

Mostly 21st Century Contra Dances

(comprising about 412 mostly original dances
plus 25 adaptations of existing dances)

Dan Luecking

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Chapter 1

The Introduction

This volume contains all the dances I have written (or adapted), at least all the ones that I can find in my records. Probably I should have edited it down to a ‘best of’ list with maybe 100 dances. But, once I started I wanted to get them all down on (virtual) paper.

I wrote my first contra dance in 1986 and the first several started as adaptations (mostly simplifications) of existing dances in order to accommodate very inexperienced dancers. Later, I intentionally wrote dances from scratch. By the start of the CoViD pandemic in 2020 I had written or adapted over 100 dances.

When actual dancing became impossible or at least rare (4/2020–12/2022) I continued writing even more, with another 100 and more dances in those months alone. I started this book in early 2023 and I added over 150 more dances in that one year. (I refer to this as ‘the surge’.) The writing of this book led me to look at my dances in a new light and made me ask quite a few ‘what if I had done...?’ questions, prompting new dances.

Most of the latest 275 or so dances (pandemic and post-pandemic) have not been tested on actual dancers. Most (but not all) of these can be identified from date information in the dance listing. Ninety or so of the most recent (from 2023) can be found in ‘The Surge’ chapter.

I have divided the book into chapters based on somewhat arbitrary criteria. Within chapters I have grouped them by type, except the alphabet dances, which are in alphabetical order. At the end of the book there is one index each for the five types of dances: contras, Becketts, circle mixers, triplets, and squares.

I have tried my best to make sure each dance ‘works’ in the limited sense that at the end of every figure, dancers are in the correct place to do the next one. However, during proofreading I discovered a few dances where dancers ended up in places I had not intended. I would be grateful if any more such errors were brought to my attention. The email address (as of this date: June 17, 2024) is my last name, all lower case, at uark dot edu.

* * *

My dance terminology may be a little nonstandard, so I will try to get that straight here at the beginning.

I like a short descriptive phrase in preference to jargon so, for example, I prefer to use the word ‘turn’ instead of ‘allemande’. However, when descriptive phrases get too long, I will employ the usual terms, thus ‘dosido X’ in preference to ‘around X back-to-back’.

In text, I will spell things out like ‘ladies-half-chain’ and ‘left-hand-turn’, but I will abbreviate ‘ladies chain 1/2’ and ‘LH turn’ in the displayed descriptions (which are more or less cut-and-pasted from my card files).

Here are all the things I can think of that might need to be kept in mind while reading the dances.

- I usually expect the number of counts for a figure to be inferred from context and I have only rarely indicated them. Thus, in
A1 Circle L $3/4$. Swing partner.
it is understood that it all takes 16 counts with up to 8 counts for the circle and at least 8 for the swing.
- As a timing aid, if it is suitable, an eight-count phrase ends in a period, while a comma separates shorter dance phrases. Example:
A1 LH turn nbr. Gents pull by the R to trade sides, pull by the L with partner (up and down).
- All swings end facing across for a contra unless otherwise stated. Similarly, the default for a big circle dance is to end a swing facing inward. The same is true for a butterfly whirl. Common alternatives are to face down (contra), up (triplet or contra) or CCW (circle). In a few cases a swing will end with the swingers facing each other. These will all be explicitly stated.
- Figures that typically go once around are indicated without comment as in ‘RH turn’ or ‘circle L’. If they are required to go more or less than once around, a fraction will follow, as in ‘RH turn $1-1/2$ ’ or ‘circle L $3/4$ ’.
- Similarly, a simple ‘Ladies chain’ means over-and-back while ‘Ladies chain $1/2$ ’ means just one way. (That’s just how I learned it, but I have amended it to ‘ladies full chain’ to avoid misinterpretation.)
- I abbreviate ‘neighbor’ with ‘nbr’. In circles and squares, I use ‘corner’, not abbreviated.
- ‘R’ and ‘L’ mean ‘right’ and ‘left’. ‘RH’ and ‘LH’ mean ‘right-hand’ and ‘left-hand’ and ‘2H’ means ‘two-hand’. ‘CA’ means ‘California’. ‘CW’ means ‘clockwise’ and ‘CCW’ means ‘counterclockwise’. Finally, \updownarrow means ‘up and down’, while \leftrightarrow means ‘across’.
- As mentioned, I consistently use ‘LH turn’ and ‘RH turn’ instead of phrasings with the word ‘allemande’. However, ‘dosido’, ‘seesaw’, ‘gypsy’, ‘box the gnat’, and ‘swat the flea’ are used consistently.
- I am agnostic as to how balances are performed, but when I visualize a dance I am writing, a two-person balance is almost always done (in my mind): holding both hands, with the dancers moving directly together and apart (small kick or none at all). It is not often, but sometimes this is required for a smooth transition from a previous figure or into a following figure. If the following figure suggests it (e.g., box-the-gnat) the comments may recommend a right-hand-in-right balance.
- ‘Down 4-in-line’ is nearly always followed by a means of turning around, then a return, and then a set-up for the next figure. Unless otherwise indicated, this is expect to fit into 16 counts (I am OK with splitting that into, say, 8 counts at the end of **A2** and another 8 at the start of **B1**). If the final ‘set-up’ is simply ‘bend the line to face across’, I will usually omit stating it.
- ‘Forward and back’ is an abbreviation for ‘take hands in long lines and go forward and back’, unless something else is explicitly stated (e.g., pairs of couples doing it up and down).

- ‘Pass thru’ means pass by the R shoulder unless noted otherwise. A few dances require one couple to pass between the other.
- Circle mixers are assumed to start with the gent on the lady’s left, unless otherwise stated. Caller’s are free to change this if the resulting formation works with the dance.
- All my contras are duple minor, no triple minor sets. Thus, I don’t bother to specify this.

* * *

Some figures that were new to me until fairly late in my career are the described here, in case they are also new to the reader. One exception is the ‘flutterwheel’ I’ve known it for at least 2 decades, but almost every contra I have ever read that includes one, doesn’t use the name but describes the movements in detail. Two notable exceptions are *Flutterwheel Contra* by Hal Rice and *Twice the Flutter* by Don Ward.

Give-and-take. This nearly always follows a swing. The following description assumes the call ‘gents give-and-take.’ Couples end the swing facing across and, keeping the arm-behind-back swing hold, go forward to meet the opposite couple (4). They take the opposite person (may be partner or neighbor) by the free hand and the gent pulls that person back with him (4). For the call ‘ladies give-and-take’, the lady pulls. This is a roundabout way to exchange a pair of dancers on opposite sides.

The pulling action is at an angle. Angled one way it keeps two couples properly lined up. Angled the other way it can serve to progress the dancers, as in some Becket dances.

Tag-the-line. This starts with a line of 4 across the set. All face the center of this line and the two on each end pass the two on the other end by the right shoulders. This seems usually to be found in the middle of down-the-hall-and-back, so it would be followed by facing up and taking hands in the line.

It is a simple way to get couples to switch sides of the set. Three changes of a hey, starting with the centers, would have the same effect but would take a bit longer: a tag would normally take 4 counts, a hey would be at least 2 counts per pass-by for 6 counts.

Flutterwheel. This is usually one of: ‘gents left-hand flutterwheel’ or ‘ladies right-hand flutterwheel’. The indicated dancers turn by the indicated hand halfway around. Without dropping that hand, they take the opposite person by the other arm around the waist and go another half turn, bringing that person along. This is another roundabout way to exchange a pair of dancers on opposite sides. It is nominally allotted 8 counts, but some dances give it 12 or 16, with the added instruction to ‘butterfly-whirl, if time’ at the end.

Chapter 2

The Early Years

2.1 Introduction

I wrote a very few dances in the late eighties, early nineties. These were mostly adaptations of known dances to eliminate problems our beginners had with them. But by the turn of the century, I started to intentionally write completely new dances, starting with easy ones I felt our group needed and my card collection lacked.

Most of the dances in this chapter precede the year 2010.

2.2 The dances

2.2.1 Contras

This was the first dance I wrote. I was calling the dance *All the Way to Galway* by Richard Castner. We had a crowd of beginners and for some reason half the **2s** wanted to go down the hall when only the **1s** were supposed to go down the center. This turned out to not be a problem if I just asked the **1s** to go down the outside instead.

However, for reasons I can't remember I made some other changes that night and then more later so that almost nothing of the original dance remains. I told the dancers it didn't have a name and one of them suggested *A Dance of Dan's Devising*.

A Dance of Dan's Devising

Dan Luecking

Improper contra

A1 **1s** down outside and back to place.

A2 All dosido partner. **1s** swing.

B1 Down in lines of 4 (**1s** in center), turn alone. Return.

B2 Ladies full chain.

Quite often in our dance group the designated caller either wouldn't show up or would ask me to take over. If I had left my dance cards at home, I would jot down some combinations I knew would probably work, and call that. I often didn't bother to name these so the first one became *Dan's Contra #1*.

I can't guarantee any of my dances are completely original, only that I didn't intentionally plagiarize any of them. However, the following numbered dances are so generic as to likely have been obtained by someone before me.

For this first one, in fact, my notes say the first half almost matches some other dance (which I didn't think to name), with the gypsy changed to dosido.

Dan's Contra #1

Dan Luecking

Improper contra

A1 Circle L. Dosido nbr.

A2 Balance and swing nbr, face down.

B1 Down 4-in-line, turn as couples. Return.

B2 Ladies full chain.

I am pretty sure *Dan's Contra #2* was built around the **B2-A1** parts. I was, for a time, a bit enamored with the sequence: balance, CA-twirl, balance.

Dan's Contra #2

Dan Luecking

Improper contra

A1 Balance and swing nbr, face down.

A2 Down 4-in-line, couples who swung wheel around. Return.

B1 Ladies chain 1/2. 1/2promenade.

B2 Circle L 3/4. Balance the circle, CA twirl.

There seemed to be so many dances where one did a balance-and-swing with the neighbor and hardly interacted with one's partner. I think this next dance was written during a period where I actively sought to call dances that either treated the partner more specially than the neighbor or at least equally. Thus *Dan's Contra #3* has a swing with both partner and neighbor.

I also wanted to see what I could do with a half-figure-eight. I am not completely happy with the transition from it into the dosido.

Dan's Contra #3

Dan Luecking

Improper contra

A1 Circle L. Swing nbr.

A2 Forward and back. **1s** swing partner, face down.

B1 **1s** down the center, wheel around. Return, cast around the **2s**.

B2 **1s** 1/2 figure 8 up between **2s**. Dosido with new nbr.

My early collection of dance cards came mostly from a *newsnet* group called `alt.rec.folkdance`. Nearly as many came from attending dance weekends. For some reason, few of these were easy dances, so I made an effort to write some for beginners. Many I gave titles to, but for some reason with these next two I didn't.

There are 6 dances with titles that begin 'Easy Contra'. Numbers 3-6 didn't get written in the 'early years' and appear in a later chapter.

A fairly common measure of 'easiness' is the 'piece count': the smaller the piece count, the easier the dance. *Easy Contra #1* has a piece count of 4: all four parts consist of either just one figure, or the same figure repeated. This is essentially the minimum for any reasonable dance.

To get the **2s** more involved, you can have them go up the middle and back in **A1**, or change **A1** to down 4-in-line, **2s** in the middle. Also, maybe join the dosido in **A2**.

Easy Contra #1

Dan Luecking

Improper contra

A1 **1s** down the sides and back.

A2 **1s** dosido. Dosido nbr.

B1 Balance and swing nbr.

B2 Ladies full chain.

At the time I hadn't yet come up with a repertoire of quick ways to get partners together on the same side and then back. Thus, in *Easy Contra #2*, the 1s meet in the middle for their swing. I would probably never do this now without an artistic reason.

Easy Contra #2

Dan Luecking

Improper contra

A1 Circle L. Circle R.

A2 Dosido nbr. Swing nbr.

B1 Ladies full chain.

B2 Forward and back. 1s swing, face down.

The following was written 11 years after the band *The Old 78s* started playing for us. I seem to recall we had a special dance then (no one seemed to have taken notice of the tenth anniversary). The dance *Eleveneses* was written for that occasion, but I never had a chance to call it then.

For the starting 'walk 4 steps', there may not be room to take 4 steps, but one needs to take that amount of time.

Eleveneses

Dan Luecking

Improper contra

A1 Walk 4 steps to a line of 4, gents on the ends, balance the wave. Walk 4 steps to another line of 4, balance the wave.

A2 RH turn 3/4 (4) back to original nbr. Balance (4) and swing (8).

B1 Ladies chain 1/2. Ladies dosido.

B2 Swing partner. Ladies chain 1/2.

The figure at the start of *The Fayetteville Shuffle* started out as a modified ‘dosido-neighbor’ where the gents did only half the dosido, and then simply crossed into the other gent’s place on the last 4 counts. I called this ‘the shuffle’.

It seemed the dancers only weakly interacted in this figure, so I changed it to ladies-dosido while the gents walk around them, a figure that square dancers might call ‘gents circulate’.

The Fayetteville Shuffle

Dan Luecking

Improper contra

A1 Circle L. Ladies dosido diagonally while the gents walk around them
(‘circulate’) CW to trade places.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, wheel around with partner, return, bend the line.

B2 Circle L 3/4. Balance the circle, CA twirl.

In *Green with Envy*, **A1** is essentially ‘1s down the center past 2 and back up the outside’, except everybody keeps hold of their partners hand. Like many of my dances, it was written for an occasion where I never got to call it. In this case, it was a party thrown by one of our callers, Steve Green, and that gave me the name.

I originally had ‘dipping and diving’ for **A1**, but another dance with that beginning caused quite a bit of trouble getting the timing right. So, I rewrote it in the hopes of making it more forgiving.

I don’t particularly like that the **2s** have little to do in the **B** part. If I were to call it now I might change that to: **B1** Ladies chain 1/2. Forward and back. **B2** Swing partner. Ladies chain 1/2.

Green with Envy

Dan Luecking

Improper contra

A1 1s face down, 2s up. 2s walk up with joined hands arched *while* 1s go down center under 2 arches (8). Return to place *backing up* with 1s arching and 2s under.

A2 Circle L. Swing nbr.

B1 Forward and back, 1s 1/2 figure 8 above around 2s.

B2 1s balance and swing, face down.

The dance *Inspiration* was inspired by Don Flaherty's *Heartbeat*. At the time, I had seen it called but only learned the name after I wrote this one. The main difference is the means of getting everyone halfway around the circle: *Heartbeat* uses 2 Petronella turns.

The version I saw had changed Flaherty's 'ladies cross' in **B1** to 'ladies gypsy 1-1/2'. I changed that to the right-hand-turn. It also seemed right to change 'balance the circle' to a simple balance with neighbor in **A2**.

Probably the right kinds of balances in **A1** are two-hand and then the 'turn lady under the right arm' is a figure known as 'star thru'. If you balance right-hand-in-right, it is a box-the-gnat, but in this dance it must end facing across instead of each other.

Inspiration

Dan Luecking

Improper contra

A1 Balance nbr, then gent turn lady under R arm to change places and face across ('star thru'). Repeat with partner to cross the set and face nbr.

A2 Balance and swing nbr.

B1 Ladies RH turn 1-1/2. Swing partner.

B2 Circle L 3/4. Balance the circle, CA twirl.

I was sitting in the Knoxville airport waiting for my flight when I decided to fill the time writing an easy dance for our group. The result was *Knoxville Traveller*, the title being a riff on 'Arkansas Traveller'. Quite a while later I found that it was very close to *Mother's Reel* by Carter and Kaity Newell. The two dances differ only in **B2** (and in the fact that Mother's Reel has a **C** part where the swing takes place).

Knoxville Traveller

Dan Luecking

Improper contra

A1 Down 4-in-line, **1s** in the middle, turn single. Return, bend the line.

A2 Circle L. Circle R.

B1 Ladies full chain.

B2 Forward and back. **1s** swing, face down.

I've only done this once, but I asked the dancers to help me improvise a dance. They called out figures and I strung them together in the order they were called. The result, *Looking Good* was so named because I was surprised it actually worked well. It is also a pun on my name.

I am pretty sure I added the forward-and-back to fill out some time, and I may have had to provide my own figure in the last 8 beats to get everyone properly progressed.

Looking Good

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Ladies full chain.

B1 Forward and back. Ladies gypsy 1-1/2.

B2 Swing partner. Circle L 3/4, pass thru \updownarrow to progress.

I liked the looks of Don Ward's *Mairi's Wedding*, but it is 40 bars (an extra 8-bar C part). I tried reducing the balance-and-swing to just a swing and the hey to a half-hey, but that didn't progress correctly. While, additional changes left most of the elements in place, different dancers do them in different ways at different times, so that it can't really be characterized as an adaptation.

Still, I left the title as *Mairi's Wedding Remix* to honor the origin. I debated whether the hey should start with left shoulder or right. Left gives a smoother start, but right leads to smoother transition into the swing. Don Ward's dance starts with the right shoulder.

The flutterwheel is described in 'The Introduction' chapter.

Mairi's Wedding Remix

Dan Luecking

Improper contra

A1 LH turn nbr 1-1/4. Gents (across the set) RH turn 1-1/2.

A2 1/2 hey, start by passing R shoulder with partner. Swing partner

B1 Gents LH flutterwheel. Forward and back.

B2 Dosido nbr. RH turn nbr. Start anew with next nbr.

The dance *Playmate* is one I found jotted down on a card with no explanation. If I take down a dance someone else calls I almost always note the source. But, the same is true if I write it myself. I've concluded that there is a 50-50 chance I wrote it, although I don't remember doing so, nor do I remember giving anything this title. Internet searches turn up nothing (at least nothing related to dance).

It is, however, the sort of dance I might have written, even if it is not typical of my titles.

Playmate

Dan Luecking(?)

Improper contra

A1 Dosido nbr. Circle L 3/4.

A2 Balance and swing partner.

B1 Gents dosido. Ladies dosido.

B2 Circle L 3/4. Balance the circle, CA twirl.

Written while sitting around after a potluck dinner and before the dancing started, *Pot Luck* starts with a scheme to get the **1s** together for a balance-and-swing on the gents side of the set.

It ends just like Gene Hubert's *A Nice Combination*, but when the crowd is beginner-heavy, I replace left-hand-star with forward-and-back.

I don't know why I named it *Pot Luck* instead of *Potluck*. Probably I just wasn't paying attention.

Pot Luck

Dan Luecking

Improper contra

A1 Dosido nbr 1-1/2. Circle L 3/4.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, turn as couples. Return.

B2 Ladies chain 1/2. LH star.

Pretty Soon Everything's Different is titled after a quote from *Calvin and Hobbs*: “Day by day, nothing seems to change. But pretty soon, everything's different.”

My idea was to take the dance *Haste to the Wedding* (as I had learned it) and keep all the elements, but in a different order. I had it on hand in case I was asked to call at a friends wedding anniversary celebration. As it happened, I wasn't asked, and it might have been too much for all the contra dance newbies in the crowd anyway.

Pretty Soon Everything's Different

Dan Luecking

Improper contra

A1 Circle L. Circle R.

A2 Balance the circle and swing nbr.

B1 Gents dosido. 2-hand turn nbr.

B2 Ladies dosido, then face nbr. Slap legs twice (2), then slap nbr's hands twice (2), turn 180 degrees while clapping own hands twice (2), then clap new nbr's hands 3 times (1&2).

Respiration is based on my own dance *Inspiration* (which was based on Don Flaherty's *Heartbeat*). It has the same **A** part as *Inspiration*. In **B1**, the gents left-hand-turn instead of the ladies right-hand-turn. Part **B2** is substantially different, as it only needs to get the ladies back to their own side.

The title rhymes with my previous title, and obliquely references Flaherty's title.

Respiration

Dan Luecking

Improper contra

A1 Balance nbr (2-hand), trade places, gent turning the lady under his R arm (star thru). Same with partner to cross the set.

A2 Balance and swing nbr.

B1 Gents LH turn 1-1/2. Swing partner.

B2 Ladies chain 1/2. Forward and back.

I had just returned from a trip to San Diego and this next dance had three California twirls (I thought). So, I titled it *San Diego Twirl*. I later learned that the first twirl is actually a star-thru.

For the California twirl at the end of **A1**, the positions are reversed from the usual. I have recently learned that some callers give this the name ‘Jersey twirl’.

San Diego Twirl

Dan Luecking

Improper contra

A1 Balance (2-hands) with nbr, trade places turning lady under the gents R arm (star thru). Balance the circle, CA twirl partner. Note: everyone now has their back to their current nbr.

A2 Taking up to 4 counts and still holding partner’s hand, gents back up and pull partner to the side of the set, swing partner.

B1 Ladies full chain.

B2 Circle L 3/4. Balance the circle, CA twirl to face a new couple.

Seldom Seen was so named because dancers leave their partners early and then only interact with them in the swing plus circle in part **B**. I have heard dance leaders complain that the ending in **B2** is too rushed. Nowadays, I agree and might change the dosido in **B2** to ‘balance-the-circle’.

Seldom Seen

Dan Luecking

Improper contra

A1 Balance and swing nbr, end facing up or down (ladies nearest center).

A2 Promenade up or down, turn as couples. Return, looking for partner.

B1 Gents LH turn 1-1/2. Swing partner.

B2 Circle R 3/4. Dosido nbr, pass thru ↕.

I tried to make a contra out of the Sicilian circle *Soldier's Joy* and call it *Soldier's Jubilation*. I actually made so many changes, it has become an entirely different dance. I realize now that a Becket formation would have worked better (see 'The Adaptations' chapter).

In **A1**, the forward-and-back should be couple-to-couple (as in the Sicilian circle).

Soldier's Jubilation

Dan Luecking

Improper contra

A1 Forward and back with next couple. Swing partner, face nbr.

A2 Balance and swing nbr.

B1 Ladies full chain.

B2 Circle L. LH star.

We were doing a walk-through for some contra dance (I was dancing, not calling) and a spider successfully crawled across the entire set with feet coming down all around it. Shortly after, I wrote *Spider Crossing*. It includes the odd pass-thru-like figure in **A1** and a hey, both in honor of that intrepid spider.

The going backward under the arch is similar to a figure in *Love of My Life* by Dan Pearl. But here it happens across the set instead of up and down.

Spider Crossing

Dan Luecking

Improper contra

A1 In long lines, forward and back. CA twirl nbr (the lady on the L with the gent on her R) to face out, 1st gent and his nbr duck, while other couple arches and all cross to other side, backing up.

A2 Circle L 3/4. Swing partner.

B1 Ladies chain 1/2. Ladies start a hey for 4 by passing R shoulders.

B2 Complete the hey. Swing nbr.

Oddly, I seem to remember coming up with the title *What Caller Wants, Caller Gets*, but I don't remember writing it. It reminds me of a name badge I used to have: below my name it said "I'm the caller. You **have** to do what I say."

It is likely I intentionally split the two halves of the ladies-chain.

What Caller Wants, Caller Gets

Dan Luecking

Improper contra

A1 LH turn nbr 1-1/2. Ladies chain 1/2.

A2 Gents LH turn. Swing partner.

B1 Forward and back. Ladies chain 1/2.

B2 Hey for 4, ladies start passing R shoulders.

2.2.2 Circles

I seem to clearly remember a circle mixer I danced early in my dancing career that had multiple passings as in parts **A2** and **B1** of *Circle Mixer, Too*. I couldn't remember anything else about it so I wrote this one.

In my mind I see the promenade in **B2** done with a Varsouvienne hold (left hands held in front, slightly raised, and right hands held over lady's right shoulder).

Circle Mixer, Too

Dan Luecking

Circle mixer

A1 Into center and back. Repeat. (Or circle L then R).

A2 Dosido partner, pass by the R shoulder. LH turn the next, pass by the L shoulder.

B1 2 hand turn the next (CW turn), pass by the R shoulder. Swing the next.

B2 Promenade the one you swung.

The image of a courtesy turn in a circle mixer just struck me one day. It's not something I ever remember seeing so I had to write *The Good Turn* around that one figure.

A lot of ladies rush through a courtesy turn even in such natural contexts as a ladies chain. That was especially a problem with this dance, so I always tell the ladies to back up all the way to the circle and let the gent 'catch' you in his arm.

A good dancer will figure out the transition from promenade to balance (between **B2** and **A1**), but it can't hurt to issue a prompt for partners to separate a few counts before the balance. The gent twirling the lady under both arms (4 counts) would be a good way for them to set up for the balance in **A1**.

The Good Turn

Dan Luecking

Circle mixer

A1 Balance and swing partner.

A2 To center and back. Swing corner (new partner).

B1 Gents to center and back. Ladies the same.

B2 Courtesy turn 3/4 to face CCW. Promenade.

This is another one I wrote from a vaguely recalled memory, this time of a square dance chorus. *Ladies Turn Back*, as chorus for a square dance, will result in the corner becoming the partner.

Ladies Turn Back

Dan Luecking

Circle mixer

A1 To the center and back. Repeat.

A2 Circle L. Circle R.

B1 Dosido partner. Promenade.

B2 Ladies turn back over their R shoulder while gents continue walking. Swing
3rd gent not counting partner.

2.2.3 Becketts

When I was barely a teenager, my parents learned square dancing and took some of us kids along to a few small local dances. There was a singing square taught one night that I never saw again, but I've never forgotten the chorus. *Chewing Gum* is an adaptation of that chorus to a Becket dance. The name comes from the tune used for that singing square: "Does Your Chewing Gum Lose Its Flavor (on the Bedpost Overnight)?"

I changed the right-and-left-thru at the start of the original to a balance-and-swing because why not? Also, the duck-and-square-thru combination was originally 8 counts and I've slowed it to 16. These two changes required removing three figures, but 5 out of 8 are still there in the same order.

Chewing Gum

Dan Luecking

Becket, progressing R

A1 Balance and swing partner

A2 Star thru across, face partner, pass thru \updownarrow . R and L thru up and down with the couple you meet.

B1 Tops duck under bottoms (4), 3 changes of Rs and Ls with the couple you meet (12).

B2 LH turn shadow, return to partner. 1/2 promenade to one's own side, sweeping wide to the R to face next couple.

Here are the original square dance figures as I remember them. I found another version on the web¹ that is considerably different from this one.

Does Your Chewing Gum Lose its Flavor

Unknown

Square dance chorus

- A1** Heads R and L thru. Heads star thru (now facing partner) pass thru (separating from partner, heads now facing sides).
- A2** Heads R and L thru with sides. Heads (now on the outside) duck under side's arch, heads do 3 changes of Rs and Ls in the middle.
- B1** LH turn corner. Grand R and L starting with partner, ending when next meeting partner.
- B2** Dosido partner. Promenade partner home.

The title *Comeback* refers to leaving one's partner in **A2** and coming back in **B2**.

The left-hand-star in **A2** puts you and your neighbor together facing up or down. Taking promenade hold with neighbor and shifting right produces two columns of couples, one facing up and one facing down. This is how the promenade is done.

The dosido with shadow adds an extra level of meaning to the title. If you have a philosophical opposition to repeated interaction with a dancer chosen by chance, change **A1** to balance-and-swing partner.

Comeback

Dan Luecking

Becket, progressing R

- A1** Dosido shadow. Swing partner.
- A2** Ladies chain 1/2. LH star 3/4, take nbr in promenade position and shift a bit R out of the set.
- B1** Promenade nbr up or down the set. Wheel around and return; look for partner.
- B2** Ladies chain 1/2. On courtesy turn, swing wide to R (progression). Forward and back.

¹<https://www.ceder.net/recorddb/cuesheet.php?RecordId=788>

I attended Texas Folk Dance Camp one year and learned a dance named *Las Virginias* (I think). I really liked the ladies-chain-like figure and a slip-step combination, so I tried to incorporate both in this dance, *Lost Virginians*.

In *Las Virginias* the music might be described as ‘stately’ and the 24-count chain was done somewhat slowly.

The slip steps on **B1** work best if dancers face their partner and continue facing the same direction throughout **B1**. It is probably a good idea to make the set wider than a normal contra.

Lost Virginians

Dan Luecking

Becket, progressing L

A1 Forward and back.

24-count ladies chain: Ladies pass by the R with arms raised, palms touching to trade places (4), swat the flea with opposite gent, (4),...

A2 ...unswat the flea (4). Repeat the previous 12 counts to chain back.

B1 Gents change places with the gents on the L diagonal (in next set) using 4 slip steps, leading with the L shoulder, passing back to back; then ladies do the same with the lady in the same set, leading with the R shoulder. Repeat on the R diagonal, opposite shoulders

B2 Balance and swing partner, face across.

Chapter 3

The Oddities

3.1 Introduction

Every once in a while I get an urge to write something odd, or at least a little different. Some examples I've acted on: end a swing facing out; (try to) write interesting proper dances; get the contra set moving at right angles to itself; include figures normally found only in other genres; have one side of the set do something different than the other; start the contra in a formation other than proper, improper or Becket.

Another one was to write a 24-bar contra. I wrote two of these and called them to 32-bar tunes. Unfortunately, both of them were misplaced before I had a chance to permanently record them.

This chapter collects some of these in no particular order. Some dances that might be called 'oddities' appear in other chapters. Some of the dances I chose to put in this chapter no longer seems very odd to me.

3.2 The dances

3.2.1 Contras

Kinda Rough is like *Ruff and Tuff* and *A Little Rusty* (both written prior to this one) in the Becket section. It starts with leading out 'to the wall'. It is not a Becket like those, so the leading out happens with one's neighbor.

At the very end of **B2**, dancers cross the set and, at the beginning of **A1** dancers continue out in the same direction as they crossed.

Kinda Rough

Dan Luecking 5/2022

Improper contra

A1 Lead nbr toward the wall, change hands and lead back. Circle L.

A2 Dosido nbr. Swing nbr.

B1 Gents pull across by the L. Swing partner.

B2 Circle L 3/4. Balance the circle, pass partner by the R shoulder and take new nbr by the nearest hand (gent's R, lady's L).

The next three dances are part of a ‘septilogy’ of dances named after days of the week. There is a fourth in the Becket section of this chapter and the other three will be covered in ‘The Themes’ chapter, devoted to such ‘-ilogies’.

I wanted to repeat a combination I used in *23 Skidoo*: a right-hands-across-star, holding onto one’s partner. In *Seventh Sunday*, I start the dance in that position: partners on the diagonal. That makes this an oddity. I have decided that dances that start with partners diagonally opposite are to be called ‘irreverent’, in keeping with the proper/improper/indecent terminology.

The name is a pun on ‘seventh son’, altered to be a part of the days-of-the-week group of dances.

The progression happens in the middle of **B1**. As in *23 Skidoo*, when the ladies cross (in **A2**), one lady has to duck through the arch made by the other couple.

Seventh Sunday

Dan Luecking, 4/2022

Start proper, rotate 1/4 L, then ladies trade places.

A1 Dosido nbr. RH across star.

A2 Ladies trade sides without dropping partner’s hand, swing partner.

B1 Ladies chain 1/2. Gypsy the next nbr below 1-1/4 to a line of 4.

B2 Down 4-in-line (ladies in the middle), turn alone. Return, bend the line, face this new nbr.

I have seen at least two dances where three go down the hall and one gent remains idle. Also one dance in which neighbors on one side go down while on the other side they swing. But *Throwback Thursday* is the first one I know of where one gent goes down and the other three dancers stay.

It is up to the **2nd** couple to ensure that the **1st** lady is facing the right direction at the end of **A1** to meet her partner. They probably need to allow up to 4 counts for the pop-thru.

Throwback Thursday

Dan Luecking, 4/2022

Improper contra

A1 1st gent down the side while the other 3 circle L. 1st gent returns while the others circle R, and then the **2s** pop the 1st lady thru their arch to meet 1st gent.

A2 Balance and swing partner.

B1 Circle L 3/4. Swing nbr.

B2 R and L thru across. R and L thru back.

The position at the start of *Serious Saturday* is called ‘birdie-in-a-cage’. The transition in the middle of **A1** is sometimes called ‘birdie fly out and the crow jump in’. In this case, I think the smoothest transition is for couple **1** to pull each other by the left hand. It is important for **1st** lady to keep track of her partner.

The two circles in **A1** should end with the **2s** more-or-less in their starting position.

The 5/8 star means: halfway around so that partners trade places, then a step or two more so the **1s** are all lined up down the center of the set.

Serious Saturday

Dan Luecking, 4/2022

Improper contra

- A1** (To start: **1st** gent step into the center facing down, taking hands in a circle with the **2s**, **1st** lady inside the circle.) Three circle L (6-7), then **1st** gent and **1st** lady trade places (2-4). Circle R (6-7).
- A2** Gypsy nbr 1-1/4 (or so) to a line of 4 facing down (ladies in the middle). Down 4-in-line (8).
- B1** 1/2 hey (ladies start passing R shoulders) (8), reform the line facing up (ladies still in center, but everyone reversed). Return, bend the line (8).
- B2** RH across star 5/8 (**1s** end in center, **2s** on their own sides). Balance, **1st** gent stands still, pulls **1st** lady to him then under his arm putting the lady into the center of a circle of 3 with the next nbrs.

Three for the Show is the second dance (of two that I know of) where one gent goes down the hall and the other three stay. In this dance, it happens twice, once for each gent.

I considered trying to write four dances with titles that start with ‘One for the Money’. This one would have been ‘Three to get Ready’, but it turns out Ted Sannella already has a dance with that title.

The circles in **A1** and **B1** will go slightly more than once around.

Three for the Show

Dan Luecking, 7/2022

Improper contra

- A1** Gent **1** down the outside while the rest circle L and open to a line across, facing down, gent **2** in the middle (8). Gent **1** returns while the line of 3 goes forward (down) and back (8).
- A2** Balance and swing partner, face across.
- B1** Gent **2** down the outside while the rest circle R and open to a line across, facing down, gent **1** in the middle (8). Gent **2** returns while the line of 3 goes forward (down) and back (8).
- B2** Balance and swing nbr.

Speaking of leading in unexpected directions, *Road Less Traveled* has the entire set moving sideways. Therefore, this dance requires extra space so a contra line cannot be right up against a wall (at least not on the caller's right).

The couple leading at the end of **B1** will have to turn to their own right almost 180° to start the star.

Road Less Traveled

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Circle L. Circle R, all face down and take partner's hand.

B1 Walk 4 steps down, turn 90° to R, take nbr's hand; walk 4 steps (to the caller's R), turn 90° to R, take partner's hand. Walk 4 steps (up), turn 90° to R, take nbr's hand; walk 4 steps (to the caller's L), ending back in same position as the start of **B1**, but all facing caller's L. The couple in the lead turn around.

B2 RH star. Dosido nbr, turn to face next couple. (Or dosido new nbr.)

The figure 'up-a-double-and-back' is common in the English country dance world. *Double Up* starts with two of these, but quickly turns not-so-English.

The California twirl in **A1** is for the **1s** only. It makes the set improper. The California twirl in **B2** is for the **2s** only. It makes the set proper again. While one couple does the CA twirl, the other can balance sideways: toward each other, then away.

The start of **B1** is like a half-ladies-chain. The courtesy-turn is replaced with a swat-the-flea to make a better transition into the swing.

Double Up

Dan Luecking, 10/2020

Proper contra

A1 All facing up, forward and back. Repeat.

A2 **1s** only CA twirl, balance nbr. Swing nbr.

B1 Ladies pull by the R, swat the flea with partner. Swing partner.

B2 Circle R 3/4. Balance the circle, **2s** only CA twirl.

Double Down starts with a 4-in-line ‘down-a-double-and-back’.

While the **1s** are getting into position at the end of **B2**, the **2s** can balance sideways to each other

Double Down

Dan Luecking, 10/2020

Improper contra

- A1** Lines of 4 facing down, **1s** on the ends: forward and back. Repeat, but while backing up, **1s** curl in below the **2s** to make a circle.
- A2** Circle R 3/4. Swing partner.
- B1** Circle L 3/4. Swing nbr.
- B2** Gents change places (4), ladies change places (4). Balance the circle, **1s** turn to face down and then join the next **2s** on the ends.

The following *It's Up to You* was intended as a simpler variant of *Double Up*, but it got changed considerably before I was done.

It's Up to You

Dan Luecking, 3/2022

Proper contra

- A1** All face up, forward and back. **1s** cross with a CA twirl and cast down to **2s** place (**2s** scoot up).
- A2** Forward and back. Ladies chain 1/2.
- B1** Forward and back. Swing partner.
- B2** Circle R 3/4. Balance the circle, **2s** CA twirl.

Going down the hall is a common contra figure, usually in lines of 2, 3 or 4 across. These next two do it in long lines up and down. There is another example in the Becket section,

In *Good on You* the transition from the 2-hand turn to long lines is simply to open up facing across, lady on the right. Walking one way or the other in lines is common in international folk dances: the trailing leg steps across in front of the leading leg. This is a bit easier if one turns the body slightly toward the direction of travel.

The hands can be held up (W-position) or down (V-position). The following is one interesting way to mix this up: use W-position going down and back and for the right and left balances. Swing the arms forward-down-back for the forward balance and then back up to W-position for the backward balance.

In **B1** the butterfly-whirl is in the same CCW direction as the courtesy-turn. It is best if the courtesy-turn is done with arms behind each others back, same as the butterfly-whirl.

Good on You

Dan Luecking 4/2022

Improper contra

- A1** 2-hand turn nbr 1-1/2 (8). Take hands in long lines, walk down the hall (8).
- A2** Return (8). Balance to the R (2), then to the L (2), then forward (2), and back (2).
- B1** Ladies chain 1/2 (use butterfly-whirl position for the ‘courtesy turn’).
Butterfly whirl partner.
- B2** Circle L 3/4. Balance the circle, pass thru \updownarrow .

Bad for You has the same long lines going down the hall as *Good on You*, so the same comments apply. It might help to remind the dancers that the neighbor being turned in **A2** is the one in the gent’s left/lady’s right hand (not the one they turned at the end of the previous cycle).

Bad for You

Dan Luecking 4/2022

Improper contra

- A1** Take hands in long lines, walk down the hall. Return.
- A2** LH turn (new) nbr 1-1/2. Ladies chain 1/2
- B1** Forward and back. Swing partner.
- B2** Circle L 3/4. 2-hand turn nbr 1-1/2 (progression).

In the mathematical field *Hyperbolic Geometry* there is little distinction made between lines and circles: a line is just a circle with infinite radius. Here I took standard ideas for a circle mixer, but applied them to a pair of lines (in Becket formation).

Think: circle-left, circle-right, etc., ending with a promenade. Of course, no partner change is expected in a Becket, and none happens in this dance.

Note that, as written, there is little interaction with the neighbor couple—just the two half-promenades. If that should cause couples to lose track of where they are in the set, some changes are possible. For example, replace the shadow turn with a circle or star. And/or, instead of all going left and right, all go down and back so neighbors stay together.

Hyperbolic Geometry

Dan Luecking 12/2023

Becket, progressing L

- A1 Hands in long lines, walk L (8). Walk back to R (8) (to original nbrs).
- A2 Dosido partner. LH turn shadow.
- B1 Balance and swing partner.
- B2 1/2 promenade, swinging wide to progress. 1/2 promenade across with new nbrs

These next few are attempts to write interesting proper dances. Some others that are covered elsewhere include *Boxing Day*, *Double Up* and *It's Up to You*. Those were made proper for other reasons. The following were intentionally made proper as a challenge.

Judging from the book “American Dancing Master and Ballroom Prompter” (*circa* 1862), quite a lot of traditional proper dances are organized as follows:

1. Some figures where the proper formation is required or where the distinction between proper and improper is irrelevant.
2. A crossing over of the **1s** for some figures that require an improper formation (e.g., ladies-chain).
3. A crossing back.
4. Possibly more figures as in item 1.

The dance **@** starts with item 2, a crossing that produces essentially a Becket formation (not at all common traditionally).

There is a second crossing by the ladies. Both these crossings are made smoother if the idle dancers shift one way and then back to make room. In **A1**, the cross-cast-dosido combination makes a spiral similar to the shape of ‘@’, hence the title.

The return to proper position is effected by the 1/4 hey in **B2**.

@

Dan Luecking 5/2022

Proper contra

- A1** Gent **1** and lady **2** trade places as follows: walk straight across, pass partner by the R shoulder and cast down the outside below partner. Dosido partner.
- A2** Balance and swing partner.
- B1** Ladies trade places by casting behind partner and walking across. Swing nbr, face down.
- B2** Down 4-in-line (4), 1/4 hey (pass nbr by R on the end, **1s** pass by L in center) (4). Return, bend the line.

In *Hoodwinked*, the crossing in **A1** is the same as the previous dance ‘@. I probably had some reason for the title, but my memory fails me.

Hoodwinked

Dan Luecking, 5/2022

Proper contra

- A1** Gent **1** and lady **2** trade places as follows: walk straight across, pass partner by the R shoulder and cast down the outside below partner. RH across star.
- A2** Balance and swing partner.
- B1** Circle L 3/4. Down 4-in-line with **1s** in the middle (4), **1s** wheel around, **2s** turn alone(4).
- B2** Return (4), **1s** gate into progressed places (4). Forward and back.

Proper Symmetry has a variation on the initial crossing in the previous two dances: progression happens before the crossing (and hands are involved). It also reduces the idleness of the **2s** to 4 counts in **A1**.

Proper Symmetry

Dan Luecking, 8/2022

Proper contra

- A1** Symmetrical allemande 1/2 same-sex nbr, **1s** going outside (ladies RH turn, gents LH turn), **1s** cross, passing R shoulders. Symmetrical dosido with nbr on new side, **1s** going outside to start.
- A2** Balance and swing nbr, face down.
- B1** Down 4-in-line (6), 1/4 hey (nbrs pass R on ends, then **1s** pass in middle) (4). Return (6).
- B2** Circle L. Symmetrical allemande same-sex nbr, **1s** going outside to start (ladies LH turn, gents RH turn), face new nbrs.

My intent in *Done Properly* was to minimize the first and last items in the traditional organization. That is, the **1s** cross right at the start, dance in improper formation then cross back right at the end. My only requirement was that the crossings should fit well in the dance. I'll let the reader judge whether they do.

Traditionally, the right-and-left-thru is done proper as often as not, and it is common to close with that, after crossing back. Thus, one could swap **B1** and **B2**.

Notice that, after the **1s** cross back via a half-figure-eight at the end, they immediately cross again at the beginning.

Done Properly

Dan Luecking, 3/2022

Proper contra

- A1** **1s** cross, passing by the R (4), balance and swing nbr (4+8), face down.
- A2** Down 4-in-line (4), wheel around (4). Return (4), **1s** assisted cast ('gate') into second place (4).
- B1** R and L thru over and back.
- B2** Forward and back. **1s** 1/2 figure 8 above.

Many traditional dances will cross the **1s** (one way or the other) as follows: **1s** go down the center, turn as a couple (they cross), return and cast around the **2s**. A more inclusive way to do this would be for all 4 to go down with the **1s** in the middle and only the **1s** turn as a couple. I use this in the dance *Not All That Proper* that follows.

The right-hand-turn in **A1** is with the same person every time. If there is no one to the right, do nothing or turn the person across the set (which seems a bit awkward).

Not All That Proper

Dan Luecking 4/2022

Proper contra

- A1** **1st** gent and **2nd** lady cross, passing R shoulders, and face out, taking hands in long wavy lines (4), balance (4). RH turn.
- A2** Balance and swing partner.
- B1** Circle L 3/4. Down 4-in-line (4), **1s** in the middle wheel around (4).
- B2** Return (4), **1s** assisted cast ('gate') into **2nd** place (4). Forward and back.

Each part of *One Potato, Two Potato, Three Potato, Four* gives the focus to the specified number (of dancers).

One Potato, Two Potato, Three Potato, Four

Dan Luecking, 8/2022

Proper contra

- A1** Lady **1** crosses between the **2s**, around **2nd** gent and taps gent **1** on the shoulder taking his place. Whereupon gent **1** does the same around lady **2** (ending in standard improper formation).
- A2** Balance and swing nbr.
- B1** Gent **1** circle L with the ladies (nbr in R, partner in L), once around. Then gent **2** does the same (also nbr in R, partner in L). End in a line of 3 facing down with gent **2** in the middle, gent **1** takes his place on the L end.
- B2** Down 4-in-line with the **2s** in the middle (4), nbrs pass by the R on the ends, **1s** pass by the L in the middle (1/4 hey) (4). Return (4), bend the line (or gate the **1s**) (4).

The **A** part of *Just Seen It* is common in a lot of American ‘barn dances’, but not so much (in my experience) in the New England contra dance genre.

The starting formation is a circle of 4. Both ‘dive-for-the-oyster’ and ‘dig-for-the-clam’ are the same: take hands in a circle and, without letting go, the couple mentioned ducks under an arch made by the other couple (4) and then immediately backs up to place (4).

The figure ‘duck-thru-the-hole-in-the-old-tin-can’ (or ‘wring-the-dishrag’) consists of the **1s** going under an arch made by the **2s**, then they separate and go around the nearest neighbor back to place. Nobody drops hands except the **1s** when they separate. At the end, the **2s** are required to turn under their own joined hands.

Thanks to Chris Page for pointing out a problem with my original **B2**, wherein the **1s** ended up on the wrong sides.

The title is a nod to my son Nick: he’ll know where it came from.

Just Seen It

Dan Luecking

Improper contra

- A1** **1s** dive for the oyster. **2s** dig for the clam.
- A2** **1s** duck thru the hole in the old tin can. Swing nbr, face down.
- B1** Down 4-in-line, turn as couples. Return.
- B2** Circle L. Balance the circle, balance partner, face the next nbr.

Blue Plait Special starts with a rather weird ‘down-the-hall-and back’. The ‘plait’ in the name refers to the braid-like pattern of movement in the first 12 counts.

While one couple is passing the other in **A1**, the passed couple stays in place, so that the whole set progresses down the hall.

One variation, with odd timing, is to put the quarter-hey before returning to place.

Blue Plait Special

Dan Luecking, 2/2023

Improper contra

- A1** **1**s pass nbr by the R shoulder to just below nbr (4), **2**'s do the same, passing the **1**'s. **1**s do it again, then 2-hand turn nbr 3/4 (CW) into a line of 4 with the ladies in the center, take hands facing up.
- A2** Return to place (8), all face nbr. 1/4 hey: pass nbr by R shoulders (2), gents pass by L shoulders (2), balance partner (4).
- B1** Swing partner. Forward and back.
- B2** Circle R 3/4. Balance the circle, pass thru \updownarrow .

Awesome Quadruple Progression Contra evolved from an attempt to work out ways for dancers to zig-zag their way down and back. Ultimately, I gave up on the moving them back and let the transitions flow. (In the process, a partner change somehow snuck in, but I removed it, as it made the ladies' progressions too weird.)

A couple progressing out on either end must immediately wheel around to be ready for the next figure.

There is an end effect at the bottom if the number of couples is odd: after the half circle-left + pass-thru, the dancers are on the ‘wrong’ side but the current couple out is not. Thus, dancers may meet their same-sex neighbor. However, the immediately following three-fourths circle-right puts partners on the same side so their swing sorts it out.

Awesome Quadruple Progression Contra

Dan Luecking 2/2023

Improper contra

- A1** As couples, zig-zag L then R to pass nbr couple (1st progression). Zig-zag R then L to pass next couple (2nd progression).
- A2** Balance and swing the next nbr.
- B1** Circle L 1/2, pass through up and down (3rd progression). Circle R 3/4 with the next nbr.
- B2** Swing partner. Ladies chain 1/2. (4th progression)

If it seems that the first neighbors get short shrift, here is the *Awesome Triple Progression Contra*, which differs from the previous only in **A1**.

There is the same end effect as in the previous (quadruple progression) version. It will definitely occur at both the top and bottom, but only on every other cycle.

Awesome Triple Progression Contra

Dan Luecking 2/2023

Improper contra

A1 Circle L. As couples, zig-zag L then R to pass nbr couple (1st progression).

A2 Balance and swing the next nbr.

B1 Circle L 1/2, pass through up and down (2nd progression). Circle R 3/4 with the next nbrs.

B2 Swing partner. Ladies chain 1/2. (3rd progression)

3.2.2 Circles

This *Road Less Traveled* is the Sicilian circle version of a contra dance of the same name. It is a figure-for-figure duplicate except the contra line has been bent into a circle. The role of the **1s** in the contra is played by the couple progressing CW in the circle.

Road Less Traveled

Dan Luecking

Sicilian circle

A1 Balance and swing nbr.

A2 Circle L. Circle R (as foursomes), all face CW and take partner's hand.

B1 Walk 4 steps CW, turn 90° to R, take nbr's hand; walk 4 steps in, turn 90° to R, take partner's hand. Walk 4 steps CCW, turn 90° to R, take nbr's hand; walk 4 steps out, ending back in same position as the start of **B1**, but all facing out. Outside couple turn alone.

B2 RH star. Dosido nbr, turn to face next couple.

Scooch is odd in that dancers leave their nominal partner immediately. They also swing with someone they have not met before and then almost immediately leave them.

Scooch

Dan Luecking 9/2023

Circle mixer

- A1** Ladies to center and back while gents scooch R one place (i.e. partners trade places). Gents to center and back while ladies scooch L one place.
- A2** Circle L. Circle R.
- B1** Gents turn their R, ladies to their L, balance and swing this one (this is number 3, counting partner as 1).
- B2** Promenade CCW (8). Ladies drop back one place and continue promenade with this new gent (number 4, new 'partner').

The first figure in *Standing Wave* is one I saw in a video of an international folk dance. I remember nothing else about that dance except that I immediately wanted to incorporate the figure into a circle mixer. This and the dance that follows are the results.

The title comes from the resemblance to a wave that doesn't travel laterally, but simply oscillates in place, called a standing wave. Most likely the steps in **A1** will have to be three in number (plus a pause) and maybe also smaller than normal to keep the hand-holds comfortable.

Standing Wave

Dan Luecking, 7/2022

Circle Mixer

- A1** With hands in V position (held down), ladies go into the center (4). Ladies back out while gents go in (4); gents back out while ladies go in (4). Ladies back out while gents go in (4)
- A2** Gents drop R hands with partner and walk to face corner from inside the circle (4). Balance and swing corner (4 + 8), face CCW.
- B1** Promenade corner (new partner). Then promenade into center and back.
- B2** Circle L. Circle R.

The dance *Feynman Diagram* has the same standing wave figure in **A1** as the previous dance. In a Feynman diagram (from particle physics), a wiggly line like this represents a photon exchange. Also, a succession of loops, like the path of a dancer in the two dosidos of **A2**, represents a gluon exchange.

My notes say that **B2** can be replaced by circle-left, circle-right, presumably because into-the-center-and-back makes the standing-wave figure seem a bit repetitive. Another possibility is to promenade another 8 counts.

Feynman Diagram

Dan Luecking, 7/2022

Circle Mixer

- A1** Hands in V position (down), ladies go into the center (4). Ladies back out while gents go in (4); gents back out while ladies go in (4). Ladies back out while gents go in (4).
- A2** Dropping hands, gents turn to face partner from inside and dosido partner, shifting L (gents CCW, ladies CW) at the end to face the next: dosido this one.
- B1** Balance and swing this one (new partner)
- B2** Promenade CCW. Take hands and go into the center and back.

This my only ‘double progression’ circle mixer. I was on a kick where I gave new dances food-related names, hence the earlier *Blue Plait Special* and here, *Purée*.

The 8-counts in the middle of **A2** is a figure I’d seen before in some folk dance, possibly Israeli. Dancers should concentrate on their right hands and ignore their left, which the other dancer will deal with.

Purée

Dan Luecking, 2/2023

Circle mixer, double progression

- A1** Balance and swing partner.
- A2** Walk 4 steps into the center, turn to face CCW, placing L hand on L shoulder of dancer in front. Walk 8 steps, and during the last 4 take the hand on your shoulder in your R hand, lift it over your head and turn to face out. Walk 4 steps out.
- B1** Balance and swing corner (first new partner).
- B2** Circle L. Circle R (4), rollaway with new corner (gent’s L, lady’s R) who becomes 2nd new partner.

3.2.3 Becketts

No Dud is my first reverse Becket formation dance. I had only encountered this once before in the dance *Week on the Road* by Bill Olson. However, I had completely forgotten that dance and so this reverse formation seemed odd and quite novel. I have now written several more, so this does not seem so odd anymore. One way to achieve this formation is to have the **2s** cross and then rotate the set $1/4$ turn left.

A lot of Becket dances with diagonal figures are double progression. Not so here: the swing in **A1** progresses the gents and then the two ladies-chains progress the ladies. The ladies end up left of their partners, hence the starting position has partners reversed from the usual Becket. However, this dance could be started with **A2** and then it becomes a normal Becket.

As usual, if there is no couple on the left diagonal, the diagonal chain is omitted. If there is a couple out, they position themselves to play the role of the left-diagonal couple. Then, instead of the chain across, the lady simply walks to the other side (where her partner should be already).

No Dud

Dan Luecking

Reverse Becket, progressing L

A1 Balance and swing partner.

A2 Circle L. Dosido partner.

B1 Forward and back. Ladies chain $1/2$ on the L diagonal.

B2 Ladies chain across. Forward and back.

A Becket dance doesn't normally have actives and inactives (or **1s** and **2s**) and as a consequence is usually pretty symmetric from one side to the other. Not so the dance *Linear Transformation*. This Becket progresses to the left and those that progress down are called the **1s** (the caller's left side). The **2s** are on callers right and progress up the set.

The balances in **A1** are intended to be 2 counts: 'step (to the side) kick', the hand-hold should probably be 'W' position. Both these are common in international folk dances. As in *No Dud* the starting formation is reverse Becket. Another way to achieve this formation is to get into normal improper formation and then have the ladies switch places.

Linear Transformation

Dan Luecking 5/2022

Reverse Becket, progressing L

- A1** **1s** swing while the **2s** take hands in a long line and balance 4 times: first to the R, then L, R, L. Then **2s** swing while the **1s** balance the same way.
- A2** **1s** make an arch and **2s** duck under it, trading places, both turn as couples. The same back except **2s** arch and **1s** duck.
- B1** Circle L 3/4. Swing nbr.
- B2** Circle L 3/4 and shift L to progress. Forward and back.

There is an English dance called *Rufty Tufty* in which couples lead away from each other multiple times. I wrote *Ruff and Tuff* to see if I could get such a figure into a contra. Then I wrote two more for a trilogy. All of their titles are some kind of pun on *Rufty Tufty*. The second one is below, the third is in the 'Contras' section.

The two pass-thrus in **A1** are intended to be along the same path: pass neighbor by the right shoulder going across then come back passing by the left. Depending how quickly the last circle is done there may be extra time. If so, partners can balance sideways with each other.

These dances require a bit of space at the margin. One can have adjacent sets pass thru each other on the lead-out if space is tight.

Ruff and Tuff

Dan Luecking

Becket, progressing L

- A1** Lead partner out 'to the wall' (4). Change hands and lead back (4). Pass thru \leftrightarrow (4), turn alone (toward partner) and pass thru back (4).
- A2** Balance and swing partner.
- B1** Circle L 3/4. Swing nbr.
- B2** Circle L 3/4. Slide L to progress (lady leading), CA twirl to face out.

A Little Rusty has the same **A** part as *Ruff and Tuff*.

A Little Rusty

Dan Luecking 5/2022

Becket, progressing L

- A1** Lead partner ‘toward the wall’ (4), change hands and lead back (4). Pass thru \leftrightarrow (4), turn alone (toward partner) and pass thru back (4).
- A2** Balance and swing partner.
- B1** Forward and back, shifting R to face previous nbrs. 1/2 promenade across, swinging wide R to face current nbrs.
- B2** Forward and back. Circle L 1/2. Shift L to progress, turn to face out.

The dance *Lost Virginians* was my first use of the long (24-count) version of a ladies-chain. I was somewhat unsatisfied with that dance, as it tended to get muddled in the middle. *Slow Ladies* is my second try. The title comes from my use of the call ‘slow-ladies-chain’ for this figure.

The slow ladies chain goes as follows: ladies touch right hand palm-to-palm (‘high-five’ position) and cross the set (4). Swat the flea with the gent they meet (4). Unswat the flea (4).

See ‘The Introduction’ chapter for a description of the give-and-take figure in **B2**.

Slow Ladies

Dan Luecking

Becket, progressing L

- A1** Slow ladies chain (12). Start of slow chain back (4).
- A2** Ladies finish the slow chain (swat and unswat the flea) (8). Swing partner (8).
- B1** Circle L 3/4. Swing nbr.
- B2** Gents give-and-take, angling to the L (progression). LH turn partner.

The reason for writing *Wrong-way Wednesday* was to create a dance with a swing that ends facing out. It's another reverse Becket: from a normal Becket, have dancers trade places with their partners.

The hardest part may be finding the correct neighbors for the circle in **A2**. Dancers should take note of them at the end of **B2**.

The two halves of **B2** could be swapped.

Wrong-way Wednesday

Dan Luecking, 4/2022

Reverse Becket, progressing L

A1 Balance and swing partner, face out.

A2 Forward and back (in long lines), turning alone while backing up. Circle R 3/4.

B1 Balance and swing nbr.

B2 Circle L 3/4, shift L (ladies leading) to progress. Forward and back.

Chapter 4

The Themes

4.1 Introduction

By ‘theme’ I mean simply a set of related titles. The ‘Living Dead’ trilogy is an example. The dances with those titles do not necessarily share any defining characteristic. By this definition the whole chapter ‘The Calendar Dances’ is one theme, as is ‘The Alphabet Dances’. Some other dances could have been included here, for example *Dan’s Contra #1–#3* and *Easy Contra #1–#2*. However, these are in ‘The Early Years’ chapter.

For most of these, I intentionally came up with the titles first and then wrote a set of dances (often completely unrelated to one another) to apply those titles to. The first one was the ‘Living Dead’ trilogy.

The ‘Trick or Treat’ quadrilogy started as a single calendar dance associated with Halloween, but I felt compelled to make use of the whole poem, one dance per phrase.

4.2 The dances

In other chapters the dances are in subsections ‘Contras’, ‘Beckets’, etc. A lot of the dances whose titles follow a theme are of different types. These are divided into subsections according to what mixture of types each theme has, starting with the themes represented by only contras.

4.2.1 Contras

I wrote a dance called *Night of the Living Dead* for our Halloween dance (third Saturday in October). My intent was to encourage the dancers to behave like zombies in going down the hall. I never got it to the point where I thought it worth calling, so I left it and now I can’t find the original.

Before I abandoned it, I had already written the ‘sequel’ dances *Dawn of the Dead* and *Day of the Dead*. Only years later did I come back and complete the trilogy with a *Night of the Living Dead* written from scratch. If you want it more zombie-like, tell the dancers *not* to hold hands in **A1**.

If the figure tag-the-line is new to you, see ‘The Introduction’ chapter for a description.

Night of the Living Dead

Dan Luecking 5/2022

Improper contra

- A1 Down 4-in-line, **1s** in the middle, tag the line. Return, bend the line.
- A2 Ladies chain 1/2. Circle L 1/2, balance the circle.
- B1 Swing partner (or balance and swing).
- B2 Circle L 3/4. Balance the circle, **1s** pass between **2s**.

In a zombie version of *Dawn of the Dead*, dancers could be encouraged to walk like a zombie in **A1**.

Dawn of the Dead

Dan Luecking

Improper contra

- A1 **1s** face down, **2s** face up, march single file up and down, passing by the R shoulder. Turn alone, return.
- A2 Balance and swing nbr.
- B1 Circle L 3/4. swing partner.
- B2 Ladies chain 1/2. Dosido new nbr.

Similarly, the ‘box circulate’ figure in *Day of the Dead* can be zombified.

‘Box circulate’ means: the dancers who face inward walk across the set (and stand facing out), while those who face outward turn over their right shoulder into the place of the person on their right and face in.

Day of the Dead

Dan Luecking

Improper contra

- A1 (Hands in long wavy lines, gents facing out, ladies facing in.) Balance, box circulate, take hands again. Repeat, this time starting with the gents facing in and ladies facing out.
- A2 That again. And again one last time but at the end gents turn to face in.
- B1 Circle L 3/4. Swing partner.
- B2 Circle R 3/4. LH turn nbr 1-1/2 and take hands in long wavy lines.

Here are the rest of the seven ‘Dan’s Contra’ dances. My notes indicate that I told myself to give these real titles, but in more than a decade I was never inspired to do so.

Dan’s Contra #4 was maybe not my first double progression contra, but was certainly nearly the first. The whole **A** part (except for the progression) was lifted from *Saturday Night Reel* by Herbie Gaudreau. I really liked its transition from forward-and-back to the swing.

The two neighbor swings are with successive neighbors: in **A1** the gent swings the lady immediately to his left; in **B2** the gent swings the lady directly across from him. It is somewhat rare in double progression dances to swing both neighbors.

Dan’s Contra #4

Dan Luecking

Improper contra, double progression

A1 Forward and back. Swing nbr.

A2 Ladies chain 1/2. 1/2 promenade, swing wide to R to face a new couple (1st progression).

B1 Ladies RH turn. Swing partner.

B2 Gents LH turn 1-1/2. Swing nbr (2nd progression).

Dan's Contra #5 was an attempt to introduce the 'trail buddy' (or 'shadow') concept in a new context (opposite side of the set, non-Becket dance). I think I tried to call it just once, but it turned out to be too novel for me or for the group or both.

The first gypsy in **A2** should go once around and then a little more, until partners are in the same long line. The gent will be on the progressing side (gent below lady for **1s**, gent above lady for **2s**). Then one finds one's trail buddy by turning away from partner.

I have a love-hate relationship with the gypsy and would almost never want to put two in a row. My artistic vision seemed to demand the second one in response to the first, but a see-saw or left-hand-turn with the trail buddy would also work.

I don't care for the timing in the transition **B2–A1**: with standard timing the ending figure and the starting figure need to be rushed a bit. A more forgiving **B2**: Circle-right 3/4, balance-the-circle, pass-thru. Even easier: right-and-left-thru, ladies-half-chain. A somewhat stranger one: promenade 3/4 (half promenade and a bit more) to face up and down (12), pass-thru.

Dan's Contra #5

Dan Luecking

Improper contra

- A1** RH turn nbr 3/4 to a line of 4 across (4), balance (4). Gents LH turn 1/2 (4), take hands and balance (4).
- A2** R shoulder gypsy partner 1-1/4. L shoulder gypsy trail buddy.
- B1** Balance and swing partner.
- B2** R and L thru. Circle L 3/4, pass thru \updownarrow .

I think the rollaway (with a half sashay) is fun to do (and to call). Strictly speaking it is unnecessary in *Dan's Contra #6*, but I felt it made for a better transition into the hey. Anyway, the total sequence in **A2–B1** is pretty forgiving as to timing.

I considered a balance-and-swing for **B1**, but the gypsy is a little more forgiving for beginners.

Dan's Contra #6

Dan Luecking

Improper contra

- A1** Balance and swing nbr.
- A2** Circle L 3/4, rollaway with partner. 1/2 hey, gents start passing L shoulder.
- B1** Gypsy partner, swing partner.
- B2** Ladies chain 1/2. 1/2 hey, ladies passing R shoulder.

I have always liked the transition from a promenade (up and down) into a strong interaction with the opposite person or couple. *Dan's Contra #7* was an attempt to insert this in a dance, appearing at the start of **B1**.

Part **B2** could be 'Circle-R 3/4, balance, pass-thru' for more forgiving timing, or also 'circle-L 3/4, balance, California-twirl'.

Dan's Contra #7

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Promenade nbr up or down the set, gents on outside, wheel around. Return.

B1 Find couple with partner and gents LH turn 1-1/2. Swing partner.

B2 Circle R 3/4. Dosido nbr (or balance the circle), pass thru \updownarrow .

This is the rest of my eight 'Easy Contra' dances.

Splitting the two halves of the ladies-chain in *Easy Contra #3* was probably an intentional affectation on my part.

Easy Contra #3

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Circle L. Circle R.

B1 Ladies chain 1/2, Courtesy turn a quarter turn more or less to face down.
Down 4-in-line.

B2 Turn as a couple, return. Ladies chain 1/2.

If one uses the 'piece count' to measure easiness, then *Easy Contra #4* might not qualify, but the combinations within each part (e.g., dosido + swing) seem to be very familiar, with easy transitions. Moreover, the combinations in **A** allow both couples to swing with their partner.

Easy Contra #4

Dan Luecking

Improper contra

A1 Dosido nbr. Swing nbr.

A2 Circle L 3/4. Swing partner.

B1 Ladies chain 1/2. Forward and back.

B2 RH star. LH star.

With *Easy Contra #5*, these easy dances seem to be getting less easy. What can I say? If you call it, change the title.

Easy Contra #5

Dan Luecking

Improper contra

A1 Circle L. Swing nbr.

A2 Forward and back. Gents LH turn 1-1/2.

B1 Balance and swing partner.

B2 Circle R 3/4. Balance the circle, pass thru \updownarrow .

Easy Contra #6 is not much different from #4.

Easy Contra #6

Dan Luecking

Improper contra

A1 Dosido nbr. Swing nbr.

A2 Circle L 3/4. Swing partner.

B1 Forward and back. Ladies chain 1/2.

B2 Forward and back. LH star.

In *Easy Contra #7* the **B** part is exactly bars 13–28 of Gene Hubert's *A Nice Combination*. This is entirely a coincidence. I just wanted an easy dance, so I started with some circles and the duck-under and it just flowed from there (given that I felt a swing was necessary).

The final ladies-chain could be anything that crosses the ladies, such as balance-the-circle, ladies cross.

Easy Contra #7

Dan Luecking 9/2022

Improper contra

A1 Circle L. Circle R.

A2 **1s** duck under **2's** arch, separate, go around nbr. **1s** step between nbrs, all go down 4-in-line, turn alone

B1 Return, bend the line. Circle L 3/4.

B2 Swing partner. Ladies chain 1/2.

Easy Contra #8 was dashed off quickly while planning a program for a crowd that promised to be a mixture of all levels of dance experience. I went for a dance with changes every 8 counts, but kept the memory requirements low by making the **B** part an exact copy of the **A** part, only changing ‘nbr’ to ‘partner’.

I have since discovered that it is easy for me to forget which half of the dance I am calling, so maybe I shouldn’t do this anymore.

Easy Contra #8

Dan Luecking 6/2023

Improper contra

- A1** Dosido nbr. Swing nbr.
- A2** Ladies chain 1/2. Forward and back.
- B1** Dosido partner. Swing partner.
- B2** Ladies chain 1/2. Forward and back.

The *Days of the Week* set contains 7 dances (of course), but 4 of them qualify for ‘The Oddities’ chapter. The remaining 3 are here.

I can’t remember any particular inspiration for writing *Manic Monday* except to complete the set.

See ‘The Introduction’ chapter for a description of the give-and-take figure in **B1**.

Manic Monday

Dan Luecking 4/2022

Improper contra

- A1** Circle L 1-1/4. Dosido partner.
- A2** Balance and swing partner.
- B1** Gents give-and-take. Swing nbr.
- B2** Circle L 1/2, rollaway partner. Balance the circle, pass thru \updownarrow .

Taco Tuesday started with me trying to find a variation on the common down the hall and back progression. This is really the most basic: without any ado all, go down the hall and then, for no other purpose except to progress, the couples switch places.

However, in the course of the dance the couples become unprogressed and, for symmetry, we progress them back by having the **1s** go between the **2s**.

Why the name? I needed a Tuesday dance. However, perhaps one can think of the 2-by-2 formation as a folded 4-in-line.

Taco Tuesday

Dan Luecking 4/2022

Improper contra

- A1 Down 2-by-2, turn alone. Return, ending with **2s** passing between **1s** to trade places, face across.
- A2 Forward and back. Swing nbr.
- B1 Circle L 3/4. Swing partner.
- B2 Circle L 3/4. Balance the circle, **1s** pass between the **2s**.

In writing the *Days of the Week* some of them were left without titles and I assigned the names afterward. *Causal Friday* got its name because it seemed the most laid-back of the seven.

The rights-and-lefts in **B2** are allotted 4 counts each.

Casual Friday

Dan Luecking 4/2022

Improper contra

- A1 Dosido nbr. Swing nbr.
- A2 Circle L 3/4. Swing partner.
- B1 Forward and back. Ladies chain 1/2.
- B2 4 slow changes of Rs and Ls, starting with partner. End facing new nbr.

I had a few dances jotted down on scraps of paper that I only got around to organizing as I was writing this book. To save myself the bother of coming up with appropriate names, I used the states in which I have lived for a year or more, starting with my home state, *Illinois*.

After the right-hand-turn-1/2 in **A1**, I intended the next 4 counts to be anything the dancer could come up with to get themselves headed the other way. I wrote in a balance, because that seemed easiest. But what I had in my imagination was a couple of stomp-hops while turning 180° toward neighbor. I would encourage the dancers to be creative.

Illinois

Dan Luecking 6/2022

Improper contra

A1 RH turn nbr 1/2 (4), balance nbr (4). LH turn nbr.

A2 Ladies chain 1/2. Forward and back.

B1 Balance and swing partner.

B2 Circle L 3/4. Balance, pass thru ↕

Massachusetts could have gone in ‘The Oddities’ chapter, as it is one of my experiments with writing ‘interesting’ proper dances. However, it didn’t seem quite as odd as those other tries.

In **B1** the gents can pass each other on the diagonal or walk straight across, ladies shifting left to give them room.

Massachusetts

Dan Luecking 6/2022

Proper contra

A1 All facing up, go forward and back, 1s turn around. Circle L 3/4.

A2 Balance and swing partner.

B1 Gents cross, swing nbr.

B2 Forward and back. 1s 1/2 figure eight above.

Michigan was written within minutes of *Massachusetts* and has the same **A** part.

Michigan

Dan Luecking 6/2022

Proper contra

A1 All facing up, go forward and back, 1s turn around. Circle L 3/4.

A2 Balance and swing partner.

B1 Ladies full chain.

B2 Circle R 3/4. 1s cross and cast down to progress.

Having the ladies (or the gents) allemande, followed by a swing with partner or neighbor, is common. In *Arkansas*, both the ladies and the gents do it, which is not so common.

At the end of **B2**, ladies look diagonally R to find their next neighbors.

Arkansas

Dan Luecking

Improper contra

- A1** Ladies LH turn. Swing nbr.
- A2** Circle L 3/4. Gents RH turn.
- B1** Balance and swing partner.
- B2** Forward and back. Ladies chain 1/2.

Turn, Turn, Turn contains 6 turns in total. Part **B** is a mirror image of part **A**.

Turn, Turn, Turn

Dan Luecking 8/2022

Improper contra

- A1** Gents RH turn 3/4 to a diagonal line of 4 taking L hands with partner, balance. Partners LH turn 1/2 to a line, balance
- A2** Ladies RH turn. Swing partner.
- B1** Gents LH turn 3/4 to a diagonal line of 4 taking R hands with nbr, balance. Nbrs RH turn 1/2 to a line, balance.
- B2** Ladies LH turn. Swing nbr, gents look L.

For the Byrds was written right after *Turn, Turn, Turn* (described above), so the title suggested itself. Both have the same number of turns, but this dance leaves out the wavy-line balances so that the 8-count swings can become 16-count balance-and-swings.

For the Byrds

Dan Luecking 8/2022

Improper contra

- A1** Gents RH turn 3/4, partners LH turn 3/4 (approx.). RH turn the next in line (trail buddy).
- A2** Balance and swing partner.
- B1** Gents LH turn 3/4, nbrs RH turn 3/4 (approx.). LH turn the next in line (future nbr).
- B2** Balance and swing current nbr, gents look L.

For fun, I tried to improvise a dance (in my head, no actual dancers were involved). To my surprise, it went smoothly (in my head) so I wrote it down and searched my database to see if it already existed. It was around then that I realized that I had created 36 bars rather than the intended 32. A minor change at the beginning (balance-and-swing to just a swing) and another at the end (put balance-the-circle after pass-thru) and I had this dance.

In a sense, we still have a balance-and-swing but the balance is before the start of the dance, hence *Ahead of Schedule*.

Ahead of Schedule

Dan Luecking 1/2023

Improper contra

A1 Swing nbr. Ladies chain 1/2.

A2 Forward and back. Swing partner, face down.

B1 Down 4-in-line, turn as a couple. Return.

B2 Circle L 3/4. Pass thru \updownarrow , balance the circle with new nbrs.

Having written *Ahead of Schedule*, I had to write *Behind Schedule*, putting the balances *after* the swings.

The swings should be ended by sliding apart into a 2-hand hold. If a couple is using a crossed-hands swing or some other variant, the star-thru can instead be a box-the-gnat, but the couple should end it facing across and in progressed positions.

Behind Schedule

Dan Luecking 1/2023

Improper contra

A1 Circle L. Swing nbr, end swing in starting position facing nbr.

A2 Balance, star thru. Ladies chain 1/2.

B1 Forward and back. Swing partner, end swing with gent in home position facing partner.

B2 Balance, star thru. Ladies chain 1/2.

And then, of course, *Right on Schedule*. The only change from the original is that it shortens part **A2** from the erroneous 12 bars to the required 8 bars. If you are curious, the original said “**A2** Ladies chain 1/2. Forward and back. Swing partner, face down.” This leaves only 4 counts for the forward-and-back and 4 for the swing. Doable, but not ideal.

Another possibility for **A2**: Ladies chain 1/2. Butterfly whirl, face down.

Right on Schedule

Dan Luecking 1/2023

Improper contra

A1 Balance and swing nbr.

A2 Ladies pull by the R to cross, swat the flea with partner. Swing partner, face down.

B1 Down 4-in-line, turn as a couple. Return.

B2 Circle L 3/4. Balance the circle, pass thru \updownarrow .

The name *Rumors* is a more-or-less random choice of words. The dance itself includes kind a twist on two figures.

One is the ladies-dosido-gents-circulate figure from *Fayetteville Shuffle* (in the ‘Early Years’ chapter) except there isn’t room to dosido as they have to fit under the gents’ arch.

The other is that figure where the ladies (for example) drop out of the star while the gents continue turning. However, here the ladies leave the star by going inward and the gents have to turn while arching over them.

Rumors

Dan Luecking 5/2023

Improper contra

A1 RH across star, gents on top (8). Ladies come together in center, gents continue turning to change places, arching over the ladies (ladies fall back).

A2 Balance and swing partner.

B1 Down 4-in-line, bend the line and pass thru \leftrightarrow . Return 2-by-2.

B2 Circle R 3/4. Dosido nbr, turn to face new nbr.

The title *Whispers* is also essentially meaningless, except that it seemed to go together with *Rumors*, which was written about the same time and both have a ‘star and arching’ combination. The dance was written to get opposite corners to cross with a little more interaction than passing right shoulders.

Whispers

Dan Luecking 5/2023

Improper contra

- A1 Circle L. Gents cross taking RH as they do to make an arch diagonally (4), ladies cross, ducking under the gents arch and also taking RH (4).
- A2 (Gents lower their joined hands) RH across star. LH across star.
- B1 Balance and swing nbr.
- B2 Forward and back. Ladies cross (L shoulder), gents cross (R shoulder).

Murmurs contains the figure in part A1 of *Rumors* plus a variant of the figure which is the second half of A1 of *Whispers*.

Murmurs

Dan Luecking 11/2023

Improper contra

- A1 Gents balance (RH in R) and pull by, keeping handhold in an arch. Ladies balance and pull by with R hands under the gents arch.
- A2 (Gents lower their joined hands) RH across star. Ladies come together in center, gents continue turning to change places, arching over the ladies (ladies fall back).
- B1 Balance and swing partner.
- B2 Ladies chain 1/2. Forward and back, gents look left.

The next several dances were named after cities that I have visited. The city is followed by some word or phrase associated with the city. The resultant titles have no actual connection with what goes on in the dance.

In part A1 of *Edinburgh Castle*, I was going for a smooth serpentine movement that got the gents over to their partners.

Edinburgh Castle

Dan Luecking 3/2024

Improper contra, double progression

- A1 Gypsy nbr 3/4. Gents L shoulder gypsy 1/2. Swing partner.
- A2 Circle R 3/4. Balance the circle, pass thru up and down.
- B1 Circle L 3/4 with the next nbrs. Balance the circle, pass thru across.
- B2 Balance partner, star thru. Ladies chain 1/2.

Effingham Offramp is a place I passed quite often (and almost as often exited there) on the way between my home town and grad school. It starts with the same serpentine movement of the gents as the previous dance. If one replaces the gypsies with fractional dosidos, the **A** part becomes the **A** part of *Tadpoles* in the ‘The Rest’ chapter.

The rest also has similarities with the previous dance, but this one only progresses once.

Effingham Offramp

Dan Luecking 3/2024

Improper contra

A1 Gypsy nbr 3/4. Gents L shoulder gypsy 1/2. Gypsy partner.

A2 Balance and swing partner.

B1 Forward and back. Pass thru \leftrightarrow , CA twirl partner.

B2 Ladies chain 1/2. Forward and back.

In a sense, *London Bridge* has a theme in the **A** part similar to the previous dance: after some rotating around neighbor, someone (here the lady) crosses to partner.

Not being a big fan of the “gypsy meltdown”, I intentionally inserted a balance before the swing.

At the beginning of **A2** the gents might want to reposition a little to better lead into the gypsy. The dosido in **A1** is with the next nbr (not the one swung in **B2**).

London Bridge

Dan Luecking 3/2024

Improper contra

A1 Dosido nbr. RH turn nbr.

A2 Ladies LH turn 1-1/2 to cross. Gypsy partner.

B1 Balance and swing partner.

B2 Circle L 3/4. Swing nbr.

The next two dances are actually variations of each other. I don't actually remember which came first. In *Stockholm Syndrome* the right-hand-turn at the end of **A1** leads naturally into the left-hand-turn + ladies-chain.

Stockholm Syndrome

Dan Luecking 3/2024

Improper contra

A1 Star thru nbr, CA twirl partner. RH turn future nbr.

A2 LH turn current nbr 1-1/2. Ladies chain 1/2.

B1 Forward and back. Balance and swing partner (4+4).

B2 Swing partner some more (8). Balance the circle, gents cross by the R shoulders.

In **A1** of *Warsaw Pact*, the right-hand-turn of the previous dance is changed to a left-hand-turn as that struck me as a more natural lead-in to the balance that follows.

The circle-left and circle-right in **B1** and **B2** can be exchanged.

Warsaw Pact

Dan Luecking 3/2024

Improper contra

A1 Star thru nbr, CA twirl partner. LH turn future nbr.

A2 Balance and swing current nbr.

B1 Circle R 3/4. Swing partner.

B2 Circle L 3/4*. Balance the circle, pass thru up and down.

4.2.2 Contrás and Becketts

Trick or Treat is the start of a quadrilogy.

The diagonal pull-by-left in **B2**: gent pulls by the gent in the next set, the lady pulls by the lady in the same set. If there is no person in that diagonal position, the dancer stays put.

This works best with an even number of couples. If there is an odd couple at the bottom, they face the set with the lady on the right and come in during the zig-zags in **B2**.

This dance was partly inspired by on a triplet (the name escapes me) where a succession of zig-zags ended with the top couple at the bottom.

After one of these pull-by + box-the-gnat combinations, dancers have progressed one place, but also a couple will find itself out at the top (and also at the bottom if the number of couples is even). After the second one, they are back in.

Trick or Treat

Dan Luecking 10/2019

Becket, double progressing L

A1 Balance and swing partner.

A2 Forward and back. Circle L 3/4.

B1 Swing nbr. Ladies chain 1/2.

B2 Pull by L on L diagonal (if possible) with same sex, box the gnat across with opposite sex. Repeat both.

In part **A2** of *Smell My Feet*, the pull-by + swat-the-flea combination can be thought of as a modified ladies-half-chain. Swat-the-flea makes it possible to follow easily with a balance.

Smell My Feet

Dan Luecking 10/2019

Improper contra

A1 Seesaw nbr 1-1/2. Dosido the next in line (future nbr).

A2 LH turn original nbr. Ladies pull across by the R and swat the flea with partner.

B1 Balance and swing partner.

B2 Circle L 3/4. Balance the circle, pass thru \updownarrow .

Continuing the Halloween chant is *Give Me Something*. The rights-and-lefts in **A1** are timed (and executed) exactly like a half-hey but using hands (a half-hey could easily be substituted). This figure ends with the ladies meeting in the middle to start **A2**.

If you like a longer swing, the balance can be omitted in **A2**.

Give Me Something

Dan Luecking 10/2019

Improper contra

- A1** LH turn nbr 1-1/2. Rs and Ls across the set, ladies starting.
- A2** Ladies cross back, passing R shoulders (4), balance (4) and swing partner (8).
- B1** Ladies chain 1/2. Circle L 1/2, rollaway with partner (across).
- B2** Dosido nbr. Balance the circle, CA twirl partner.

I tried quite a few variations on the sequence of pull-bys in **A1** below. I could not decide just how to do it. *Good to Eat I* starts right out with the sequence. This somehow seemed to force a simple swing in **A2** and then I had to add a forward-and-back to use up 8 counts.

Good to Eat I

Dan Luecking 10/2019

Improper contra

- A1** Gents pull by the R to trade sides, pull by the L with partner (up and down).
Ladies pull by the R to trade sides, pull by the L with nbr (up and down).
- A2** Dosido the next in line (future nbr). Swing original nbr.
- B1** Forward and back. Circle L 1/2, rollaway with partner.
- B2** Circle L 1/2, pass thru \updownarrow . LH turn new nbr (same person as the dosido in **A2**).

I decided to try making the swing a balance-and-swing for this second version, *Good to Eat II*. This meant the forward-and-back could be removed and, for some reason, I was compelled to move the left-hand-turn from the end to the beginning.

There are actually two more versions, Becket dances, that can be found in ‘The Adaptations’ chapter.

My current preference is this version.

Good to Eat II

Dan Luecking 12/2020

Improper contra

- A1 LH turn nbr. Gents pull by the R to trade sides, pull by the L with partner (up and down).
- A2 Ladies pull by the R to trade sides, pull by the L with nbr (up and down). Dosido the next in line (future nbr).
- B1 Balance and swing original nbr.
- B2 Circle L 1/2, rollaway with partner. Circle L 1/2, pass thru \updownarrow .

I had an idea for a sequence of figures that required a circle-left-3/4 to be followed by a rollaway, all in 8 counts. I decided that this is only barely possible, threw out the rollaway, and changed the rest of the dance to fit. The result was, metaphorically anyway, an escape from my difficulty that I am calling *Out of the Frying Pan*.

Out of the Frying Pan

Dan Luecking

Improper contra

- A1 Circle L 3/4. Dosido partner.
- A2 Balance and swing partner, face down.
- B1 Down 4-in-line, turn as a couple, return.
- B2 Circle L 3/4. Balance the circle, CA twirl.

In *Into the Fire*, I put the circle-left-3/4 + rollaway back in but loosened the timing so it takes 12 counts. This required a different change to my original vision. The title merely reflects its common origin with *Out of the Frying Pan*.

Into the Fire

Dan Luecking

Improper contra

A1 Circle L 3/4. Rollaway partner, pass thru \leftrightarrow .

A2 Balance and swing partner, face down.

B1 Down 4-in-line, **1s** turn as a couple, **2s** turn alone. Return, face center (keeping the line).

B2 1/2 hey, gents start passing L shoulders. When gents meet again, they balance R hand in R and pull by (diagonally) to trade places.

Help! is the essentially impossible dance that inspired the previous two. Its title reflects my frustration and possibly that of the dancers, if they had ever been forced to try it.

Part **A1** is just possible, but only because dosidos don't really require a full 8 counts. But, **B2** is only possible if one borrows some time from the previous down-and-back. .

Help!

Dan Luecking

Improper contra

A1 Circle L 3/4, rollaway nbr \leftrightarrow . Dosido partner.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, turn alone, return.

B2 Circle R 3/4, rollaway partner \leftrightarrow . Balance the circle, CA twirl.

M'aidez (pronounced 'May Day') is French for 'Help Me'. The final result is a compromise with myself to make things a little easier, I hope. Originally, I omitted the rollaway in **A1**, but that meant the ladies-chain started with the lady on the gents left, a very unfamiliar position. This might have caused some dancers to chain the wrong lady.

Also, for no particular reason, in the original version the left-hand-turn in **A2** was on the left diagonal.

M'aidez

Dan Luecking

Improper contra

A1 Forward and back, rollaway with (next) nbr while backing up. Ladies chain 1/2.

A2 Circle L. Gents LH turn.

B1 Balance and swing partner.

B2 Circle L 3/4. Swing nbr, face across.

As sequel to the 'help-me' dances I wrote the 'rescue' dances. *Rescue Me!* is essentially the same as *Out of the Frying Pan*. They differ only in the turn in the middle of **B1** and in the last half of **B2**.

Rescue Me!

Dan Luecking

Improper contra

A1 Circle L 3/4. Dosido partner.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, turn alone, return.

B2 Circle L 3/4. Dosido nbr, turn to face the next.

To the Rescue keeps the circle + rollaway but loosens the timing by making it a half-circle. It therefore allows me to keep the symmetry of a circle-rollaway at both beginning and end.

To the Rescue!

Dan Luecking

Improper contra

A1 Circle L 1/2, rollaway partner \leftrightarrow . Dosido nbr.

A2 Balance and swing nbr, face down.

B1 Down 4-in-line, turn as a couple, return.

B2 Circle L 1/2, rollaway partner \leftrightarrow . Balance the circle, pass thru

The dance *All you Could Ask For* takes the circle-rollaway-dosido-swing sequence of *Help!* and fits it to a Becket formation. It is my last attempt to correct the timing problems of that dance.

All You Could Ask For

Dan Luecking

Becket, progressing L

- A1** Circle L 1/2, rollaway nbr \leftrightarrow . Dosido partner.
- A2** Balance and swing partner, face down.
- B1** Down 4-in-line, turn as a couple. Return, face across.
- B2** Ladies chain 1/2. Circle R 3/4 with new nbrs.

Hall Pass I was the first of three dances that have similar endings. The other two are *Passing Fantasy* and *Passing Grade*. They were experiments in incorporating a circular hey (a succession of pass-bys alternating right and left). They all ended up with this occurring in **B2**. The titles all contain the word ‘pass’, but I wouldn’t read anything into the rest of the titles.

Each pass-by should be allotted 4 counts, so they are somewhat leisurely (i.e., slow). The quarter-circle-left in **A1** could be an open circle (essentially the gent leading his partner to his side of the set).

Hall Pass I

Dan Luecking 8/2022

Improper contra

- A1** Balance the circle, circle L 1/4. Swing partner.
- A2** Forward and back. Ladies pull by the R to cross, swat the flea with nbr.
- B1** Balance and swing nbr.
- B2** Pass partner by the R across (4), pass nbr by the L up and down (4). Repeat that, face new nbrs.

Hall Pass II is almost the same dance, but in reverse Becket formation. As usual, ‘reverse Becket’ means that partners are reversed from a normal Becket.

Hall Pass II

Dan Luecking 8/2022

Reverse Becket, progressing L

- A1** Balance the circle, circle L 1/4. Swing nbr.
- A2** Forward and back. Ladies pull by the R to cross, swat the flea with partner.
- B1** Balance and swing partner.
- B2** Pass nbr by the R across (4), pass partner by the L up and down (4). Pass nbr again, then lady leads partner to progressed position.

Passing Grade was named that because I had high school on my mind after *Hall Pass* was written. But I don't know why I named that one *Hall Pass*.

It is also a reverse Becket, meaning partners are reversed from a normal Becket. The **A** part is just a roundabout way to get partners back together for a swing.

Passing Grade

Dan Luecking 8/2022

Reverse Becket, progressing L

A1 LH turn partner 1-1/2. Ladies chain 1/2.

A2 Forward and back. Circle L 3/4.

B1 Balance and swing partner.

B2 Pass nbr by the R (across) (4), pass partner by the L (up and down) (4).
Pass nbr again (across), then lady leads partner to progressed position.

Passing Fantasy was intended to sound like a confused version of 'passing fancy'. It was, I think, the third one I wrote in this trilogy.

Again, partners are reversed from a normal Becket.

Passing Fantasy

Dan Luecking 8/2022

Reverse Becket, progressing L

A1 Balance and swing partner.

A2 Forward and back. Ladies pull by the R to cross, swat the flea with nbr.

B1 Balance and swing nbr.

B2 Pass nbr by the R (up and down) (4), pass partner by the L (across) (4),
Pass nbr by the R again, lady keeps going to progressed position, gent
crosses and follows her.

Desperation has the same broad outline as my three dances *Inspiration*, *Respiration* and *Aspiration*. This has a fourth way to get the circle turned halfway in **A1**, but also differs substantially in how the partners get together for a swing in **B1**. Also changed is part **B2**, where my intent was to reuse the double pass-by from **A1**.

This is the fourth of six dances based on this same broad outline. The first three appear elsewhere the other two reside below.

Desperation

Dan Luecking 7/2022

Improper contra

- A1** Balance the circle twice. Pass nbr by the R shoulder, then partner by the left across the set.
- A2** Balance and swing nbr.
- B1** Circle L 3/4. Swing partner
- B2** Ladies chain 1/2. Pass partner by the R shoulder to cross the set, pass nbr by the L (up and down).

Transpiration continues the theme started in *Inspiration*: **A1** gets neighbors together on the opposite side to swing in **A2**. This is followed by a quick way to get to partners together for another swing, and then finally some figure(s) to get everyone progressed.

I originally had a right-hand-star, but that seemed to be too much clockwise rotation. After that I reversed the more usual pass-right-pass-left order as that seemed to make for a less awkward transition from the star.

Transpiration

Dan Luecking 8/2022

Improper contra

- A1** LH star. Pass nbr by L (up and down), then partner by R (across).
- A2** Balance and swing nbr.
- B1** Gents cross, swing partner.
- B2** Circle L 1/2, rollaway partner. Circle L 3/4 turn to face new nbr.

I came up with the dosido-circulate combination in *The Fayetteville Shuffle* (see ‘The Early Years’ chapter). I realized that two such moves could move everyone halfway around the circle, much like the **A1** parts of the rest of this themed group. The name *Expiration* was the only other rhyme I could think of, so this will have to be the last of the series.

The ladies could dosido in **A1**, but a seesaw blends better into the following circulate, as both are counter-clockwise. There is no particular reason the gents couldn’t go first.

See ‘The Introduction’ chapter for a description of the give-and-take figure in **B1**.

Expiration

Dan Luecking 9/2022

Reverse Becket, progressing L

A1 Ladies seesaw while gents circulate CW to trade places. Gents dosido while ladies circulate CCW to trade places.

A2 Balance and swing partner.

B1 Ladies give-and-take. Swing nbr.

B2 Forward and back. Circle L 3/4, shift L to progress.

The next four dances all make use of the same **A1**, wherein everyone changes sides before doing anything interesting. Mostly the first interesting thing is a balance-and-swing partner. The rest of each dance are different attempts to get folks back and progressed.

The first one written was *Catch You on the Flip Side*. See ‘The Introduction’ chapter for a description of the give-and-take figure in **B2**.

Catch You on the Flip Side

Dan Luecking 10/2022

Becket, progressing L

A1 Dosido partner. Side-step across, ladies passing in front of nbr and face-to-face with each other, star thru with partner.

A2 Balance and swing partner.

B1 Side-step back as in **A1**, star thru with partner. Circle L 3/4.

B2 Swing nbr. Gents give-and-take, angling L to progress.

Keeping with the metaphor, *B-Side You* also refers to the flip side (of a record). It is, in fact, almost the same dance with only **B1** changed.

In **B1**, both gents can pass the lady by R shoulders, or that lady could do a ‘R hand high, L hand low’ to swap them. See ‘The Introduction’ chapter for a description of the give-and-take figure in **B2**.

B-Side You

Dan Luecking 10/2022

Becket, progressing L

- A1** Dosido partner. Side-step across, ladies passing in front of nbr and face-to-face with each other, star thru with partner.
- A2** Balance and swing partner, face down.
- B1** Down 4-in-line (6), gents trade places (4). Return, face nbr (6).
- B2** Swing nbr. Gents give-and-take, angling L to progress.

Keeping with the ‘other side’ metaphor is *The Other Side* (where, of course, the grass is greener and to which the Doors would like us to break on through).

In **B1**, both ladies could trade places by passing the gent in between by the R shoulder, or that gent could do ‘R hand high, L hand low’ to swap them. This figure and the last 8 counts of **B2** are the only differences between this dance and *B-Side You* (apart from people being in different positions through most of the **B** part).

The Other Side

Dan Luecking 10/2022

Becket, progressing L

- A1** Dosido partner. Side-step across, ladies passing in front of nbr and face-to-face with each other, star thru with partner.
- A2** Balance and swing partner, face down.
- B1** Down 4-in-line (6), ladies trade places (4). Return, face nbr (6).
- B2** Swing nbr. Gents cross by the R shoulder, and lead partner to progressed places.

Waiting on the Sidelines has the same beginning as the previous three dances, but, not being Becket, it forced me to shuffle some of the figures. Since the partner swing was delayed until the **B** part, I thought including ‘wait’ (as well as the theme word ‘side’) was appropriate.

Waiting on the Sidelines

Dan Luecking 10/2022

Improper contra

- A1** Dosido nbr. Side-step across, ladies passing in front of partner and face-to-face with each other, star thru with nbr.
- A2** Circle L 3/4. Dosido partner
- B1** Balance and swing partner.
- B2** Ladies chain 1/2. Forward and back.

For this next theme the only real connection between the titles is they all begin with a ‘b’. When I wrote this first one I realized that the path of the dancers in **A2** and **B1** was the shape of a lowercase ‘b’, traced first in one direction and then back. So I named it *b and b*.

See ‘The Introduction’ chapter for a description of the give-and-take figure in **B2**.

b and b

Dan Luecking 2/2023

Becket, progressing L

- A1** Balance and swing partner
- A2** Circle L 3/4. Drop hands, turn 90° to the L and march up or down (lady leading nbr).
- B1** Return (now gent in lead), looking for partner. Circle R.
- B2** Swing nbr. Gents give-and-take, angling L to progress.

Then I thought I should be able to trace an uppercase ‘B’ and I wrote *Babel*. A couple waiting out should be ready to participate in the second half of **A2**. A couple that shifts out in the first half of **A2** can either circle with a ghost couple or simple wait and shift right back in at the start of **B1**.

Babel

Dan Luecking 2/2023

Improper contra

- A1** Balance and swing nbr.
- A2** Circle L 3/4, shift L to next couple (lady leading partner). Circle L.
- B1** Shift back to the R (gent leading partner), swing partner.
- B2** Circle R 3/4. Balance the circle, CA twirl.

But one almost never starts a ‘B’ with the bottom circle, so I tried to make it like my own handwriting. I couldn’t quite get that but I could get the way I make a β (beta). So this is *Beta Test*.

Beta Test

Dan Luecking 2/2023

Becket, progressing L

A1 Balance and swing partner.

A2 Slide L to next couple, circle L 3/4. Balance the circle, CA twirl.

B1 Circle L 3/4 (with original nbrs). LH turn partner.

B2 Ladies chain 1/2. Gents shift L to progressed places while ladies pull by the R to cross, then head R to follow partner.

I came up with the dosido-circulate combination in *The Fayetteville Shuffle*. Then I doubled it to produce *Expiration* (elsewhere in this chapter). Somehow I found my self compelled to keep going with it. The name *All Aswirl* comes from the movements of dancers in **A1**, which might be described as ‘swirling’.

If it helps to better orient the dancers, the caller can point out that both circulate figures start with passing by on the outside, then walking across.

All Aswirl

Dan Luecking 9/2022

Becket, progressing L

A1 Ladies dosido while gents circulate CCW to trade places. Gents seesaw while ladies circulate CW to trade places.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, turn alone. Return.

B2 RH star 3/4. LH star 3/4 with new nbrs.

When I first wrote these, the California-twirl in **B2** suggested “All Atwirl” as a title. But the previous title was too similar and *Tilt-a-Whirl* popped into my head. Parts **A1** through **B1** are the same as the dance *Expiration*, but with a lot of role changes.

See ‘The Introduction’ chapter for a description of the give-and-take figure in **B2**.

Tilt-a-Whirl

Dan Luecking 9/2022

Improper contra

- A1** Ladies seesaw while gents circulate CW to trade places. Gents dosido while ladies circulate CCW to trade places.
- A2** Balance and swing nbr.
- B1** Gents give-and-take, swing partner.
- B2** Circle L 3/4. Balance the circle, CA twirl.

Another thing that **A1** reminded me of was a *Whirlygig*, that spinning toy you make out of a stick, a pin and a square of paper.

The first three parts are the same as *All Aswirl* but again with some role changes.

Whirlygig

Dan Luecking 9/2022

Improper contra

- A1** Ladies seesaw while gents circulate CW to trade places. Gents dosido while ladies circulate CCW to trade places.
- A2** Balance and swing nbr, face down.
- B1** Down 4-in-line, turn alone. Return.
- B2** Circle L. Balance the circle, CA twirl.

The title *High Five I* refers to an optional partner interaction available in the middle of **A2**. This was completely intentional.

At the beginning of **A2**, the gent on caller's L and the lady on caller's R are facing down and their partners are facing up. In the middle of the 8 steps back, partners will pass each other by the right shoulder.

'Ladies-unchain' means ladies take right hands as if to start a ladies-chain, but turn all the way around instead and give left to partner for a courtesy turn. If the tempo is fast (or even if not), a allemande grip or elbow turn might be better than a hand-shake grip.

High Five I

Dan Luecking 6/2022

Becket, progressing L

- A1** Circle L. LH turn partner $3/4$ (4) to a wavy line, gents in the middle, balance.
- A2** In the direction faced, walk 4 steps up or down, turn; walk 8 steps in the other direction, turn; walk 4 steps back to partner.
- B1** Balance and swing partner.
- B2** Ladies unchain. Forward and back, angling L to progress.

I thought maybe the $3/4$ turn in 4 counts could be too hectic for beginners, so I wrote *High Five II* wherein a $1/2$ turn is used. The balance and the turn in part **A1** could be reversed.

The directions for the march are the reverse of those in the first version.

High Five II

Dan Luecking 2/2023

Reverse Becket, progressing L

- A1** Circle L, ending by stepping into a wavy line across, gents in the center. Balance the line, LH turn partner $1/2$ into a line with ladies in the center.
- A2** March 4 steps in the direction faced. Turn and march in the reverse direction 8 steps (passing by partner). Turn again and march 4 steps back to partner.
- B1** Balance and swing partner.
- B2** Ladies chain $1/2$. Circle L $3/4$ and slide L to progress.

I don't remember why, but I came up with another version, *High Five III*, where A1 has even more leisurely timing. As you can see, I was not particularly inclined to come up with unique names at that time.

High Five III

Dan Luecking 2/2023

Indecent contra (2s crossed over)

- A1 Circle R 3/4, step into a wavy line, gents in the center. Balance the line, LH turn partner 1/2 into a line with ladies in the center.
- A2 March in the direction facing 4 steps. Turn and march in the reverse direction 8 steps (passing by partner). Turn again and march 4 steps back to partner.
- B1 Balance and swing partner.
- B2 Ladies chain 1/2. Circle L 1/2, pass thru \updownarrow .

The next six dances are the colors of the rainbow, in order of spectral frequency. One shouldn't read anything into the colors for each dance, nor into the rest of the title.

The first, *Red Carpet*, as well as the next started with two ways for gents to turn their neighbor, then cross and interact with partner. Typically this is to get into a partner swing and that's what happens in this dance.

Red Carpet

Dan Luecking 10/2022

Improper contra

- A1 LH turn nbr. Gents dosido 1-1/2.
- A2 Balance and swing partner.
- B1 1/2 promenade partner. Ladies chain 1/2.
- B2 Forward and back. Swing nbr.

I didn't feel a gents' dosido fit well after the right-hand-turn so, in *Orange Pekoe* the gents cross with a left-hand-turn and then it was natural to continue with either another turn and a balance or the reverse. So, the usual swing is delayed.

Orange Pekoe

Dan Luecking 10/2023

Improper contra

- A1 RH turn nbr 3/4, gents LH turn 1/2. Partners RH turn 3/4 (take hands in a long wavy line, gents facing in, ladies out).
- A2 Balance the line, RH turn partner 1/2. LH turn shadow.
- B1 Balance and swing partner.
- B2 Circle R 3/4. Balance the circle, pass thru \updownarrow .

In *Yellow Poplar* I imagined the ‘high-fives’ in **A** as akin to tree branches interacting in a breeze. Since I was writing this just after *Orange Pekoe*, its name had to involve the color yellow.

The timing in **A** is somewhat syncopated: $4 + 8 + 4$. That was intended. Part **B** was intended to progress the dancers while ending with the ladies’ right hands free to flow into **A1**. To that end, the last figure could be left-hand-star- $3/4$.

Yellow Poplar

Dan Luecking 10/2023

Becket, progressing L

A1 Ladies cross diagonally, touching R palms in ‘high five’ position. Nbrs walk around each other touching L palms. Ladies return to place touching R palms again.

A2 Gents the same, but start with L palms.

B1 Swing partner. Circle L $3/4$.

B2 Balance the circle, pass thru \updownarrow . Circle R $3/4$.

In another dance (*She Say Sashay* in the ‘The Surge’ chapter) we have a progression surprisingly occur with just the gents passing up or down. That occurs after balancing a circle. In *Green Light* I wanted the ladies to do that, after balancing a star.

I also wanted to include the figure in **A2**. The rest is designed to connect these two figures in a natural way (and include a swing).

Green Light

Dan Luecking 10/2023

Reverse Becket, progressing L

A1 Circle L. Dosido partner.

A2 Lady take partner’s hand (lady’s R, gent’s L) and lead up or down along the line (4). Rollaway partner (4). Lady lead back the other way (4), balance partner.

B1 Swing partner. LH across star.

B2 RH across star. Balance the star, lady progresses to L behind partner.

In two of my dances (*Bicycle Chain* and *Broken Chain*), couples slide left, then cross (via half-circle) and slide left again. I wanted a similar figure in *Blue Streak*, but with a different method of crossing. This starts right out in **A1**, but the dance could just as well begin with **B2**. In that case it would be in reverse Becket formation.

Blue Streak

Dan Luecking 10/2023

Becket, progressing L

A1 Slide L (4), balance with opposite (4), star thru across (face partner) (4), pousette partner back to original nbrs (4).

A2 Balance partner, star thru up and down (face nbr). Circle L 3/4.

B1 Swing nbr. Circle L 1/4 and slide L to progressed places.

B2 Balance and swing partner.

In *Violets in the Street* the ladies are the violets and the street is the center of the set. The ladies' arms in **A1** start down, swing up for the balance, then swing down for the return, then up again for the second balance.

I expect that the ladies need to face down (then up) for the traveling portion, but face to the side for the balances. After the ending pass-thru in **B2**, the ladies immediately move to the center and take hands.

Violets in the Street

Dan Luecking 7/2023

Improper contra

A1 Ladies (hands down in center in a wavy line) go down the center (4), bring hands up and balance (toward nbr first). Hands down, return (4), hands up balance. (Gents shift L into nbr's place.)

A2 Ladies RH turn. Swing partner.

B1 Gents dosido 1-1/2. Swing nbr.

B2 Forward and back. Pass thru \leftrightarrow , face nbr, pass thru \updownarrow .

These next three were written pretty close together. I don't think I had any reason for the name *Waffles for Supper* except it seemed punchy. But after it, the following two dance titles were based on the same idea.

Instead of pass-thru-across at the end of **A1**, I also thought of this possibility: balance partner and then star-thru-across at the start of **A2**.

Waffles for Supper

Dan Luecking 12/2023

Improper contra

A1 Dosido nbr. Pass thru \updownarrow , pass thru \leftrightarrow .

A2 Balance and swing nbr

B1 Circle L 1/4, swing partner.

B2 Ladies chain 1/2. LH star (or forward and back).

As mentioned, *Chicken for Breakfast* was suggested by *Waffles for Supper*. This was intended to be an easy Becket as our dance group was rather light on experience with that form. I wanted to introduce the formation with a few easy dances, but still throw in a typical diagonal figure.

Chicken for Breakfast

Dan Luecking 12/2023

Reverse Becket, progressing L

A1 Circle L. Circle R.

A2 Gents dosido. Ladies dosido.

B1 Balance and swing partner.

B2 Ladies chain on L diagonal. Ladies chain across.

After those titles *Cold Pizza in the Early Morning* just seemed fun to say (try chanting all three titles in a row).

Cold Pizza in the Early Morning

Dan Luecking 12/2023

Becket, progressing L

A1 Gents dosido. Ladies dosido.

A2 Circle L. Swing partner.

B1 Ladies chain 1/2. Forward and back.

B2 Swing nbr. Gents give and take, angling L.

4.2.3 Contra, Circles and Becketts

There is no particular reason for the name *Crawfish Étouffée* except that I had the TV on at the time I was writing this dance. A cooking show was on and the recipe being demonstrated was an étouffée. So why crawfish instead of some other ingredient? Because of these two lines from the ‘Crawdad Song’ (as my Dad used to sing it):

... The man fell down and he broke that sack,
See those crawdads backing back, ...

This got me thinking about naming dances after dishes. The next four dances came out of that idea.

My intent in the down-the-hall figures in **A1** is that they be done in a line of three where the middle person backs up and the 1s have joined hands in front of the middle dancer.

Crawfish Étouffée

Dan Luecking 2/2023

Improper contra

- A1** 1s face 2nd lady and take hands as if to circle 3, but instead go down the hall (2nd lady backing up, 2nd gent tagging along beside) (6). 2nd ladies stops, drops hands, and 1s arch over her (2). 1s turn alone and slide L to face 2nd gent (2). Repeat that with 2nd gent backing up, but do not arch, simply drop hands and end in a line of 4, all facing center.
- A2** Half hey, centers (gents) passing R shoulders to start (8). When gents next meet, pass each other by the R and 2-H turn partner (CW) about 3/4.
- B1** Balance and swing partner.
- B2** Circle L 3/4. Balance the circle and pass thru \updownarrow .

In naming *Shrimp Gumbo*, I thought of other gumbos, but the arcs made by the half-gypsies reminded me of the curved shape of properly cooked shrimp.

In **B1**, the circle-left could be replaced by any reasonable 8-count figure, including promenading some more. I considered into-center and circle-right. Also possible: dosido corner, and then start **B2** with dosido partner.

Shrimp Gumbo

Dan Luecking 2/2023

Circle mixer

- A1** Balance partner, 1/2 gypsy to change places. Do that again back to places
- A2** Swing partner. Keeping the swing hold, into center and back, wheeling 3/4 around (CCW) to face CCW.
- B1** Promenade partner (8). Form the big circle, circle L.
- B2** Dosido corner. Balance partner and pass by the R to a new partner.

I had never heard of a *Fish Boil* until I attended one in Sister Bay, Wisconsin, as part of the *Door County Folk Festival*. Since then it reminds me of dancing.

It's not a circle, but it starts out just like *Shrimp Gumbo*, then deviates quite a bit starting with **B1**.

As usual with a diagonal figure, dancers don't move if there is no couple on the left diagonal. They can then swing their partner at the end of **B1**. A couple standing out should participate in that figure, and the gent should end the swing with the new lady facing the set. They then wait for their partners.

Fish Boil

Dan Luecking 2/2023

Reverse Becket, progressing L

A1 Balance partner, 1/2 gypsy. Repeat.

A2 Swing partner. Forward and back.

B1 Ladies pull by the R on the L diagonal, swat the flea with the other lady's partner. Swing that one.

B2 Circle L 3/4. Balance the circle, pass thru \updownarrow .

The side-to-side movements in **A1** are crab-like, so I called this dance *Crabcakes*. After the circle-right that ends the dance, the ladies continue moving right while the gent turns smoothly to his left to pass face-to-face in front of his corner (old partner).

Crabcakes

Dan Luecking 2/2023

Circle mixer

A1 Gents face out and 'sideways dosido' corner: gents continue to face out while ladies faces in, they pass face to face to start. Do the same with partner.

A2 Balance and swing partner.

B1 Promenade partner (~ 8). Ladies cast back one place and promenade new partner, reform the big circle (~ 8).

B2 Circle L. Circle R.

Like Nobody's Business is the first of several where the title is an idiom that could follow any energetic activity, such as “Dance like nobody's business”.

Variation: Don't progress in **A2**, but then do the first R and L thru on the L diagonal (double progression).

Like Nobody's Business

Dan Luecking 2/2024

Becket, progressing L

A1 Circle L 3/4. Swing nbr.

A2 Circle L 3/4, slide L (lady leading) to progressed places. Balance the circle, rollaway partner \updownarrow .

B1 Ladies full chain.

B2 R and L thru over and back.

Here we want to “dance *Like No One Is Watching*”. The alternatives in parentheses might make it easier for beginners. Thus, for a little simpler start, the dosido in **A1** could be replaced with circle-right.

Like No One Is Watching

Dan Luecking 1/2024

Circle mixer

A1 Circle L. Dosido corner (or Circle R).

A2 Balance and swing partner.

B1 Promenade partner CCW. Promenade into center and back.

B2 LH turn corner (6), RH turn partner (6), swat the flea with corner (or 2H turn 1/2), new partner.

Like You Mean It may well have been the first of this set that I wrote.

There is a dance I first heard on a cassette, the name of which I don't remember, done to the tune of *Snake River Reel* and called by Peter Lippincott. In it, he once calls something like, “Balance like you mean it.” I liked that ad lib and this dance honors his work. Do everything like you mean it.

Like You Mean It

Dan Luecking 1/2024

Improper contra

A1 LH across star 3/4. Dosido partner 1-1/4 to a line of 4 facing down.

A2 Down 4-in-line, turn alone. Return.

B1 Balance and swing partner.

B2 Circle L 3/4. Balance the circle, pass thru up and down.

It is clear what the next four titles have in common. It is unlikely they were written in this order. The names were assigned after all 4 were written. Thus, the only thing ‘first’ about *First Base* is that it was the first to be named.

This is one of several of my dances that start with the gents going CW around their neighbor (here an allemande, but in others a gypsy or dosido), then CCW around the other gent to meet partner.

The balance and swing is split between the two **A** parts. I remember Ted Sannella saying this is a no-no, but violating a tabu occasionally can be interesting.

The forward-and-back and 1/2-promenade in **A2-B1** can be exchanged.

First Base

Dan Luecking 4/2024

Improper contra

- A1** RH turn nbr 3/4, gents cross passing by L shoulders (8). Balance partner (4), swing partner (4)...
- A2** ...swing some more (8). Forward and back.
- B1** 1/2 promenade. Ladies chain 1/2.
- B2** Circle L. LH star.

Second Base features almost identical **A1** and **A2**, but with different genders. I have found that making two parts of a dance too similar can make me forget where I am in the calling sequence. So, be careful.

Second Base

Dan Luecking 4/2024

Becket, progressing L

- A1** Ladies dosido. Swing partner.
- A2** Gents dosido 1-1/2. Swing nbr.
- B1** 1/2 promenade, turning 1/4 more to face up or down. Promenade up and down, wheel around.
- B2** Return, face across. Gents give and take, angling L to progress.

Third Base has the same **A** part as *Second Base*. The progression (second half of **B2**) can alternatively be achieved by: Pass thru across, slide R (without turning around), CA twirl.

Third Base

Dan Luecking 4/2024

Becket, progressing L

- A1** Ladies dosido. Swing partner.
- A2** Gents dosido 1-1/2. Swing nbr, face down.
- B1** Down 4-in-line, turn as a couple. Return, face across.
- B2** Ladies chain 1/2. Circle L 1/2, slide L to progress.

Home Plate is a pretty generic circle mixer. It was written because I had problems calling (what I thought were) some pretty easy circles. This one omits one or more of the moves that seemed to cause trouble in another (forgotten) dance.

Home Plate

Dan Luecking 4/2024

Circle mixer

- A1** Circle L. Circle R.
- A2** Balance and swing partner.
- B1** Into the center and back. LH turn corner.
- B2** Dosido partner. Promenade corner CCW (new partner).

4.2.4 Triplets, Contras and Circles

This is titled *I Can't Refuse* because it was written right after *Make Me an Offer*.

I had in mind something that was a modern triplet, but had aspects of the English country dance tradition. The rest of the trilogy came from adapting it to a contra and then a circle. The titles conjugate the present tense singular of the verb 'can'.

I Can't Refuse

Dan Luecking 8/2023

Proper triplet (231)

- A1** All up a double and back. Gents walk CW (sashay) around partner.
- A2** All up a double and back. Ladies sashay around partner.
- B1** **1s** and **2s** dosido nbr. Same two trade places, passing R shoulders (4). **1s** and **3s** trade places, passing L shoulders (4).
- B2** All balance and swing partner, face up.

You Can't Refuse is my next version, a contra where the **A** part is identical to that of *I Can't Refuse*. But **B1** had to change unless I wanted a double progression dance, which I didn't.

You Can't Refuse

Dan Luecking 10/2023

Proper contra

- A1** All up a double and back. Gents walk CW (sashay) around partner.
- A2** All up a double and back. Ladies sashay around partner. (**1s** face down, **2s** up.)
- B1** Circle L. Balance the circle, pass thru \updownarrow .
- B2** All balance and swing partner, face up.

Since *He/She/It Can't Refuse* is a circle, **B1** had to be different from either of the other two dances in the trilogy. But **A** remains nearly the same.

However, it occurred to me later that starting with **B2** (balance-and-swing-partner) might make for a better dance. Then, a reminder that the dosido-ee will become your new partner would be in order.

He/She/It Can't Refuse

Dan Luecking 10/2023

Circle mixer

- A1** All into the center and back. Gents walk CW (sashay) around partner.
- A2** All into the center and back. Ladies sashay around partner.
- B1** Circle R. Dosido corner.
- B2** Balance and swing corner.

The titles of *Whisky in Your Water* and the next two dances are from the following lines of the Randy Newman song *Mama Told Me Not to Come* (made popular by ‘3-Dog Night’):

Want some whiskey in your water?
 Sugar in your tea?
 What’s all these crazy questions
 They’re askin’ me?

The forth title comes from a later verse containing the lines:

The radio is blastin’
 Someone’s knockin’ at the door

Whisky in Your Water

Dan Luecking 11/2023

Improper contra

- A1** (All face up in a line of 4 with **2s** in the middle) Forward and back. All turn to face down, forward and back, **1s** curling inward to end in a circle (progressed).
- A2** Circle L. Circle R.
- B1** Circle R 1/4 more (2), balance partner (4), swing (10).
- B2** Ladies chain 1/2. In long lines, all go forward, **1s** go back while the **2s** drop hands of current nbr, take their partner’s hand and step up between the next **1s** in a line of 4, facing up.

Second in this series is *Sugar in Your Tea*. The turn at the start of **A1** is required to consume 4 counts. I envision the two dancers putting as much space between them as holding right hands allows, then coming together on the balance. The next move is not, strictly speaking, a ‘box-the-gnat’, as the dancers don’t end it facing each other. I have seen this figure (or one like it) referred to as a ‘Missouri twirl’.

Sugar in Your Tea

Dan Luecking 11/2023

Improper contra

- A1** Take RH with nbr, hands low (not an allemande), and turn CW 1/4 so that all four dancers in the set are lined up across (4), balance nbr RH in R (4). Box the gnat (4), but end it by taking hands in a wavy line across (**1s** facing up, **2s** down), balance the line (4).
- A2** Gents LH turn 1/2 (4), Swing partner (12).
- B1** Forward and back. Pass thru \leftrightarrow , CA twirl partner.
- B2** Ladies chain 1/2. LH star.

The dance *Crazy Questions* is the third in the series. The dance seems pretty straightforward, although I have never seen the ‘walk-around-the-set’ figure (2nd half of A1) before.

Crazy Questions

Dan Luecking 11/2023

Proper triplet (231)

- A1 Up a double and back. Ladies face down, all walk single file 1/2 way around the set (end on opposite side, couples in opposite order).
- A2 Up a double and back, top couple turn alone. Top 2 couples balance the circle, pass thru \updownarrow .
- B1 Bottom 2 couples RH star. Top 2 couples LH star.
- B2 All balance and swing partner, face up.

I had *Knockin’ at the Door* sitting around, waiting for a title. I came back to it after naming the the above three dances and decided to continue the theme.

The twirl at the end is usually improvised, but here I decided to write it in explicitly. Of course, any couple may opt out of it.

Knockin’ at the Door

Dan Luecking 11/2023

Circle mixer

- A1 Circle L for 4 steps, then go into center and back (8) and circle R for 4 steps.
- A2 Balance and swing partner.
- B1 Dosido corner. Swing corner (new partner).
- B2 Promenade CCW, twirl lady CW into position R of gent facing center

4.2.5 Circles

The following four dances are in alphabetical order but I know the second one was written first. The names come from some musings I did about collective nouns. ‘Covey’ and ‘bevy’ came first, and after that it became a search for *⟨collective noun⟩* of *⟨gallinaceous bird⟩* to name the dances that ensued.

A Bevy of Bobwhite was intended as a modification of *A Covey of Quail* with more swing and a slightly different (better?) transition between **B1** and **B2**.

A Bevy of Bobwhite

Dan Luecking 3/2024

Circle mixer

- A1 Balance and swing partner.
- A2 Circle L. 2H turn partner.
- B1 Circle R. Into the center and back.
- B2 Promenade corner CCW (new partner)

In *A Covey of Quail* I was testing transitions between circling and turning figures. The two-hand turn seemed most natural as one of the hands is already in place from the circle. I considered swings, butterfly-whirls, allemandes, and wheel-turn figures, which all work to some extent.

A Covey of Quail

Dan Luecking 3/2024

Circle mixer

- A1 Swing partner. Into the center and back.
- A2 Circle L. 2H turn partner.
- B1 Circle R. 2H turn corner.
- B2 Promenade corner CCW (new partner).

I am pretty sure *A Gathering of Grouse* is not a standard collective noun combination but, like the others here, it makes sense and it is alliterative.

This was going to be another circle with a two-hand turn, but I elected to put a left-hand turn at the end of **B1**. Both work, as does a swing.

A Gathering of Grouse

Dan Luecking 3/2024

Circle mixer

- A1 Balance and swing partner.
- A2 Into the center and back. Circle L.
- B1 Back to the R, but single file. Gents turn around and LH turn corner.
- B2 Promenade corner CCW (new partner).

A Passel of Partridges was actually test in a dance with beginners. There was one glitch that could be overcome with a little extra time added to the walk-through.

To wit: stress ending the swing in **A2** with the gent on inside, lady outside, with each facing partner. This was confusing even to some experienced dancers who expected to end the swing facing in. Substituting a right-hand or two-hand turn may be a way to avoid the problem entirely. The 'box-the-gnat' can be optional. I left it out because of the number of beginners.

A Passel of Partridges

Dan Luecking 3/2024

Circle mixer

A1 Into the center and back. Swing partner.

A2 Into the center and back. Swing corner.

B1 LH turn partner. Dosido corner.

B2 Box the gnat with corner, promenade corner (new partner).

The next three dances have similar themes along with their similar names. The first one, *Our Turn*, begins with a series of six turns (allemandes), starting with partner and ending with corner.

Our Turn

Dan Luecking 5/2024

Circle mixer

A1 RH turn partner 1/2, LH turn the next 1/2. RH turn #3 once around.

A2 LH turn #2 1/2, RH turn partner 1/2. LH turn corner once around.

B1 Balance and swing partner.

B2 Promenade corner (new partner) CCW (8). Into the center and back.

The second, *Your Turn*, also begins with several turns, but only five and they begin and end with corner.

Your Turn

Dan Luecking 5/2024

Circle mixer

A1 LH turn corner 1/2, RH turn the next 1/2. LH turn #3 once around.

A2 RH turn #2 1/2, LH turn corner 1/2. Swing partner.

B1 Seesaw corner. Dosido partner.

B2 Swat the flea with corner, promenade corner (new partner).

In the last one, *Turn the Beat Around*, the **B** part is identical to *Your Turn*. The **A** part is very similar: the only change is substituting balances in place of two half-turns.

Turn the Beat Around

Dan Luecking 5/2024

Circle mixer

A1 LH turn corner 1/2 to an Alamo ring (4), balance (4). RH turn the next (8).

A2 LH turn corner 1/2 to an Alamo ring, balance (4). Swing partner.

B1 Seesaw corner. Dosido partner.

B2 Swat the flea with corner, promenade corner (new partner).

4.2.6 Circles and Becketts

The next three dances are titled after three nearly successive lines in the Neil Young song “Cowgirl in the Sand”. The title *Can I Stay Here* refers to the sticking with partner after the CA-twirl, whereas in the following dance one immediately changes partners. (The other dance was written first, but named later.)

Probably it would be best to start the dance with partners reversed (gent right, lady left) as that is how each subsequent repetition starts.

Can I Stay Here

Dan Luecking 2/2024

Circle mixer

A1 Balance and swing partner.

A2 Circle L. Circle R.

B1 CA twirl partner, wheel around. Center and back.

B2 LH turn partner. Dosido corner (new partner).

In part **B1** of *For a While*, the ‘NJ twirl’ (a ‘Jersey-twirl’) is a CA twirl, but with opposite hands (gent’s left, lady’s right). I don’t know why this needs a different name, and I only learned of the different name relatively recently.

For a While

Dan Luecking 2/2024

Circle mixer

A1 Circle L. Circle R.

A2 Balance and swing partner.

B1 Center and back. CA twirl partner, NJ twirl the next (new partner).

B2 Promenade partner CCW. Center and back (or keep promenading).

This one, *Your Sweet, Sweet Smile* was written several months after the previous two. It skips a few words of the song (the words, “can I see,” come between this and the previous).

The two half gypsies (**B2–A1**) become a whole gypsy. This was intentional, but if you want a more defined separation between these two parts, end with a CA twirl instead.

Your Sweet, Sweet Smile

Dan Luecking 5/2024

Becket, progressing L

A1 1/2 gypsy partner, balance the circle. Rollaway with nbr (across), 1/2 gypsy partner again.

A2 Balance and swing partner (opposite side).

B1 Circle L 1/4. Swing nbr (gents home side).

B2 Circle L 3/4. Slide L (lady leading) to progress, 1/2 gypsy partner.

4.2.7 Contras and Circles

It was June and I had just written *June Bugs* (below) and I clearly remembered a warm summer evening (it might even have been June) driving through the Arkansas River valley with dragonflies all around me as far as my headlights could reach. So, this dance became *Dragonflies*.

Dragonflies

Dan Luecking 6/2024

Improper contra

A1 Circle L. Dosido nbr 1-1/4, ending in a line across, facing nbr.

A2 Nbrs pass R shoulders, gents seesaw and drop back to starting position, ladies pass L shoulders.

B1 Balance and swing partner.

B2 Circle L 3/4. Balance the circle, pass thru \updownarrow .

The name *June Bugs* came to me because it was June, and I thought I might include it in “The Calendar Dances” chapter. However, I had another dance that needed a name and one already named *Ladybugs*, so I decided to name the former *Dragonflies* and make a bug-themed group for this chapter.

June Bugs

Dan Luecking 6/2024

Improper contra

- A1 Gents cross passing L shoulders, ladies cross passing R shoulders. (**1s** face down, **2s** up) dosido future nbr.
- A2 LH turn current nbr 1-1/2. Ladies chain 1/2.
- B1 Forward and back. Swing partner.
- B2 Circle L 3/4. Balance the circle, CA twirl.

I had no reason for the title *Ladybugs* except some vague idea that I might write a series of dances with insect names. Obviously, the previous two dances prove that I did.

This dance was intended to follow a pattern I have come to think of as standard for circles: start with either circling or into the center, include a figure repeated between partner and corner, swing partner, and end with a promenade of the corner.

Ladybugs

Dan Luecking 5/2024

Circle mixer

- A1 Circle L. Circle R.
- A2 RH turn partner. LH turn corner.
- B1 Balance and swing partner.
- B2 Swat the flea with corner, promenade corner.

4.2.8 Triplets

There have been nights when attendance limited us to the triplet formation. So I wrote some, sometimes on the spur of the moment. These next two probably arose that way, and I failed to give them proper titles.

Many triplets have a flow that is significantly different from a contra. Therefore, they often take more time to walk through than one would like. Not so these next two, and that was intentional.

These are essentially double progression contras where the second progression seems almost an afterthought. In *Dan's Triplet #1*, the third couple has little to do until the last part, but they can swing in **A2**.

In a triplet 'improper' means that just couple **1** is crossed over.

Thus, after the first couple reaches 3rd place, they will need cross with their partner (this can be done any time while idle in part **A**). The same is true when the second couple reaches the top (any time in part **B2**).

Dan's Triplet #1

Dan Luecking

Improper triplet (231)

A1 Top 2 dosido nbr. Swing nbr.

A2 Top 2 circle L 3/4. Swing partner.

B1 Top 2 ladies chain 1/2. Bottom 2 circle L.

B2 Bottoms balance and swing nbr.

Same comments apply to *Dan's Triplet #2* as to the previous triplet.

Dan's Triplet #2

Dan Luecking

Improper triplet (231)

A1 Top 2 balance and swing nbr.

A2 Top 2 gents dosido. Top 2 ladies dosido.

B1 Bottom 2 dosido nbr. Swing nbr.

B2 Bottom 2 ladies full chain.

However, *Dan's Triplet #3* was intended from the start to be more 'triplet-like', whatever that means.

Dan's Triplet #3

Dan Luecking 6/2022

Improper triplet (231)

A1 Top 2 couples take hands as if for a RH across star, balance, turn the star 1/2. Bottom 2 couples take hands as if for a LH across star, balance, turn the star 1/2. All gents are now in one line, ladies in the other.

A2 All 6 Circle L 1/2. Circle R 1/2.

B1 Both lines hey for 3, top 2 passing R shoulder to start.

B2 All balance and swing partners. Top couple ends facing down, the others facing up.

Chapter 5

The Calendar Dances

5.1 Introduction

This chapter consists of dances I named after the date, holiday or time of year I wrote them. I had started to feel that many of the titles I was coming up with were not all that great, and decided to just use the name of a nearby holiday or significant date. This stood me in good stead for the following thirty-some dances, (but then I started having the same trouble finding titles).

One exception is my first calendar dance *Groundhog's Day*. This was named after the Bill Murray movie, for reasons I will explain later. However, it was written in early February so it follows the pattern.

It was when I wrote the second calendar dance, *Spring Forward*, about a month later that I decided to use this naming convention when no other title came to mind.

These dances were written over the course of more than four years but, as I rarely thought to record the date, they are listed here (within types) in the approximate order of times of the year referenced in their titles.

5.2 The dances

5.2.1 Contras

23 Skidoo was written on the twenty-third of some month. I can't remember which month, but the odds are close to one-in-twelve it was January.

I was experimenting with a dosido (or gypsy) 1-1/4 into a line of 4 going down the hall. One problem with this is the ladies end up together in the center. This is almost a proper formation, but partners are not together. The key figure to get them back together is the duck-under in **B1**.

The last figure in **B2** can be anything that preserves everyone's position. Here a LH-star would work well, but I am partial to the connection established with the next neighbor by the forward-and-back.

23 Skidoo

Dan Luecking

Improper contra

A1 Dosido nbr 1-1/4 to a line of 4. Down 4-in-line, turn alone.

A2 Return bend the line. R hands across star.

B1 Balance the star, ladies trade places without letting go (the couple with hands on top make an arch, other lady goes under it). Swing partner.

B2 Ladies chain 1/2. Forward and back.

Originally, *Groundhog's Day* was meant to be danced differently in the **B** part of the last cycle (analogous to Bill Murray's character breaking out of the time loop at the end of that movie). However, it became clear that the closing **B** part made for a better overall dance. So, I just rewrote the dance so that every cycle is the same as the last one.

I am still considering writing a dance that follows the original plan, but both versions would have to be equally good, and the change from one to the other should have at least some sort of 'wow' factor.

As in *23 Skidoo*, the final forward-and-back could be a LH-star. Forward-and-back provides the same strong connection with the next neighbor that it does in *23 Skidoo*.

Groundhog's Day

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Gents dosido. Ladies dosido 1-1/2

B1 Balance and swing partner.

B2 Ladies chain 1/2. Forward and back.

The dance *Six Weeks of Winter* started out as the dance *Groundhog's Day* with the 4 parts reversed. I couldn't get it working well until I changed it to 'indecent' formation (**2s** crossed over), and had the **2s** progress down instead of up.

Coincidentally, the resulting dance became a normal improper dance if I just start it at **B2**. Although reversing a dance is an interesting academic exercise, the contra dance version of Occam's Razor ('don't complicate things unnecessarily') forced me to make that change, and this is the result, where **A1** is the original **B2**.

Six Weeks of Winter

Dan Luecking, 6/2023

Improper contra

A1 Balance and swing nbr.

A2 Ladies chain 1/2. Forward and back.

B1 Balance and swing partner.

B2 Men dosido. Ladies dosido 1-1/2.

In *Mardi Gras* I wanted a reasonably easy dance with maybe a little flair. I kind of liked the idea of the **1s** passing between the **2s** at the end then start again between the next **2s**.

My first version had both circles going left. As I edited this compilation, I saw that this, combined with two swings, seemed to be far too much clockwise rotation, so I change both circles to go right.

Mardi Gras

Dan Luecking

Improper contra

A1 Down 4-in-line, **1s** in middle, turn alone. Return, face nbr.

A2 Balance and swing nbr

B1 Circle R 3/4. Swing partner.

B2 Circle R 3/4. Balance the circle, pass thru \updownarrow , **1s** between **2s**.

Spring Forward is the second calendar dance I wrote. The sudden change of position at the start of **A1**, together with the the date being early March, made the title a natural one. It was at this point I decided to use the calendar naming convention on a regular basis.

Spring Forward

Dan Luecking

Improper contra

A1 Balance nbr (2-hand), star through (trade places with nbr, gent turning lady under his R arm). Circle L 3/4.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, turn as couples. Return.

B2 Ladies chain 1/2. Forward and back.

When I wrote the double balance at the end of **A2**, I thought it had the potential to cause confusion. Hence: “Beware the *Ides of March!*” Indeed, this potential was borne out the first time I called it.

Ides of March

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Circle L 3/4. Balance the circle, balance partner.

B1 Swing partner, face down. Down 4-in-line, turn as couples.

B2 Return. Ladies chain 1/2.

Eyes of March was written the same time of year as *Ides of March*, but a year or two later. There is no other reason for the title except as a pointless pun.

The ‘pass-thru’ at the very end of **B2** is actually the first figure of **A1** (except in the first cycle). If a couple ‘walks out’ of the set at that point they should trade places and get ready for the balance in the second half of **A1**. After that they are out. If they walk out in the second half of **A1**, they should dance with a ghost couple and come back to their neighbor in **A2**.

Eyes of March

Dan Luecking

Improper contra

- A1** Walk 4 steps to a line of 4, gents on the ends, balance the wave. Walk 4 steps to another line of 4, balance the wave.
- A2** RH turn 3/4 back to original nbr. Swing nbr.
- B1** Gents walk straight across, ladies move a little L to accommodate. Balance and swing partner.
- B2** Circle R 3/4. Dosido nbr. Pass thru \updownarrow at the start the next cycle.

St. Patrick’s Day is one of the last calendar dances I wrote, and one of the first dances where I include the approximate date in the information. Unfortunately, this was exactly when the CoViD-19 pandemic forced us to stop dancing for the next 2 years.

St. Patrick’s Day

Dan Luecking, 3/2020

Improper contra

- A1** Dosido nbr. Circle L 3/4.
- A2** Balance and swing partner.
- B1** Ladies chain 1/2. 1/2 promenade.
- B2** Forward and back. LH star.

I came up with the title *Easter Basket* before I wrote the dance. My intent was to introduce a basket-hold (common in international folk dance). I was unsatisfied with all my attempts, and ended up with a pretty generic (and likely not very original) dance.

Easter Basket

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Circle L $3/4$. Swing partner.

B1 Circle R. Ladies chain $1/2$.

B2 Forward and back. Dosido new nbr.

Refundamentals was written in mid-April and the title ('refund') references Tax Day, April 15. It also obliquely references that old standard *Jefferson's Reel* ('fundamentals'), which I explain in more detail for the Becket dance *Broken Spring*. This dance contains most of the figures from *Jefferson's Reel*, but considerably reordered.

During the arching and ducking in **A2**, dancers go as far as 8 counts will take them. Probably that would mean going past 2 couples.

Refundamentals

Dan Luecking

Proper or improper contra

A1 Circle L. LH star.

A2 **1s** arch, **2s** duck as **1s** go down the outside, **2s** up the inside (8). All turn alone and come back (**1s** still arching, **2s** ducking).

B1 Down 4-in-line, **1s** in the middle, turn alone. Return.

B2 RH star. Circle R, turn to new nbr.

Four and a Quarter was written on or about April 25 (4.25). The title also sort of references the $1-1/4$ star in **A1**. Starting with mid **A1** this could be a Becket dance, wherein turning one's shadow is not uncommon. I think it works better as-is.

Four and a Quarter

Dan Luecking

Improper contra

A1 RH star $1-1/4$. LH turn shadow (next along the line).

A2 Gypsy partner. Swing partner.

B1 Circle L $3/4$. Swing nbr.

B2 Forward and back. Dosido next nbr.

As I started writing this book, I had no June dances, but I had written a dance in June with a holiday title: *Constitution Day*. That was an error, and I don't know how I came to think that that was a June holiday.

However, shortly after starting this book, I wrote a dance in June, and decided to title it *Flag Day*. The rights and lefts in **A1** are like those in Ted Sannella's *Love and Kisses*, treating each long line like a very flat 'circle'.

A couple out on an end should participate, but they will come in on the second pull-by (the first left hand).

Flag Day

Dan Luecking, 6/2022

Improper contra

- A1** Grand R and L in the long line, starting with nbr in R. Go across to the other line at the ends. Turn the second L (4th dancer) all the way around and head back with another R and L.
- A2** Swing nbr. Forward and back.
- B1** Ladies pull by the R, swat the flea with partner. Swing partner.
- B2** Circle L 3/4. Balance the circle, pass thru \updownarrow .

For July, naturally, we have *Independence Day*. This is probably my second dance that uses a gypsy (or dosido) 1-1/4 to get a line of 4 going down the hall. As mentioned at 23 *Skidoo*, I wanted a way to get partners back together and the pull-by in **A2** is probably the most basic.

Any reasonable way to exchange the gents in the last 8 counts of **B2** could replace the LH-turn. The second half of **A2** is sometimes described as a variant of a ladies chain. I first saw it in a dance called (and presumably written) by Fred Parks in 1984. I haven't been able to find that dance anywhere since, but I loved it. Folks were calling it "Fred Parks's Blues Contra".

Independence Day

Dan Luecking

Improper contra

- A1** Gypsy next nbr 1-1/4 to a line of 4 facing down. Down 4-in-line, turn alone.
- A2** Return, all face center in the same line. Ladies pull by the R, swat the flea with partner.
- B1** Balance and swing partner.
- B2** 1/2 promenade. Gents LH turn 1-1/2.

No dances for August yet.

Labor Day was written the first Sunday of September, 2022. The dance itself was part of experiments with allemandes that also produced *Turn, Turn, Turn* and *For the Byrds*. These allemandes could be replaced with pulling by the referenced hand. They could also be lengthened to 1-1/2 with shorter swings.

An optional variation: whichever hands are on top in **B2** make an arch, which the other pair crosses under, followed by the arching pair crossing. Crossings can be done by pulling by the hands. A weird variation would be to have the gents take right hands and walk the star backing up. Then everyone would pull by the hand used for the star.

Labor Day

Dan Luecking, 9/2022

Improper contra

A1 Dosido nbr. RH turn nbr 1-1/2.

A2 Gents LH turn 1/2, Swing partner.

B1 Ladies RH turn 1/2, swing nbr.

B2 LH across star. Ladies cross by L shoulders, gents cross by the R.

As previously mentioned, the title *Constitution Day* is a mistake, as this was written in June and Constitution Day is in September. The gents can change places any way that the caller sees fit in **A1**. I envisioned gents passing face to face in the center.

Constitution Day

Dan Luecking

Improper contra

A1 Gents change places, circle L 1/2. Dosido partner.

A2 Balance and swing partner.

B1 Circle L. LH star.

B2 Ladies chain 1/2. Forward and back. Gents look on L diagonal.

For October we have *Columbus/Indigenous Peoples' Day*. I kind of like the chain-promenade combination and this dance has it twice, in both orders.

Columbus/Indigenous Peoples' Day

Dan Luecking

Improper contra

A1 LH turn nbr 1-1/2. Ladies chain 1/2.

A2 1/2 promenade. Forward and back.

B1 Balance and swing partner

B2 1/2 promenade. Ladies chain 1/2.

Fall Back was, of course, a necessity after *Spring Forward*. I am not at all certain I wrote this in the fall, but the title requires it to be presented here. In *Spring Forward*, the forward-and-back is followed by a balance-and-star-thru with the next neighbor. In *Fall Back*, therefore, it has to be followed by a balance-and-star-thru the other way.

The combination in **B2** is a common way to progress when partners are both on the gent's side. An alternative is circle-L 3/4, balance-the-circle and pass-thru. I cannot always decide which is best, but I do love a California-twirl.

Fall Back

Dan Luecking

Improper contra

- A1** Circle L. Swing nbr.
- A2** Ladies chain 1/2. Forward and back.
- B1** Balance partner, star thru. Swing partner
- B2** Circle R 3/4. Balance the circle, CA twirl.

Fall Break was definitely written in the fall (of 2022). The word 'break' has two referents: breaking from tradition in how the swing ends and breaking up the sets in **A2**. Actually there is a third: it was written during my university's fall break.

An alternative for the star in **B2**: dosido (or seesaw) with nbr, turn to face new nbr. This makes an easier transition from **B2** to **A1**.

Fall Break

Dan Luecking 10/2022

Improper contra

- A1** Balance and swing nbr, end in starting position facing each other.
- A2** Pass nbr by R shoulders and march single file (**1s** down, **2s** up), turn alone (8). Return to nbr.
- B1** LH turn nbr 1/2 (or so), gents pull by the R to cross, swing partner.
- B2** Balance the circle, gents pull by the L to cross. L hands-across star.

Pearl Essence was written on Pearl Harbor Day (December 7). This only contributed the ‘Pearl’ so maybe this shouldn’t count as a calendar dance. In the double balance at the end of **A2**, the second balance could be with

Pearl Essence

Dan Luecking 12/2023

Proper contra

- A1** LH across star 3/4. Swing partner.
- A2** RH across star 3/4. Balance the star 2 times.*
- B1** Swing nbr, face down. Down 4-in-line, wheel around.
- B2** Return, face across (8). 1s trade places and all face new nbrs, taking LHs diagonally (4) and balance (4).

Often the purpose of a half-ladies-chain is to get the ladies back to their own side, but it is also useful to bring partners together for a swing. However, the transition from a courtesy-turn to a swing can only be described as awkward. Thus one can either replace the courtesy-turn with something else (e.g., swat-the-flea) or write an intervening figure. In *Winter Solstice*, as in many dances, it is a forward-and-back.

I first used the sequence forward-and-back + balance-and-swing in *Fall Back* (though I later changed that).

The dance can be simplified slightly by changing **A1** to simply balance-and-swing nbr.

Winter Solstice

Dan Luecking

Improper contra

- A1** Dosido nbr. Swing nbr.
- A2** Ladies chain 1/2. Forward and back.
- B1** Balance and swing partner
- B2** Circle L 3/4. Balance the circle, pass thru. \updownarrow

Xmas Eve Eve was written on December 23, of course. It might be difficult getting through **B2**; I haven’t had a chance to test it.

Xmas Eve Eve

Dan Luecking, 12/2020

Improper contra, double progression

- A1** Dosido nbr. Circle L 3/4.
- A2** Balance and swing partner.
- B1** Forward and back, angling to R to progress. Ladies chain 1/2.
- B2** Ladies RH turn 1/2 to a wavy line, balance the line. LH turn partner 1/2, gents RH turn 1/2, all head toward new nbrs (2nd progression).

Boxing Day is December 26. This dance has a probably record-setting 6 balances. The title practically begged me to include a box-the-gnat, so I made it a proper dance forcing couple **1** to cross over at the end.

The stars in part **A** are of course hands-across stars using the hands already taken.

Boxing Day

Dan Luecking

Proper contra

A1 Take R hands diagonally across, balance twice (8). Star once around.

A2 Take L hands diagonally across, balance twice (8). Star $3/4$ around.

B1 Balance and swing partner.

B2 Ladies chain $1/2$. **1s** balance (RH in R) and box the gnat.

5.2.2 Circles

The next two dances were written near Presidents' Day. The first title misspells 'president'. This was intentional, being a little dig at our then-president's misspelling in one of his tweets.

The second dance's title is a variation, in which I intentionally misspell 'precedent'.

These two dances are both mixers. They go back and forth between big-circle formation and Sicilian-circle formation. To keep straight who the current neighbors are, the caller should set up for a Sicilian circle, declare that those facing CCW are couple **1s** and those facing CW are couple **2s**. Then, everyone makes a big circle in which each small circle of two couples spreads out so that the **2s** are on the right.

After the progression, couple **1** will dance with a new couple **2** to their right. Dancers should prepare for the half-promenade in **A2** by bending their line into a two-couple set while backing out.

In *Precedent's Day* the gent **1** of one circle ends up with lady **1** from the next circle CCW, while gent **2** of one circle ends up with lady **2** from the next circle CW.

Precedents' Day

Dan Luecking

Sicilian Circle, mixer

- A1** Promenade into the center and back, adjusting so that couple **1** faces CCW and couple **2** CW. 1/2 promenade around the nbr couple.
- A2** Balance and swing partner.
- B1** LH star. Ladies chain 1/2, ending the courtesy turn facing the next couple in the big circle.
- B2** Ladies chain 1/2 with that next couple, ending the courtesy turn facing CCW. Promenade with this new partner, then face center.

While its title is not strictly speaking calendar related, *Breaking President* is so closely related to the previous dance that I was compelled to include it here.

Another Sicilian circle mixer, each gent ends up with the other lady from the current 2-couple set. The rule is that couple **1** is the one with gent **1** in it, and ladies alternate between being a **1** and a **2**.

See the previous dance for a description of how couples are to be set up at the start.

Breaking President

Dan Luecking

Sicilian Circle, mixer

A1 Promenade into the center and back, adjusting so that couple **1** faces CCW and couple **2** CW. 1/2 promenade around the nbr couple.

A2 Balance and swing partner.

B1 RH star. LH star.

B2 Ladies chain 1/2, ending the courtesies turn facing CCW. Promenade with this new partner

With a Spring in Your Step was written on the first day of spring. I was just trying to create a circle dance that contained a single file figure followed by a circular hey.

The last figure (into-the-center) could be done keeping the promenade hold, but then partners would need to separate while backing up.

If the circle is small, you probably don't want an even number of couples, and certainly (if possible) not a multiple of 4.

With a Spring in Your Step

Dan Luecking, 3/2023

Circle mixer

A1 Balance and swing partner.

A2 Circle L. Face CCW and march single file.

B1 Ladies keep walking while gents turn back CW and weave: outside corner (1st), inside the next lady (2nd), outside the next (3rd), box the gnat with the next (4th, new partner).

B2 Promenade new partner CCW. Reform the circle, into the center and back.

May the Fourth was written on May 4, 2024, when everyone on TV was talking about “Star Wars” (i.e., ‘may the force’ be with you).

There’s not much to comment about, except this is another attempt to put some zhuzh in a promenade. The ending dosido is about 1-1/4 to get in position for the promenade at the start,

May the Fourth

Dan Luecking 5/2024

Circle mixer

- A1** (Couples face CCW, lady on the gent’s R, holding nearest hands.)
Promenade (8). Couples into the center and back, then face CW.
- A2** Promenade (4), wheel around 3/4 to face center (4). Couples into the center and back.
- B1** Balance and swing partner, take hands in the circle.
- B2** Balance sideways to corner, rollaway with corner. Dosido corner.

Cinco de Mayo was written early in May. The ‘cinco’ refers to picking up the fifth dancer as one’s new partner in **B2**. It is rather a generic circle mixer with pretty standard figures throughout.

Cinco de Mayo

Dan Luecking

Circle mixer

- A1** Balance and swing partner.
- A2** Circle L. Circle R.
- B1** To the center and back. Dosido partner.
- B2** Starting R hands with partner, grand R and L. Promenade the 5th (the third R).

Pumpkin Eater was written just after I learned that our frequent musician, Peter Lippincott (also a nationally-known caller and dance leader), was moving away. This happened to be about midway between Halloween and Thanksgiving, so the title suggested itself.

The turns might be smoother if the balances alternate which side is first, but this might be hard to keep track of, so assume the usual right-foot-first balance. To get from promenade hold to Alamo ring, let go right hands and gents stop a step or 2 before the ladies.

Pumpkin Eater

Dan Luecking

Circle mixer, Alamo ring, gents facing out, partner in L

- A1 Balance the ring, LH turn 1/2, reform the ring with gents facing in. Balance, RH turn 1/2 (gents now face out).
- A2 Balance, LH turn 1/2. Dosido the next to your R (new partner).
- B1 Balance and swing this partner.
- B2 Promenade partner. End in an Alamo ring, partner in L.

5.2.3 Becketts

No Time like Valen-time was obviously written mid-February. This dance contains a ‘flutterwheel’: I was looking for a way to use this figure that seemed natural. I am not entirely happy with it. It seems a little unnatural for a Becket dance to start by ditching one’s partner, although I have gone on to write more dances that do this.

The flutterwheel is described in ‘The Introduction’ chapter. The promenade in B1 goes down on the callers left, up on his right.

Thanks to Chris Page for proofreading (and correcting) the dance.

No Time like Valen-time

Dan Luecking

Becket, progressing R

- A1 Circle L 3/4. Swing nbr.
- A2 Ladies full chain, adding an extra 90° to the second courtesy turn.
- B1 Promenade nbr (up or down), turn as a couple. Return to the couple with your partner.
- B2 Gents LH flutterwheel looping wide at the end to progress to the R. Butterfly whirl.

Broken Spring was written in the spring, and that is partly the reason for the title. However, the ‘broken’ part came about as follows.

When our dance group (the *Fayetteville Traditional Dance Society*) first began (in 1986), almost everyone in the group was a beginner. We quite often began a night with one particular easy dance, which I knew as *Jefferson’s Reel*. The **A** part of that dance is Circle-L, Circle-R, RH-star, LH-star. I would visualize this as the balance wheel of a wind-up watch rotating one way then the other as its spring alternately tightened and released.

Here we have the same circles and stars, but broken apart by intervening figures. There was a point in the history of our group when space made ‘down-the-hall’ a problematic figure and I actively tried to keep it out of some dances. This might have been written around that time.

Broken Spring

Dan Luecking

Becket, progressing L

A1 Circle L 3/4. Swing nbr.

A2 Circle R 3/4. Dosido partner.

B1 Balance and swing partner.

B2 RH star 3/4. LH star 3/4 with next couple, trade places with partner, gent turning outwards and passing R shoulders.

April Foolin’ is one of the first Becket dances I wrote that seemed to work well in its first draft. This is possibly because it uses forward-and-back as a simple method of progressing.

Note that the angling to the left in the forward-and-back is very slight: everyone needs to shift the equivalent of one person to the left.

April Foolin’

Dan Luecking

Becket, progressing L

A1 Circle L. Dosido partner.

A2 Balance and swing partner.

B1 Circle L 3/4. Swing nbr.

B2 Ladies chain 1/2. Forward and back, angling to L to progress.

Easter Becket was written around Easter and the title is just sort of a punning reference to a previous dance, *Easter Basket*. The separation from partner ended up bringing partners back together in the opposite place from a normal Becket formation. So, it made sense to set up in this formation: after hands-four the **2s** cross over and the circles are rotated left $1/4$.

As usual, if there is no couple on the L diagonal in **B1**, do nothing. A couple out should participate in the diagonal chain, then the 2 who are out (original gent out plus the lady chained to him) face the set and wait for their partners.

The dance could begin with **A2** in normal Becket formation. I don't think it will lose anything if you make that change.

Easter Becket

Dan Luecking

Reverse Becket, progressing L

A1 Balance and swing partner.

A2 Circle L $3/4$. Swing nbr.

B1 Ladies chain across. Ladies chain on the L diagonal.

B2 Circle L $3/4$ (pairs together after the chain with the couple across). Balance the circle, pass thru \updownarrow to meet partner.

Fall Flat was one of those dances I found jotted down on a piece of paper. I included it as it was before I discovered it was identical to *Fall Back*. Apparently, I had just written it down to have something to refer to during a teach, and I had written the wrong name.

Just now I redid it so it is mostly like *Fall Back*, but is now a reverse Becket. It has an unusual (some might say awkward) transition from a slide-right to a circle-left between **B2** and **A1**.

Fall Flat

Dan Luecking

Reverse Becket, progressing R

A1 Circle L. Swing partner.

A2 Ladies chain $1/2$. Forward and back.

B1 Balance nbr, star thru. Swing nbr.

B2 Circle R $1-1/4$. Slide R to progress.

Armistice Day was born in November. See ‘The Introduction’ chapter for a description of the give-and-take figure in **B2**.

Armistice Day

Dan Luecking

Becket, progressing L

A1 Balance and swing partner.

A2 Ladies chain 1/2. Forward and back.

B1 With next nbr, while continuing to face across, balance together and apart, then rollaway. With same person balance together and apart, then return to original nbr, lady going under gent’s R arm.

B2 Swing original nbr. Gents give-and-take angling L to progress.

Chapter 6

The Adaptations

6.1 Introduction

These cannot be considered original dances. Most are pretty minor modifications of existing dances. Some take traditional dances and modernize them by making them improper instead of proper, or duple instead of triple minor. Some take modern dances and leave out some figure that didn't fit our group's level of skill or didn't fit in our dance space. Some take one dance form and turn it into another (e.g., Sicilian circle into Becket).

Some of these are adaptations of my own dances.

There have also been cases where I started out trying to adapt a dance and so many other changes were necessary (or simple felt like good ideas) that nothing remains of the original except its inspiration. These are in other chapters.

6.2 Adaptations of others' dances

6.2.1 Contras

All Souls Get Real is a simple adaptation of *All Souls Reel #2* by Carl Maganosc. It changes Carl's dance simply by starting at his **A2**. Now the change to a new neighbor happens at the end of **B2** instead of **A1**.

All Souls Get Real

Carl Maganosc, adapted by Dan Luecking

Improper contra

A1 Circle L. Swing nbr.

A2 Gents LH turn 1-1/2. Swing partner.

B1 Ladies chain 1/2. 1/2 hey, ladies start passing R shoulders.

B2 L shoulder gypsy nbr about once around to face across with the lady on the R. Circle R, turning around at the end to face a new nbr.

Saturday Night Gets Real is a tiny adaptation of Herbie Gaudreau's *Saturday Night Reel*. All I did was drop the forward-and-back from **A1** and replace it with a balance.

Some versions I have seen of *Saturday Night Reel* end with a circle-right instead of the star. Either way, I find the transition to a forward and back a bit awkward.

Saturday Night Gets Real

Herbie Gaudreau, adapted by Dan Luecking

Improper contra

A1 Balance and swing nbr

A2 Ladies chain 1/2. 1/2 promenade.

B1 Ladies chain 1/2. 1/2 promenade.

B2 Circle L. LH star.

The traditional dance *Chase the Lady* is proper. I changed it to improper. This is the only change from the version I based it on. There are a couple of other proper versions. In one, the **A** part involves each gent chasing his neighbor lady and **B1** has all 4 going down the hall. In another, **A2** is replaced with lady **1** chasing her partner.

A more inclusive version might give the idle couple something to do in part **A**, say a balance-and-swing. See the **A** part of my own *Hunting the Snark* for an example of that. Also, for **B1**, all 4 down and back would keep everyone involved.

Chase the Lady

Traditional, modified by Dan Luecking.

Improper contra

A1 1st gent follow partner down the outside on her side, both return to place.

A2 Same for the 2nd couple.

B1 1s down the center, turn alone. Return, 1s cast around 2s.

B2 1/2 promenade across. R and L thru back.

I learned a dance called *Don's Dawn Dance* and loved it, except it starts with down the hall. This was often problematic when our dance space was small, so I modified the **A** part.

Dan's Darn Dance replaces the down-and-back with a dosido. The loss of 8 counts allowed me to add a balance to the first swing. Those are the only two changes.

The **A** part still ends with a swing so I could keep the same transition into the **B** part. I usually suggest the ladies try to use the centrifugal force of the swing to 'launch' the gents at each other.

Dan's Darn Dance

Dan Luecking

Improper contra

- A1** Dosido nbr. Circle L
- A2** Balance and swing nbr.
- B1** Gents dosido, ladies dosido.
- B2** 1s balance and swing, face down.

The traditional dance *Market Lass Crossed* is a triple minor. It would seem impossible to do it as a duple minor given the lines of 3 across in the original's **A2**. But never say never. Instead of lines of three across going forward and back in **B1**, we have a balance in a wavy line of four, plus a turn.

Swapping right-hand-turns with left-hand-turns made the balance feel more natural. These are the only changes, producing *Marked Lapse Crossing*.

Marked Lapse Crossing

Dan Luecking

Proper contra

- A1** 1s cast outside below 2 couples, cross and come up the outside past 1 while the 2s move up (progression).
- A2** Long lines forward and back. 1s LH turn 3/4, gent steps between the couple below, lady between the couple above giving R hands to the 1 from the adjacent set, making a wavy line across.
- B1** Balance the wave, centers RH turn 3/4. 1s LH turn 3/4 to end in progressed place on proper side.
- B2** R and L thru. R and L back (both with original nbrs).

With Thanks to the Band was written for two reasons: to simplify the similarly named *With Thanks to the Dean* by Steve Zakon, and to remind us to thank our amazing band whenever possible.

The the only adaptation is that **B1** no longer has a progression, just a forward-and-back as a place-holder.

With Thanks to the Band

Dan Luecking

Improper contra

A1 LH turn nbr 1-1/2. Ladies chain 1/2.

A2 Ladies RH turn once around. Swing partner.

B1 Forward and back. Circle L 3/4.

B2 Dosido nbr. RH turn nbr 1-1/2 to progress.

From Gene Hubert's *A Nice Combination*, *A Nice Combobulation* is an accidental adaptation. The only difference is that the order of **A2** and **B1** is reversed. It was a mistake I made trying to call Gene's dance from memory, and it seemed to work okay.

A Nice Combobulation

Dan Luecking, via Gene Hubert

Improper contra

A1 Balance and swing nbr

A2 Circle L 3/4. Swing partner.

B1 Down 4-in-line, turn as couples. Return.

B2 Ladies chain 1/2. LH star

Arkansas Traveller is the name of a traditional triple minor contra with 3 parts. The balances in the **A** part were in circles of 6 and each circle went halfway around. Also the stars were done only by the top 2 couples, they went halfway around and only couple **1** did the second swing. I've omitted the **C** part: **1s** down the center and back, cast into second place, and end with 2 right-and-left-thrus.

In this dance, both swings in the **B** part require the gent to turn around and swing the lady behind him.

Arkansas Traveller

Dan Luecking, 2/2022

Improper contra

A1 Balance the circle 2x. Circle L.

A2 Balance the circle 2x. Circle R.

B1 RH star 3/4. Swing partner.

B2 LH star 3/4. Swing nbr.

The Irish Howle is a traditional dance. I thought it might be more interesting if both members of couple **2** participate in both parts of **A**, so I invented the ‘tag-team hey’:

- A1** Lady **2** passes between couple **1**, passes gent **1** by the left shoulder to start the hey, loops around to the left and tags her partner, who then completes the hey into ladies starting position.
- A2** Gent **2** does the same, tagging lady **2**.

In the original, lady **2** does the complete hey in **A1**, and gent **2** does it in **A2**.

Also, in the version I read that this is based on, nothing is specified after the half-circle in **B1**. Since there seems to be time available, a balance leads nicely into the swing that follows.

In **B1**, ‘1st corners’ are gent **1** and lady **2**. ‘2nd corners’ is the other diagonal

The Irish Howle

Traditional, adapted by Dan Luecking, 6/2022

Proper contra

- A1** 2nd lady starts a tag-team hey with the 1st couple, completed by gent **2**.
(Couple **2** have exchanged sides.)
- A2** Same, but gent **2** starts.
- B1** 1st corners cross, 2nd corners cross. Circle L 1/2, balance the circle.
- B2** Couple **1** swing (8), end facing up and cast into second place (**2s** move up).

Made to Measure is an adaptation of the tradition contra *Maid in the Pump-room*. There were a lot of changes, but I think it has the same general feel.

The changes are

1. The original is proper.
2. The original has no arching, they just walk down individually
3. **A2** is now for the **2s**. The original had the **1s** repeat **A1** flanking the gents line.
4. In **B1**, the original has only the **1s** going down the center.
5. In **B2**, the original has 2 right-and-left-thrus, where I thought a balance-and-swing would be more fun.

Made to Measure

Dan Luecking, 2/2022

Improper contra

- A1** **1s** down the set arching over the ladies. Turn alone and return the same way.
- A2** **2s** the same but up the set.
- B1** Down 4-in-line, **1s** in the center, turn alone. Return.
- B2** Balance and swing nbr. (Or, R and L thru 2x.)

Green Mountain Volunteers is adapted from a traditional dance of the same name. I've added a balance to an otherwise 16-count swing. Also, the original had 1s down the center and back in **B1**, casting into second place.

The 'R line' and 'L line' refer to the caller's right and left.

Green Mountain Volunteers

Traditional

Improper contra

- A1** R line: nbrs down 2-by-2, turn alone. Return. Meanwhile, the L line balance and swing nbr, end facing down.
- A2** L line: nbrs down 2-by-2, turn alone. Return. Meanwhile, the R line balance and swing nbr, end facing down.
- B1** Down 4-in-line (**2s** in the middle), turn as couples. Return, gate the **1s** into progressed places.
- B2** R and L thru over and back.

Off to College is an adaptation of *College Hornpipe*, a traditional triple minor contra. In the traditional dance the forward and back is just the **1st** lady with the **3rd** gent and that is repeated for the **1st** gent and **3rd** lady. Also, **B1** was just the **1s** down the center.

The clapping is optional and can be done alone or with the other person.

Off to College

Dan Luecking, 2/2022

Improper contra

- A1** **1st** lady face the next **1st** gent (below) and **1st** gent face previous **1st** lady (above): those 2 forward and back, clapping on count 4. The same in the opposite directions (i.e., Lady **1** with previous **1st** gent, etc.).
- A2** Balance and swing nbr, face down.
- B1** Down 4-in-line, wheel around. Return, **1s** gate into progressed places.
- B2** R and L thru over and back.

6.2.2 Circles

We often had trouble with the timing of Ted Sannella's *Love and Kisses*. Thus *Love Without Kisses* takes the rights-and-lefts out of the dance.

The **A** part is the same, **B1** is the same except the hands change for the turns (better for following the balance) and the person changes (partner for corner and vice versa). Finally, the grand-right-and-left turns into just a promenade, which I envision being done in Varsouvienne hold. (See *K is for Keeping Up* in 'The Alphabet Dances' chapter.)

A prompt from the caller to separate from the promenade, in preparation for the balance, is a good idea.

Love Without Kisses

Dan Luecking

Circle mixer, lady to gent's R

A1 Balance and swing partner.

A2 Ladies to center and back. Gents to center, return facing out, take. L hands with partner, R with corner (Alamo ring).

B1 Balance R then L, RH turn corner. Dosido (or seesaw) partner.

B2 Pass partner by, promenade the next (new partner).

The middle of *Good Enough* (**A2-B1**) is a line dance from Brittany called *Gilgodenn*. When I heard it pronounced I thought it was a French person's name: 'Giles Godenne' (it isn't). Godenne seemed like it might be the Gallic equivalent of the Russian 'Godenov', whence my title.

The footwork in both **A2** and **B1** (together with the counting) is:

step L, step R, step L-close R, step L, step R, hop on R, step L, step R.
 1 2 3 & 4 5 6 7 8

This is executed twice in the same direction while circling, then twice again while doing the right-hand-turn.

For a more traditional circle mixer, **A2** could be just circle-left, circle-right and **B1** could be left-hand-turn 1-1/2, right-hand-turn.

Good Enough

Dan Luecking, 6/2022

Circle mixer

A1 Balance and swing partner.

A2 Circle L (16 counts, see above for footwork).

B1 RH turn corner (16 counts, see above for footwork), end with the lady on the R facing in. This is your new partner.

B2 Dosido this partner. Promenade partner CCW.

6.2.3 Beckets

I had tried to adapt the Sicilian circle *Soldier's Joy* into a regular contra. This seemed like it ought to be easy: just flatten the circle. However, this made certain things awkward (e.g., forward-and-back between the **1s** and **2s**). Trying to work out these kinks lead to the entirely different dance, *Soldier's Jubilation*, in a different chapter.

Recently I discovered that, contrary to expectations, it was often easier to adapt a Sicilian circle into a Becket dance. Then forward-and-back with neighbors can be done as usual in long lines.

The only change (apart from the direction in which some figures are done) is the added 2-hand-turn. The original has

B2 Forward and back. Forward again and pass thru.

Here the progression happens on one forward-and-back, so 8 more counts were needed.

Soldier's Joy

Dan Luecking, from a traditional Sicilian circle

Becket, progressing L

A1 Forward and back. 2H turn nbr.

A2 Balance and swing partner.

B1 Ladies full chain.

B2 Forward and back, angling L to progress. 2H turn partner.

CC is an adaptation of *Circassian Circle*, into Becket formation. The main change is that all figures go across the set rather than along the length. The **B** part of the original ended with forward-and-back then forward-and-pass-thru. The most obvious adaptation would be forward-and-back twice. Instead, I moved the ladies chain to separate them.

CC

Dan Luecking, 2/2022

Becket, progressing L

A1 Circle L. Swing partner.

A2 R and L thru, over and back.

B1 Forward and back. Ladies chain 1/2.

B2 Ladies chain 1/2. Forward and back, angling L to progress.

Making Hay is an adaptation of the traditional Sicilian circle *The Haymakers* to a Becket formation. The changes are essentially the same as those made to *Circassian Circle* to produce *CC*.

Making Hay

Dan Luecking, 2/2022

Becket, progressing L

A1 Balance and swing P.

A2 1/2 promenade. R and L thru.

B1 Forward and back. Ladies chain 1/2.

B2 Ladies chain 1/2. Forward and back, angling L to progress.

6.2.4 Others

Lamplighter's Triplet is an adaptation of the traditional triple minor contra *Lamplighter's Hornpipe*. The only real differences are that the **1s** cast all the way to third place instead of second, and do not participate in the right-and-left-thrus.

Lamplighter's Triplet

Dan Luecking, 2/2022

Proper triplet (231)

A1 **1s** cross to 2nd position facing out (4), take hands and balance (4). Those who can, RH turn, take hands again.

A2 Balance 2 times. Those who can LH turn, **1s** meeting in the center.

B1 **1s** down the center, turn as a couple while **3s** move to 2nd place. **1s** up to the top.

B2 **1s** down the outside to 3rd place and dosido, while the other couples R and L thru across and back.

Arkansas Triplet is another adaptation of *Arkansas Traveller* (the other is earlier in this chapter). To progress the **1**s to the end, and to give the **3**s something to do in part **B**, I made the second star between the bottom 2 couples. Again, I omit the **C** part of the traditional dance.

It is not particularly important with which hand either star is done, as long as everyone in the set expects the same. The type of balances are not specified in the original, but they should take 8 counts in total. I chose right-left-right-left because that's what most dancers would expect.

Arkansas Triplet

Dan Luecking, 2/2022

Improper triplet (231)

A1 Take hands along lines, balance (R,L,R,L). Circle L 1/2, reversing the lines.

A2 The same again, to starting places.

B1 Top 2 couples RH star 1/2 (4), swing partners (12), both end facing down.

B2 Bottom 2 couples LH star 1/2 (4), swing partners (12), both end facing up.

6.3 Adaptations of my own dances

6.3.1 Contras

There is not much to say about *Fault Line*; it is just my calendar dance *Fall Back* with the two parts of **A2** exchanged and the following balance with partner turned into balance-the-circle.

Fault Line

Dan Luecking

Improper contra

A1 Circle L. Swing nbr.

A2 Forward and Back. Ladies chain 1/2.

B1 Balance the circle, swing partner.

B2 Circle R 3/4. Balance the circle, CA twirl.

Co-dependence Reel is from *Independence Day*. In this one, a (very) short swing replaces the combination swat-the-flea+balance-and-swing and a full ladies-chain is added to fill out the time. In part **B2**, I experiment with different ways for couples to swap sides and then get the gents back to their own side. Thus, the dosido could be: gents left-hand-turn 1-1/2 or gents balance (left or right hands) and pull by.

Co-dependence Reel

Dan Luecking

Improper contra

A1 Gypsy next nbr 1-1/4 to a line of 4 facing down. Down the hall (ladies in the middle), turn alone.

A2 Return, ladies pass each other by R. Swing partner.

B1 Ladies full chain.

B2 R and L thru. Gents dosido 1-1/2.

Straight and Narrow is just *Road Less Traveled* with the ‘oddity’ omitted in **B1**. As the oddity is not particularly difficult, I don’t know why I bothered.

The **2s** must turn alone to face down at the end of **B1**.

Straight and Narrow

Dan Luecking

Improper contra

A1 Balance and swing nbr.

A2 Circle L. Circle R, all face down.

B1 Down 2-by-2, turn alone. Return

B2 RH star. Dosido nbr, turn to face next couple. (Or, dosido new nbr.)

Broken Symmetry is an adaptation of my triplet of the same name. I have often called double progression contras as triplets when attendance limited us to 3-couple dances. However, this was originally written as a triplet.

If you call this (as written here) for a triplet, then couple **3** is idle for **A1** and couple **2** is idle for the whole **B** part. In the triplet, I found something for them to do.

Broken Symmetry

Dan Luecking

Improper contra, double progression

A1 Symmetrical dosido, **1s** inside **2s**. **1s** down center to second place, symmetrically turning single, i.e., turn over outside shoulder. **2s** shift up to first place.

A2 All balance and swing partners, **1s** face down, **2s** face up (1st progression).

B1 Dosido with new nbr (normal dosido). Circle L.

B2 Balance and swing nbr (2nd progression).

6.3.2 Beckets

The contra *Good to Eat I* has one swing, and that is with the neighbor. I wanted to try a version with the partner and the Becket formation in *Good to Eat III* seemed the way to do that. It turned out that all turns had to change hands, and some changes were needed to the half circles in part **B**.

Good to Eat III

Dan Luecking, 12/2022

Becket, progressing L

- A1 Men pull by the L, pull by the R with nbr. Ladies pull by the L, pull by the R with partner.
- A2 Dosido the next in line (shadow). Swing partner.
- B1 Forward and back, rollaway partner while backing up. Circle L 1/2, rollaway nbr (across the set.)
- B2 Circle L 1/2, slide L to progress. RH turn partner

And because I couldn't stop there, here is *Good to Eat IV*, a reverse Becket version of *Good to Eat II*.

I departed significantly from the original in **B2**, but here is an alternative ending that includes two half-circles, like the original:

- B2 Circle L 1/2, rollaway nbr (across the set). Circle L 1/2, slide L to progress.

Good to Eat IV

Dan Luecking, 12/2022

Reverse Becket, progressing L

- A1 LH turn partner. Men pull by the R, pull by the L with nbr.
- A2 Ladies pull by the R, pull by the L with partner. Dosido the next in line (shadow).
- B1 Balance and swing partner.
- B2 Forward and back, angling R to progress. Balance the circle, pass thru \leftrightarrow .

Chapter 7

The Alphabet Dances

7.1 Introduction

This chapter is a lot like ‘The Calendar Dances’ chapter. I needed a name for a dance that had a lot of allemandes and I came up with *A is for Allemande*. So I had to continue in the same vein and write *B is for Balance* with a lot of balances in it. I couldn’t stop myself from going from one letter to the next until reaching *Z is for Zipper*.

7.2 The dances

I was reading a book mainly on southwestern square dances,¹ and I thought it would be fun to put a Georgia rang-tang (called a ‘western do-si-do’ by that book) into a contra. Traditionally, this is four allemandes, starting with corner by the R alternating with partner by the L. Supposedly the whole figure is done in 16 counts. Such a pace requires all four dancers to be well coordinated and allows no margin for error. I decided to allow more time (6 counts per turn + 2 counts to cross the set).

This timing made it difficult to fit in all 4 allemandes as well as other figures designed to get everyone progressed and provide some variety. A version that includes the full (slowed down) figure can be found elsewhere as *Georgia Rang-Tang Contra*.

The following version, *A is for Allemande I*, has 4 allemandes, but one is between the gents as a lead-in to the Georgia rang-tang style figure.

The crossing of gents usually takes place in tight formation. Some descriptions say to pass left shoulders after a right-hand turn and vice versa. I learned this way: allemande until the dancers are in a line and the gents are shoulder to shoulder, then they (the gents) slide across back-to-back leading with the left shoulder after a right-hand turn (and vice versa).

A is for Allemande I

Dan Luecking 4/2023

Becket, progressing L

A1 Balance and swing partner.

A2 Gents LH turn. Partners RH turn, gents cross back-to-back, leading with the L shoulder.

B1 Nbrs LH turn, gents cross back to back, leading with the R. Partners RH turn about 3/4 to face across, lady on the R.

B2 Pass thru \leftrightarrow (4), turn L and walk up or down to next nbrs (4). Balance the circle (4), pass thru \leftrightarrow (4).

¹American Square Dances of the West and Southwest by Lee Owens, 1949, Pacific Books, Palo Alto, CA.

The first version deviates from the traditional figure not only in the number of allemandes, but also in that the hands have been reversed and the partner is turned first. This next version *A is for Allemande II* gets the hands right, but still starts with partner. It adds one of the traditional follow-ups: swinging both neighbor and partner.

For the swings, the gents crossing is usually not back-to-back.

A is for Allemande II

Dan Luecking 4/2023

Becket, progressing L

- A1** LH turn partner about 3/4, gents cross back-to-back, leading with the R shoulder. RH turn nbr, gents cross back-to-back, leading with the L shoulder.
- A2** LH turn partner, gents cross passing R shoulders. Swing nbr, gents cross passing R shoulders.
- B1** Swing partner. Circle L.
- B2** Pass thru \leftrightarrow (4), turn L and walk up or down to next nbrs (4). Balance the circle (4), pass thru \leftrightarrow (4).

This last version, *A is for Allemande III*, matches tradition in the hands used and in the starting allemande, but still only has 3 allemandes. This one has a different traditional follow-up: a promenade. Normally, this would be a LH turn, pivoting into promenade hold, but this might use up too much time.

As written here, part **B2** might not actually use up enough time. If that is so, add a left-hand-turn with partner before the promenade and skip the balance just before the pass-thru

A is for Allemande III

Dan Luecking 4/2023

Reverse Becket, progressing L

- A1** Balance and swing partner.
- A2** Gents LH turn 1-1/2. Nbrs RH turn, gents cross back-to-back leading with the L shoulder.
- B1** Partners LH turn, gents cross back-to-back, leading with the R shoulder. Nbrs RH turn, gents cross passing L shoulders.
- B2** Partners 1/2 promenade, sweeping wide L to next couple. Balance the circle, pass thru \leftrightarrow .

B is for Balance has 5 balances, but this is not a record. *Boxing Day* in ‘The Calendar Dances’ chapter has 6, but four of them come in the form of two double balances.

The roll-aways might be described as ‘without the half sashay’: one dancer stays in place while the other rolls from one corner to the opposite. I don’t know if this has a name. I’ve been calling it a ‘box rollaway’

B is for Balance

Dan Luecking 4/2023

Reverse Becket, progressing L

- A1** Balance circle, ladies rollaway with nbr to opposite corner (gent stays put).
Balance circle, gents rollaway with nbr to opposite corner (lady stays put).
- A2** Balance circle, swing partner.
- B1** Balance circle, circle L $1/4$. Swing nbr.
- B2** Balance circle, circle L $3/4$, slide L to progress.

Much of *C is for Courtesy* can be done in courtesy turn hold, so that every wheel around is a courtesy turn. However, I think everything will go smoother if the courtesy turn at the end of **A1** and the promenade in **A2** are both done in arms-behind-the back hold, much like what is commonly done in a same-sex right-and-left-thru.

C is for Courtesy

Dan Luecking 4/2023

Improper contra

- A1** Balance LH in L with nbr, courtesy turn to face across. Ladies chain $1/2$, adding 90° to the courtesy turn.
- A2** Promenade partner up or down, courtesy turn. Return, slide apart.
- B1** Balance and swing partner.
- B2** Ladies chain $1/2$. Forward and back.

With a change of terminology *D is for Duck* could just as well be called ‘D is for Dive’. The dance begins and ends with two duck-unders so that there are 4 nearly in a row.

D is for Duck

Dan Luecking 4/2023

Improper contra

- A1** 1s duck under 2s’ arch, all CA twirl partner. 2s duck under 1s’ arch, all CA twirl partner.
- A2** Circle L 3/4. Swing partner.
- B1** Forward and back. Circle L 3/4.
- B2** 1s duck under 2s’ arch, all CA twirl. 2s duck under 1s’ arch, balance the circle with the next.

I learned the ‘slow-ladies-chain’ in a workshop on Mexican dances. The teacher emphasized the elegance and grace with which it should be done. I couldn’t think of a contra dance formation, style or figure that begins with an ‘e’, so I used *E is for Elegance*.

The workshop teacher didn’t give the move a name (or maybe I just can’t remember it), but in my memory it was slower than a normal chain (and longer: 24 beats versus 16). So, a ‘slow ladies chain’ it is.

E is for Elegance

Dan Luecking, 4/2023

Becket, progressing L

- A1** LH turn partner (8). Ladies slow chain: ladies cross (4) with RHs in high-5 position, palms touching; swat the flea with nbr (4)...
- A2** ... unswat the flea (4). Repeat previous 12 counts back to partner.
- B1** Balance and swing partner.
- B2** Pass thru \leftrightarrow , turn L (90°) individually and walk to next nbrs. Balance the circle, pass thru \leftrightarrow .

So, a dance called *F is for Flutter* must have at least 2 flutterwheels. This has one for the gents and one for the ladies. A description of the flutterwheel can be found in ‘The Introduction’ chapter.

F is for Flutter

Dan Luecking 4/2023

Improper contra

A1 Balance and swing nbr.

A2 Gents LH flutterwheel. Forward and back.

B1 Balance and swing partner.

B2 Ladies RH flutterwheel. Gents cross, ladies cross, both passing R shoulders.

The word ‘grand’ by itself could mean a lot of things, but in *G is for Grand* it means ‘grand-right-and-left’. However, we don’t use the whole set, but just go down two places, cross and come back. Usually I prefer leisurely rights-and-lefts (up to 4 counts per change), but here they require between 2 and 3 counts. Ted Sannella told us in a workshop on choreography that 4 changes take 10 counts. Here I require 3 changes in 8 counts.

Except in part **B2**: there we have 4 counts per change. Actually, since the changes in **B2** lead right into those of **A1**, we have 5 changes in 16 counts.

Couples who pass out of the set in the middle of the rights-and-lefts should dance with ghosts. Couples who are out should participate.

G is for Grand

Dan Luecking, 4/2023

Improper contra

A1 Pull by nbr with the RH, then pull by future nbr with the LH. Pull by partner with the RH to cross (8), **1s** face up **2s** face down. Pull by with the LH, then pull by original nbr with the RH, swat the flea (across the set) with partner (8).

A2 Ladies pull partner to their side, swing partner, face down.

B1 Down 4-in-line, wheel around. Return face across.

B2 Ladies chain 1/2. Pull by partner with the RH to cross (4), pull by nbr with LH to progress (4).

In *H is for Hey* we have two half-neys at opposite ends of the set. The first one is actually $3/8$ of a hey, as partners swing when they meet rather than passing each other first. The second half-hey requires all 4 passes, ending when everyone reaches their mirror image place.

H is for Hey

Dan Luecking, 4/2023

Improper contra

A1 LH turn nbr $1-1/2$. Ladies chain $1/2$.

A2 $1/2$ hey, ladies start passing by the R shoulder. Swing partner, face down.

B1 Down 4-in-line. $1/2$ hey, center's start passing R.

B2 Return. Ladies chain $1/2$.

I have decided to call the starting formation here 'irreverent'. It is neither proper nor improper nor indecent. It has partners at opposite corners. In *I is for Irreverent* the formation is achieved by having the gents change places and the circle turned $1/4$ right. There are lots of other possibilities: in *Seventh Sunday* I had the ladies change places and the circle turned $1/4$ left.

I is for Irreverent

Dan Luecking, 2/2023

Gents trade places, then rotate R $1/4$

A1 Circle L. LH across star.

A2 Ladies trade sides without dropping partner's hand, swing partner.

B1 Ladies chain $1/2$. Dosido next nbr below $1-1/4$ to a line of 4.

B2 Down 4-in-line (ladies in the middle), end dancers (nbrs) pass by the R.
Return (gents in the middle), bend the line into a circle.

I recently learned that a California twirl done with the opposite hands (gent's left holding lady's right) can be called a 'Jersey twirl'. In *J is for Jersey* we have two of these.

J is for Jersey

Dan Luecking, 4/2023

Improper contra

A1 Forward and back. All pass thru \leftrightarrow , Jersey twirl nbr (gent's L hand, ladies R).

A2 Circle L $3/4$. Rollaway partner, pass thru \leftrightarrow .

B1 Jersey twirl partner, balance partner. Swing partner.

B2 Circle R $3/4$. Swing nbr.

In the ‘Varsouvienne hold’, dancers take left hand in left and right hand in right. If the lady is on the right, the left hands are in front and the gents right arm is behind the lady taking her hand over her right shoulder.

It is a hold that makes it easy for the dancers to switch sides (right hand in front left hand over the shoulder) either by both turning in place or sliding side to side. It is suitable for both promenades and courtesy turns.

K is for Keeping Up requires it for all of these.

K is for Keeping Up

Dan Luecking, 4/2023

Improper contra

- A1 Promenade nbr down in Varsouvienne hold, lady on the R. Turn 180° individually to the R so lady is on the L and return, slide lady to R and face across.
- A2 Ladies chain $1/2$, doing the turn in Varsouvienne hold. $1/2$ promenade, same hold.
- B1 $1/2$ promenade back. Swing partner
- B2 Circle L $3/4$. Balance circle, pass thru \updownarrow .

I have written a number of dances where long lines go down the set, any one could have been titled *L is for Longways*, but when they were written I hadn’t yet started the alphabet naming scheme.

L is for Longways

Dan Luecking, 4/2023

Improper contra

- A1 Taking hands in long lines, down the hall (4), rollaway with nbr (from gent’s L to his R, 4). Return (4), balance (R then L) (4).
- A2 R and L thru across. Circle L $3/4$.
- B1 Balance and swing partner.
- B2 Circle R $3/4$. Dosido nbr $1-1/2$.

M is for Mix-up is a contra with partner changes: for the ladies it is essentially a double progression dance while, for the gents, it has normal progression. As usual, if there is no one on the left diagonal in **B2** do nothing. Also, a couple who was out must participate in the diagonal chain.

Note that, at the ends of the set, some dancers will get their neighbor as their new partner.

M is for Mix-up

Dan Luecking, 4/2023

Improper contra mixer

A1 Balance nbr, star thru. Circle L $3/4$.

A2 Balance and swing partner.

B1 Gents dosido. Ladies dosido.

B2 Ladies chain $1/2$ on the L diagonal. Forward and back.

After swinging partner in **A1**, *N is for Neighbor* has you spending more than half the dance getting to know your neighbor.

Instead of the gents, you could have the ladies pull their neighbor across. Then instead of the circle-shift ending, you could go forward and back angling left to progress.

N is for Neighbor

Dan Luecking 4/2023

Becket, progressing L

A1 Balance and swing partner.

A2 Gents walk across to nbr, they take hands and the gent pulls the lady to his own side. (Or, gents give-and-take.) Swing nbr.

B1 Promenade across (4), adjust to face up or down with the gents to the inside and promenade (4). Wheel around, return.

B2 Ladies chain $1/2$. Circle L $1/2$ and shift left to next couple

I'm a math professor, which helps explain the title *O is for Orthogonal*. To be true to the alphabet, I needed an 'O' next. The only slightly dance-related words I could think of were 'outside', 'opposite', 'over' and 'open', but they didn't inspire me. Instead, I thought of orthogonal (perpendicular) motion (à la *Road Less Traveled* in 'The Oddities' chapter).

Note that the partner change happens between the end and the beginning of the dance. As the new partner is the old corner, it seems best to start this particular dance with the lady left of the gent.

O is for Orthogonal

Dan Luecking, 4/2023

Circle mixer, lady L of partner

- A1 Balance and swing partner.
- A2 LH turn corner. Gents to the center, turn and come back.
- B1 LH turn partner. Ladies to the center, turn and come back.
- B2 Promenade partner (8). Dosido partner and turn to face corner (new partner).

In *P is for Promenade*, the whole first half is promenading. I hope it's not boring.

P is for Promenade

Dan Luecking, 5/2023

Circle mixer

- A1 Promenade partner CCW (8). Promenade into the circle (4), then back out while wheeling 1/4 to face CW (4).
- A2 Promenade CW (8). Promenade into the circle (4), then back out while separating (4).
- B1 Balance and swing partner.
- B2 Dosido corner. Box the gnat with corner (new partner), take promenade hold and wheel around (about 3/4) to face CCW.

In *Q is for Qu'est-ce que c'est* it is irrelevant how the dancers line up, as long as partners are directly opposite each other. The starting swing puts all the gents in the ladies line and vice versa. After the CA twirl it becomes a normal proper formation, whatever it started as.

Q is for Qu'est-ce que c'est

Dan Luecking, 5/2023

Proper contra

- A1** Balance and swing partner, end facing down.
- A2** Down 4 steps, CA twirl. Up 4 steps, **2s** arch over the **1s** to trade places. (**2s** turn alone to face thier current **1s**.)
- B1** RH star. LH star.
- B2** Circle L. Dosido nbr.

The combination **A1** followed immediately by **B1** (with minor variations) occurs several times in my Becket dances. In *R is for Round Trip* it is separated by a down-and-back. This is the 'round trip' referenced in the title. The switch to the opposite side makes a subtle difference in **B1** from doing it immediately.

R is for Round Trip

Dan Luecking, 5/2023

Becket, progressing L

- A1** Balance and swing partner, end facing down.
- A2** Down 4-in-line, tag the line. Return, face across
- B1** Circle L 3/4. Swing nbr.
- B2** Ladies chain 1/2. Forward and back, angling L to progress.

There are a number of dances that involve couples changing places by sliding outside the set and then back into progressed place. In *S is for Side-to-Side* the couples just return to where they started. Thus, it is more in the line of a forward-and-back: little more than padding. Still, if repeated with variations, I hope it can be part of an interesting combination.

S is for Side-to-Side

Dan Luecking 7/2023

Improper contra

- A1** (Face nbr) Walk L, out of the set (4), walk back (4). Balance nbr, star thru.
- A2** (Face across) Walk L up or down the set (4), walk back (4). Balance partner, star thru across.
- B1** Circle L 3/4. Swing partner.
- B2** Circle R 3/4. Balance the circle, CA twirl partner.

The name *T is for Twenty-one* has two meanings: first, the roman numeral ‘XX’ describes the two hands-across stars that end the dance (an early version had stars where there are now circles, so now there is only ‘one twenty’) and second, this is my 21st alphabet dance (Y was written just after S).

T is for Twenty-one

Dan Luecking, 7/2023

Becket, progressing L

A1 Circle L. Circle R.

A2 Balance and swing partner.

B1 Ladies pull across by the R, balance nbr. Swing nbr.

B2 RH across star. LH across star 3/4 with next nbrs.

U is for Up-and-Down is named to reflect the dominant motion of the dance. A figure where every one is swinging in the middle can cause elbow bumps so the line tends to become spaced out. If that happens, part **A1** can be used to get the interacting couples closed together: the **2s** can try to get nearer the **1s** in front of then in the first half, and/or the **1s** can try to get nearer the **2s** in front of then in the second half.

U is for Up-and-Down

Dan Luecking, 7/2023

Proper contra

A1 Forward and back facing up (‘up a double and back’), turn to face down.
Forward and back again.

A2 **2s** CA twirl partner (4), balance the circle (4). Swing nbr (face down).

B1 Down 4-in-line, turn alone. Return, bend the line.

B2 Balance and swing partner, end facing up.

The whole first half of *V is for Village* is made up of common steps from some traditional European village dances. The second half is typical for American circle mixers.

For those with less energy, a ‘kick’ can instead be a simple lift or even just a one-beat hold. For those with more energy, add a hop on the nonkicking foot.

V is for Village

Dan Luecking, 7/2023

Circle mixer

- A1** Circle R 3 steps (RLR), kick L, step L, kick R, step R, kick L. Circle L 3 steps (LRL), kick R, step R, kick L, step L, kick R,
- A2** 4 steps into the center (RLRL), step R, kick L, step L, kick R, Back out 4 steps (RLRL), step R, kick L, step L, kick R,
- B1** Balance and swing partner.
- B2** Swat the flea with corner, promenade corner (new partner) CCW. End facing center, lady on the R.

I came up with the dance *W is for Walkabout* before I realized it could fit in my alphabet naming. I am torn between it being too confusing in the multiple changes (inside to outside and CC to CCW), or too simple to be interesting, or just right.

W is for Walkabout

Dan Luecking, 7/2023

Circle mixer

- A1** Pass partner by the L shoulder and then pass two more dancers. LH turn 1/2 the 4th. Return to partner.
- A2** Balance and swing partner.
- B1** Pass corner by the R shoulder and then pass two more dancers. RH turn 1/2 the 4th. Return to corner.
- B2** 2H turn corner, arms crossed. Promenade corner (new partner) CCW, end facing center, lady on the R.

The xylophone in *X is for Xylophone* is in **B1**: the lines of 4 across represent the bars, and the balances represent their vibrations. The 3/8 of a hey in **A2** could just as well be a tag-the-line, or a half-hey, or any combination that reverses the sides the couples are on. Whether the centers are gents (3/8 hey) or ladies (1/2 hey) is irrelevant.

X is for Xylophone

Dan Luecking, 7/2023

Reverse Becket, progressing L

- A1** Circle L. Dosido partner 1-1/4 to a line of 4 with the ladies in the middle, facing down.
- A2** Down 4-in-line (5), 3 changes of a hey: centers pass R, ends pass L, centers pass R again (6). Return (5), remain lined up.
- B1** Balance partner 2 times. Swing partner.
- B2** RH across star 3/4. LH across star 3/4 with next nbrs.

The Yemenites in *Y is for Yemenite* are figures common in international folk dances, especially those from the Middle East. They go as follows:

- Yemenite R: Step right foot to the right (ct 1), step left foot slightly back (&), step right foot across in front of the left foot (ct 2).
- Yemenite L: Step left foot to the left (ct 1), step right foot slightly back (&), step left foot across in front of the right foot (ct 2).

The CA twirl in **B1** is not really a CA twirl: when the lady reaches her opposite's position she extends her left hand; the gent takes it in his right hand and turns her under his right arm. In a CA twirl the pair start facing the same way and end with both facing the other way. Here, the starting position is somewhat undefined and the ending should be approximately face to face.

Y is for Yemenite

Dan Luecking, 7/2023

Improper contra

- A1** Taking hands in a circle: Yemenite R, Yemenite L, balance the circle. Circle L.
- A2** Balance and swing nbr.
- B1** Ladies pull by R to cross, CA twirl partner. Swing partner.
- B2** Circle L 3/4. Balance the circle, pass thru \updownarrow .

In *Z is for Zipper*, the zipper is the pair of lines, with the dosidos representing the teeth meshing. This is a compromise: every couple dosidoing at once would be more ‘zipper-like’, but there is often too little room for that to be done easily.

After the ladies dosido in **A2**, everyone should scoot a step or 2 left to line up with original nbrs.

Z is for Zipper

Dan Luecking, 7/2023

Becket, progressing L

A1 Forward and back, angling very slightly L so gent is facing the gent on his nbr’s R. Gents dosido that gent.

A2 Forward and back, angling slightly R so lady is facing the lady on her nbr’s L. Ladies dosido that lady.

B1 Balance and swing partner.

B2 Circle R 1/2, slide R to progress. Gents cross, ladies cross.

Chapter 8

The Surge

8.1 Introduction

I started writing this document in early 2023 and the exercise of explaining things seemed to compel me to try new things. So it turns out that I added more dances in 2023 than any one year before¹.

Some of these have been allocated to other chapters, but the majority of them are are here.

8.2 The dances

8.2.1 Contrás

Anticipation is an experiment in putting a ‘rest’ in a contra dance: A few beats in which dancers do nothing (except maybe tap their toes or improvise something). It is not clear whether this is something dancers will take to.

I constantly vacillate on whether the balance should come before or after the rest. Either one is probably all right.

Anticipation

Dan Luecking 6/2023

Improper contra

A1 Balance nbr, pause 4 beats. Repeat.

A2 Swing nbr. Circle L 3/4.

B1 Swing partner. Circle R.

B2 Ladies chain 1/2. Forward and back.

¹I can’t actually say how many dances I wrote in any one year, but I do have the following data: 33 dances before 2010, 75 more by 2018, 117 more through 2022, and 159 in 2023.

The Best of Times is one of a few dances I named after an opening line from some novel, play, poem or song. In this dance I replace the circle in a common ending with a star.

The butterfly-whirl requires the dancers to approach each other facing slightly outward at the end of **B2**.

The Best of Times

Dan Luecking 12/2023

Improper contra

A1 Butterfly whirl nbr, CCW with the lady on the R. Ladies chain 1/2.

A2 Forward and back. Dosido partner.

B1 Balance and swing partner

B2 RH across star 3/4. Balance the star, pass nbr by R shoulders.

I first encountered the clapping figure (**A1**) that gives *Claptrap* its name as an improvisation when one contra line passed thru across and clapped with the dancers in the adjacent contra line. One loses the spontaneity when it is required, but it is still fun.

Claptrap

Dan Luecking 9/2023

Improper contra

A1 Pass nbr by R shoulders, clap two hands with next nbr (ct 4), back up to original places. Repeat by the L shoulders

A2 Swing nbr. 1/2 promenade.

B1 Ladies chain 1/2. Forward and back.

B2 Swing partner. Balance the circle, gents cross passing R shoulders.

There are 6 possible ways to select a pair of dancers out of 4. In *Combinations*, all 6 possibilities get to swing each other. Since 2 couples swing at one time, the 3 swings in this dance feature all 6 pair combinations.

The timing for **B2** maybe should be $5 + 4 + 5 + 2$ since bend-the-line really takes only 1 or 2 counts.

Combinations

Dan Luecking 6/2023

Proper contra

- A1** Same sex couples crossed arms swing (or 2H turn) $1\frac{1}{2}$ times around to trade places. Circle L $\frac{3}{4}$.
- A2** Swing partner. Ladies chain $\frac{1}{2}$.
- B1** Forward and back. Swing nbr, face down.
- B2** Down 4-in-line (4), ends pass by R shoulders, then centers pass by the L (4). Return (4), bend the line, face new nbrs.

Common Courtesy: Looking for novel way to start a dance I hit on starting with a courtesy turn. It was then natural to follow that by the ladies pulling by, reversing the order of a ladies chain. I wanted a swing next and the rest of the dance was designed to lead to an ending that would make the courtesy turn a natural beginning.

Common Courtesy

Dan Luecking 3/2023

Improper contra

- A1** Courtesy turn nbr, ladies pull by the R to cross. Gypsy partner.
- A2** Swing partner (16), face down.
- B1** Down 4-in-line, wheel around. Return.
- B2** Circle R $\frac{3}{4}$. Balance the circle, pass thru \leftrightarrow .

Conspiracy C (the ‘C’ is for contra) is the same as *Conspiracy B* (a Becket), except partners are swapped with neighbors and a tiny change is needed in the last 4 counts to achieve progression.

Conspiracy C

Dan Luecking 4/2023

Improper contra

- A1** Balance nbr, 2H turn $\frac{1}{2}$, face across. Balance partner, 2H turn $\frac{1}{2}$, face nbr.
- A2** Balance and swing nbr.
- B1** Circle L $\frac{1}{4}$, swing partner.
- B2** Circle L $\frac{3}{4}$. Balance the circle, pass thru \updownarrow .

The two pass-thrus across suggested putting the the word ‘across’ or ‘cross’ in the title. *The Cross-eyed Bear* is just a bit of whimsey.

The Cross-eyed Bear

Dan Luecking 7/2023

Proper contra

A1 Circle L 3/4. Pass thru \leftrightarrow , CA twirl partner.

A2 Balance and swing partner.

B1 Circle R 3/4. Pass thru \leftrightarrow , CA twirl nbr.

B2 Balance and swing nbr.

I found this dance on the back of a scrap of paper. It was scratched out, indicating I didn’t think it suitable (for whatever purpose I was aiming for). I tried to see what might be wrong, but came to the conclusion it was a reasonable, if uninspired, dance. I called it *Dance Around*, for no particular reason except that half the dance is spent going around in circles.

The two stars in **B1** could be reversed.

Dance Around

Dan Luecking 2/2023

Improper contra

A1 Circle L. Circle R 3/4.

A2 Dosido partner. Swing partner.

B1 LH star. RH star 3/4.

B2 Dosido nbr. Swing nbr.

After a down-4-in-line, there are many ways to get the line rearranged before coming back. In this dance I wanted just the ladies to change places. A simple swap in 4 counts made sense, but I decided on the unusual ladies-chain.

The title *The Deep End* refers to this chain happening at the other end of the hall from a more normal location. Make sure there is ample room at the bottom of the set.

The expected timing is: 6 steps down, 2 to bend, 8 for the ladies-chain, then 6 steps back and again 2 to bend the line.

The Deep End

Dan Luecking 3/2023

Improper contra

- A1** Balance and swing nbr.
- A2** Lady comes forward and pulls partner back to own side. Swing partner, face down.
- B1** Down 4-in-line, bend the line. Ladies chain 1/2, turning 90° more or less to face up.
- B2** Return, bend the line. Pull by partner with the RH to cross, pull by nbr with the LH to progress.

I kind of think of the first figure in this dance as ‘sliding doors’, which led to the name *Don’t Let the Door Hit You on the Way Out*.

A couple exiting at either end of the set in **A1** simply turns as a couple and waits for their nbrs. The 3/4 promenade is actually a quick 1/2 promenade followed by lady crossing and gent shifting R a bit. However, all do end up 3/4 way around the square.

Don’t Let the Door Hit You on the Way Out

Dan Luecking, 6/2023

Improper contra

- A1** As couples, shift R out of the set, then L back in, changing places with nbr couple. Circle L 1/2 with next nbrs, pass thru \updownarrow .
- A2** Balance and swing original nbr.
- B1** Promenade nbr 3/4. Swing partner.
- B2** Forward and back. Balance the circle, ladies cross passing R shoulders and keeping hold of partner’s hand.

I wrote two dances separately but did the finishing touches at nearly the same time. I called this one *Evermore* and the other one *Nevermore*. Later, when I tried to remember why, I decided maybe I had gotten the names reversed.

Evermore

Dan Luecking 11/2023

Improper contra

- A1 Balance and swing nbr.
- A2 R and L thru. Ladies walk straight across (gents slide R to give them room), balance partner.
- B1 Swing partner (16).
- B2 1/2 promenade. Balance the circle, ladies cross passing by the R shoulders.

Flashback is another dance I found on a scrap of paper, having forgotten I wrote it. However, I think I can guess the rational for the title: after the right-and-left-thru, the ladies immediately recross the set.

Flashback

Dan Luecking 11/2023

Improper contra

- A1 Balance and swing nbr.
- A2 Gents LH turn 1/2 to a wavy line across, balance. Partners RH turn 1/2 to a wavy line with ladies in the middle, balance.
- B1 Box the gnat with partner, swing partner.
- B2 Balance the circle (4), R and L thru across (8), ladies cross, passing by R shoulders

Flatten the Circle has the same flatten-the-circle figure as *Flat Out*, but actually starts with a circle that is then ‘flattened’. As in that other dance, when dances come together in the flattening, they might want to meet right-shoulder-to right-shoulder.

Flatten the Circle

Dan Luecking, 6/2023

Improper contra

- A1 Circle L. Keeping hands: ladies come together while the gents step back, then the ladies back out whiles the gents come together...
- A2 The gents back out while the ladies come together, then the ladies back out while the gents cross, passing R shoulders. Swing partner.
- B1 1/2 promenade. Ladies chain 1/2.
- B2 Forward and back. Dosido new nbr.

Flat Out II was intended as a version of *Flat Out I* for beginners. It may not be suitable for that, but seems easier than the original. Both were written before the above *Flatten the Circle*, which is probably the easiest of the three.

Flat Out II

Dan Luecking 1/2023

Improper contra

- A1** Take hands in a circle to start. Ladies come together while gents back up ('flatten the circle') (4), ladies back up while gents come together (4). Gents back up while ladies come together, ladies back to place while the gents cross by R shoulders.
- A2** Circle L 1/2 (4), swing partner (12), face down.
- B1** Down 4-in-line, turn as a couple. Return.
- B2** Circle L 3/4. Balance the circle, pass thru \updownarrow .

Half and Half refers to the two half-gypsies and the two half-chains. The combination in **A1** first appeared in my circle mixer *Shrimp Gumbo*.

This could also be done in reverse Becket formation: flip partners and nbrs in the instructions. Skip the courtesy turn on the last chain, instead have the lady head to progressed place followed by partner. (A similar change could make it a normal Becket.)

Half and Half

Dan Luecking, 3/2023

Improper contra

- A1** Balance nbr, 1/2 gypsy nbr. Repeat that.
- A2** Swing nbr. Forward and back.
- B1** Ladies chain 1/2. Forward and back.
- B2** Swing partner. Ladies chain 1/2.

The name chosen for this one, *Hole in the Bucket*, is based on my misremembering *Hole in the Wall*. The first couple of figures in that dance are just the opposite of what this dance does. Still, I decided to keep the name.

Hole in the Bucket

Dan Luecking, 6/2023

Proper contra

- A1** 1s split the 2s, separate, cast up to original place. Same, for the 2s: split 1s, cast down.
- A2** Same, for gents splitting ladies (across and back). Same, for ladies splitting gents.
- B1** Circle L 3/4. Swing partner.
- B2** Gents pull by the RH to trade place, 2s only swat the flea. Balance the circle, all CA twirl.

The next two dances are named for the hops (balances) as well as for the quick changes in position happening in the identical part **A**s.

In the first version, *Hop to It I*, the balance and pass-thru in **A** is echoed by the similar figure in **B2**.

Hop to It I

Dan Luecking, 7/2023

Improper contra

- A1** Balance the circle, gents cross. Balance the circle, pass thru \leftrightarrow .
- A2** Balance and swing partner, face down.
- B1** Down 4-in-line, wheel around. Return, face across.
- B2** Circle L 3/4. Balance the circle, pass thru \updownarrow .

In this version, *Hop to It II*, the gents-cross in part **A** is echoed by the ladies-cross in **B2**.

Hop to It II

Dan Luecking, 7/2023

Improper contra

- A1** Balance the circle, gents cross. Balance the circle, pass thru \leftrightarrow .
- A2** Balance and swing partner.
- B1** R and L thru. Forward and back.
- B2** R and L thru. Balance the circle, ladies cross.

I Can't Get No Satisfaction started out like *Anticipation*: an experiment to include a 'rest' in a contra dance. The title is somewhat more pessimistic about how well that works out. The dancers can tap their toes or improvise any 4-count figure in which they don't move out of their current place.

I Can't Get No Satisfaction

Dan Luecking 6/2023

Improper contra

- A1 Circle L 3/4 (8). Pause 4 beats, balance partner.
- A2 Pause 4 beats, balance partner. Swing partner.
- B1 1/2 promenade. Ladies chain 1/2.
- B2 Circle L 1/2, rollaway partner. Balance the circle, pass thru \updownarrow .

The title *In and Out* reflects a lack of inspiration on my part.

I followed it by writing *Overpass*, which has a slightly less rushed A1 part that also involves two successive neighbors in dosido-like interactions.

In and Out

Dan Luecking, 2/2023

Improper contra

- A1 Symmetric dosido nbr 1-1/2, 1s going inside. Symmetric dosido next nbr, 1s going outside, turn to face original nbr.
- A2 Balance and swing nbr.
- B1 Ladies full chain.
- B2 Circle L. 1s swing, end facing down.

in *Intersections*, every dancer traces a circle that intersects the other line.

Normally, I would separate the two dosidos with one of the up-a-doubles, but one of the dancers said (about the dance *You Can't Refuse*) that his experience with English dance led him to expect two up-a-doubles in a row, and this led to some confusion in an otherwise pretty easy dance.

The two parts of B1 could be reversed.

Intersections

Dan Luecking 12/2023

Proper contra

- A1 Up a double and back. Repeat.
- A2 Ladies taking hands along the line, making arches, dosido partner. Gents the same.
- B1 1s cross, cast to 2nd place while 2s move up. Forward and back.
- B2 All balance and swing partner, end facing up.

I Wanna Hold Your Hand contains the ‘arching dosido’ from *That Dosido You Do So Well*. It is possible this is an earlier version. It is one of those dances I found written out on a scrap of paper without any indication why I wrote it or when, or any memory of having written it.

I Wanna Hold Your Hand

Dan Luecking, 8/2023

Improper contra

- A1** Circle L. Dosido nbr, **1s** holding hands (arching over the lady then the gent).
- A2** Balance and swing nbr.
- B1** Men cross, swing partner.
- B2** Circle R 3/4. Balance the circle, pass thru \updownarrow , **2s** arching.

The couple-seesaw-3/4 in **A1** of *Just What We Need* starts with everyone heading right. It needs to go around until the couples trade places and then a bit more into a line of four with the ladies facing in the center.

A lot of dancers will substitute a California-twirl for the courtesy-turn in a right-and-left-thru. In **B1** the visualization I had in my head said it should be mandatory. This partly explains the title.

An alternative version starts with a couple-dosido (heading left), the 3/8 hey string with the gents passing and, finally, **B2** changed to circle L 1/4 + swing nbr.

Just What We Need

Dan Luecking 12/2023

Improper contra

- A1** Seesaw as couples 3/4 (to a line of 4, ladies in the center). 3 changes of a hey: starting with ladies passing R shoulders, ending after gents pass R shoulders in center.
- A2** Balance and swing partner.
- B1** Pass thru \leftrightarrow , CA twirl. Ladies chain 1/2.
- B2** Forward and back. Swing nbr.

The title of this dance was going to be some sort of reference to the fact that only the first 2 parts are in proper formation. I tried to fit in ‘prosper’ since it was both a rhyme and an alliteration, but I gave up, settling on *Live Long and Proper*.

Live Long and Proper

Dan Luecking, 6/2023

Proper contra

- A1** 1st corners (1st gent and 2nd lady) balance and 2H turn 1/2. 2nd corners the same.
- A2** Down 4-in-line, 2s in the middle (6), 2s wheel around, 1s turn alone (4). Return (6).
- B1** Balance and swing nbr.
- B2** Circle L. Balance the circle, 1s CA twirl.

After writing *Palindrome*, which reads the same from back to front (sort of), I wondered what would happen if you take a random dance and read it backwards. Most of the time, it turned out, that doesn’t produce anything danceable, but three times I was able to make it work.

Thus, *March of Ideas* is *Ides of March* backwards. This requires some assumptions: for example, down the hall must come before the return, so the whole sequence has to be treated as one figure. Similarly, one can either reverse individual figures (mostly impossible) or reverse the eight 8-count phrases or reverse the 4 major parts. Or a mixture, based on what works.

Starting with a ladies-chain, the ladies are on the gents’ L. This is actually an easier (although unfamiliar and thus confusing) way to do the figure.

March of Ideas

Dan Luecking, 6/2023

Improper contra

- A1** Ladies chain 1/2 (nbr lady is diagonally R), end courtesy turn (with partner) facing down. Down 4-in-line, turn as a couple.
- A2** Return. Swing partner.
- B1** Balance the circle twice. Circle L 3/4.
- B2** Balance and swing nbr.

More Than You Need to Know was written about the same time as *Just What We Need*. That, and the fact that **A1** ends with the same figure, suggested a similar title.

A ‘ricochet’ is the gents coming forward at an angle (forward and slightly left) and pushing off each other at the relected angle (backward and still slightly left).

More Than You Need to Know

Dan Luecking 12/2023

Improper contra

A1 Dosido nbr 1-1/4 to a line of 4 across, face center. 3 changes of a hey, ladies pass R shoulders to start.

A2 Balance and swing nbr.

B1 1/2 ricochet hey: ladies pass R shoulder in center, L shoulders with partner, then gents ricochet. Swing partner

B2 Circle L 1/2, slide L to progress. Circle L 3/4 to get into starting position.

The title *Nevermore* was created at the same time as *Evermore*.

The fact that most of part **A** is repeated in **B**, with partner substituted for neighbor, suggests a title like ‘Still More’ or even ‘Ever more’. I can’t really explain why I didn’t do that.

The balances should surely be done right-hand-in-right.

Nevermore

Dan Luecking 11/2023

Improper contra

A1 Dosido nbr. Balance nbr, box the gnat with nbr.

A2 Swing nbr. Circle L 3/4.

B1 Dosido partner. Balance partner, box the gnat with partner.

B2 Swing partner. Ladies chain 1/2.

In my original version of *Offside*, the gents and ladies spent most of the dance on the ‘wrong’ side. In this final version, the dance ends that way, but the swing at the start puts everyone proper. For the sake of consistency, have all couples cross over at the start.

For a ‘normal’ proper contra, start with **A2**.

Offside

Dan Luecking, 5/2023

Proper contra

A1 Balance and swing partner, end facing up.

A2 Up a double and back. That again (1s turn alone to face down).

B1 RH star. Circle R.

B2 R and L thru across (same sex). Forward and back.

This was written at the end of a brief period when I was assigning food-like names to dances. The figures suggested whisking motions so I used the name *Omelette du Fromage*. (There is also an inside joke in the name that is complicated to explain and not particularly interesting.)

A subsequent dance, *Outside Chance* has almost the same start, but without the circle.

Omelette du Fromage

Dan Luecking, 3/2023

Improper contra

A1 Circle L. RH turn nbr 1-1/4 (until ladies are together).

A2 Ladies pull by the L to cross, box the gnat with partner (8). Balance partner (4), swing partner (4) (or balance again).

B1 Swing partner (8). Forward and back.

B2 Circle R 3/4. Balance the circle, CA twirl.

Outside Chance was designed as a reworking of *Omelette du Fromage* to make the balance-and-swing figure fit the musical phrasing a little better. I don’t remember the reason for the name except that, for some reason, I wanted it to begin with ‘O’.

Outside Chance

Dan Luecking, 3/2023

Improper contra

A1 RH turn nbr 1-1/4 (until ladies are together). Ladies pull by the L to cross, box the gnat with partner

A2 Balance and swing partner.

B1 Ladies chain 1/2. Forward and back.

B2 Swing nbr. Dosido next nbr.

The whole **A** part of *Overpass* was intended to see if a dance could be made interesting without any physical contact for a significant part of it. Whether this dance succeeds at that has yet to be tested.

The image in my mind when I was writing part **A1** was a figure-8 motion going forward for the first half and backward for the second half. Another way to describe is: half of a dosido with the first neighbor, seesaw the next, then complete the dosido with the first.

In part **A2**, everyone weaves once around the set at a somewhat leisurely pace: 4 counts per pass.

An alternative **B2**: Forward and back (or any 8 counts that leave everyone in their staring position), balance the circle, gents cross passing L shoulders.

This might be obvious to everyone, but the last 8 counts could be simply a ladies chain. I chose what I did for its lead-in to the start of **A1**.

Overpass

Dan Luecking, 3/2023

Improper contra

A1 Pass nbr by the R shoulder (4) and see-saw the next nbr (8). Back up to starting place, passing 1st nbr by the L shoulder.

A2 Pass partner by the R (across), pass nbr by the L (up-and-down). Pass partner by the R again and pass nbr by the L again.

B1 Circle L 3/4. Swing partner.

B2 1/2 promenade. Balance the circle, ladies cross passing L shoulders.

Palindrome is a palindrome. Starting and ending with forward-and-back, reading each 8-count phrase in the reverse order produces the same dance. I tried doing this within the 8 parts of one cycle, but it was only when I let the first figure of the second cycle count as the end of the palindrome could I produce something I considered danceable.

Palindrome

Dan Luecking, 5/2023

Improper contra

A1 Forward and back. Balance nbr, star thru.

A2 Dosido nbr (same). Circle L 3/4.

B1 Swing partner. Circle L 3/4,

B2 Dosido nbr. Balance nbr, star thru.

I'm almost embarassed to explain this title: I was getting ready to transcribe it into my files and simply misread 'proper' as 'paper'. I decided to stick with it but, as that seemed a little weak for a title, I made it *Paper Moon*.

The 3/4 circle followed by a swing immediately renders the set improper. To get proper again, the 1/4 hey does the job.

Paper Moon

Dan Luecking, 11/2023

Proper contra

- A1** Circle L 3/4. Swing partner.
- A2** Circle R 3/4. Swing nbr (face down).
- B1** Down 4-in-line, 1/4 hey (centers pass R, ends pass L). Re-form the line and return, **1s** gate into progressed places.
- B2** Balance the circle, pass thru \leftrightarrow . Dosido nbr, turn to face new nbr.

Pointless is a proper dance but, as it evolved this turned out to be pointless: it transitions to improper in the first 4 counts, and it stays that way until the CA twirl at the end of **B1**, whose sole purpose is to get back to proper formation.

The dance ends with everyone facing the wrong way, so the very first move is to get them facing their next neighbors. On the first iteration the **1s** should be positioned facing up.

Pointless

Dan Luecking, 5/2023

Proper contra

- A1** (Dance ends with **1s** facing up, **2s** down.) **1s** CA twirl while **2s** turn alone to face up, balance the circle. Circle L 3/4.
- A2** Swing partner. Circle R 3/4.
- B1** Swing nbr, face down. Down 4-in-line, ends turn alone, middles (**2s**) CA twirl.
- B2** Return. Circle L 1/2, balance the circle.

Rewind is another dance where **A** is repeated in **B**, with neighbor and partner exchanged. The reason for the title is kind of obvious, but it's not very creative.

Rewind

Dan Luecking 11/2022

Improper contra

- A1** Circle L 1-1/4. 1/2 gypsy partner.
- A2** Balance and swing partner.
- B1** Circle R 1-1/4. 1/2 gypsy nbr.
- B2** Swing nbr. Forward and back.

Did you ever get stuck going more that once around a *Roundabout* and coming out the way you came in? That's what **B1** is kind of like. Probably the best way to do the first courtesy turn is with arms behind the back to lead in to the butterfly whirl.

Exchange partner and nbr and this becomes a Becket: progress by making the forward-and-back slant slightly left.

Roundabout

Dan Luecking, 11/2023

Improper contra

A1 Dosido nbr. Swing nbr.

A2 Circle L. Circle R.

B1 Ladies chain 1/2. Butterfly whirl partner (CCW).

B2 Ladies chain back. Forward and back.

Simonized was an attempt to adapt at least the **A** part of the triplet *Simple Simon* to a contra.

A dancer who is out participates in the second trade of **A1** as a **1** (at the top) or as a **2** (bottom). A dancer who passes out of the set with the first exchange of **A1** should just wait and come back in with the balance at the end of **A2** (or dance with a ghost until then).

Simonized

Dan Luecking 7/2023

Improper contra

A1 All up a double and back, **1s** turn to face down. Couples trade places by passing nbr by the R shoulders, they then trade places with the next nbr by passing by the L shoulders.

A2 All up a double and back. **2s** turn alone to face down and trade places with the **1s** they face by the L shoulders, balance original nbr.

B1 Swing nbr. Circle L 3/4.

B2 Swing partner. Ladies chain 1/2.

Snipe Hunting is *Hunting the Snark* with the 4 parts reversed. It starts with a full ladies-chain so, just as in *March of Ideas*, the chain starts in a formation different from the usual one.

In the courtesy turn at the end of **A1** the dancers should end sliding apart, in preparation for the balance to follow.

Snipe Hunting

Dan Luecking, 6/2023

Improper contra

A1 Ladies full chain (nbr lady is diagonally R at the start).

A2 Balance and swing nbr.

B1 1s down the outside and back while 2s balance and swing, face up.

B2 2s down the outside and back while 1s balance and swing, face down.

Tangents is an exercise in doing something different with circles. In **A**, first the gents then the ladies take off at a tangent to the just finished circle, heading in the direction they are more-or-less facing.

Tangents

Dan Luecking, 6/2023

Improper contra

A1 Circle L. Ladies swing, ending in opposite's place; meanwhile gents go outside up or down 4 steps, then back 4 steps.

A2 Circle R. Gents swing, ending in opposite's place; meanwhile ladies go outside up or down 4 steps, then back 4 steps.

B1 Balance and swing nbr.

B2 1/2 promenade. Forward and back.

This Could Be It was written quickly for a dance the evening of the same day. I expected it to be the same as some dance I already knew, but I could find nothing that matched it.

I expected several beginners, so this was written with somewhat forgiving timing, and was the second dance of the evening.

If you want less forgiving timing: reorder the start to circle-right, dosido, circle-left, and reverse the two halves of **B2**.

This Could Be It

Dan Luecking 9/2023

Improper contra

A1 Circle L. Circle R.

A2 Dosido nbr. Swing nbr, face across.

B1 Circle L 3/4. Swing partner.

B2 Ladies chain across. Long lines forward and back.

That Dosido You Do So Well is a pretty simple dance except for the fancified dosidos. The indicated couple holds each other's hand while doing the dosido, arching over one neighbor while going forward and then over the other while backing up. The nonarching couple cannot stray too far apart or the dosido will become difficult.

The final dosido is with the same neighbors. All then simply turn alone to face their new neighbors.

That Dosido You Do So Well

Dan Luecking, 6/2023

Improper contra

A1 Dosido nbr, **1s** holding hands in an arch. Circle L 3/4.

A2 Balance and swing partner.

B1 Down 4-in-line, turn alone. Return.

B2 Circle L 3/4. Dosido same nbr, **2s** holding hands in an arch.

This dance and *Stir Fry* (later in this chapter) are the same except for the formation and part **B2**. That explains the conceptual similarity in the name *Tossed Salad*.

Tossed Salad

Dan Luecking, 2/2023

Improper contra

- A1** Circle L. Pass nbr by the R shoulder and go up/down 4 steps, back up 4 steps (or turn and come back).
- A2** Balance and swing nbr.
- B1** Gents walk straight across (ladies shift left to make room), balance partner. Swing partner.
- B2** Circle R 3/4. Balance the circle, pass thru \updownarrow .

I was playing around with the transition from a star to a figure-8. In a standard proper configuration, the star should be left-hand for a smooth transition for lady **1**. I would rather have started with a right-hand-star but that led to a more complicated **B1**. Also, a right-hand-star works better in **B2** as a follow up to the **2s** figure-8.

Two Halves Make a Whole

Dan Luecking 9/2023

Proper contra

- A1** LH star. **1s** 1/2 figure 8 thru the **2s**.
- A2** Balance and swing nbr, face down.
- B1** Down 4-in-line, tag the line. Return.
- B2** **2s** 1/2 figure 8 thru the **1s**. RH star.

The title *Two Infinity and Beyond* refers to the two full figure eights (two ∞ s, as seen by the caller): one by each of the **1s**. Since these are done with hands, they can also be seen as 2 crossings, each followed by a symmetrical allemande.

Two Infinity and Beyond

Dan Luecking 12/2023

Improper contra

- A1** **1s** full figure 8, but with hands (i.e., turn nbrs with the handy hand). Keep most recent hand.
- A2** Balance nbr, box the gnat or swat the flea, depending on the hand. Swing nbr.
- B1** Ladies walk straight across, gents shifting R, balance partner. Swing partner.
- B2** 1/2 promenade. Balance the circle, gents cross passing R shoulders.

Unroll, like *Tangents*, looks to do something interesting with circles. I have the circle ‘unroll’ into a line and then roll back up into a circle again.

Unroll

Dan Luecking, 6/2023

Improper contra

- A1** Circle L. Gent **1** drops nbr’s hand and heads straight L out of the set while **2s** continue to ‘circle’ L 1/2, forming a line of 4 (4), go forward 4 steps (4).
- A2** Reverse that: back up 4 steps, **2s** ‘circle’ R 1/2 while the **1s** shift R to form a circle. Circle R 3/4.
- B1** Balance and swing partner.
- B2** LH across star. Balance the star, ladies pull by the LH to cross.

The title *Walk on By* comes from part **A2**. ‘Gents circulate’ means they walk clockwise around the ladies.

Other possibilities for **B2**: ladies chain 1/2, 1/2 promenade (or R and L thru). Or the same in the reverse order..

Walk on By

Dan Luecking 12/2023

Improper contra

- A1** Circle L. Ladies dosido, while gents circulate to each other’s place.
- A2** Pass partner by R shoulder, continue up or down (8). Return.
- B1** Balance and swing partner.
- B2** Circle R 3/4. Balance circle, pass thru \updownarrow .

Why the title *What You Make of It*? I have no idea. I do remember having a hard time deciding on a title and just settling for this one. Make of that what you will.

What You Make of It

Dan Luecking, 9/2023

Improper contra

- A1** LH turn nbr 1-1/4 (until gents are R shoulder to R shoulder). Gents cross back-to-back, RH turn partner 1-1/4 (until the ladies are facing in).
- A2** Ladies dosido. Gents dosido.
- B1** Balance and swing partner.
- B2** Ladies chain 1/2. Pass thru \leftrightarrow , then pass thru nbrs \updownarrow .

The 3/4 gypsy in **A2** may turn out to be a 1/2 gypsy (or even less). It doesn't matter as it just fills the time remaining at the end of **A2**. This is where the name *When the Time Comes* comes from.

When the Time Comes

Dan Luecking 12/2023

Improper contra

- A1** Dosido nbr 1-1/4 to a wavy line. Balance the line, box the gnat with nbr.
- A2** 3 changes of a hey, starting with nbrs passing (or pulling) by the R, ending with partners passing. Gents LH turn, 3/4 gypsy partner.
- B1** Balance and swing partner.
- B2** Ladies chain 1/2. Forward and back.

The title *Whispers* is essentially meaningless. I just felt a random word coming into my head. (Actually, not so random as I was was writing *Rumors* at about the same time.) I wrote the dance to see if I could create a figure where opposite corners cross with some interesting interaction: more than just passing by each other.

Whispers

Dan Luecking, 5/2023

Improper contra

- A1** Circle L. Gents cross taking RH as they do so to make an arch (4), ladies cross, ducking under the gents arch and also taking RH (4).
- A2** (Gents lower their joined hands) RH across star. LH across star.
- B1** Balance and swing nbr.
- B2** Forward and back. Pass thru \leftrightarrow , CA twirl nbr, face next nbr.

Zoinks is how one might pronounce 'XOINX', where this string of letters corresponds to the successive shapes in the dance: X for a hands across star, O for circles, I for straight down and back, N for the path of ladies chaining, and then another X. That interpretation is kind of forced, but I wanted a dance whose name starts with a 'Z'.

It is callers choice as to the type of star. I was inclined toward hands-across when I wrote it.

Zoinks

Dan Luecking, 5/2023

Improper contra

- A1** LH across star. Circle L.
- A2** Circle R 3/4. Swing partner, face down.
- B1** Down 4-in-line, wheel around. Return, face across.
- B2** Ladies chain 1/2. RH across star, turn to the next nbrs.

8.2.2 Becket

Alteration started out as a Becket that didn't work. I thought that, instead of a diagonal chain, we could get the same effect by doing a normal chain then shifting R before chaining back. That is actually danceable, but no one progresses and a couple out never comes in. The smallest of alterations (use a diagonal chain) made it work.

As usual, if there is no couple on the L diagonal, do nothing. A couple that goes out (it happens right after **B1**) positions themselves to participate in the diagonal chain, then the couple on the end (original gent and new lady) pivots to face the set and comes in at **B2**.

Alteration

Dan Luecking 11/2023

Reverse Becket, progressing L

A1 Balance and swing partner.

A2 Circle L. Circle R.

B1 Ladies chain 1/2 on the L diagonal. Ladies chain 1/2 across.

B2 Forward and back. Dosido partner.

The start of *Better Be Becket* is taken from two-couple dances: a “you swing mine and I'll swing yours” figure. Becket dances rarely designate **1s** and **2s**, but here it is useful to do so. Establish who are **1s** and who are **2s** at the start, before rotating 1/4 into Becket formation. Thus, **1s** are on caller's left and **2s** on the right.

If the dance is started with the circle-right-3/4 at the end, it becomes a normal improper contra. However, I think it parses better as a Becket (and so the name).

Better Be Becket

Dan Luecking 9/2023

Becket, progressing L

A1 Swing partner. Men cross and swing nbr, face across then turn individually to face down.

A2 All go down 2-by-2 (4), face partner and pass thru \leftrightarrow (4). All go up 2-by-2 (4), **1s** face nbr and CA twirl (or star thru) with inside hands (4).

B1 Ladies chain 1/2. Circle L 3/4.

B2 Balance the circle, pass thru \uparrow . Circle R 3/4.

This is the first of three dances I wrote in one week and gave such inscrutable names I don't recall the reason for any of them. This one is *Collusion*, the other two are *Conspiracy* and *The Duration*. I do vaguely recall that after writing *Conspiracy* I tried to think of a related word to use as the title for this dance. Or maybe it was the other way around.

They all have very similar **A** parts.

Collusion

Dan Luecking 4/2023

Reverse Becket, progressing L

A1 Balance partner, 2H turn partner 1/2, face across. Balance nbr, 2H turn nbr 1/2, face partner.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, tag the line, return, face across.

B2 Balance the circle (4), circle L (8), slide L to next couple (4).

I don't remember what inspired the name *Conspiracy B*, but the 'B' stands for Becket, to distinguish it from the very similar contra *Conspiracy C*. This is another in a series of dances where all of part **A1** is spent rotating the set 1/2.

Conspiracy B

Dan Luecking 4/2023

Reverse Becket, progressing L

A1 Balance partner, 2H turn 1/2, face across. Balance nbr, 2H turn 1/2, face partner.

A2 Balance and swing partner.

B1 Circle L 1/4, swing nbr.

B2 Balance the circle, circle L 3/4, slide L to progress.

I only vaguely remember that the war in Ukraine (then in the news) came to mind when I was trying to produce a title. But I don't know why I settled on *The Duration*.

This is one of several Becket dances I have written where the progression takes place on the opposite side, followed by a pass-thru-across. Part **A1** has the same outcome as two Petronella turns, which could be substituted.

The Duration

Dan Luecking, 4/2023

Becket, progressing L

A1 Balance the circle, rollaway with partner. Balance the circle, rollaway with nbr.

A2 Balance and swing partner, face down.

B1 Down 4-in-line, tag the line, return.

B2 Circle R 1/2, slide R to a new couple. Balance the circle, pass thru \leftrightarrow .

There is a four-couple dance called *F & B*. The only thing my notes say about it is that it appeared in the *CDSS News*, which said it was observed at Skelwith Bridge, England. I tried to write a contra that captured some of the nature of that dance, but this really fails to do that. I left the title as *Eff and Bee* anyway.

Eff and Bee

Dan Luecking, 6/2023

Becket, progressing L

A1 Balance and swing partner.

A2 Forward and back. Ladies chain 1/2, turning 90° more at the end.

B1 Promenade up or down, wheel around. Return, face across.

B2 Ladies chain 1/2. Forward and back, angling L to progress.

The main feature of *Georgia Rang-Tang Contra* is **A2–B1**, a version of the Georgia rang-tang with a somewhat leisurely pace: 32 counts (half the dance) in all. This is also called a ‘Western do-si-do’ and my sources says that a Western do-si-do should take 16 counts.

This faster timing is possible if all 4 participants are experienced and not overly concerned with positioning. It is a common figure in 2-couple dances and in squares, wherein couples separate afterwards and find a new couple to dance with. In a contra, where a figure is expected to end with couples in a predictable formation, the faster timing is not so easy.

Georgia Rang-Tang Contra

Dan Luecking, 7/2023

Reverse Becket, progressing L

- A1** Circle L. Swing partner.
- A2** Gents cross (ladies shift slightly L), RH turn nbr. Gents cross back to back leading with the L shoulder, LH turn partner.
- B1** Gents cross back-to-back leading with the R shoulder, RH turn nbr. Gents cross back-to-back leading with the L shoulder, LH turn partner, end facing across, lady on the R.
- B2** 1/2 promenade, swinging wide to progress. Balance the circle with the next nbrs, pass thru \leftrightarrow .

I have written a few dances where each dancer sashays around their partner. In *I Wanna Say it* and one other I named it with the word ‘Say’ in the title simply because it rhymes with ‘sashay’.

The progression actually happens right at the start of each cycle. You probably want to make the first cycle an exception.

I Wanna Say it

Dan Luecking 12/2023

Becket, progressing L

- A1** Forward and back (angling L to progress, except the first time). Gents sashay around partner.
- A2** Repeat that for the ladies.
- B1** Taking hands in long lines, move L (8). Long lines move R (8).
- B2** LH star. Swing partner.

Lazy Saturday contains a lot of the figures of *Saturday Night Gets Real* from ‘The Adaptations’ chapter, but rearranged and converted to Becket. I only noticed this comparison when I was searching for a name for this dance.

Lazy Saturday

Dan Luecking, 9/2023

Becket, progressing L

A1 Balance and swing partner.

A2 Circle L. Circle R.

B1 Ladies chain 1/2. 1/2 promenade.

B2 Ladies chain 1/2, looping slightly to the R on the courtesies turn to face the next nbrs. Pass thru \leftrightarrow , CA twirl partner.

Over and Over is a variation on *Do Over* in ‘The Rest’ chapter. The figures in the first 24 counts are repeated in the next 24, but in different directions.

Over and Over

Dan Luecking, 11/2022

Improper contra

A1 Balance the circle, pass thru \updownarrow . RH star with same couple.

A2 Circle R 3/4. Balance the circle, pass thru \leftrightarrow .

B1 LH star. Circle L 3/4.

B2 Balance and swing nbr.

I came up with *Personal Space* while trying to understand what a ‘1/2 draw poussette’ meant in a dance description. I don’t know if the second half of **A1** is correct, but everyone seems to end where that dance said they should.

An ‘open circle’ is turned like a circle, but only partners hold hands. (‘personal space’ alludes to this ‘no touching’ figure).

Personal Space

Dan Luecking 12/2023

Improper contra

A1 2H turn partner once around, open up to face (new) nbrs. Open circle L 1/2, continue L to a line (gents on the end, **1s** face up, **2s** face down) ladies holding R hands.

A2 Balance in a line (R and L or fwd and back), wheel around. Gents LH turn.

B1 Balance and swing partner.

B2 1/2 promenade. Ladies chain 1/2.

I came up with the name *She Say Sashay* when I imagined the ladies saying at the last 4 counts of **B2**, ‘You sashay without me.’ It was just a bonus that it turns out to be something of a tongue twister.

I was writing another dance (since scrubbed), a contra that ended with a need to get the gents and ladies crossed. A half-circle would do it, as would any number of 8-count figures. But I had 16 counts to fill and I was reluctant to just add 8 counts of filler.

The **A1** part of several dances do exactly that: effectively turning the circle 1/2 in 16 counts. However, at the end of a Becket dance there would have to be an awkward couple of extra counts to slide left for the progression. Thus was born the ‘only the gents pass thru’ figure.

A couple out at either end should be prepared to enter the dance in the last 4 counts: the lady on the gent’s right ready to slide left.

She Say Sashay

Dan Luecking 5/2023

Becket, progressing L

- A1** Circle L 1/2, rollaway partner (up and down). Circle L 1/2, rollaway nbr (across),
- A2** Balance and swing partner, face down.
- B1** Down 4-in-line, wheel around. Return.
- B2** Balance nbr, star thru (across). Balance the circle, gents only ‘pass thru’ (i.e., gents go behind partner to the ladies’ other side).

The dance *Sideways* started out as a modest modification to *Spring Forward*. When I came back to it later, I felt it needed some changes. When I started writing this book I realize I had almost changed it back into *Spring Forward*, so I attempted a complete rewrite. This is the result after about 5 attempts over several weeks.

I considered some completely different versions of **B2** that all seem to work. They start with the lady leading partner back to original neighbors (4), some means of crossing to the other side and progressing (8), then passing thru back to one's own side (4). Some possible means of crossing and progressing are: (i) pass-thru-across, turn left and walk; (ii) Circle-right 1/2 and slide right; (iii) half promenade, sweeping wide. The last two produce a reverse Becket dance.

Sideways

Dan Luecking 6/2023

Becket, progressing L

A1 Balance and swing partner.

A2 Balance nbr, star thru across. Balance partner, star thru up and down.

B1 Circle R 1/2 (4), lady leads partner 4 steps to the R along the line. Gent leads partner 8 steps L, passing current nbrs to new nbrs.

B2 Forward and back (adjusting one way or the other if not directly across from new nbrs). Dosido partner.

When I was thinking about the dancers walking alone in individual small squares (**A1**), a certain tune was going through my head. Thus, I named the dance *Stayin' Alive*.

The sequence in **B1** is somewhat unusual. The same effect could be achieved with a half-hey instead of the wheel+tag.

Stayin' Alive

Dan Luecking, 8/2023

Becket, progressing R

A1 All face up and walk alone two steps, face out and walk alone two steps, face down and walk alone two steps, face in and walk alone two steps. Pass thru \leftrightarrow , CA twirl partner.

A2 Balance and swing partner, face down.

B1 Down 4-in-line (4), couples wheel around then face center (4). Tag the line (4), return.

B2 Ladies full chain, swing wide R on the second courtesy turn.

I wrote a series of four dances all named after food and put them in ‘The Themes’ chapter. With food on my mind, the back-and-forth movement in **A1** plus the pulling-by in **B2** made me think of stirring, whence *Stir Fry*.

This dance and the contra *Tossed Salad* are the same except for the starting formation and part **B2** (and the substitution of partner for neighbor).

As usual, if there is no couple on the left diagonal in **B2**, do nothing. A couple standing out positions themselves to take part in that chain, following which they face the set and wait for their partner.

Stir Fry

Dan Luecking, 2/2023

Reverse Becket, progressing L

- A1** Circle L. Pass partner by the R shoulder and go up or down 4 steps, come back 4 steps.
- A2** Balance and swing partner.
- B1** Gents walk straight across (ladies shift L to make room), balance nbr. Swing nbr.
- B2** Ladies chain 1/2 on the L diagonal. All pull by the RH across, then by the LH up/down (toward partner).

Take What You Can Get was written quickly for a dance the evening of the same day. I expected it to be the same as some dance I already knew, but I could find nothing that matched it.

I called it as the third dance of the evening, where many beginners were completely unfamiliar with Becket progressions. The only problem was the tendency to overdo the angle in the forward-and-back. The opposite line is angling also, so a gentle angle will do: head straight toward the dancer left of your opposite nbr, then back up at a similar angle to the left.

Take What You Can Get

Dan Luecking 8/2023

Becket progressing L

- A1** Balance and swing partner, face down.
- A2** Down 4-in-line, wheel around, return.
- B1** Circle L 3/4. Swing nbr.
- B2** Ladies chain across. Long lines forward and back, angling slightly L to progress.

In another literary reference, *There and Back* alludes the memoir written by Bilbo Baggins called *There and Back Again* (if I remember correctly). It also refers to the partner separation in **A2** that is resolved by the start of **B2**.

There and Back

Dan Luecking 12/2023

Becket, progressing L

A1 Gents give and take. Swing nbr.

A2 Ladies chain across. Ladies chain on L diagonal.

B1 Circle L 3/4. Balance the circle, pass thru \updownarrow

B2 Balance and swing partner.

In *Y'all Come Back Now*, dancers go down the hall and come back, then they cross the set and come back, and finally they separate from their partner, and then come back together.

As a dance with a diagonal figure, there are end effects.

- A couple out at either end will wait on the side, with the set on their right, then slide in at the end of **B1**, do the 1/2 promenade and skip the right diagonal chain, as there will be no couple there.
- When a couple exits the set at the end of **B1**, with no couple to face, they continue with all the actions of **B2** (1/2 promenade past a ghost couple, right diagonal chain) and then stay where they are, becoming the couple out as above.

Y'all Come Back Now

Dan Luecking 8/2023

Becket, progressing L

A1 Balance and swing partner, face down.

A2 Down 4-in-line, wheel around. Return, face across.

B1 1/2 promenade. Ladies chain 1/2, swinging wide on the courtesy turn to face a new couple.

B2 1/2 promenade. Ladies chain 1/2 on the R diagonal.

This dance got its name *Ya Hear* because of the phrase “Y’all come back now, ya hear”, and this is the sequel to *Y’all Come Back Now*.

The end effects:

- If a couple finds no one on the left diagonal, they do nothing at the start of **B1**. Then they promenade out of the set and stay where they are until **B1** comes around again.
- A couple who is out at the start of **B1** will participate in the left-diagonal-chain and the rest of the dance (including 1/2 promenade with a ghost couple).

Ya Hear

Dan Luecking 8/2023

Becket, progressing L

A1 Circle L. Circle R.

A2 Balance and swing partner.

B1 Ladies chain 1/2 on the L diagonal. 1/2 promenade, swinging a bit wide to face couple with partner.

B2 1/2 promenade. Ladies chain 1/2.

8.2.3 Circles

The first few circle mixers I learned followed a pattern, where much of the dance alternated between the partner and corner. I think of those as ‘ordinary circles’. That made this dance *Extra Ordinary*.

Extra Ordinary

Dan Luecking 12/2023

Circle mixer

A1 LH turn corner. RH turn partner.

A2 Seesaw corner. Dosido partner.

B1 Into the center and back. Swing partner.

B2 Swing corner. Promenade corner (new partner).

I was looking for something different in the circle-left + circle-right combination of a big circle dance. In *Follow-up*, the gent turns back the other way with his partner following. They all end up shifting from CW to CCW but heading left the whole time and facing out in the second half.

One could mix this up by sometimes starting with circle-right and having the lady turn back. Also, the ‘turn back’ could be started with a CA twirl.

Follow-up

Dan Luecking, 7/2023

Circle mixer

- A1** Circle L (8). Drop corner’s hand, gents turn back, passing inside in front of partner and leading partner CCW, facing out (8).
- A2** All out of the circle (4) and back (4). Balance sideways (toward partner, then away), CA twirl partner.
- B1** Swing partner. Into center and back.
- B2** Swing corner. Promenade corner CCW (new partner).

In *Hate to See You Go*, dancers go from a swing right into the progression. In case it isn’t obvious, the new partner is the third *new* dancer met in the pass-bys of **A2**.

Hate to See You Go

Dan Luecking 12/2023

Circle mixer

- A1** Balance and swing partner.
- A2** Pass partner by R shoulders, pass next by the L, next by the R. LH turn the next 3/4 (new partner).
- B1** Promenade CCW. Into the center and back.
- B2** Dosido partner. Seesaw corner, face partner.

For *In Balance*, I tried to incorporate a ‘poussette’ into a circle mixer, but just going in and out seemed too boring, so I added some balances. However, that changes the whole character of the poussette figure, so I may have to try again.

In Balance

Dan Luecking, 3/2023

Circle mixer, gent on inside facing partner

- A1** Balance partner, 4 steps into the center, gents backing up. Balance partner, 4 steps out of the center, ladies backing up.
- A2** Balance and swing partner, end facing CCW.
- B1** Promenade CCW. Promenade into the center and back.
- B2** Ladies weave in CW direction: inside partner then outside the next gent. 2H turn the gent after that (new partner) until his back is to the center (about 1-1/4 CW).

Melting Pot refers to the mixture of Middle Eastern and eastern European figures in part **A**.

The unusual cadence (for an American circle mixer) can be avoided if desired: replace each Yemenite with a slow sway in the indicated direction, omit all stamps and just walk in and out normally. Also, **A2** can be replaced with just circle L (8), circle R (8).

Melting Pot

Dan Luecking 7/2023

Circle mixer

- A1** Yemenite R, Yemenite L (4), repeat. Into center 4 steps plus a quick stamp (1-2-3-4-&). Back out with 3 quick steps and a stamp (1-&-2-&), repeat the backing out (1-&-2-&).
- A2** Circle L (4), Circle R (4). Repeat.
- B1** Balance and swing partner.
- B2** LH turn corner. Promenade corner (new partner).

The name *Murphy's Law* was the end of a somewhat convoluted path that started with 'Israeli Mazurka'. This is a folk dance the has the two-way promenade at the start (but using the mazurka step) followed by backing into/out of the center. A more direct path is in the title of the dance *No Mas* (below), which is short for 'no mazurka'.

Murphy's Law

Dan Luecking 12/2023

Circle mixer

- A1** Promenade partner CCW, gents inside (8). Turn alone (gents still inside), promenade CW (8). Face partner.
- A2** 1/2 gypsy, back away from partner 4 steps (gents toward outside, ladies toward center). Come forward to meet partner, 1/2 gypsy.
- B1** Balance and swing partner.
- B2** Seesaw (or dosido) corner. LH turn corner.

As mentioned above, the title *No Mas* refers to the Israeli mazurka danced with 'no mazurka' step. In the Israeli mazurka, part **A2** would be executed twice.

No Mas

Dan Luecking 12/2023

Circle mixer

- A1** Promenade partner CCW, gents inside (8). Turn alone (gents still inside), promenade CW (8). Face partner.
- A2** Back away from partner 4 steps (gents toward center, ladies away from center), come forward to meet partner. Swing partner.
- B1** Circle L. Circle R.
- B2** LH turn corner. Promenade corner in a small CCW circle (8) to end in starting position facing CCW around big circle.

The name *Push-me Pull-you* refers to the pousette-like figures in part **B**.

It is clear that going into the center shrinks the circle. This is good in that it brings the gents closer so they can actually take hands and make arches. It is bad if the gents get too close or not close enough.

For this to work, 4 steps inward should reduce the radius of the circle to about 1/2 of what it was. There is some leeway here, in that the dancers can adjust the size of their steps. The only way to be sure is to try it. If dancers end up too far apart, skip taking hands (and maybe replace the second dosido with a 2-hand turn). If they come too close together to dosido easily, pick a different dance.

Push-me Pull-you

Dan Luecking 12/2023

Circle mixer

- A1** All to center and back. Ladies to center (turn to face gents), gents to center.
- A2** Gents take hands, making arches, dosido partner. Ladies the same.
- B1** Pousette (ladies pushing) back to the big circle (4), turning partner 1/4 CW, gents push ladies CCW (8), pass partner by the R shoulder, take hands with the next (4).
- B2** Ladies push the gents CW (8). Swing this one (new partner).

The dance *So They Say* is related to *I Wanna Say It* in that the both contain two sashays and their title contains the word ‘Say’ that rhymes with ‘sashay’.

So They Say

Dan Luecking 12/2023

Circle mixer

- A1** Balance and swing partner.
- A2** To the center and back. Gents sashay around partner
- B1** That again for the ladies.
- B2** LH turn corner. Promenade corner CCW.

I have written one dance (*Unhip*) that introduces something similar to a grand square into a contra dance. *Square the Circle* is my attempt to do that in a circle mixer. I call the figure a ‘petit square’: everyone goes clockwise around a little square of their own.

It is probably best to take small steps when going into and out of the circle in part **A1**.

One possible variant: **A1** Petite square, **A2** Reverse the petit square, **B1** Balance and swing partner, **B2** LH turn corner. Promenade corner.

Square the Circle

Dan Luecking 2/2023

Circle mixer

- A1** (Start facing partner, gents inside ladies outside.) Petit square: back up 4 steps, turn L and go 4 steps (gents CCW, ladies CW), turn R and go 4 steps (gents outward, ladies inward), turn R and go 4 steps (gents CW, ladies CCW) to meet partner.
- A2** Balance and swing partner.
- B1** Dosido (or seesaw) corner. Dosido partner.
- B2** LH turn corner. Promenade corner (new partner).

Two Cents Worth was written quickly for a dance the evening of the same day. I expected it to be the same as some dance I already knew, but I could find nothing that matched it.

I called it as the first dance of the evening. In consideration of the number of beginners, I left out the balance at the start, as well as the swat-the-flea near the end.

Two Cents Worth

Dan Luecking 9/2023

Circle mixer

- A1** Balance and swing partner, face center.
- A2** Circle L. Circle R.
- B1** Left hand turn corner. Dosido partner.
- B2** Swat the flea with corner. Promenade corner (new partner) CCW.

8.2.4 Triplets

The down and up motions in part **A** suggested the name *The Bounce*. In part **B**, the odd couple does more-or-less what the other two couples are doing.

The Bounce

Dan Luecking, 7/2023

Improper Triplet (231), **1s** and **3s** crossed over.

- A1** **1s** down the outside and back, while the others circle L then R.
- A2** **3s** up the outside and back, while the others RH star then LH star
- B1** **1s** and **2s** balance and swing nbr, while **3s** balance and swing partner.
- B2** Bottom 2 balance the circle, pass thru \updownarrow , while the top couple balance and cross by the R shoulders (or box the gnat), all face up (turning alone where necessary). Forward and back, middles turn alone to face bottoms.

The title *A Cast of Characters* references the three casts in the dance. The ladies-chains mix up the partners. I could have made the dance a mixer, but without the last cast, lady #**2** would always end in second place.

The 5-forward-3-back pattern is so that the noncasting couples move up one position. Steps 5 and 6 become a simple ‘step-forward-step-back’. The same effect could be had with 4 steps forward, 2 in place, and 2 back.

A Cast of Characters

Dan Luecking 3/2023

Proper triplet (231)

- A1** **1s** cast to bottom while other couples lead up 5 steps and back 3 steps. New top couple cast to bottom while others lead up 5 steps and back 3 steps. New top couple wheel around while backing up.
- A2** Top 2 couples ladies chain 1/2 (up and down), both courtesies turn an extra 180°. Bottom 2 couples ladies chain 1/2. Middles courtesies turn an extra 180° so that all end facing up.
- B1** All circle L 1/2. Circle R 1/2.
- B2** Top lady casts to the bottom (other ladies move up). At the same time, bottom gent casts to the top (other gents move down). All swing partner, end facing up.

There are 3 half-chains (sort of) in part **A2** of *Chain, Chain, Chain*. I say ‘sort of’ because what really happens is the top and bottom couple chain each way and the middle gent (**3**) acts as a conduit to guide, for example, lady **2** from the top to the bottom. This is why ‘three chains’ can fit in 16 counts.

Note that gent **3** in the middle does no actual courtesy turn on any of the half-chains: the first two times he take the lady’s left hand and sends her past him to the other end. The last time, he goes right into the left-hand-turn.

After the left-hand-turn it is not really import whether the gent or lady ends up at the bottom, as the swing at the end sorts that out.

The forward-and-back should have partner facing partner. The circle-left in **B2** should end when couple **1** (which starts at the caller’s right) is at the bottom.

Chain, Chain, Chain

Dan Luecking, 7/2023

Proper Triplet (231)

- A1** 1s cast down own sides, each followed by the rest of their line, to 3rd place. They make an arch and the others go up under it. Couple in first place wheel around.
- A2** Top 2 couples ladies chain 1/2, then the bottom 2 couples ladies chain 1/2, then the top 2 couples ladies chain 1/2.
- B1** Middle couple LH turn partner, gent joins bottom couple and the lady joins the top, both in the center of a line of 3 across facing another line of 3. Lines go forward and back.
- B2** All circle L 3/4 to lines up and down. All swing partner, face up.

Circular Triplet is just what the name says. I had written a triplet in Becket formation (see below, *Levi’s Cutoff*) which was partly circular in nature and decided to do a variation that was all circular.

Circular Triplet

Dan Luecking, 11/2023

Circle of three couples, mixer

- A1** Balance and swing partner.
- A2** Dosido corner. LH turn partner.
- B1** 3 ladies chain 2 places around the circle (ending one gent R of partner.) That again, ending one place L of partner.
- B2** Gents with the LH, star promenade(8). Ladies drop out, gents star once more around.

Levi's Cutoff started out simply as an attempt to write a 'Becket Triplet'. Without any intention on my part, an adaptation of *Levi Jackson Rag* seemed to emerge. The starting formation is that of a Becket contra, but with only 3 couples. However, in part **B** it might be helpful to view the formation as a 3-couple circle instead of two lines.

Part **A2** could be any number of things. I started with a pair of ladies-chains, but when the rest of the dance came together, there were too many chains. However, either (or both) of the right-and-left-thrus could be a half-promenade, for example.

For better transition into a dosido, it might be better to do a CA twirl instead of the last courtesy turn in **A2**. Also, the courtesy turn at the end of the chain in **B2** might best be done in promenade hold.

Levi's Cutoff

Dan Luecking, 3/2023

Triplet in Becket formation

- A1** Balance and swing partner. Side couples face across, bottom couple faces up
- A2** Tops R and L thru, third couple advance up the middle during the courtesy turn. Tops R and L thru back while third couple separates and casts to the bottom.
- B1** All dosido partner. 3 ladies chain, ladies pass one gent and courtesy turn the next.
- B2** 3 ladies chain again the same way. All promenade two places CCW around the set.

This is titled *Make Me an Offer* because it was written right before *I Can't Refuse* (in chapter 'The Themes').

I had in mind something that was a modern triplet, but had aspects of the English country dance tradition. I toyed with the title 'More Is Better' as a pun on 'Morris' because I imagined doing it to Morris-like stepping.

I am unsure whether the hey in **B2** can be completed in time (say 12 counts) to allow time for the 1s to cast to the bottom. It would certainly require a tight hey.

Make Me an Offer

Dan Luecking, 8/2023

Proper triplet (231)

- A1** Ladies arching, dosido partner. Gents arching, seesaw partner.
- A2** Balance and swing partner, face up.
- B1** Up a double and back, 2x.
- B2** Hey for 3, middles start passing R shoulders with tops. Tops cast to the bottom while the rest move up 1 place

The ‘success’ in *Nothing Succeeds Like Success* is the fact that all the mixing of partners, sexes and sides in part **A** (entirely intentional) turned out to be unexpectedly easy to undo with the simple pull-by and box-the-gnat at the end.

Nothing Succeeds Like Success

Dan Luecking 2/2023

Proper triplet (312)

- A1** 1s cross the set into 2nd place and face out while 2s step up (4), balance in a 3-person wavy line (4). Those who can RH turn 1-1/2.
- A2** Ends (same sex) LH turn 1-1/2 to change sides. Those who can pull by the LH on the L diagonal and all box the gnat across.
- B1** 1s (in the middle) dosido top nbr. 1s (in the middle) seesaw bottom nbr.
- B2** Circle 6 to the L 1/2. Swing partner, ending in one’s own line.

The Offer Still Stands was originally called *Make Me an Offer*. For some reason, I gave that title to a different dance and let this one languish for a couple of months. When I stumbled on it again, I decided to include it and give it an appropriate, related title.

The Offer Still Stands

Dan Luecking, 10/2023

Proper triplet (231)

- A1** Invert the line: 1s separate and cast to position 3, followed by the rest of the line (ending 321). Repeat with 1s leading again, but casting to position 1 (ending 123).
- A2** Up a double and back, 2x.
- B1** Top 2 couples RH star 1/2, bottom 2 couples LH star. Dosido partner.
- B2** Balance and swing partner, face up.

In *Say Hey*, part **A1** is almost a pair of mirror-image heys. The difference is subtle, mostly in how one treats the transitions at the ends. Also, a hey can be timed to allow 2-3 counts per passing, and this allows 4. I imagine the trading places to be done with some flourish and eye contact.

If it helps the dancers, note that the trading places always has the couple in the middle going inside the other couple.

If contra corners is new to you, see *C and C* in ‘The Rest’ chapter for a description.

Say Hey

Dan Luecking 2/2023

Proper triplet (312)

- A1** 1s face 2s, and facing dancers trade places, the 2s going inside the 1s (4). 1s face 3s, and facing dancers trade places, the 1s going inside the 3s (4). Repeat all that with new top couples (2s and 3s) and then new bottom couples (1s and 2s).
- A2** Contra corners.
- B1** All balance and swing partner, end with falling back into one’s own line.
- B2** Circle 6 to the L. Circle back to the R.

The pattern in the **A** part below seemed so familiar I wanted to put the word ‘simple’ in the name. Not very creative, but I picked *Simple Simon*.

Simple Simon

Dan Luecking 3/2023

Proper triplet (312)

- A1** All up a double and back. Top 2 couples trade places by passing nbr by the R shoulders, then bottom 2 couples trade places by passing nbr by the L shoulders.
- A2** Repeat **A1**.
- B1** Top 2 couples dosido nbr. Bottom 2 couples seesaw nbr.
- B2** Balance and swing partner, end facing up.

I first started contra dancing on a regular basis in Knoxville, Tennessee, and decided it was time to honor that state in the title of one of my dances.

Part **A1** of *Tennessee Triplet* is like forward-and-back except without holding hands and one should take 4 normal steps (passing partner if necessary). In **A2** and **B1** the dancers in position 2 should try to come forward at the end of each circle so that there are straight lines at the sides.

If the two half stars in **B2** leave too little time for the swing, any figure that moves couple 1 to the bottom in 8 counts or less can be substituted. The balances can be side-to-side (right side first) or forward-and-back.

Tennessee Triplet

Dan Luecking, 9/2023

Triplet (231)

- A1** Face partner: forward 4 steps, passing R shoulders, back up 4 steps to place. Repeat with the L shoulders.
- A2** Circle 6 to the L 1/2. Balance 2 times.
- B1** Circle 6 to the R 1/2. Balance 2 times.
- B2** Top 2 couples RH star 1/2 (4). Bottom 2 couples LH star 1/2. Swing partner, slide back to own line, facing partner.

Transplant was written while a close relative of mine was in intensive care after a transplant procedure. Also, some parts of the dance are near exact copies of figures from other dances of mine.

Transplant

Dan Luecking 8/2023

Proper triplet (231)

- A1** Up a double and back. Repeat, but 1s CA twirl while backing up.
- A2** 1s and 2s balance nbr, then pass by the R. Repeat, 1s with the 3s (optional: pass by the L this time).
- B1** All circle L. All circle R.
- B2** Balance and swing partner, face up.

Chapter 9

The Rest

9.1 Introduction

As already mentioned, the division into chapters is just an organizational convenience and is somewhat arbitrary. The dances in this chapter are simply what's left after assigning dances to the other categories. (Actually, there may be another chapter, 'Some More', that serves as a resting place for dances I haven't yet assigned to a chapter.)

Thus, these are all dances written after the early years. I didn't intentionally try to do something odd (although the titles might be a little odd). They don't have titles that were associated to a theme. They were not named after any part of the calendar. They are not adaptations of another dance (although some of them were themselves adapted), they are not part of the alphabet naming scheme, and they were not written during the 'surge' of 2023. They are listed here in alphabetical order by title, within each category.

9.2 The dances

9.2.1 Contras

Aces and Eights is named for the 'turn-single' (an 'ace') and the figure-eight-like patterns in part **A1**.

Alternative **B** part: **B1** Ladies chain 1/2. Forward and back. **B2** Swing partner. Ladies chain 1/2.

Aces and Eights

Dan Luecking 5/2024

Improper contra

A1 1/2 gypsy nbr, turn single over L shoulder. Repeat that back to starting place.

A2 Balance and swing nbr.

B1 Circle L 3/4. Swing partner.

B2 Ladies chain 1/2. Forward and back.

Around the Bend I is so named because the sequence of passing moves in **A1** would be (almost) a half hey if they were done in a line with the 1s in the middle and the twos on the ends. Thus, it is a ‘bent’ half hey. The second version (to follow) is a simple adaptation wherein a whole hey is used.

A half hey is usually timed so that each passing takes two counts. This is usually a little rushed unless the line is kept tight. With the bend in the lines this might have been awkward, but leaving out the 4th passage makes the timing more forgiving.

Note that after changing places with the CA twirl at the end of **B2**, the 1s immediately change places again at the start in **A1**. One can avoid this by changing the ending to: **B2** Circle R 3/4. Balance the circle, pass thru.

Around the Bend I

Dan Luecking 8/2022

Improper contra

- A1** 1s pass partner by the R, all pass nbr by the L,
2s pass partner by the R. Swing nbr.
- A2** Forward and back. Pass nbr by the R along the line, ladies cross passing by the L.
- B1** Balance and swing partner.
- B2** Circle L 3/4. Balance the circle, CA twirl partner.

Around the Bend II is *Around the Bend I* adapted to include a whole hey. This means the neighbor swing in **A2** is on the opposite side from the one in **A1** of *Around the Bend I*. I have kept **B2** the same, which necessitated having the gents cross instead of the ladies.

One way to do a hey is to have the ends pass first. That would work here (pass neighbors first), but to make the swing work the hey would require the full 8 crossings. That would make the timing much less forgiving.

Around the Bend II

Dan Luecking 8/2022

Improper contra

- A1** 1s pass partner by the R, all pass nbr (same sex) by the L,
2s pass partner by the R. all pass nbr (opposite sex) by the L,
1s pass partner by the R, all pass nbr (same sex) by the L,
2s pass partner by the R.
- A2** Balance and swing nbr.
- B1** Gents cross (straight across) ladies shifting L to accommodate, swing partner.
- B2** Circle L 3/4. Balance the circle, CA twirl partner.

The title *Ask Me Another* is based on the word ‘another’: After the RH turn there is a brief separation and then, instead of a pretty typical swing or some such, there is *another* turn with the same person. (The rest of the title was chosen just to produce a common phrase containing the word ‘another’).

Ask Me Another

Dan Luecking 9/2022

Improper contra

- A1 RH turn nbr 1-1/4. **1s** march down, **2s** up (4), turn alone, return (4).
- A2 LH turn nbr (8). Ladies pull by the R to cross, swat the flea with partner.
- B1 Balance and swing partner.
- B2 Circle L 3/4. Balance the circle, pass thru \updownarrow .

Of course, an actual ‘mad’ Robin would indeed be *Batman’s Burden*. My notes say this is a rearrangement of a Becket dance found on the internet. I have no name for that dance, so I probably saw it in a video that didn’t provide a name.

I am pretty sure I rearranged the order somewhat and might have substituted the mad robin for some other figure. If the mad-robin figure is new: it follows the same path as ‘dosido-partner’ except it is a side-step done facing neighbor. A dosido could be substituted, but that wouldn’t suit the dance’s title.

B2 might seem to be a little rushed. It seems to require 6–7 counts each for the circle and mad-robin plus 2–4 for the pass-thru.

Batman’s Burden

Dan Luecking

Improper contra

- A1 Balance and swing nbr.
- A2 Ladies chain 1/2. Forward and back.
- B1 LH turn future nbr (in next foursome). Swing partner.
- B2 Circle L 3/4. Mad robin with partner. Pass thru \updownarrow .

The title *Bcc* stands for ‘balance-cross-circle’, the first three figures of the following dance. A slightly easier version might be to replace **A2** and **B1** with

- A2** Swing partner. Ladies chain 1/2.
- B1** Forward and back. Swing nbr.

Bcc

Dan Luecking, 10/2022

Improper contra

- A1** Balance the circle, gents cross. Circle L 1/2, balance partner.
- A2** Swing partner. Forward and back.
- B1** Ladies pull across by the R, swat the flea with nbr. Swing nbr.
- B2** Circle L. Dosido nbr, turn to face new nbr.

Big Inning was written for a beginner’s contra workshop (‘big inning’ = ‘beginning’). It is suitable after some simple figures have been taught and allows one to teach how to end a swing and the right way to turn alone after going down the hall.

Big Inning

Dan Luecking

Improper contra

- A1** Circle L. Circle R.
- A2** Down 4-in-line (1s in middle), turn alone. Return, face nbr.
- B1** Balance and swing nbr.
- B2** Ladies full chain.

Broken Chain has the same ‘circle-slide-circle-slide’ figure as *Bicycle Chain*. While the latter has a full ladies chain, this has two half-chains, ‘broken’ (separated in time) by almost as much as is possible.

A couple that is out participates in the slide-circle-slide part of **A2**: slide in, circle with a couple, then slide out again. If a couple slides out at the start of **A2** and finds no couple to circle with, they circle with a ghost couple.

Broken Chain

Dan Luecking, 1/2021

Improper contra

- A1** Swing nbr. Ladies chain 1/2.
- A2** Circle L 1/2, slide L. Circle L 1/2, slide L.
- B1** Forward and back. Swing partner.
- B2** Ladies chain 1/2. Forward and back.

The nmconCaller's Memories means me and my memories. This refers to a rhyming square dance phrase I keep remembering from my childhood during my parents' square dance period: "Rollaway with a half-sashay and box-the-gnat across the way." That combination occurs twice in this dance.

Caller's Memories

Dan Luecking 2/2024

Improper contra

- A1 Circle L 3/4. Rollaway partner \updownarrow , box the gnat with nbr \leftrightarrow .
- A2 Balance and swing partner.
- B1 Circle R 3/4. Rollaway nbr \updownarrow , box the gnat with partner \leftrightarrow .
- B2 Swing nbr. Forward and back.

The contra-corners figure in *C and C* is split between the **A** part and the **B** part. In a workshop on choreographing contra dances, Ted Sannella said that this was a no-no (splitting a single figure between two parts of the dance). But a lot of dances violate Ted's rule.

If contra corners is new to you, here is a description:

- 1s right-hand turn partner in center, about halfway around, then left-hand turn the dancer who was on partner's left at the start (1st corner).
- 1s right-hand turn partner in center about 3/4 around, then left-hand turn the dancer who was on partner's right at the start (2nd corner).

Each turn in contra-corners is nominally allotted 4 counts.

The ending figures (circle 1/2, CA-twirl) could be replaced with balance-the-circle, pass-thru.

C and C

Dan Luecking

Improper contra, double progression

- A1 Balance and swing nbr.
- A2 1s 1/2 figure 8 above. Start contra corners...
- B1 ...finish contra corners. 1s swing, face down.
- B2 Dosido next nbr. Circle L 1/2 with the new couple, CA twirl to face second new couple.

The title *Can't Wait to See* refers to the delayed meeting of partners in **B1**.

Can't Wait to See

Dan Luecking 5/2024

Improper contra

A1 Dosido nbr 1-1/4 to a line of 4, all facing down. Down 4-in-line (ladies in the center), turn alone.

A2 Return, face nbr. 1/2 gypsy nbr, gents pass by the L shoulder.

B1 Balance and swing partner.

B2 Pass thru across, CA twirl partner. Ladies chain 1/2.

Circle of Life was written shortly after my second granddaughter was born and my friend and remarkable fiddler Curly Miller died. Given the title, I was compelled to include at least two circles.

Thanks to Chris Page for proof reading (and correcting) this dance.

Circle of Life

Dan Luecking

Improper contra

A1 Circle R 3/4. Dosido partner

A2 Balance and swing partner

B1 Circle L 3/4. Swing nbr.

B2 Forward and back. Dosido new nbr.

Deja Vu has three figures in part **A** that are almost exactly repeated (except the two circles go in different directions) for part **B**.

Deja Vu

Dan Luecking

Improper contra

A1 Circle L 3/4. Dosido partner.

A2 Balance and swing partner.

B1 Circle R 3/4. Dosido nbr.

B2 Balance and swing nbr.

The slide to the sides in **A1** and **B2** of *Dielectric Slide* could be done with a simple walking step, a side-step or a grapevine step à la *The Electric Slide*.

Note that the rightward slide at the end of **B2** is followed immediately by another rightward slide out the other side at the start of **A1**.

Dielectric Slide

Dan Luecking, 9/2022

Improper contra

- A1** Each couple slides to their own R (4), turn as a couple (4). Slide back (to the R again), changing places with nbr couple (4), balance nbr (4).
- A2** Swing nbr (8). Gents cross by the L shoulder(4), balance partner (4).
- B1** Swing partner (8). Circle R (8).
- B2** Circle L 3/4 (8). Each couple slides to their own L (4), then back to the R (4), passing their nbrs into progressed places.

This dance is called *Do Over* because the last half of **B2** is repeated identically in the first half of **A1**. But also because the first three-quarters of **A2** is almost the same as the first three-quarters of **B2**. Also, there are 4 balances!

The transition from pass-thru to right-hand-star requires the gents to turn about 90° CW (to their R), while the ladies turn about 180°, preferably also CW.

One can add even more to the ‘do-over’ theme by changing the rollaway to another pass-thru (across the set).

Do Over

Dan Luecking, 3/2022

Improper contra

- A1** Balance the circle, pass thru \updownarrow . RH star with same couple.
- A2** Circle R 3/4. Balance the circle, rollaway with nbr to cross the set.
- B1** Balance and swing partner.
- B2** Circle L 3/4. Balance the circle, pass thru \updownarrow .

The name *Don't Overthink It* is a message to myself. For too long I wondered whether a seesaw following a dosido (with the same person) would be too boring. I decided not to worry about it.

Don't Overthink It

Dan Luecking 5/2024

Improper contra

- A1** Dosido nbr. Seesaw same nbr.
- A2** Gents R elbow turn. Ladies L elbow turn.
- B1** Gents cross passing R shoulders, swing partner.
- B2** Pass thru \leftrightarrow , CA twirl partner. Ladies chain 1/2.

Ex Machina is one of five of my dances that include a gypsy 1-1/4 to a line of 4 going down the hall. There is also one that uses a dosido for the same effect. In most of these, there is some arrangement of figures to get partners together afterward. This one is probably the simplest: Ladies trade place by turning as a couple.

A variant I considered: skip the circle in **A2**, move the double-balance to replace it, swing 16 counts for **B1**. Of course, one could just do a balance-and-swing in **B1**

Ex Machina

Dan Luecking

Improper contra

A1 Gypsy nbr 1-1/4 to a line of 4, ladies in the middle. Down 4-in-line, ladies turn as a couple.

A2 Return. Circle L.

B1 Balance the circle, balance partner. Swing partner.

B2 Ladies chain 1/2. LH star.

Final Beckoning ends with no one progressed. The progression happens at the very start (except in the first cycle of the dance).

Final Beckoning

Dan Luecking

Improper contra

A1 (First time: walk 4 steps to a wavy line, gents on the ends.)

Subsequent times: pass by old nbr and form a wavy line of 4 with the new nbr (4), balance. RH turn nbr 1/2, gents LH turn 1/2.

A2 Balance the line, balance partner. Swing partner, face down.

B1 Down 4-in-line, turn as a couple. Return, bend the line.

B2 Circle R 3/4. Dosido nbr (pass thru at the start of **A1**).

Flat Out I was named for the ‘flatten the circle figure’. This is a figure I’ve seen only rarely but it is fun to do. I wrote the **A** part first and then had multiple possibilities for the ending before settling on this one.

It might be best for the dancers that come together in the ‘flatten’ figure to meet right-shoulder-to-right-shoulder instead of nose-to-nose.

Flat Out I

Dan Luecking 10/2022

Improper contra

A1 Take hands in a circle to start. Ladies come together while gents back up (‘flatten the circle’) (4), ladies back up while gents come together (4). Gents back up while ladies come together, ladies back up while the gents cross by R shoulders.

A2 Balance and swing partner.

B1 Ladies chain 1/2. Forward and back.

B2 Circle L 1/2, swing nbr.

I just named *For Elise* after my first granddaughter. It is possible it was written around her birthday, but that's just a guess at this point.

The right-hand turn in **A1** is just enough to trade places with neighbor, plus enough to make a diagonal line with the couple next in line on the opposite side. If the set gets too stretched out to take hands, just balance separately.

The end effects are a little weird.

- If there is no gent on the L diagonal in **A1**, balance and swing nbr after the RH turn, do the half-promenade, but then cut across to partner.
- If a couple goes out after **B2**, they should immediately RH turn each other 1-3/8 (or so) and participate thru **B1**.
- The gent passes inside the lady in **A2**; the lady doesn't move. But at the end of the line, the gent may find his partner across the set; cross to her for the balance-and-swing.

For Elise is probably a pretty hard dance because of the end-of-line effects. I haven't had a chance to call it yet.

It was named for my granddaughter, and I originally called it *Für Elise*.

For Elise

Dan Luecking

Improper contra

- A1** RH turn nbr 1-5/8, gents take hands in a diagonal line of 4. Balance the line, gents LH turn 1/2.
- A2** Swing the other gent's partner. 1/2-promenade this lady to the other side, then the gent passes her along the line (inside) to meet partner.
- B1** Balance and swing partner.
- B2** Circle L 3/4. Balance the circle, pass thru \updownarrow .

This next dance is one of the few that I wrote especially for some occasion and then actually called it on that occasion. *Fork in the Road* was written for a monthly dance held in the nearby town of West Fork, AR.

Part **A1** is a rather roundabout way to get everyone rotated halfway round the circle.

If ‘tag-the-line’ is new to you, see ‘The Introduction’ chapter for a description.

Fork in the Road

Dan Luecking

Improper contra

A1 Balance in a circle, gents cross by the R shoulder. Balance in a circle, ladies cross by the R.

A2 Circle L $3/4$. Swing partner, face down.

B1 Down 4-in-line, tag the line. Return, form a circle.

B2 Circle L $3/4$. Dosido nbr, turn in place to face a new couple.

Fred’s Contra I is an attempt to recreate at least part of a contra written by Fred Parks and called by him in Knoxville. It was then usually referred to as ‘Fred’s Blues Contra’ and danced to a bluesy tune when possible. That was the first dance I attended that was called by Fred. The dance was popular enough that the second time I attended a dance called by Fred it was a request from the crowd.

I’m pretty sure about **A1** and the first half of **A2** and only slightly less sure about **B2**. The rest is a mystery, except I know a forward-and-back appeared somewhere. From experience, part **A1** is quite rushed. An easier sequence might be obtained by replacing the two quick turns with a single left-hand-turn $1-1/2$. Some of the character of Fred’s composition would be lost with that.

Fred’s Contra I

Dan Luecking

Improper contra

A1 RH turn nbr $1/2$, LH turn same nbr. Ladies pull by the R, swat the flea with partner.

A2 Swing partner. Circle L $3/4$

B1 Swing nbr. Forward and back.

B2 Hey for 4, ladies start passing R shoulders.

Fred's Contra II is a second attempt. I moved the forward-and-back to where I thought it probably belongs. But I'm pretty sure Fred's dance had no rollaway.

Fred's Contra II

Dan Luecking

Improper contra

- A1 RH turn nbr 1/2, LH turn same nbr. Ladies pull by the R, swat the flea with partner.
- A2 Swing partner. Forward and back.
- B1 Circle L 3/4, rollaway with nbr, Circle R.
- B2 Hey for 4, ladies passing R shoulders to start.

There are a lot of (generally old) dances where the **1s** go down the outside and back and the **2s** have no assigned role (e.g., *The Tourist* by Ted Sannella). Usually, a few couples will spend the time swinging. This next dance, *Hunting the Snark*, explicitly requires that, and repeats the figures for both couples.

The title is an inside joke, and explaining it would be pointless.

Hunting the Snark

Dan Luecking

Improper contra

- A1 **2s** go down the outside and return, while the **1s** balance and swing, to end facing down.
- A2 **1s** go down the outside and return, while the **2s** balance and swing, to end facing up.
- B1 Balance in a circle, swing nbr.
- B2 Ladies full chain.

The title *Inside Out* comes from the several symmetric moves, all can be described as some couple going from inside to outside (and the other couple going outside to inside, of course).

Inside Out

Dan Luecking 8/2022

Improper contra

- A1 Symmetric dosido nbr (**1s** going inside). Balance nbr, symmetric 2-hand turn 1/2 (**1s** going inside), face across.
- A2 Forward and back. Swing nbr, face down.
- B1 Down 4-in-line, symmetric wheel around, **2s** going forward (a 'gate'). Return, **1s** gate into progressed position.
- B2 Ladies full chain.

It Has Its Ups and Downs has its ups and downs at the start, but it smooths out after that.

Part **B1** could be a 16 count swing. The double balance in **A2** could be a single balance followed by an early start on the swing.

It Has Its Ups and Downs

Dan Luecking, 9/2022

Improper contra

A1 Passing nbr by the R shoulder, **1s** go down, **2s** go up 4 steps, then fall back 4 steps to face nbr (all four in a line across). Balance nbr, 2H turn 1/2 or so until the gents are in the center of a line across.

A2 **1s** go up, **2s** go down 4 steps, fall back 4 steps to face nbr. Balance nbr 2 times.

B1 Swing nbr. Forward and back.

B2 Ladies full chain.

The title *Just a Moment* refers to interrupting the almost-progression in **B2** to go back and dance with the current neighbor. Sort of like: “Just a moment, I forgot something.”

Some obvious variations that I considered:

- Reverse **A1** and **A2** and pull by the left.
- Change the balances to box-the-gnat or swat-the-flea, depending on which hand is free in the pull-by.
- Exchange the calls see-saw and dosido.

You could also change which neighbor comes first, but that would contradict the meaning of the title.

Just a Moment

Dan Luecking

Improper contra

A1 Gents pull by the R to trade places, balance partner. Swing partner

A2 Ladies pull by the R to trade places, balance nbr. Swing nbr

B1 1/2 promenade. Forward and back.

B2 Dosido future nbr. Seesaw current nbr, face new nbrs.

It is possible that *Just Enough* was named because I remembered writing a dance called *Not Much*. However, I definitely didn't plan the two together. I could put the two together in 'The Themes' chapter, but the connection is tenuous at best.

It is also possible I decided it was an easy dance where the more experienced dancers have 'just enough to keep them satisfied'.

Just Enough

Dan Luecking

Improper contra

A1 Circle L $3/4$. Dosido partner.

A2 Balance and swing partner.

B1 Promenade $1/2$. Ladies chain $1/2$.

B2 Forward and back. Dosido next nbr.

The **A1** part of *Knead to Know* reminded me of the spreading and folding of bread dough when kneading.

In the middle of **A1** a couple passing out of the set turns as a couple and waits for the balance in **A2**. A couple finding themselves with no one to dance with faces the set with the gent on the left, coming back in at the first opportunity. A couple out at the start will participate in the second half of **A1** and then come in for good at **B1**.

Knead to Know

Dan Luecking 8/2022

Improper contra, double progression

A1 Circle L $1/2$, pass nbr by the R \updownarrow . Circle R $1/2$ with the couple you meet, pass thru \updownarrow again.

A2 Balance and swing nbr (first progression).

B1 LH star $3/4$ with the next couple. Dosido partner.

B2 Swing partner. Ladies chain $1/2$.

In *My Way or the Doorway*, I decided that one way to describe the first half of **A1** would be to call it ‘sliding doors’, that led to the somewhat corny title. One might also use the longer description: two-couple-sideways-seesaw.

My Way or the Doorway

Dan Luecking, 9/2022

Improper contra

- A1** Ladies face out, gents face partner’s back, walk a few steps out, shift a bit to own L (gents passing back-to-back), back up a few steps and end in a line across with the ladies facing in the middle. (8)
Ladies balance, and pass each other by the R.
- A2** Balance and swing nbr.
- B1** Gents cross, passing by the L (4), balance and swing partner (4+8).
- B2** Ladies cross, passing by the R (4), circle L 1/2 (4). Dosido nbr, turn to face new nbrs.

The title *Nice Move* should be understood somewhat sarcastically. If you take Gene Hubert’s *A Nice Combination*, replace the left-hand-star at the end with forward-and-back, move the balance-and-swing from **A1** to **B1** and do it with partner, then correct the timing by adding a dosido, this is what you get, more or less.

Nice Move

Dan Luecking, 12/21

Improper contra

- A1** Down 4-in-line, **1s** in the middle. Turn alone, return.
- A2** Circle L 3/4. Dosido partner
- B1** Balance and swing partner.
- B2** Ladies chain 1/2. Forward and back.

I was thinking of writing a pair of dances, calling the first one ‘Whadya Know’. I ended up writing only one, and using the title planned for the second dance, *Not Much*. The title fits, in that there is not much unique about it.

Not Much

Dan Luecking

Improper contra

- A1** Balance and swing nbr, face down.
- A2** Down 4-in-line, turn as a couple. Return, face across.
- B1** Ladies full chain.
- B2** LH star. Dosido next nbr

In an earlier version of *Off to California*, couples sidestepped out and back at the starts of **A1** and **A2**. However, when I decided to end on a right-hand-star facing out of the set seemed natural.

A LH star after a chain is the usual sequence (instead of RH). So, here's another thought for **B2** that omits the chain: circle L 1/2, gents cross by the R shoulders; RH star.

Off to California

Dan Luecking 5/2024

Improper contra

A1 All face R, walk 4 steps (out of the set), then back up to place, face nbr.

Circle L.

A2 Walk 4 steps L (out of the set), back up to place. Circle R 3/4.

B1 Balance and swing partner.

B2 Ladies chain 1/2. R star.

The title *OMC* stands for OMiCron and is also a pun on 'OMG'. It was written just as the CoViD Omicron variant surge was getting into full swing and killed any optimism I might have had about getting back to dancing regularly.

OMC

Dan Luecking, 2/2022

Improper contra

A1 LH turn nbr 1-1/4 to a wavy line across. Balance the line, gents RH turn 1/2.

A2 Balance the line, LH turn partner 1/2. 1/2 hey, ladies start passing R in the center

B1 Balance and swing partner.

B2 Ladies chain 1/2. Forward and back.

For my first version of *OMG* I didn't realize that the ladies were in the middle. Somehow I kept visualizing the pattern that results from facing down after a neighbor swing. There was an 'OMG moment' when I realized I had to redo almost everything.

The position changes at the end of **A1** can be described as a 1/4-hey, starting with neighbors passing right shoulders.

OMG

Dan Luecking

Improper contra

A1 Gypsy nbr 1-1/4 to a line of 4, ladies in the middle. Down 4-in-line, change places with nbr (R shoulder) and then gents pass each other (L shoulder).

A2 Return, bend the line. RH across star.

B1 Balance the star, balance partner. Swing partner.

B2 1/2 Promenade. Ladies chain 1/2.

I am pretty sure *Quite a Mess* refers to the state of the country in January, 2021, as well as to the state of this dance before I got it straightened out.

The balance in **A1**, being followed by box-the-gnat, is best done right hand in right.

Quite a Mess

Dan Luecking, 1/2021

Improper contra

A1 Balance nbr, box the gnat. LH turn nbr.

A2 Ladies dosido 1-1/2. Dosido partner.

B1 Balance and swing partner

B2 Forward and back, angling L to progress. Circle L 3/4.

The title *Rational Pace* is intended to sound a bit like the title *Personal Space*. The two have the same side-by-side line-of-4 formation in the **A** part.

I can never decide what is the best sequence in **B2** to produce a progression. A few options other than the one below:

Circle R 3/4. Balance the circle, pass thru \updownarrow .

Circle R. Balance the circle, gents cross.

1/2 promenade (or R and L thru). Ladies chain 1/2.

Forward and back.

Rational Pace

Dan Luecking 3/2024

Improper contra

A1 Slide R (sidestep out of the set, 4), slide back L (4). Circle L 1/2 and slide L again, stepping into a line of 4 across (gents on the ends, **1s** facing up, **2s** down).

A2 Balance (R then L), wheel around 3/4 to face across. Forward and back.

B1 Balance and swing partner.

B2 Circle L 3/4. Balance the circle, CA twirl.*

I had intended *Rhubarb Pie* to be an easy dance with the uninspiring name ‘Easy Contra #7’. It turned out not all that easy. The first two figures are a riff on the common pattern: left-hand-turn 1-1/2 followed by ladies-half-chain. After a 2-hand turn it seemed more fitting to do a right-and-left-thru.

The title? Just because I love my Aunt Willie’s recipe for rhubarb pie.

Rhubarb Pie

Dan Luecking 8/2022

Improper contra

A1 2-hand turn nbr 1-1/2. R and L thru.

A2 Ladies chain 1/2. Forward and back.

B1 Balance and swing partner.

B2 Circle R 3/4. Balance the circle, pass thru \updownarrow .

Rolling Stones is another dance in the pattern of *Inspiration*. This time the method for getting dancers halfway around the circle in **A1** is a couple of half circles and rollaways. Note that each circle-rollaway combination take the gent 3 places and the lady only one place around the circle.

Rolling Stones

Dan Luecking 10/2022

Improper contra

- A1** Circle L 1/2, rollaway nbr (lady goes L to R on the side of the set). Circle L 1/2, rollaway partner (both cross the set).
- A2** Balance and swing nbr.
- B1** Circle L 1/4, swing partner.
- B2** Ladies chain 1/2. Forward and back.

In *Spectacle*, I was trying for a series of movements much like a certain square dance figure where there are a series of alternating allemandes. If you count the left-hands-across-star in **B2**, the gents perform 3 successive turns.

If you follow the path of a gent in that succession of turns you will see two circles and an arc connecting them: a pair of spectacles. (The ladies make a monocle.)

Note that the transition from **B1** to **B2** will probably happen in the middle of the tag-the-line figure. If ‘tag-the-line’ is new to you, see ‘The Introduction’ chapter for a description.

Spectacle

Dan Luecking, 3/2022

Improper contra

- A1** RH turn nbr 3/4. Gents LH turn 1-1/2 to a wavy line
- A2** Balance the line, swing partner.
- B1** Circle L 3/4, break the circle between the **1s** and open up to a line of 4 across with the **2s** in the middle. Down 4-in-line (5-6 steps), tag the line.
- B2** Return, bend the line. LH across star, face new nbr.

Star Turn starts with a star and a turn; no deep meaning there. The person turned in **A1** is the same every time: one's 'shadow' or 'trail buddy'

The odd turn-around and return formation could be replaced with the turn-as-a-couple and returning 4-in-line. Another possibility is to turn alone and return, but then circle right instead of left.

Star Turn

Dan Luecking, 9/2022

Improper contra

- A1** LH star 3/4. RH turn next in line (trail buddy).
- A2** Balance and swing partner, face down.
- B1** Down 4-in-line, centers turn alone, ends step behind partner. Return 2-by-2, leaders turn to face partner.
- B2** Circle L 3/4. Swing nbr.

Tadpoles refers to the shape of the path followed by the mgents in **A1**: A sort of wiggly path (the tail) ending with a complete circle (the head).

Tadpoles

Dan Luecking 3/2024

Improper contra

- A1** Dosido nbr 3/4 to a line of 4 across (momentarily), gents pass face to face (still facing up and down). Dosido partner (again, still facing up and down).
- A2** Balance and swing partner.
- B1** Ladies chain 1/2. 1/2 hey (actually only three changes, ending when the gents pass by the R).
- B2** Swing nbr. Forward and back.

Take Five contains two circles that go around 5 places. The timing allows 10 counts for each. This causes the **A1**–**A2** transition to occur one-quarter turn into the second circle. I think dancers will find a way to deal with this.

The final figure (balance the circle, ladies cross) could be just a half-ladies-chain, but the figure used here seems to flow better into the circle that starts **A1**.

Take Five

Dan Luecking, 9/2022

Improper contra

- A1** Circle L 1-1/4 (10). Shift L to new couple(4).
- A2** Circle L 1-1/4 with the new couple (10). Pass thru \updownarrow (4), balance the circle with original nbrs (4).
- B1** Swing nbr. Circle R 3/4.
- B2** Swing partner. Balance the circle, ladies cross.

The transition from a rollaway to a chain is not one I remember seeing before, and that led me to the title *That's How We Roll*.

The 'broken swing' (**A2/B1**) is a figure from old-timey dances that goes with a call like "Step away, give 'em a grin, step right back and swing 'em agin'." Partners simply end the swing facing at the end of **A2**, giving weight, and then pull together to swing again.

That's How We Roll

Dan Luecking 8/2022

Improper contra

A1 Circle L 1/2, rollaway nbr. Ladies chain 1/2.

A2 Forward and back. Swing partner, break the swing,...

B1 ...then resume swinging (8), face down. Down 4-in-line, turn alone.

B2 Return, bend the line. Gents pull by the R to trade places, then pull by nbr with the L up and down to trade places .

That Thing You Do is apparently a bunch of dosidos.

For proper dances, 'first corners' refers to the first gent and second lady on a diagonal. 'Second corners' means the other diagonal.

That Thing You Do

Dan Luecking 9/2022

Proper contra

A1 First corners dosido. Second corners dosido.

A2 First corners cross passing L, balance partner. Swing partner, face down.

B1 Down 4-in-line, middles pass by R then gents (only) pass by L. Return, 1s gate into second place

B2 Circle L 1/2, pass nbr by R. Dosido new (same-sex) nbr.

The two circle-balance combinations happens at different times and in different places, hence *Time and Space*.

I like the symmetry of the circle-balance to balance-circle transition between **B2** and **A1**, but there is no reason either or both couldn't be changed to the other order.

See 'The Introduction' chapter for a description of the give-and-take figure in **B2**.

Time and Space

Dan Luecking

Improper contra

A1 Balance the circle, circle L 1/2. Swing nbr.

A2 Gents give-and-take. Dosido partner.

B1 Balance and swing partner.

B2 Ladies chain 1/2. Circle L 1/2, balance the circle, turn to face new nbr.

Under Consideration

Dan Luecking 4/2024

Improper contra

A1 Ladies cross by L shoulders, balance partner. Swing partner.

A2 Gents cross by L shoulders, balance corner. Swing corner (face down).

B1 Down 4-in-line, turn alone. Return.

B2 Circle L 3/4. Ladies chain 1/2 (ladies look diagonally R for next lady).

Unhip means 'square'. This dance starts with a figure inspired by the grand-square from square dancing.

Unhip

Dan Luecking, 9/2022

Improper contra

A1 (Start with **1s** facing partner, **2s** facing up.)

1s back out 4 steps while **2s** walk up 4 steps;

1s walk down 4 steps while **2s** back apart 4 steps.

1s walk inward 4 steps while **2s** walk down 4 steps;

1s walk up 4 steps while **2s** walk inward 4 steps. **1s** face down, **2s** face up.

A2 RH turn nbr 3/4 to a wavy line (gents in the middle) balance. Gents LH turn 1/2 to a line, balance.

B1 In the direction facing, all go forward (4) and back (4) alone. Swing partner.

B2 Circle L 3/4. Balance the circle, CA twirl partner.

Wait for the Wagon was written while I was sitting around at the beginning of a dance night waiting for dancers and the rest of the band to show up. The fiddler (Ray Palmer) was there, and he was playing something that sounded to me like the song ‘Wait for the Wagon’.

Wait for the Wagon

Dan Luecking

Improper contra

A1 LH turn nbr 1-1/2. Ladies chain 1/2.

A2 Circle R. Dosido partner.

B1 Balance and swing partner.

B2 Ladies chain 1/2. Forward and back.

Wait One Second Young Man is the third of my dances to include ‘rest’ counts. The toe-taps are written into the resting counts (at the starts of **A1** and **B1**), but can be considered optional (as in *Anticipation* in “The Surge” chapter).

Wait One Second Young Man

Dan Luecking 3/2024

Improper contra

A1 Holding both hands with nbr, tap toe 4 times (4), balance nbr (4). Swing nbr (8).

A2 Ladies chain 1/2. Forward and back (face partner, take both hands).

B1 Tap toe 4 times, balance partner. Swing partner.

B2 Circle L 3/4. Balance the circle, pass thru \updownarrow .

The combination of a gypsy followed by a butterfly-whirl somehow confused the heck out of me, and there were a lot of “Whoops, that doesn’t quite work” before I got *Whoops* in final form. (Turns out the actual ‘final’ form came only in the second version of this book.)

Both butterfly whirls should be done with lady on the gent’s right. The direction of the whirl (CW versus CCW) matches the direction of the gypsy. This might require a quick repositioning at the start the whirl.

Whoops

Dan Luecking

Improper contra

A1 R shoulder gypsy nbr (8). Butterfly whirl nbr CW, face down (8).

A2 Down 4-in-line, turn as a couple, return, face across.

B1 Circle L 3/4. L shoulder gypsy partner.

B2 Butterfly whirl partner CCW. Ladies chain 1/2.

This is another contra where the end of **B2** blends with the start of **A1**. In *Wind Up* I imagined a baseball metaphor where the balance (at the end) is a ‘wind up’ and the box-the-gnat (at the start) is the ‘pitch’.

For a more familiar pattern, replace box-the-gnat at the start with ‘RH turn nbr 1/2,’ and replace the last 8 counts of **B2** with ‘balance the circle, pass thru.’ Of course, then the name doesn’t have an explanation.

Wind Up

Dan Luecking 5/2024

Improper contra

A1 Box the gnat with nbr, gents LH turn 1/2. Partners RH turn 1/2, ladies LH turn 1/2.

A2 Balance and swing partner

B1 Gents walk straight across (ladies shift L to give them room), swing partner.

B2 Circle L 3/4. Pass thru \updownarrow , balance new nbr (RH in R).

9.2.2 Circles

The circle *Around the house* was written first as a square dance break. The figure consisting of a short swing in each position of the square was reminiscent of the around-the-house figure from various Irish sets, whence the name. Being a circle mixer, it required a change to the **B2** part so as to change partners.

I expect that the swings in **A2–B1** would be once around only, but with a willing partner one might be able to handle twice around.

Around the House II

Dan Luecking 3/2024

Circle mixer

A1 Circle L. Circle R.

A2 Quick swing with partner (4), walk 4 steps CCW. Repeat that.

B1 Repeat swing+walk twice more.

B2 Into center and back. Swing corner.

This is the first dance to be written after the ‘surge’ of 2023. The title is one of four that is the last half of a common idiom. *As All Get-Out* doesn’t specify *what* is as *what* ‘as all get-out’. Perhaps the *dance* is as *spacious* as all get-out, since it has partners going both into and out of the circle in **A1**.

Part **A1** can be thought of as a 1-1/2 gypsy, but with an extended looping turn in the middle. The ‘original position’ of the instructions means the position at the start of **A1**, not the position after the first half-gypsy.

As All Get-Out

Dan Luecking 1/2024

Circle mixer

A1 Gypsy partner 1/2 (4), ladies go into the center, gents go outward (4).

Return to original places (4), gypsy partner 1/2 (4).

A2 Balance and swing partner.

B1 Circle L. Circle R.

B2 Dosido corner. LH turn partner 1-1/2 to face new partner.

I came up with the name *BTW*, but that seemed too boring, so I changed it to *Bravo Tango Whiskey*. The why of how I came up with ‘BTW’ is also not particularly interesting (and only a rather fuzzy memory by now).

Bravo Tango Whiskey

Dan Luecking 6/2024

Circle mixer

A1 Into the center and back. Into center, gent pivot and push partner back out (gents inside facing partner).

A2 LH turn nbr to the left, pass partner (gents inside). RH turn corner.

B1 Balance and swing partner.

B2 LH turn corner (or swat the flea, or nothing at all). Promenade corner CCW (new partner).

In this dance, the balance in **B1** can include bumping hips, hence *Bumpy Road*. The second ‘bump’ is with the the person on the other side of you from your partner (your partner’s corner’s partner) and the swing is with that same person.

Bumpy Road

Dan Luecking

Circle mixer

- A1** Into the center and back. Circle L.
- A2** Circle R. Into the center and back.
- B1** Both facing center, balance toward partner and away, CA twirl partner. Now facing out, do the same with next dancer, but keep hold of that one (new partner).
- B2** Swing this one. Promenade the new partner.

The dance *Easy Come, Easy Go* and the next below were experiments in different ways to go into the center and back. In this one the lady pulls her partner in by their joined hands and pushes him out using two hands.

Easy Come, Easy Go

Dan Luecking 4/2024

Circle mixer

- A1** Circle L. Circle R.
- A2** Lady leads partner into center, then pushes partner out. Dosido corner (L diagonal).
- B1** Balance and swing partner.
- B2** Into the center and back. Balance sideways to corner, rollaway corner.

For the Life of Me has two ‘into-the-center-and-backs’ that are both circular instead of straight in and out. One is led by the gent, the other by the lady.

For the Life of Me

Dan Luecking 4/2024

Circle mixer

- A1** Gent leads partner in a small CW circle (inside the big circle), ending in place. Circle L (full circle).
- A2** Circle R. Lady leads partner in a similar small circle but CCW, ending in place.
- B1** Balance and swing partner.
- B2** Promenade partner (12). Gents stop, ladies cast back one place (i.e., end between partner and next gent to L), take new partner’s hand facing in.

The title *Go Your Own Way* refers to the figures at the end of **A1** and the beginning of **A2**. Properly timed, the LH turn at the end of **B2** could flow seamlessly into the start of **A1**.

Go Your Own Way

Dan Luecking 5/2024

Circle mixer

- A1** Ladies into center (4), Ladies back out while the gents go in (4). All walk single file: gents go CW, ladies go CCW (8).
- A2** Reverse directions and continue single file, gents gradually moving outward (8). Swing partner.
- B1** All into the center and back. Dosido partner.
- B2** Seesaw corner. LH turn corner 1-1/2.

It Goes Both Ways has promenades going both ways and rollaways going both ways.

So why start the first promenade CW instead of the more usual CCW? No reason really, except that the end of **B2** would have to be adjusted if we wanted to end facing CCW.

It Goes Both Ways

Dan Luecking 5/2024

Circle Mixer

- A1** Promenade CW (holding nearest hands, gents outside, ladies inside) (4), wheel around to face CCW. Promenade CCW, wheel around to face CW.
- A2** Balance sideways to partner, rollaway with partner. Repeat that.
- B1** Balance and swing partner.
- B2** Into the center and back. 2H turn corner 1-1/4, open out to face CW.

Meant to Be refers to the old saying about letting go and hoping ‘it was meant to be’. Passing one’s partner twice before coming together for a swing suggested the title.

Meant to Be

Dan Luecking 10/2022

Circle mixer

- A1** (Start facing out, lady R of partner). Lead partner out of the set (4), CA twirl (4). Lead back in, face partner and pass by the L.
- A2** Dosido the next, face partner and pass by the L again. Dosido corner.
- B1** Balance and swing partner.
- B2** Promenade partner (8). Promenade into center and back, turn alone to face out, taking new partner by the hand (gent’s R, lady’s L).

I unexpectedly needed a circle dance and didn't have time to search through my cards, so I came up with *Off the Cuff*. It is such a cliché that I don't doubt that either there is a traditional dance just like it, or it has already been written by someone else.

Off the Cuff

Dan Luecking

Circle mixer

- A1 Balance and swing partner.
- A2 Circle L. Circle R.
- B1 Into the center and back. Swing corner.
- B2 Promenade corner (new partner).

The 360° wheel-arounds reminded me of a paddle wheel turning so this circle dance got named *Paddle Wheel*.

Here is a simpler version: A1 Into center twice. A2 Balance and swing corner.

Either way, one might wish to start with partners reversed)lady on the left.

Paddle Wheel

Dan Luecking 6/2024

Circle mixer

- A1 To the center and back. Swing corner (new partner).
- A2 Seesaw new corner. Dosido partner.
- B1 Circle L. Wheel around with partner 360°.
- B2 Circle R. Wheel around with partner 360°.

The 'R.O.M.' in *R.O.M. Com I* stands for 'Rory O'More'. What I call 'Rory O'More to the right' (in A1) must be preceded by 'balance-right-then-left' and consists of a three-step CW spin (RLR) moving one place R (alternatively, don't spin but just sidestep to the right). The second half of A1 starts with 'balance-left-then-right', then 'spin CCW' moving to the left.

To get from the promenade at the end to the Alamo ring at the start, let go right hands and gents stop a step or 2 before the ladies.

R.O.M. Com I

Dan Luecking

Circle mixer, start in Alamo ring, gents facing out, partner in L hand.

- A1 Balance the ring (R,L), Rory O'More to R, retake hands. Balance the ring (L,R), Rory O'More to L.
- A2 LH turn partner once around. Dosido corner.
- B1 Balance and swing partner.
- B2 Swat the flea with corner, promenade corner.

This variant, *R.O.M. Com II*, starts with the same Rory O'More combination, but with partners holding right hands. This time, to get from promenade to Alamo ring, let go left hands but keep right hands, and ladies stop a step or 2 before the gents.

The dancer turned in the second half of **A2** is the one that was in the left hand at the start. The one promenaded in **B2** is that same one.

R.O.M. Com II

Dan Luecking

Circle mixer, start in Alamo ring, gents face out, partner in R

A1 Balance the ring (R,L), Rory O'More to R, retake hands. Balance the ring (L,R), Rory O'More to L.

A2 RH turn partner once around. LH turn the next.

B1 Balance and swing partner.

B2 Promenade the other one.

The first half of this dance is modelled on a Romanian dance. Shortening the obsolete spelling 'Rumanian' gave me *Rum Punch*.

Some possible variations: the turn in **B1** can be a dosido; the circle-left in **B2** can be replaced with promenade into the center and back.

Rum Punch

Dan Luecking 10/2022

Circle mixer

A1 Circle R (4), go into the center in an arc (a 'right parenthesis') (4). Back out at an angle (to the R), Balance R and L.

A2 Repeat all that.

B1 Swing partner. LH turn corner 1-1/4.

B2 Promenade corner (8). Circle L (8).

in *Shuttle Flight*, the shuttle refers to the position changes occurring in **A2**

Shuttle Flight

Dan Luecking 3/2024

Circle mixer

A1 Balance and swing partner.

A2 Circle L (6), ladies continue L while gents move R passing partner outside (2). Circle R (6), gents continue R while ladies move L passing outside (2).

B1 Dosido the one you just passed (new partner). LH turn the dancer on the other side (coming back to partner).

B2 Promenade partner CCW.

Stampede is named after the balances in **A1**, which I imagined being done with vigor: stamping on each of the 8 steps.

If it seems there are *too* many balances, you could make **A2** just a long swing or a dosido (corner or partner) + swing.

Stampede

Dan Luecking 1/2024

Circle mixer

- A1** Hands in a circle balance sideways (R then L) then balance forward and back (8). Repeat that.
- A2** Balance and swing partner (16).
- B1** To the center and back. Dosido partner.
- B2** Swat the flea with corner (4), promenade CCW (12).

Stay Peachy is a weird catch-phrase of a minor character in an animated show. I had titled a few of dances to include words that rhyme with sashay, and this is one. There is no other significance to the title.

Before the first iteration, partners should trade places so that one's first partner is in the corner's position.

Stay Peachy

Dan Luecking 1/2024

Circle mixer

- A1** Balance and swing corner (new partner).
- A2** Circle L. Circle R.
- B1** Balance sideways: toward partner then away, rollaway partner. Repeat (with same partner).
- B2** Dosido corner. Seesaw partner.

When I'm Sixty-Four has a figure at the start where each dancer, when viewed individually, moves in the shape of a squared-off figure 8. Of course 8-squared is 64 and that gave me the name.

When I'm Sixty-Four

Dan Luecking 6/2024

Circle mixer

- A1** Circle L (4), into the center (4). Scoot R (4), back out (4).
- A2** Circle R (4), into the center (4). Scoot L (4), back out (4).
- B1** Balance and swing partner.
- B2** Dosido corner. With both facing center: balance to corner, rollaway with corner (new partner).

9.2.3 Becket

& was named for the shape of the path described in **A2**. It's actually a backwards ampersand if viewed from above, so imagine it seen from below. The hold in that part: partners are intended to have hands behind each others' backs, to minimize the width of each couple.

The 'wheel-around' in **A2** is the usual 'gent backs up, lady goes forward'

As is often the case for Becket dances, there are special instructions for the ends. An odd couple at the bottom should position themselves to receive the promenaders in **A2**. Any couple who promenades out (top or bottom) at the end of **A2** needs to cross the set and get ready for the forward and back.

The second progression could easily be omitted, using a plain forward-and-back.

&

Dan Luecking 1/2020

Becket, double progressing L

A1 Balance and swing partner.

A2 Keeping hold, cross the set, ladies passing closest (4), wheel around (4).

Cross back, ladies again passing closest (4) and promenade to progressed places (4).

B1 Circle L 3/4 with new nbrs. Swing nbr.

B2 Ladies chain 1/2. Forward and back, angling L to progress again.

There are a few contras with the following broad outline:

A1 Move everyone halfway around the circle in 16 counts.

A2 Balance and swing neighbor on the 'off' side.

B1 Get partners together (preferably quickly) and swing.

B2 Get everyone into progressed positions.

Examples include *Heartbeat* by Don Flaherty and my own *Inspiration* and *Respiration*. In *Aspiration* I wanted to do this, but reversing the roles of partner and neighbor. This necessitated making it a Becket.

See 'The Introduction' chapter for a description of the give-and-take figure in **B2**.

Aspiration

Dan Luecking, 7/2022

Becket, progressing R

A1 Balance the circle, rollaway partner. Balance the circle, rollaway nbr.

A2 Balance and swing partner

B1 Ladies walk straight across, gents shifting R to accommodate, swing nbr (12).

B2 Ladies give-and-take, pulling partner R to progressed position. Dosido partner.

Back At It is named for the return to the original neighbor after the false progression in **B1**.

See ‘The Introduction’ chapter for a description of the give-and-take figure in **B2**.

Back At It

Dan Luecking, 3/2020

Becket, progressing L

A1 Balance and swing partner.

A2 Circle L $3/4$. Dosido nbr $1-1/4$ to a wavy line.

B1 Balance the line, walk forward to a new line. Balance the line, RH turn $3/4$ back to nbr.

B2 Swing nbr. Gents give-and-take, angling L to progress.

The title *Bicycle Chain* is from the similarity between the path a couple takes in **A2** and the path of a chain going around a couple of gear wheels.

A couple out participates in the slide-circle-slide part of **A2**: slide in, circle with a couple, then slide out again. If a couple slides out at the start of **A2** and finds no couple to circle with, they circle with a ghost couple.

Bicycle Chain

Dan Luecking, 1/2021

Becket, progressing L

A1 Balance and swing partner.

A2 Circle L $1/2$, slide to the L. Circle L $1/2$, slide to the L.

B1 Forward and back. Ladies chain over. . . .

B2 . . . and back. Forward and back, angling L to progress.

The title *Double, Double* refers to the figures in **A1**: first individuals turn, then pairs turn together, then four people turn together.

The half-gypsy-swing with nbr could be replaced by a ‘gypsy meltdown’ or even just a balance-and-swing. I went with a half gypsy to mirror the pattern in **A1**.

Double, Double

Dan Luecking, 9/2022

Reverse Becket, progressing L

A1 All turn single (4), $1/2$ gypsy partner (4). Circle L $3/4$

A2 $1/2$ gypsy nbr (4), swing nbr.

B1 Ladies walk straight across (gents shift R to make room) Swing partner.

B2 Ladies chain $1/2$. Circle L $3/4$, ladies lead L to progressed places.

I am not at all sure why I gave *False Start* that title. A somewhat more conventional way start to a Becket might have been to swing partner. It's possible an early version started that way and I moved that swing to the end. It's also possible its because it has a lot in common with *Fall Back*: 'False Start' could be 'Fall's Start'.

False Start

Dan Luecking, 5/2022

Becket, progressing L

- A1** Circle L 3/4. Swing nbr.
- A2** Ladies full chain.
- B1** Circle L 3/4. Dosido partner.
- B2** Forward and back, angling L to progress. Swing partner.

The 'Fly' in *Fly-by* just jumped into my mind from 'butterfly', and the multiple instances of couples 'passing by' in **A2** suggested the title. No actual thought was involved.

The flutterwheel is described in 'The Introduction' chapter.

In the sequence of figures making up **A2–B1**, each one seemed to suggest the next. I first wrote it as a normal contra, but making it Becket allowed more partner interaction.

Fly-by

Dan Luecking, 8/2022

Becket, progressing L

- A1** Balance and swing partner
- A2** Promenade across, turn to the L and promenade up or down. Wheel around, promenade back, face across.
- B1** Ladies RH flutterwheel. Butterfly whirl nbr CW.
- B2** Ladies chain 1/2. Forward and back, shifting L.

As in *Caller's Memories* this has a 'rollaway with a half-sashay and box-the-gnat across the way' figure. The 'amble' in the name *Muskrat Amble* comes from the single-file walk in **A2**. (The 'muskrat' is just to make a pun on 'Muskrat Ramble'.)

I think of those in the line on the caller's left as the **1s** (since they started as **1s** in the standard set-up for a Becket just before rotating 1/4 left) and those on the caller's right are the **2s**. I hope this explains the parenthetical remark in **A2**.

Muskrat Amble

Dan Luecking 2/2024

Becket, progressing L

A1 Circle L 3/4. Rollaway nbr \downarrow , box the gnat with partner \leftrightarrow .

A2 Walk up and down the sides (8). (Gent **1** and lady **2** go up, other two go down) Return to partner.

B1 Gents cross passing R shoulders, swing partner.

B2 Forward and back, progressing L. Dosido partner.

The **1s** are those that start on the callers L.

Not Too Much is one of a trio of dances with similar titles. The other two are *Not Much* and *Just Enough*. It would seem they belong together in 'The Themes' chapter. However, the similarity of names is entirely coincidental. And probably they all just reflect some sort of pandemic ennui.

An alternative to the forward-and-back in **B1** could be a left-hand-star. Also, this dance could start with **B2** and be a normal contra.

Not Too Much

Dan Luecking

Becket, progressing L

A1 Balance and swing partner, face down.

A2 Down 4-in-line, turn as a couple. Return, face across.

B1 Ladies chain 1/2. Forward and back

B2 Dosido next nbr. Circle R 3/4 with new couple.

The title *Offset* refers to the right-and-left-thru over and back, where the second one is offset from the first.

I could easily have made this move the progression, but originally I had started the dance with it, and that seemed too early to progress. Having moved it later, I thought it better to keep it as is.

Offset

Dan Luecking 1/2024

Becket, progressing L

A1 Circle L. Circle R.

A2 Balance and swing partner.

B1 R and L thru, shifting R on the courtesy turn to the next couple. R and L thru with this couple, shifting R on the courtesy turn to face original nbrs.

B2 RH across star. Balance the star, shift L to progress.

The title *Oops* refers to what I thought when I saw the extent to which the ends of the set were affected by these figures. To wit:

- (a) If there is a couple out, the gent should be prepared for the immediate LH turn in **A1** and the lady should swing the gent coming out. She and that gent then wait facing the set for their partners to come to them in **B1**.
- (b) If there is no gent on the L diagonal, do nothing in **A1** (or swing partner). You will pass out of the set at the end of **A2**. Balance-and-swing partner in **B1**, then use the time in **B2** to prepare for what's described in note (a).

Oops

Dan Luecking

Becket, progressing L

A1 With gent on L diagonal, gents LH turn 1-1/2. Swing his partner.

A2 Circle L 3/4. Balance the circle, pass thru \updownarrow .

B1 Balance and swing partner.

B2 1/2 promenade. Forward and back.

The title *Say When* is based on the fact that I felt there were a lot of places the partner swing could be inserted into the flow of this dance. I just had to decide when.

Say When

Dan Luecking, 5/2022

Becket, progressing L

A1 Gents LH turn 1-1/2. Swing nbr

A2 Circle R 3/4. Swing partner.

B1 Promenade across (4), turn L and promenade up and down (4). Wheel around (4), promenade back to original nbrs (4).

B2 Circle L 1/2, shift L to progress. Dosido partner.

The title *Slippery Slope* is just a little wordplay on the ‘slip steps’ in **A1**.

Slippery Slope

Dan Luecking 10/2022

Becket, progressing L

A1 To start, make a line of four across with the ladies in the middle, partners facing. Take 2 hands and go down with 4 slip steps (4), then 4 slip steps back. Half hey, start passing partner by R shoulders.

A2 Balance and swing partner.

B1 Ladies pull by the R, swat the flea with nbr. Swing nbr.

B2 Circle L 1/4, lady leads to progressed place. 2H turn (CW) 1-1/4 to starting position.

One meaning of the word ‘rank’ is ‘a line across’. The ladies in this case go down 3 ranks in the diagonal chain, and come back two after the second chain and the swing. Thus, *Through the Ranks*.

As usual, if there is no left-diagonal couple at the start of **B1**, don’t do anything. A couple out should be prepared to participate in the diagonal chain after which the lady crosses the set and they prepare for the balance in **B2**.

The flutterwheel is described in ‘The Introduction’ chapter.

The dance could begin with **B2**, but it would then be a reverse Becket dance.

Through the Ranks

Dan Luecking, 3/2020

Becket, progressing L

A1 Circle L 3/4. Swing nbr.

A2 Forward and back. Gents LH flutterwheel.

B1 Ladies chain 1/2 on L diagonal. Ladies chain 1/2 across.

B2 Balance and swing partner.

As I write this, it has been only a few months since I named *Times Two*, yet I cannot remember why I named it that.

The gents crossing in **A2** can be straight across (i.e., passing right) or passing left. In the latter case, it could be a pull-by-the-left or even a left-hand-turn 1/2.

Times Two

Dan Luecking, 7/2022

Becket, progressing L

A1 Balance and swing partner.

A2 Gents cross (4), balance and swing nbr (4+8).

B1 1/2 promenade. Ladies chain 1/2.

B2 1/2 promenade, looping wide to progress, but on the opposite side. Balance the circle, circle L 1/2.

To and Fro introduces the half-gip, a figure I learned from Morris dancing. I learned two completely different ways of doing it, but here I had in mind the following simple version (close to one from the Fieldtown Morris tradition, as I learned it): facing the other dancer, walk straight ahead 4 steps passing that dancer by the indicated shoulder, then back up 4 steps to the starting point.

If the spirit moves them, the dancers can bring their near hands into play with a high-five, or a brief grasp (taking a little weight).

Another way to do a half-gip (closer to another Morris tradition) is to do a half-gypsy (4), and embellish it with something that adds another 4 counts, for example a balance at the start or a turn-single at the end. If this is used, both half-gypsies would be with right shoulders.

To and Fro

Dan Luecking, 9/2022

Becket, progressing L

A1 1/2 gip (R shoulder) with partner. 1/2 gip (L shoulder) with partner.

A2 Balance and swing partner.

B1 Forward and back on the L diagonal (holding partner only). Same on the R diagonal.

B2 R and L thru. Circle L 1/2, shift L to progress.

9.2.4 Others

Around the House is one of only a few squares I am including in this book. This one was written as a break, but can be modified easily to serve as a partner changing figure.

Part **B2** can be made a little more interesting if the dancers are instructed to keep hands in the circle while doing the two forward-and-backs. I think this also a little more interesting than having everyone go into the center twice.

The different parts can be done in almost any order, even if that would insert something half-way through the **A** part.

Around the House

Dan Luecking 3/2024

Square dance break

- A1** Quick swing at home (4), walk to next place CCW. Quick swing, walk to next place.
- A2** Repeat quick swing+walk until home.
- B1** Circle L. Circle R.
- B2** Heads forward and back. Sides forward and back.

Broken Symmetry was originally an attempt to make the whole first half symmetric, and then the second half almost an exact copy, but not symmetric. I found this unworkable and settled for what I have here.

If you leave out the instructions for couple **3** in **A1** and for couple **2** in **B1**, you get a double progression contra (with the same name) that can be found in ‘The Adaptations’ chapter.

Broken Symmetry

Dan Luecking

Improper triplet (231)

- A1** Symmetrical dosido, **1s** inside **2s**. **1s** down center to second place, symmetrically turning single, i.e., turn over outside shoulder. Meanwhile, **3s** cross and go individually around the whole set and back to place.
- A2** All balance and swing partners, **1s** and **2s** face down, **3s** face up.
- B1** **1s** and **3s** dosido (normal dosido) the one you face. Circle L. Meanwhile, **2s** (now at the top) cross and go individually around the whole set back to place.
- B2** **1s** and **3s** balance and swing nbr, end facing across. **3s** (now in second place) turn to face up. Meanwhile, **2s** (new **1s**) balance and swing partner, ending facing down.

Chain of Custody is a visiting couple square with partner changes. Most such squares (that I am aware of) are not written to fit the standard 4 part, 32 bar tune that contras are written for. This one is.

The sequence of chains effectively moves the ladies one place CCW around the square. It should be repeated once for each gent, although not necessarily in order.

The promenade starting in **B1** begins with a couple in the middle. They are expected to gradually move farther out until they have joined the other three couples in a circle

Chain of Custody

Dan Luecking 3/2024

Visiting couple square (mixer)

- A1** Couple **1** out to the R, balance circle with couple **2**. Circle L.
- A2** Ladies chain 1/2 with **2s**, turn extra to face **3s**. Ladies chain 1/2 with **3s**, turn extra to face **4s**.
- B1** Ladies chain 1/2 with **4s**, turn extra to face home. All promenade CCW (active couple making their way into the circle) (9).
- B2** Promenade until all are at the gent's home. Swing partner.

On a good night, this next dance would involve stars of various sizes scattered about the room, hence *I Wanna See Stars*.

I had two versions before I decided to stick with this one. The other variation: insert 'Circle left, then right' between **A1** and **A2**, and skip **B2**.

I Wanna See Stars

Dan Luecking

Circle of 3 to 5 couples

- A1** Balance and swing partner.
- A2** Into the center and back. LH turn corner (new partner) about 1-3/4 until the ladies are in the center.
- B1** Ladies RH star while gents go single file CCW. Ladies LH star while gents turn and go single file CW.
- B2** Box the gnat with the new partner. Promenade CCW.

I Wanna See Stars II is a two couple version of the previous. This dance isn't required to fit a 32 bar tune. The ladies in part **B** will have to keep an eye on their neighbors and try to end the turn near them.

I Wanna See Stars II

Dan Luecking

2 couple sets, scattered around the floor

A Circle L.

A Balance and swing partner, ending with gents' L shoulders nearest each other.

A Men pass back-to-back, LH turn nbr about 1-1/2.

B Ladies RH turn while gents go single file around them CCW. Ladies LH turn while gents go single file CW.

B Box the gnat with nbr (new partner). Promenade around the floor.

B Find another free couple and form a circle.

In *You Swing Mine and I'll Swing Yours*, let the active couples be the ones going to their right (as it is written, the heads). The active gent exchanges his partner for his corner.

Done twice in a row as written, all ladies would be back home. In order to move the ladies once around the square, the heads and sides have to alternate as active couples. Thus, the second time is for the sides, third for the heads again and finally the sides again.

One objection to this order is that the head ladies stay active throughout. Thus one may want to use the order: heads, heads, sides, sides.

You Swing Mine and I'll Swing Yours

Dan Luecking 4/2024

Square dance figure (mixer)

A1 Head couples out to the R, circle 1/2, balance circle, pass thru, heads to center

A2 Heads circle L (meanwhile, sides swing to end facing in). Heads balance the circle, pass thru to the other sides.

B1 Balance and swing the one you meet (gents with corner, ladies with partner's corner's partner).

B2 Promenade all the way around to gent's home.

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