jessie, and Johanna; The Amweg Family: Charlene, Jim, Kimber, Christopher; Laura Gilman, and Jane Orzechowski (recorded 1/31/99)

"Maggie In The Woods" is an old Irish polka. "Paul Jones" is considered a circle mixer. It has been enjoyed in New England and Quebec for many years to a variety of musical accompaniments including waltzes, marches, and polkas. In this version, Dudley arranges the dancers in a circle. When the dance begins you allemande right to your partner, left to the next, right to the next, and so on. When Dudley calls, "Paul Jones" you polka with the person you are next to. When he calls, "Circle up, grand chain," the circle resumes. The fun of the dance is never knowing who you will be dancing with the next time around!

6. Mouth of the Tobique/Réel des Jeunes Mariés/Réel de Montréal (tunes)

NORTHERN SPY

Rick Barrows, mandolin and mandola; Carol Compton, piano; Margaret Fanning, hammered dulcimer; Alan Graham, guitar, bones; David Murray, flutes; Bill Shepard, fiddle and clogging; Mary Jo Slatery, guitar; Andrew Stewart, fiddle (recorded 1/31/99)



Northern Spy plays for dances in the Connecticut River Valley area of New Hampshire and Vermont. The band is

named after the apple variety of the same name, the favorite of founding member Bill Shepard. Northern Spy started as an informal group of friends. In 1980 they began playing for a family dance series at a community hall in Lebanon, New Hampshire. The band-sponsored dance then moved to a church hall in rural Etna, New Hampshire, where the crowd eventually outgrew the hall. Spy now hosts a dance across the New Hampshire border in Norwich, Vermont on the second Saturday of each month. Most of the band members are also avid dancers when they are not playing.

David Millstone is active in the local and regional contra dance community and calls regularly for Northern Spy. He is known for his diverse repertoire and being able to arrange a varied program of dances within an evening — some that appeal to families with little or no experience and others that appeal to more experienced dancers.

Contra dance musicians frequently put together a set of three or four tunes to play for a single dance for musical variety. The selected tunes must move well into each other and provide punctuation points for the dancers. This set of tunes, like many in the New England repertoire, come from the French-Canadian fiddle tradition. Over the years, they have become standards in the contra dance repertoire. While they are played here with typical New England phrasing, they retain their overall French character. You will also hear the sound of traditional French-Canadian feet patter, often referred to as clogging.

7. Lady of the Lake/Fisher's Hornpipe/Red-Haired Boy/Miss Thompson (tunes)/Scout House Reel (dance)

NORTHERN SPY

Rick Barrows, mandolin and mandola; Carol Compton, piano; Margaret Fanning, hammered dulcimer; Alan Graham, guitar; David Millstone, calling and spoons; David Murray, flutes; Bill Shepard, fiddle; Mary Jo Slattery, guitar; Andrew Stewart, fiddle (recorded 1/31/99)

This group of Northern Spy's favorite tunes shows just how widely traditional tunes travel. "Lady of the Lake" is one of several tunes of the same name. Its origins probably lie in the British Isles (Linscott 1939, 87-88). "Fisher's Hornpipe" first appeared in a collection of dance tunes published around 1780 by James

Fisher, stage dancer and ballet master at the Covent Garden theater in London. By 1800 the tune was in widespread use in the United States. "Red Haired Boy," known also as the "Jolly Beggarman" in Irish song tradition and "Gilderoy" in the Scottish, is also found in the Old-Time Bluegrass repertoire (Bayard 1982, 121-122). "Miss Thompson," a hornpipe played here as a reel, comes from the British Isles, possibly Northumbria. It is very closely related to "Fisher's Hornpipe."

David Millstone calls a dance entitled "Scout House Reel," which was written by the late Ted Sannella (Sannella 1982, 108), in honor of the Scout House in Concord, Massachusetts, an 18th-century New England barn where Ted called many dances.

Dance figures:

"Scout House Reel" by Ted Sannella (Duple improper contra)

Go down the center four in line with the actives in the middle / Turn alone, come back to place and form a circle / Those four circle left (go) once around / The same two ladies chain across / The ladies dosido, (go) once-and-a-half around / Swing the opposite gent / All join hands in line, go forward and back / Active couples swing (finish by facing down)

(©1982 by Ted Sannella reprinted from *Balance and Swing* courtesy of The Country Dance and Song Society)

8. Rosin the Beau/Waltz for Jane (tunes)

RODNEY MILLER'S NEW ENGLAND DANCE BAND
Mary Cay Brass, piano; Stuart Kenney, electric upright bass; Rodney Miller, fiddle (recorded 2/7/99)

Waltzes are usually played before the break and again at the end of the evening. They give couples a chance to spend a quieter moment dancing together. "Rosin The Beau" is a favorite waltz of Rodney's. Derived from a seventeenth-century Irish tune in 6/4 meter called "On the Cold Ground" (Fleischmann 1998, 14), it was published as a jig by James Oswald in the 1740s (Bayard 1982, 546). It is followed by an original composition for Rodney's wife, Jane.

9. Golden Slippers (tune)/Butterfly Whirl (dance)

LESTER BRADLEY & FRIENDS

Alice Atherton, piano; Lester Bradley, guitar and calling; Dave Bradley, upright acoustic bass; Marcel Robidas, fiddle (recorded 2/13/99)



Lester Bradley has roots in New Hampshire going back to the 1630s on both sides of his family. He grew up in Thorton going to square dances at grange halls and

began calling for dances about ten years ago. His calling style is influenced by Willie Woodward and Phil Johnson. In the summer Lester plays in a group called the Blake Mountain Country Band. They play a regular square dance at Rockywold-Deephaven Camp in Holderness, a family camp that has been in existence for over 100 years. Lester also calls dances for the local grange hall in Thornton, for Old Home Day celebrations, and annual sugaring-off parties.

This singing square is called to the tune "Golden Slippers." The song was composed by 19th century African-American song writer James A. Bland. The "Butterfly Whirl" has been a popular square dance in New England for many years. Lester learned it from the late Willie Woodward, who called dances in New Hampshire from the 1940s to the 1980s. During the figure "butterfly whirl," the dancers hook elbows and swing around each other. For this recording, the dance was only called for the first and second couple of a four couple set. The second time through the first set of calls, Lester calls out "gee" and "haw" for right and left, words used in farm life, usually to direct a team of draft horses or oxen.

Dance figures:

Butterfly Whirl (square dance)

Now the first gent with the pretty little girl / Goes down the center with a butterfly whirl / Lady goes right and gent goes left and a

balance to your partner / And now you all go dosido and swing the girl that you don't know* / Swing her high and swing her low and then you promenade

*on the fourth time through, swing the one you know

Now allemande left with the ol' left hand / Right to your own with a right and left grand, Right to one and left to the next / And you go all the way around, all the way around you know,

When you get home you swing your own / And then you promenade.

10. Crooked Stovepipe (tune and dance)

LESTER BRADLEY & FRIENDS

Alice Atherton, piano; Lester Bradley, guitar and calling; Dave Bradley, upright acoustic bass; Marcel Robidas, fiddle (recorded 2/13/99)

Dance tunes in New Hampshire often have genealogies of their own. It is thought that "Crooked Stovepipe" first entered the New Hampshire repertoire from Ottawa, Canada. Both the late Ralph Page and the late Duke Miller popularized the dance by calling it regularly. Lester Bradley learned it fairly recently from old-timer Phil Johnson, who himself learned it from Ralph Page.

Dance figures:

Crooked Stovepipe (square dance)

Two head ladies forward and back / forward again with an elbow swing / six hands around while they swing, six hands around with a pretty little ring / break that ring and everybody swing / everybody swing your partner and listen to the call.

It's allemande left your corner and allemande right your own / now dosido your corner and dosido your own / and you swing your little honey, swing where you begun / now here comes some more fun.

11. Shandon Bells/Out on the Ocean/ The Lame Duck/Mug of Brown Ale

LAMPREY RIVER BAND

David Cousineau, upright acoustic bass; Sarah Hydorn, flute; Burt Feintuch, fiddle; Steve Panish, fiddle; Terry Traub, piano; Peter Yarensky, hammered dulcimer (recorded 2/10/99)



Lamprey River Band has been at the center of the New Hampshire seacoast region's contra dance scene

for more than fifteen years. The band's regular dance is held in Dover on the first Thursday of the month and is the longest running dance in the area. They also play for festivals, dances, weddings, old home days, and other events in New Hampshire, Massachusetts, and Maine. The band takes its name from the scenic river that runs through the region.

This set of Irish jigs begins with the popular tune "Shandon Bells" (O'Neill 1903, #814). "Out on the Ocean" (O'Neill 1903, #795) is thought to be a variation of a high-land pipe march. "Lame Duck" features Burt Feintuch on fiddle and Sarah Hydorn on flute. To finish the set Sarah on flute and Peter Yarensky on hammered dulcimer lead the band into "Mug of Brown Ale," a tune particularly popular in New England (Bayard 1982, 529-530).

12. Fireman's Reel/Rising of the Lamprey/ Silver Spear/High Reel/Fireman's Reel (tunes)/ Lady Walpole's Reel (dance)

LAMPREY RIVER BAND

David Cousineau, upright acoustic bass; Sarah Hydorn, flute; Burt Feintuch, fiddle; Steve Panish, fiddle; Terry Traub, piano; Peter Yarensky, hammered dulcimer and calling (recorded 2/10/99)

This set of reels begins with "Fireman's Reel," a tune often used by the Lamprey River Band

to open their monthly dance in Dover, New Hampshire. "Fireman's Reel" has a long regional association with the dance "Lady Walpole's Reel" (Bayard 1982, 345-346). "Rising of the Lamprey" is an original composition by Sarah Hydorn. The tune commemorates the flood of 1987, when Sarah, her husband, and their six month old baby were forced to leave their home via canoe when the Lamprey River overflowed its banks. "Silver Spear" is a tune Burt Feintuch first heard on a recording by Boston area Irish fiddler Seamus Connolly. The tune features Burt on fiddle and Sarah Hydorn on flute. Everyone comes back in for "High Reel," a tune Burt was inspired to learn after hearing Cape Breton fiddler Buddy MacMaster play it. The set ends with a return to "Fireman's Reel."

According to Ralph Page "Lady Walpole's Reel" probably dates from the 1840s and used to be the most popular dance in the Monadnock region (1984). It was generally the first dance of the evening, sometimes being danced once or twice more before the evening was out. The Lamprey River Band continues this tradition by often featuring "Lady Walpole's Reel" as the first contra at a dance. Legend has it that the dance was written for Lady Walpole who didn't particularly like her husband (Page 1937, 109-110). In the

dance, there is very little interaction with your own partner and a lot more with all others of the opposite sex. Thus, it came to be known by old-timers as the “Married Man’s Favorite.” Of course, what the married men neglected to notice was what their wives were doing on the other side of the set.

This track features Peter Yarensky, the band’s regular dance caller. Peter credits his style to Dudley Laufman, Duke Miller, and Ralph Page. In addition to calling, Peter plays hammer dulcimer, accordion, fiddle, and piano. He edits the *Seacoast Country Dance Newsletter*, a monthly publication that features information on traditional dancing for the region.

Dance figures:

Lady Walpole’s Reel (duple improper)

Balance and swing the couple below / down the center with partner and back / cast off, ladies chain / half promenade, half right and left.

13. Neil Vincent’s Welcome To Earth/Pig Town Fling*/Durang’s Hornpipe*/Peace River Breakdown (tunes)

OLD NEW ENGLAND

Bob McQuillen, piano; Jane Orzechowski, fiddle; Deanna Stiles, flute and piccolo (recorded 2/12/99)

This medley begins with “Neil Vincent’s Welcome To Earth,” a march written by Bob McQuillen in 1993 to welcome the birth of Jane Orzechowski’s youngest son Neil. “Pig

Town Fling” is a widely distributed tune also known under the names “Old Dad,” “Stoney Point,” and “Wild Horse” (Jabbour 1971, 18-20). John Durang (1768-1822) was the first American-born dancer to distinguish himself on the stage. “Durang’s Hornpipe” was written for him in New York in 1785 by a musician named Hoffmaster (Bayard 1982, 341-344). The tune is played here as a reel in what Bob McQuillen refers to as a real old-fashioned New England style. “Peace River Breakdown” is a reel that Deanna and Jane credit to Canadian fiddler Don Messer.

14. The Battering Ram/The Concertina Reel/Kiley’s Reel (tunes)/Young at Heart/Shadrack’s Delight/Three Thirty-Three (dances)

RODNEY MILLER’S NEW ENGLAND DANCE BAND

Mary Cay Brass, piano; Stuart Kenney, electric upright bass; Rodney Miller, fiddle; Steve Zakon-Anderson, calling (recorded 2/7/99)

Steve Zakon-Anderson is well regarded as a choreographer of contemporary style contra dances and has written over thirty dances since 1985. He began dancing in the Monadnock region in 1980. He has called for the past sixteen years and in thirty-five states and five foreign countries.

The set of tunes begins with a jig followed by two reels. “The Battering Ram” is

really a three-part jig (parts A, B, C). Irish musicians usually play it as AABBC. Rodney reformulated the tune into AABC configuration to fit a contra dance. “The Battering Ram” and “Concertina Reel” are both Irish session tunes, and Rodney picked them up by playing with other musicians. The medley ends with “Kiley’s Reel” — also known as “Hangfire.” According to Rodney, the switch from a jig to a reel midway through the dance gives the dancers a “rush of excitement — a boost.”

In this track Steve Zakon-Anderson calls a medley of dances that represents the pinnacle of complexity of modern contra dances. The caller changes dances each time the musicians shift from one tune to the next in their medley. The figures are complex and call for a great deal of movement from both the active and inactive couples. The dances heard here represent a modern trend in contra dance choreography called “equal” dances, where couples moving down the line dance the same figures as couples moving up the line. “Young at Heart” was written by Steve Zakon-Anderson as a present for Bob McQuillen’s 63rd birthday. It is a good example of a flowing contra in which the movement is constant from one figure to the next, especially for the women. “Shadrack’s Delight,” was written by caller Tony Parkes in 1972 for Tony’s friend and mentor, Betty McDermid. It has become a

modern classic. The choreography is intended to retain a traditional feel while incorporating the more modern style of allowing for equal movement for all the dancers. “Three Thirty-Three” is another original dance by Steve Zakon-Anderson. It was written in 1992 during one of Steve’s many trips calling dances along the eastern seaboard. A feature of this dance is interaction with more than one set of neighbors. The figure “box the gnat” was taken from square dancing.

Dance figures:

Young at Heart (duple improper contra)

Allemande left with neighbor one-and-a-half times / ladies chain across / hey for four / ladies allemande right one time in the center / all swing partners / circle left three-quarters / all swing neighbors

(by Steve Zakon-Anderson, used with author’s permission)

Shadrack’s Delight (duple improper contra)

Dosido neighbor one-and-a-half times and join hands in a wavy line of four / balance the wave / allemande neighbor by right hand one half time to new wavy line / balance the wave / men allemande left one half time / all swing partners / down the hall four in line, turn as couples / return and cast off / right and left through across the set / ladies chain across

(by Tony Parkes, published in *Shadrack’s Delight and Other Dances*, courtesy of Hands Four Books)

Three Thirty-Three (duple improper contra)

Balance neighbor number one / Pull by neighbor number one with right hand / Pull by neighbor number two with left hand / Balance neighbor number three / Box the gnat with neighbor number three / Pull by neighbor number three with right hand / Pull by neighbor number two with left hand / All swing with neighbor number one

Circle left three-quarters / all swing partner / long lines go forward and back / ladies dosido in center one-and-a-half times and move on to next neighbors

(by Steve Zakon-Anderson, used with author's permission)

15. Cat in the Hopper* / Coleraine* / Shores of Lough Gowna

RODNEY MILLER'S NEW ENGLAND DANCE BAND

Mary Cay Brass, piano; Stuart Kenney, electric upright bass; Rodney Miller, fiddle (recorded 2/7/99)

This medley consists of three Irish jigs, all played in minor keys. The medley employs a favorite technique of fiddlers that gradually raises the pitch. "Cat in the Hopper" is in g minor and the first note is G. The second tune, "Coleraine," is in a minor and the first note is A. The third tune, "Shores of Lough Gowna" is in b minor, and the first note is B. According to Rodney, the minor keys of this medley give the set a mysterious flavor and are particularly good for dances that have figures called "heys" and "gypsies."

16. Amelia/Great Memories (tunes)

OLD NEW ENGLAND

Bob McQuillen, piano; Jane Orzechowski, fiddle; Deanna Stiles, flute and piccolo (recorded 2/12/99)

"Amelia" was written by Bob McQuillen for Deanna's daughter when she was three and a half years old. In his 1981 tune book he comments, "Now here is a tune for Deanna's sweet daughter. If you haven't met her yet, you really ought ter" (McQuillen 1981). The tune has been recorded many times and is played across the United States and in many foreign countries. Bob wrote the waltz, "Great Memories," in memory of his close friends and gifted musicians, April Limber and Pete Colby. Written just before their memorial service in 1988, Bob recalls that it "was Memorial Day too, a different one, full of love and sorrow, as such days are" (McQuillen, 1989).

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Web sites:

Country Dance and Song Society
<http://www.cdss.org/>

The Dance Gypsy (covers New England dances)
<http://www.dancegypsy.com/>

New England Folk Festival Association (NEFFA)
<http://www.neffa.org/~neffa/>

New Hampshire Contra Dances (Richard W. Hart)
<http://www.ultranet.com/~harts/nhdances/>

New Hampshire Library of Traditional Music and Dance
<http://www.izaak.unh.edu/nhltmd/>

Books and Recordings by Performers on this Release

Many of these may be obtained from the Country Dance and Song Society as well as from the artists and authors.

Dudley Laufman, Canterbury Country Dance Orchestra, and Two Fiddles:

Canterbury Country Dance Orchestra, F&W 3 (LP) / Mistwold, F&W 5 (LP) / The Bell of the Contra Dance (cassette). Available from: Jack Sloanaker, 65 Bow Road, Belmont, MA 02178

Jacket Trimmed in Blue by Two Fiddles / *The Way it Really Sounds at a Barn Dance* by Two Fiddles and Wind in the Timothy Barn Dance Band. Available from: Two Fiddles, P.O. Box 61, Canterbury, NH 03224, phone (603) 783-4719

Books written by Dudley Laufman and published by Dudley and Jacqueline Laufman: *Sir Roger DeCoverly's Whole Set Catalog*, (1995) / *Brandy, Seventeen Traditional Contra Dances from Quebec*, (1995) / *Dudley's Book of Calls for Traditional Dances of the Northeast*, (1997) / *The Canterbury Set and Other Dances for Children and the Young at Heart*, (1998) / *Here's to Every Country Dancer—The Music of Dudley Laufman*. Compiled by Greg Boardman, (1998).

Bob McQuillen:

Farewell to the Hollow by New England Tradition / *Old New England* (compact disc) by Old New England / *Bob's Notebooks* (10 Volumes). Available from: Bob McQuillen, 27 Granite Street, Peterborough, NH 03458, (603) 924-9805

Hand It Down: Contra Dance Tunes by Bob McQuillen by Laurie Andres, Bob McQuillen, Liz Dreisbach, Michael Kerry, Warren Argo Cathie Whitesides. Available from: Country Dance and Song Society, 132 Main Street/PO Box 338, Haydenville, MA 01039-0338, (413) 268-7426, <http://www.cdss.org>

Rodney Miller:

New England Chestnuts, Volumes 1 & 2 (Cassette) / *Airplang* (CD) / *Greasy Coat* (CD) / *Rodney Miller's All-Round Collection of Jigs, Reels, and County Airs* (CD) / *Castles in the Air* (CD). Available from: Rodney Miller, 111 Brimstone Corner Road, Antrim, NH 03440, (603) 588-2655

Dancing with Smithsonian Folkways

Smithsonian Folkways Recordings has issued a number of dance music recordings which are available in many stores and from Smithsonian Folkways Mail Order.

Borderlands: From Conjunto to Chicken Scratch, Music of the Rio Grande Valley of Texas and Southern Arizona (1993). SFW 40418.

Cajun Social Music (1990). SFW 40006.

Deep Polka: Dance Music from the Midwest (1998). SFW 40088.

Mademoiselle, Voulez-vous Danser? Franco-American Music from the New England

Borderlands (1999). SFW 40116.

Taquachito Nights: Conjunto Music from South Texas (1999). SFW 40477.

In addition, there are a number of earlier recordings available only from Smithsonian Folkways Mail Order on special order:

Clifton, N. Roy, *Honour Your Partner: Square Dances with Calls* (1959). Folkways 8825.

Kirkpatrick, Frederick Douglass, *Square Dance with Soul* (1969). Folkways 7623.

Piute Pete and his Country Cousins, All About Square Dances, with Calls and Instrumental (1966). Folkways 2001.

Square Dance with Al Brundage (1951). Cook Records 5006.

To get more information about all of these recordings and a track list, go to the following website and search by record number or title: <http://www.si.edu/folklife/database/start.htm> Smithsonian Folkways Dance Recordings

Credits

Produced by Lynn J. Martin, Traditional Arts Coordinator, The New Hampshire State Council on the Arts

Associate Producer: Jack Beard

Annotated by Jack Beard, Lynn Martin, and Kate Van Winkle Keller, with assistance from

Burt Feintuch, David Millstone, Stephanie Smith, and Andrew Stewart

Recording and mixing by:

Tracks 1-10 and 13-16 by Gerry Putnam at Cedarhouse Sound & Mastering, New London, N.H.

Tracks 11 and 12 by Ric Watson at Fishtraks, Portsmouth, N.H.

Cover photo by Clifford Seavey, courtesy of Arthur Tufts

Booklet photos by Lynn J. Martin, Gary Samson, Joe Peidle

Mastered by Charlie Pilzer at AirShow, Springfield, VA.

Sound production supervised by Pete Reiniger
Production supervised by Anthony Seeger and D.A. Sonneborn

Production coordinated by Mary Monseur and Stephanie Smith

Editorial assistance by Thomas Vennum

Design and layout by Carol Dirga, Somerville, MA.

Additional Smithsonian Folkways staff: Heather Berthold, financial officer; Carla Borden, editing; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Sharleen Kavetski, special accounts manager; Matt Levine, fulfillment; Jimmy Locklear, marketing assistant; Michael Maloney, product manager; Nakieda Moore,

fulfillment; Jeff Place, archivist; Ronnie Simpkins, fulfillment

Special thanks to: Betty Belanus, Carol Compton, Mary DesRosiers, Burt Feintuch, Julie Gallagher, Roland Goodbody, Barbara Hobson, Paul Hodes, Kate Van Winkle Keller, Rebecca Lawrence, Dudley and Jacqueline Laufman, Daithi Martin, Rodney Miller, David Millstone, Mary Monseur, Corinne Nash, Joe Peidle, Gerry Putnam, Pete Reiniger, Gary Samson, Stephanie Smith, Rebecca Snider, Deanna Stiles, Audrey Sylvester, Arthur Tufts, Ila Walton, and Ric Watson.

Lynn Martin is currently the Traditional Arts Coordinator for the New Hampshire State Council on the Arts. Ms. Martin and Betty Belanus of the Smithsonian Institution served as co-curators for the New Hampshire program of the 1999 Smithsonian Folklife Festival. Prior to coming to New Hampshire, Lynn worked for 15 years as the Folk Arts Coordinator for the Hawaii State Foundation on Culture and the Arts. Ms. Martin holds a BA in Fine Arts and an MA in Pacific Island Studies. She has published numerous articles, exhibit catalogs, and audio recordings on traditional music.

Jack Beard received his BA in American Folklore & Folklife from Brown. He has been

active in the traditional music community in New Hampshire since 1972 and is an avid dancer. He has produced a radio program for WUNH for over 20 years and was the principle music researcher for the New Hampshire program for the Smithsonian Folklife Festival.

Kate Van Winkle Keller is executive director of the Society for American Music (formerly The Sonneck Society). Author of bibliographies and studies of eighteenth-century popular music and social dance, she was codirector of two projects supported by the National Endowment for the Humanities: *The National Tune Index: 18th-Century Secular Music* (1980) and *The Performing Arts in Colonial American Newspapers, 1690-1783* (1997).

Choose Your Partners was produced by the New Hampshire State Council on the Arts to broaden the educational goals of New Hampshire's presentation — "Celebrating New Hampshire Stories" — at the 1999 Smithsonian Folklife Festival. The program was supported by the New Hampshire Commission on the Smithsonian Festival and Celebrate New Hampshire Culture with the collaboration of the New Hampshire State Council on the Arts, Department of Cultural Resources and many private and public contributors.
www.state.nh.us/nharts

About Smithsonian Folkways

FOLKWAYS RECORDS was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books, and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural Heritage. They are one of the means through

which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order
955 L'Enfant Plaza, Suite 7300,
Washington, DC 20560-0953
phone (202) 287-7298
fax (202) 287-7299
orders only 1 (800) 410-9815
(Discover, MasterCard, Visa, and
American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on database search).

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 7300, Smithsonian Institution, Washington, DC 20560-0953, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com



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