Bibliography


Spalding, Susan Eike, and Jane Harris Woodside. 1995. *Communities in Motion: Dance, Community, and Tradition in America’s Southeast and Beyond.* Westport, Conn.: Greenwood.


Appendix A: Materials for Notating a Folk Dance Event

The following table sketches a methodology for notating (or, in Propp’s terminology, tabulating) a folk dance event. The individual items presented here are derived from direct observation of activities undertaken by participants in the events included in the data base. It is not presumed to be a complete table, but a starting point for folk event notation.

\( \alpha \): Predance (setup) activities

\( \alpha_1 \) sweeping and clearing the dance floor of chairs or other obstacles to dancing

\( \alpha_2 \) moving a piano

\( \alpha_3 \) setting up sound equipment such as a mixer, cables, microphones, monitors, and speakers

\( \alpha_4 \) setting up and stocking a refreshment area

\( \alpha_5 \) setting up a place for the collection of admission fees

\( \alpha_6 \) setting out flyers advertising other dance venues

\( \alpha_7 \) performing “sound checks” with the musicians and caller in order to set volume levels

\( \beta \): Instruction prior to the beginning of the main dance activity

\( \beta_1 \) announcing the start of instruction and inviting participants to assemble

\( \beta_2 \) assembly of participants

\( \beta_3 \) requests for experienced dancers to help balance a set

\( \beta_4 \) explanations and demonstrations of figures by caller or instructor

\( \beta_5 \) performance of figures by dancers

\( \beta_6 \) performance of dance
γ: Admission fee collection activities
   γ_1 setting up a cash box
   γ_2 setting out sign-up sheets such as membership rosters, mailing lists, and insurance rosters
   γ_3 advising participants or posting a notice of fees
   γ_4 collecting fees
A: Welcoming and invitation activities
   A_1 announcing the beginning of the dance or dance segment
   A_2 introducing the band and caller
   A_3 an invitation to form sets
B: Partnering activities
   B_1 asking someone to dance
   B_2 being asked to dance
   B_3 accepting a request
   B_4 rejecting a request
   B_5 escorting one’s partner onto the dance floor
   B_6 “finding a place in the set” independently of one’s partner
C: Formation in sets
   C_1 deciding which set to dance in
   C_2 finding and taking a place in the set
   C_3 caller’s suggestion to form a new set, or fill out a short one
   C_4 signaling the need for more couples to complete a set
D: Pre-dance amenities
   D_1 introducing oneself
D₂ conversation with one’s partner
D₃ conversation with one’s neighbors

E: Organization of the set
  E₁ directions to take “hands four” or other organizing gesture
  E₂ announcement of set organization (by name)
  E₃ directions on how to form the set
  E₄ actions taken to form the set
  E₅ reinforcement description of the set formation
  E₆ requests to straighten lines
  E₇ requests to square sets
  E₈ requests to otherwise regulate formation

F: Walkthrough
  F₁ announcement of the figure (by name)
  F₂ description of the figure
  F₃ demonstration of the figure
  F₄ rehearsal performance of the figure

G: Music
  G₁ playing “four potatoes” or other introductory section
  G₂ playing the first or only tune
  G₃ playing additional tunes in a medley

H: Calling
  H₁ calling by the caller
  H₂ calling by others
  H₃ singing calls
H4 clogging
H5 other musical performance
H6 other kinesic performance
H7 corrections by the caller
H8 corrections called by dancers or other participants
H9 verbal behavior by dancers acknowledging a figure
H10 conversations with musicians
H11 conversations with other participants
H12 preparations for the next dance

I: Dancing
I1 dancing the prescribed figures
I2 clogging or other repeated figure by the caller
I3 dancing by those not directly involved in the prescribed figures
I4 dance innovations and stylings
I5 other kinesic activity by dancers
I6 conversation
I7 partnering exchanges
I8 flirtation
I9 “repair”
I10 “revenge”

J: Sound monitoring
J1 sound monitoring at the mixer
J2 responding to musicians or caller
J3 checking individual speakers
K: Post-dance amenities

   K₁ applause
   K₂ thanking one’s partner
   K₃ hugging one’s partner

Couple dance

Start of break

P: Break activities

   P₁ engaging in conversation
   P₂ taking refreshment
   P₄ celebrating a birthday or other event
   P₅ advertising/sale/purchasing of tapes and CDs
   P₆ forming groups on floor, near stage, outdoors, etc.

End of break

S: Community announcements

   S₁ activities performed by the caller to assemble dancers
   S₂ actions taken by the dancers in response
   S₃ initiation of announcements (by caller)
   S₄ announcements (by caller or other participants)

Z: Close of dance

   Z₁ announcement at start of penultimate dance
   Z₂ announcement at start of last dance
   Z₃ announcement at end of last dance, with call for last waltz
   Z₄ turning down of the lights

χ: Payment of key participants
$\chi_1$ counting the money

$\chi_2$ apportioning the amounts to be paid caller and band

$\chi_3$ paying the money out

$\omega$: Postdance (breakdown) activities

$\omega_1$ sweeping and replacing chairs

$\omega_2$ moving a piano back to its original place

$\omega_3$ taking down and removing sound equipment

$\omega_4$ clearing and cleaning a refreshment area

$\omega_5$ removal of anything set up for the collection of admission fees

$\omega_6$ removing flyers

$\omega_7$ sound experimentation and “tweaking”
Appendix B: Contra dances and tunes performed at Ballard Eagles, Seattle, September 24, 1998.

Table B1 shows dances called by Warren Argo at the Ballard Eagles contra dance event of September 24, 1998, and tunes played by the band Bag o’ Tricks. The band consisted of Anita Anderson (piano), Dave Bartley (guitar, cittern), John Denyes (bass), and Sande Gillette (fiddle). The arrows in column 3 indicate medleys.

<table>
<thead>
<tr>
<th>No.</th>
<th>Dance</th>
<th>Tunes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Roll in the Hay</td>
<td>Silver Spire → Canadian Holiday</td>
</tr>
<tr>
<td>2</td>
<td>January Jig</td>
<td>Shores of Loch Gowna → Boys of the Town</td>
</tr>
<tr>
<td>3</td>
<td>Proper Symmetry</td>
<td>West Mabou Reel → Names Escape Me</td>
</tr>
<tr>
<td>4</td>
<td>Double Boomerang</td>
<td>Sue’s Dream → Old Joe</td>
</tr>
<tr>
<td>5</td>
<td>Balance in the Hey</td>
<td>Reel de Mattawa → Outback</td>
</tr>
<tr>
<td>6</td>
<td>Say’s Swing</td>
<td>Miller’s → 28th of January → Crazy Dog → Come Along, Jody</td>
</tr>
<tr>
<td>7</td>
<td>Joy</td>
<td>[unnamed] → Keep It Up</td>
</tr>
<tr>
<td>8</td>
<td>With Thanks to the Dean</td>
<td>The Walk Home → Jack Bartley’s Jig → Boys of Antrim</td>
</tr>
<tr>
<td>9</td>
<td>Fiddleheads</td>
<td>Frenchies → Ti-mé</td>
</tr>
<tr>
<td>10</td>
<td>The Reunion</td>
<td>Rannie McLellan’s → Catharsis → Devil’s Churn</td>
</tr>
<tr>
<td>11</td>
<td>Double Hot Fudge</td>
<td>Sean Ryan’s Joy → Red Crow</td>
</tr>
<tr>
<td>12</td>
<td>The Baby Rose</td>
<td>Rom Riley’s → Jean’s</td>
</tr>
</tbody>
</table>

Table B1: Contra dances and their tunes for the September 24, 1998 event
Appendix C: Portland contra dance called by Mary Devlin, Portland, November 28, 1998

Table C1 shows dances called by Mary Devlin in Portland, Oregon, on November 28, 1998. The band consisted of Anita Anderson (piano) and Sande Gillette (fiddle), from Seattle, with Portland cellist Fred Nussbaum. In column one, C indicates a contra dance, M a mixer, and S a square. The arrows in column 3 indicate medleys.

<table>
<thead>
<tr>
<th>Num.</th>
<th>Dance</th>
<th>Tunes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>Troxler’s on the Loose</td>
<td>Sergeant Early’s → Dinkey’s</td>
</tr>
<tr>
<td>M1</td>
<td>The Flircle</td>
<td>Shenandoah Falls → Serendipity → Baker’s Favorite</td>
</tr>
<tr>
<td>C2</td>
<td>Trip to Lambertville</td>
<td>Teviot Bridge → Crimea River</td>
</tr>
<tr>
<td>C3</td>
<td>Another Nice Combination</td>
<td>Paddy on the Landfill → Farewell to Chernobyl</td>
</tr>
<tr>
<td>S1</td>
<td>Ed’s Square</td>
<td>Canadian Holiday</td>
</tr>
<tr>
<td>S2</td>
<td>Lavender Moon</td>
<td>Cul Aodh Jig</td>
</tr>
<tr>
<td>C4</td>
<td>Weave the Line</td>
<td>Falling Leaf Jig → Devlin’s → Falling Leaf</td>
</tr>
<tr>
<td>C5</td>
<td>Uncle John’s Contra</td>
<td>Phoenix → Evil Diane</td>
</tr>
<tr>
<td>Waltz</td>
<td></td>
<td>Pernod</td>
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<tr>
<td>Swing</td>
<td></td>
<td>[Improvised blues/swing]</td>
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<tr>
<td>Hambo</td>
<td></td>
<td>Blue Moon Hambo</td>
</tr>
<tr>
<td>C6</td>
<td>Close Friends</td>
<td>Rannie MacLellan → Catharsis → Devil’s Churn</td>
</tr>
<tr>
<td>C7</td>
<td>Chorus Jig</td>
<td>Shores of Loch Gowna → Boys of the Town</td>
</tr>
<tr>
<td>C8</td>
<td>Meschach’s March</td>
<td>Sue’s Dream → Willafjord → Gold Stud</td>
</tr>
<tr>
<td>C9</td>
<td>Somewhere Not Far From Here</td>
<td>Bridgewater Boys’ Breakdown → Evit Gabriel → Outback</td>
</tr>
<tr>
<td>C10</td>
<td>The Second Time Around</td>
<td>Mackerron’s → Mr. Danger → It’s Too Hot</td>
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<tr>
<td>Waltz</td>
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<td>Two Rivers</td>
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<tr>
<td>Polka</td>
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<td>Killavil Postman</td>
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</tbody>
</table>

Table C1: Dances called by Mary Devlin in Portland, November 28, 1998
In table C2, the figures named in column one are mostly standard contra figures, except for the pousette, which is more common to English. Devlin constructed this table prior to the dance, to make sure there were no figures that could become tedious. The swing, which occurs in every dance, is an exception: this is the contra dancer’s favorite figure, and dances without swings are often regarded as defective. The $\frac{1}{2}$ symbol indicates a half-hey.

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<thead>
<tr>
<th>Figure</th>
<th>C 1</th>
<th>M 1</th>
<th>C 2</th>
<th>C 3</th>
<th>S 1</th>
<th>S 2</th>
<th>C 4</th>
<th>C 5</th>
<th>C 6</th>
<th>C 7</th>
<th>C 8</th>
<th>C 9</th>
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</table>

Table C2: Figures in dances called by Mary Devlin, November 28, 1998
Appendix D: Triangle Country Dancers dance guide and Harvest Moon Folk Society tip sheets

The first document was issued in winter, 1999, by the Triangle Country Dancers, a group based in the “research triangle” area of North Carolina. The second document was issued in spring, 1999, by the Harvest Moon Folk Society of Greenville, South Carolina, after an extensive email exchange on the issue of “sleaze dancing.”

Triangle Country Dancers 1999 Guide To Dance Etiquette

Contra dancing is and should be fun! In order to help maintain a safe, friendly atmosphere, TCD offers the following helpful explanations and hints to our newcomers and to our established dance community.

SOCIAL BEHAVIOR:

Contra dance etiquette can be confusing to a newcomer. Contra dancing is highly social by nature and provides the opportunity for friendly interaction with an entire room full of people. You may observe experienced dancers flirting to various degrees during a dance. Contra dance flirting may be meaningless fun or completely serious. You may also notice dance partners holding hands while forming lines. This usually occurs between dancers who know and trust each other. It is not required, and many experienced dancers neither flirt nor engage in non-dance handholding. As with all personal interactions, respect, discretion, and common sense are your best guide to what is or is not appropriate.

In his article "Everything About Contra Dancing That Nobody Ever Talks About," Dave Goldman writes "When you fill a room with a hundred people of both genders, a wide range of behaviors will result. Some of these behaviors will surprise a newcomer, but seem perfectly appropriate to experienced contra dancers. Others exceed the bounds of appropriateness, but go unchallenged because the victim is unsure of what's considered normal in this community, or doesn't know how to react. In rare cases, the Perpetrator may not even be aware of his or her error." Here are some general dance etiquette guidelines to observe while at a Contra dance.
GENERAL:

Dancing is more fun when you get to know other contra dancers. We all share a common love of dancing, and there are many wonderful, friendly people with whom to socialize during and after a dance. Anyone may ask anyone else to Contra dance. Same-gender dance partners are common, especially when there are unequal numbers of men and women.

PERSONAL SPACE:

Eye contact is an integral part of Contra dancing and is often used to prevent dizziness during swings or allemandes. Eye contact is also fun and part of the friendliness of Contra dancing. Contra dancers definitely like to stare into each other's eyes, which is a practice that can be unnerving for newcomers. Holding one person after another in your arms all evening is certainly not something most of us experience anywhere else but a Contra dance. We recommend maintaining eye contact if you are comfortable doing so. If not, you may focus on your partner's ear, chin, collar, etc., being careful not to focus your gaze anywhere that could make your partner uncomfortable. It is important to maintain firm physical contact to support your partner during Contra dancing, but not anywhere that could make your partner uncomfortable. Unlike ballroom dance, turn your face toward your partner, being careful not to allow your left arm to push down hard on your partner's arm. This will prevent your partner's arm from making awkward contact with your breast.

CHILDREN:

Contra dances are family environments and many dancers who cannot find or afford child-care bring their children along from time to time. In order to maintain a safe environment for both the children and adults, we request that parents prevent non-participating children from being on the dance floor during the dance, as this is extremely dangerous for everyone. Children are welcome to attend beginner classes and learn to dance if they are interested.

IMPROVISING:

Many experienced contra dancers improvise or "style" during a dance. TCD encourages artistic expression and experimentation, and remind[s] dancers that being on time and helping your partner be on time is always more important than embellishments in Contradance. Do your best to maintain a sense of "place" within your line to safeguard the safety of those around you.
SENSITIVE ISSUES:

Most of us are uncomfortable or unwilling to confront another person about their hygiene or behaviors, regardless of how well we know them. We present this subject here in the hope of preventing the need for one-on-one conversation that could be considered embarrassing or confrontational.

PERSONAL HYGIENE:

Contra dancing, unlike most sports, promotes close physical contact with multitudes of other people. This proximity requires us to be a bit more aware of ourselves than we might be otherwise. Some of our dancers are hypersensitive or allergic to highly scented products such as perfume, after-shave, shampoo, etc. Others are reactive to odors such as spices, onions, garlic, etc. Out of sensitivity to others, many dancers avoid highly spiced food before a dance. It is always preferable to arrive freshly bathed and in clean clothing. Please avoid wearing perfume, after-shave or cologne to a dance.

D.U.I. (DANCING UNDER THE INFLUENCE)

Contra dancing is an activity that requires accurate body movement and precise timing in order to be safe and fun. Another extremely sensitive issue at dances is the ingestion of substances that may cause a dancer to lose the focus required to remain safely in control. A number of dancers have voiced dismay to the organizers about individuals attending dances obviously intoxicated and it affecting their dancing and social interactions. Please exercise personal responsibility and sensibility. If you choose to have a beer with dinner before a dance, make sure you can still maintain the control necessary to dance safely. In the extreme case of a dancer who is out of control and endangering others, the organizers will ask that person to leave.

Triangle Country Dancers works hard to promote a safe, friendly environment we can all enjoy, and we welcome anyone who wishes to become a part of this dance family. We also welcome feedback on these guidelines. Any board member will be happy to hear from you and in particular, help address a specific concern of the type described above that might arise at a dance.

Happy Dancing to you all!
Harvest Moon Folk Society: Contra Tips For Newcomers

Harvest Moon Folk wants you to know that newcomers are welcome and important. We hope you have a good experience on the dance floor and come back for more!

1. Have fun! It's only a dance. Don't be nervous about making mistakes when learning to contra dance. Every person on the dance floor was a beginner at one time and even experienced dancers make mistakes.

2. We highly recommend that newcomers attend a beginners session 30 minutes prior to the beginning of our dances. You'll catch on more easily and have a lot more fun.

3. Men and women are equal on the contra floor. Men ask women to dance and women ask men equally.

4. In order to minimize newcomers stress, it's usually a good idea for two newcomers not to dance together the first couple of dances. Ask an experienced dancer to dance with you. They'll help get you where you need to go and you'll probably pick up the dance more easily.

5. It is typical of contra dancers to dance with a different partner each dance. When a dance ends, find a new partner (whether you know them or not) and jump back in there!

6. As lines are forming for a dance, you and your partner join in at the end of a line. It is not considered good "contra etiquette" to jump in the middle or the top of a line.

7. The caller will "walk thru" each dance before the dance actually begins. It's a very good idea to listen to the walk thurs. If you have trouble with the walk thru, ask the caller for help.

8. It's important to be on time in contra dancing. If you and your partner get off track, it's better to skip that move and try to get to the next move on time.

9. There is no fancy footwork in contra dancing. You're shooting for a smooth walking step, not a bounce. Also, unless you are a real natural, you'll probably want to keep things simple when first learning—i.e. a walking swing vs. a faster "buzz step" and unnecessary twirls. There will be many opportunities for all those twirls that you see on the dance floor once you feel more comfortable with what you're doing.

Important to contra: 1. Eye contact. Always give eye contact (and it doesn't hurt to smile either!) when you have a transaction with another person—male or female—on the dance floor, and 2. Giving weight. Giving weight to fellow dancers will help propel you flowingly into the next move. Eye contact and giving weight will help you feel that "people connection thing" that contra dancers love so much.
Contra Courtesies (aka Tips For Experienced Dancers)

1. Dance gently and safely, in total control (vs. with wild abandonment), particularly on a crowded dance floor. Be considerate of other dancers' space.

2. Finish a move or swing in time to make it to the next move on time.

3. As lines are forming for a dance, you and your partner join in at the bottom of a line or set. It is not considered good "contra etiquette" to jump in the middle or front of a set.

4. Dance with newcomers and help newcomers. They'll feel more welcome and become confident dancers much faster. Once upon a time, you were a newcomer too, ya know.

5. Listen to walk-thrus (vs. learning your partner's entire life history) so that those who are trying to hear the instructions can do so.

6. About twirling: Some love to twirl, some don't. Some prefer a good ole courtesy turn to a twirl, so be considerate on the dance floor. This is mainly addressed to men because men are typically the twirlers (vs. the twirlees). A woman should be given the opportunity to twirl, not be twirled by her partner. A forced or "cranked" twirl can be quite uncomfortable. After your partner twirls, it is your responsibility to help her become oriented towards the next move. In other words, don't "twirl 'em and leave 'em"!

7. About that swing: Be respectful of the person you are swinging. Do not dance or swing too closely (as in pressing yourself against your partner) or dance suggestively unless you are absolutely sure your fellow dancer wants you to dance/swing with them like that. Never do so with a minor or newcomer.

8. If a fellow dancer does anything to you that you deem inappropriate, let them know. If you cannot tell them during the dance, then do so afterwards. If they continue, notify the dance organizers. Dancers who exhibit offensive behavior repeatedly will be asked to leave.

9. No alcohol, smoking, or overbearing fragrances in the dance hall.

10. Do your part. Give a hand. Help out the few "always-there-hard workers" who give their time to make our dances happen. Come early whenever you can to help set up or stay late to help break down. A handful of people do most of the work and they could use your help!

Remember, it's only a dance. Have fun!