Tenth Legacy!

A SYLLABUS
of the
10th Annual Ralph Page Dance Legacy Weekend

January 17, 18, 19, 1997

Memorial Union Building
University of New Hampshire
Durham, NH 03824

Sponsored by
the Ralph Page Memorial Committee
of the
New England Folk Festival Association, Inc.
(NEFFA)

1770 Massachusetts Avenue
Cambridge, MA 02140-2102
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Whinam's Reel

This Northumbrian tune came to us from Laurie Andres. It was used twice during the weekend, for Fiddle Faddle (p. 13) and La Russe (p. 35).
Introduction

Since 1998 I have had the privilege of being the “historian” for the Ralph Page Dance Legacy Weekend that takes place in mid-January each year in New Hampshire. The Ralph Page weekend is unique because it combines an appreciative delight in traditional dance and dance style with openness to recent developments within the tradition. Although I took over the task in 1998, before that time other capable hands had been creating “syllabi” for many years that recorded the event. I know that before Ralph Page died, syllabi of his dance camps were also created at times. However, I am convinced that this tradition was established at the Legacy Weekend because of its close association with Ted Sannella through its early years up until the time of his death. Among his many other talents Ted was an exceptionally scrupulous record-keeper.

I always regretted that no syllabus had been created for the tenth annual Ralph Page Legacy Weekend, which took place in January of 1997. An audio recording of the weekend that year was meant to be the basis of the syllabus, but was mislaid. I attended the weekend as a dancer in 1997, and remember that it was a particularly rich and wonderful three days. I have often wished that those audiotapes had been preserved.

Recently, I have been trying to create a computerized master index of all the Ralph Page syllabi. In the course of that work I began contacting people who had been on staff in 1997 to try to reconstruct some of what had taken place. Some of the callers keep remarkably accurate records; others have some clear memories that date from that time. In the course of this project I discovered that an archival copy of the tape recordings from 1997 did in fact still exist as part of the collection of traditional dance materials at the University of New Hampshire’s Dimond Library. Once I had access to those recordings I undertook the task of creating this “Tenth Legacy” syllabus with great relish.

In the pages that follow you will find a great mix of traditional and modern contra dances, squares and related dances. I hope you enjoy what you read here half as much as I enjoyed putting it together.

Notes on Notation

Because of the wide variety of dances that appear at the weekend each year, I try to adapt the form of notation I use to suit the style of the dance I am presenting. Syllabi from 1998-2001 contain my rambling descriptions of the notational choices I make. Whether my goal is met – that you the reader can reproduce each dance from my directions – depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained herein. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Each dance starts with a header, as follows:
**Dance Title**

By (the author of the dance followed by the date of composition – included only if I know the information)

Song by (for singing squares only, again provided when I know)

Called by (omitted when an entire session is led by the same caller)

Source: (omitted if I do not know of a published source; please refer to the list at the end of the syllabus for more complete bibliographic information; if something appears in multiple sources I present just one)

Formation: (omitted if a session is devoted entirely to dances of one formation)

Tune titles: (I also try to indicate the rhythmic type of the tune(s))

I make every effort to find sources and attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is “traditional,” i.e., no single author can be identified. Please contact me with corrections if I have misidentified any material (as I have in the past!). I include the names of tunes, in part because the musicians at the Ralph Page weekend seem unerringly to choose tunes that suit the dances so well. I have not included notation for most of the tunes in this syllabus, and suggest those who are interested track down the many fine collections and recordings of tunes that are available. I hope that the tune titles are still useful for musicians and callers interested in questions such as how a truly fine band puts together its tune medleys, or which tunes best fit particular dances. When I am aware of a tune’s composer, I include that information as well.

For many of the squares, including the singing squares and many patter squares, my notation is simply the lyrics, more or less as recited or sung by the caller. Occasional explanatory notes are inserted in parentheses. I used a similar method to present the Appalachian big circle dance that was called by Glenn Bannerman on Sunday afternoon.

I am extremely grateful to the callers, musicians and organizers of this weekend who, given the unusual lag time, might have responded to my pestering with impatience, but instead were unfailingly considerate and helpful in providing the information that I needed to create this syllabus. I owe a particular debt of gratitude to Roland Goodbody of the Dimond Library who uncovered the previously missing recordings. George Fogg, Tony Saletan and Scott Higgs deserve special mention for some incredible record-keeping skills, as does Harvey Tolman for marathon telephone tune reconstruction. As in the past David Millstone has saved me from much embarrassment by generously donating his time to cast a keen editorial eye over the syllabus and catch my errors before others do. I am grateful to him for doing so yet again. Thanks are also due to the composers and callers whose dances and dance adaptations are included. Because so many different systems of notation are common, I often modify the notes that people give me in an attempt to be somewhat consistent. Any mistakes that may have crept into their work during this process are my responsibility and not theirs.

I hope you are adding this syllabus to your collection of Ralph Page Dance Legacy syllabi. If it’s the first in your collection, perhaps it will inspire you to acquire some more, or – better still – to come and experience the weekend with us in a future year!

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David Smukler

December, 2003
Welcome Dance Party
Friday evening, 7:30 -11:00
David Bateman, MC, with
Music by Harvey Tolman (fiddle) and Bob McQuillen (piano)

More of a Mixer
By Al Olson
Called by Scott Higgs
Source: Zesty Contras
Formation: Circle Mixer: starts in an “Alamo”
(“wavy”) ring with men facing out and women in
Reels in A: Lardner’s Reel/Johnny Muise’s Reel
(Jerry Holland)/Carleen’s Reel (Johnny Campbell)

A1- Balance (first to right), slide right past
partner as in Rory O’More
Balance (first to left), slide left
A2- Allemande right partner twice around;
allemande left the one on the left
(former partner after the first time)
B1- Balance and swing partner
B2- Promenade the ring; end keeping left
hands with this partner and giving
right hands to a new partner

Do-si-do and Face the Sides
By Ted Sannella (1953)
Called by Susan Kevra
Source: Balance and Swing
Formation: Square
Reels in A: Ludger LeFort (Bob McQuillen)/The
Shetland Visit/Big John MacNeil/The Red Shoes

A1- Head couples forward and back
Forward again and do-si-do opposite,
end in the center facing corner
A2- Take hands four and circle left
Sides arch, heads dive through and
separate; go around one to form
lines-of-4 at the sides
B1- Forward eight and back
“Insides” (sides) right-hand star
B2- Allemande left corner 1&1/2
“Outsides” in for a right-hand star
C1- Balance and swing corner
C2- Promenade to the gent’s home

Sequence: Intro; figure twice for heads; break; figure
twice for sides; ending.

Flirtation Reel
By Tony Parkes
Called by Dick Forscher
Source: Shadrack’s Delight
Formation: Contra, duple improper
Reels in D: Bonny Isabella Robertson/Mary
MacLaine (Dan R. MacDonald)/Ivy Leaf Reel/
Sainte Anne’s Reel

A1- Down the hall, actives in the middle of
a line-of-4, turn alone
Return, face your neighbor
A2- Hey-for-4 (start by passing neighbors
by right shoulders)
B1- Gypsy neighbor and swing
B2- Long lines forward and back
Actives swing
**Double Pass Thru**
Called by Susan Kevra  
Source: Louise Winston’s calling notes  
Formation: Square  
Reels in Em/G: Rights of Man/Sheehan’s Reel/ Pigeon On A Gate/Beautiful Swanee River Hornpipe

Couple 1 promenade halfway round the outside to fall in behind opposite couple (couple 3)  
Forward four and back  
Forward again; the lead (couple 3) go right and the next (couple 1) go left, ending behind the side couples  
Forward eight and back (as couple behind couple, not in lines-of-4)  
Double pass through (pass through two couples); each lead go right and next go left to end at the sides facing across  
Right and left through with the opposite two  
Ladies chain across  
Ladies chain back with an extra spin in the courtesy turn  
Promenade home

Sequence: Repeat starting with each couple in turn.

**Friday Night Special**
By Sam Flinders  
Called by Tony Saletan  
Source: Zesty Contras  
Formation: Sicilian Circle Mixer (couples facing counterclockwise are 1’s)  
Reels in D: Old French/McNabb’s Hornpipe/The Farmer’s Daughter/John Howatt’s/Lenny Chiasson’s Reel (Harry Slaunwhite)/Forester’s/ Molly Rankin

A1- Four changes of a dip and dive (“2 is higher than 1,” so the 2’s arch first)  
A2- Left hands-across star with the fifth couple  
Right hands back  
B1- Same ladies chain with an extra half turn  
Chain again with an extra half turn  
B2- Balance and swing this new partner

The turns in B1 are what Kathy Anderson has dubbed “power turns.” At the end of the first one the women are still facing their original direction but the men are not. After the second turn all are facing in original direction, but with new partners.

Tony ended with a Ralph Page variation, as follows:  
A1- same as above  
A2- Right-hand star; left-hand star  
B1- same as above  
B2- All facing original direction, forward and back  
Do-si-do the one you face

**You Can’t Get There from Here**
By Carol Ormand (June 10, 1994)  
Called by Bill Olson  
Source: Another Contra*Bution  
Formation: Contra, dupe improper  
Reels in A: Castle Hornpipe/Trip to Windsor/Johnny Muise’s Reel (Jerry Holland)/Sean Maguire’s Reel (Bert Murray)/Scottsville Reel (starts in a wave-of-4, women in the middle)  
A1- Balance the wave, allemande right 3/4 to form long wavy lines at the sides  
Balance again, allemande right 3/4 to form a new wave-of-4 (same neighbors, but men in the middle)  
A2- Balance the wave and swing neighbor  
B1- Circle left 3/4 and swing partner  
B2- Circle left 3/4  
Do-si-do neighbor 1&1/2
Marshes of Mallow
By Cal Howard
Called by Nancy Raich
Source: Zesty Contras
Formation: Contra, duple improper and double progression
Jigs in A: Harvey Tolman’s Fancy (Jerry Holland)/The Miller’s Floorboards/Dave MacIsaac’s Jig (Jerry Holland)/Salute to Boston/Lakevale Jig/Irishman’s Heart to the Ladies/Scotty Fitzgerald’s Jig

A1- Swing neighbor
A2- Long lines forward and back
   Couple 1 swing in the center
B1- Down the hall, 1’s in the middle of a line-of-4, turn alone
   Return
B2- Ladies chain across
   Circle left 3/4, pass through to the next

Nelly Bly
Called by George Hodgson
Formation: Singing Square
Song by Stephen Foster (1850)

Head two couples separate
   Around the outside ring
Go all the way around the ring
   And meet her coming back
Pass right by your partner
   And swing your corners all
Swing that corner lady now
   And promenade the hall
Hi, Nelly (dancers respond, “Hi, George!”)
Hey now Nelly Bly
   (One line of music without lyrics)

Sequence: Intro; figure twice with women; break; figure twice with men leading; ending. Note that when gents lead the figure the left-hand turn with your partner is shorter and a corner swing is inserted.

Little Old Log Cabin in the Lane
Called by George Hodgson
Formation: Singing Square

Four ladies form a right-hand star and turn it once around
Your partner by the left, go once around (1&1/2)
Four gents form a right-hand star, go once around that ring
Your partner by the left all the way around (once and a little more)
Corner by the right, and partner by the left hand
Go back to the corner and promenade

Four gents form a right-hand star and turn it once around
Your partner by the left, go once around (1&1/2)
Four ladies form a right-hand star, go once around that ring
Your partner by the left (just over 1/2), your corner by the right
Partner by the left, and swing that corner girl
Swing that corner lady round and round
Promenade

This is George’s signature dance. To introduce the dance he says, “You’re all Nelly.” So whenever he calls out, “Hi, Nelly,” the crowd responds with, “Hi, George!”
**P.S. Becket**
By John McIntire
Called by John McIntire
Formation: Contra, Becket formation (clockwise progression)
Jigs in F: *Winston at the Glenville Hall/The Royal Circus* (William Marshall)/*Munster Lass/Miss Gordon of Park/Champion Jig/Gordon Quigley/
*Light and Airy*

A1- All forward and back
   Circle left 3/4 and pass neighbor along the set
A2- Allemande left next neighbor 1&1/2
   Ladies chain across to partner
B1- Ladies lead a right hands across star once around and enough more for the ladies to meet the next lady to their left in the center
   Ladies lead a left-hand star (see note for explanation of “ladies lead”)
B2- Gents drop out on own side and ladies allemande left to partner
   Swing partner

In B1, the opposite ladies turn by the right hand about 1/4 and their partners fall in behind them. Then the gents continue to follow their partners to form left hand stars with different neighbors.

Based on a dance by Pat Shaw, and written to honor him.

**Waltz: Margaree Valley Waltz**

--- Break ---

**Warm-up Tunes For the Second Half**
Reels in G: *Nine Pint Coggie/Anna Mae’s Reel* (Anna Mae MacEachern)/*Morning Star/Loch Eran/West Mabou Reel*

**Ted’s Mixer**
By Ted Sannella
Called by Bill Olson
Source: *Balance and Swing*
Formation: Circle Mixer
Reels in F: *Batchelder’s/Ross’s Reel #4/Dan Galbey/Fisher’s Hornpipe/Pottinger’s Reel* (Tom Anderson)/*Alex Sandy Skinner* (J. Murdoch Henderson)

A1- All go forward and back
   Forward again; as each lady backs out her partner turns right to end facing her with his back to the center
A2- Allemande right partner 1&1/2
   Do-si-do
B1- Allemande left partner 1&1/2
   Promenade partner, give right hands back to next (gent reaching back and lady forward)
B2- Balance in an Alamo ring; balance again
   Swing new partner, end facing center

In B2, an Alamo ring is a “wavy” circle, one in which dancers face in alternate directions. In this case all the men face out and women face in. The action at the end of B1 is the same as at the end of B2 in *More of a Mixer* (see page 6).

**Lady Walpole’s Reel**
Called by George Hodgson
Source: *The Country Dance Book*
Formation: Contra, dupple improper
Reels in B-flat: *Lady Walpole’s Reel/Doug McPhee’s Hornpipe* (Howie MacDonald)

A1- (Gents) Swing the lady on the left
A2- Actives down the center with partner, turn by yourself
   The other way back, cast off
B1- Ladies chain and chain back
B2- Half promenade
   Half right and left to place

George’s very traditional sounding call fits right to the tune and begins, “Swing the lady on the left, the left-hand lady swing.” Younger callers would call the same thing a neighbor swing. It’s also common to *balance* and swing at the beginning of A1.
The emptied Crack
By Al Olson
Called by Dick Forscher
Formation: Contra, duple improper
Reels in G: Temperance Reel/The Dismissal Reel/
   West Mabou Reel/Tarbolton Lodge and Dismissal/
The Poppy Leaf Hornpipe/Anna Mae (Anna Mae MacEachern)/ The Nine Pint Coggie

A1- Allemande left neighbor 1&1/2
   Swing the next neighbor (N2)
A2- Allemande left next neighbor (N3),
   pass the one you swung
   Swing your original neighbor (N1)
B1- Those four circle left 3/4 and swing partner
B2- Ladies chain across
   Right-hand star

Ninepin
Called by John McIntire
Source: Square Dance Caller’s Workshop
Formation: Square with extra dancer in the center
Reels in A: St. Kilda Wedding/George IV Reel/The Old King’s Reel/Put Me in the Box/The Snow Plow (Dan Huey MacEachern)/The Bridge of Baymore/The Clumsy Lover

Figure:
Ad lib ladies chains and right and left through (the extra dancer – the “ninepin” can get involved)

Chorus:
“Ninepin” swing one person in couple 1 as his or her partner goes to the center
Repeat for each other couple in turn until there are four dancers in the center
“Ninepin” join those four and all five circle
Ad lib circles and stars for five
Caller blows a whistle; break in the middle and swing the nearest dancer on the outside (the one who ends up without a partner is the ninepin for the next round)

Sequence: Intro; figure and chorus repeated as often as the caller desires; ending.

Regarding this dance, Ralph Page suggested, “Don’t be polite; be quick!”
**Mary Cay’s Reel**
By David Kaynor (1987)
Called by Scott Higgs
Source: Legacy: 50 Years of Dance and Song
Formation: Contra, Becket formation (clockwise progression)
Jigs in G: Johnny’s Jig/Highland Jig (Winston Fitzgerald)/The Tea Gardens (Angus Chisolm)/The Rose of Tennessee/Jimmy MacKinnon of Smelt Brook (Winston Fitzgerald)

A1- Circle left 3/4, pass this neighbor by the right shoulder and allemande left the next
A2- Balance and swing original neighbor
B1- Long lines forward and back
   Ladies allemande right 3/4, allemande next lady in the middle 3/4
B2- Balance and swing partner

**Belles of Boston**
By David Kaynor (variation by Nancy Raich)
Called by Nancy Raich
Formation: Sicilian Circle
Reels in D: Scourdiness/Homeward Bound/Forester’s

A1- Allemande right opposite 1&1/2
   With next couple left-hand star
A2- Right-hand star with original neighbors
   Allemande left with 2nd neighbor
B1- Balance and swing original neighbors, face partner
B2- Balance and swing partner and end facing original direction

**Waltzes:** Mrs. Jamieson’s Favorite/Margaret Ann Robertson

**Double Dreydl**
By Tony Saletan (December 15, 1987)
Formation: Contra, duple improper
Reels in A: Lamplighter’s Hornpipe/The Clumsy Lover/Jack Daniels’ Reel (John Morris Rankin)/MacKenzie Highlanders/Anne MacQuarrie’s Reel

A1- Balance and swing neighbor
A2- Circle left 3/4 and swing partner
B1- Down the hall 4-in-line, turn as couples
   Return, couple 2 hand cast
B2- All circle right
   Ladies chain across and face next

In B2 the women draw their partners into the circle.
Squares To Write Home About
Saturday, 9:00 A.M. program
Led by Susan Kevra; music by Dave Langford, Bill Tomczak and Mary Cay Brass

“Thar” Square
By Gene Trimmer (1985)
Reel: Roscoe

Figure
Four ladies grand chain (8)
Circle left halfway (8)
Do-si-do this corner (8)
Allemande left current partner (4)
Hang on to that left hand as gents form a
right-hand star in the center (as in a
Western “allemande thar”) (4)
Turn that star, gents backing up and ladies
walking forward (ladies set the pace) (6)
Gents let go of right hands and all allemande
left 1/2 to original corner (2)
Swing that corner (8)
Promenade to the gent’s home (16)

Sequence: Intro; figure twice; break; figure twice; ending. Bob Dalsemer mined this 32-bar figure from
a book of Western square dance sequences. His
working title comes from the Western square dance
dance name for this kind of “back up” star.

Oh Johnny
Singing Square
Source: Ralph Sweet
Song: Oh Johnny, Oh Johnny, Oh! by Ed Rose and
Abe Olman

Intro, Break and Ending
Sides face, grand square!
Oh, Johnny, oh, Johnny, how you can love
Oh, Johnny, oh, Johnny, heavens above;
reverse!
You make my heart jump with joy
And when you’re near, four ladies you chain
across the square
Oh, Johnny, oh, Johnny, chain ’em right back
What makes me love you so? Promenade!
You’re not handsome, it’s true, but when I
look at you
I just oh, Johnny, oh, Johnny, oh!

Figure
Four ladies grand chain!

Sequence: Intro; twice through the figure as written
above; break; figure twice with the head ladies only
chaining back and then the sides passing through;
ending.
**Fiddle Faddle**
By Jim York
Source: *Square Dance Party*
Tune: Whinam’s Reel

**Figure**
Couples 3 and 4 right and left through
Couple one down the center and split the opposite two
Go around one to make a line-of-4 at the foot
Forward four and back
Line-of-4 slide right and pick up a couple
(slide around the square behind next couple; the standing couple reaches back and joins hands with the end people in the line-of-4 in a “D” shape)
Those six forward and back
Odd couple forward, split one couple, and separate to a line-of-4
Two lines-of-4 go forward and back (same direction)
“Middles” (the couple in the middle of each line-of-4) wheel around 1&1/2
Four ladies right-hand star and four gents left-hand star
Any gent scoop up partner with an arm around, and each gent in turn do the same
Star promenade
Gents back out and ladies turn in, star promenade with the ladies in
When you get home everybody swing

Sequence: Intro; figure as above, figure starting with couples 4 and 1 (and 2’s active); break; figure starting with couples 1 and 2 (and 3’s active), figure starting with couples 2 and 3 (and 4’s active); ending.

Remember your number!

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**Chain All Eight**
By Kathy Anderson
Reel: Cumberland Gap

**Intro, break and ending (“Chain all eight”)**
Right hand to corner, balance (4)
Pull by, left to next and courtesy turn (4)
Four ladies grand chain and give right hand to the next corner (8)
(Note that the timing is very tight; repeat 3 more times to home)

**Figure**
Head couples forward and back
Head gents allemande left in the center
Pick up partner by the inside hand and “weathervane” one time round
Gents let go of one another and ladies chain to the right
At the sides go forward and back
Forward again, swing opposite in the center and face the outside (the nearest head person)
Circle left four hands round
Insides split two, separate and go around one to lines-of-4
Forward eight and back
Ladies walk straight forward and allemande left corner
Box the gnat with your partner and pull by Swing your corner
Promenade to the gent’s home

Sequence: Intro; figure twice as above; break; figure twice with sides leading; ending.

Kathy Anderson wrote this dance to go with the break figure, which she adapted from a sequence in *Sets in Order*. The dance is named for the break figure.
Marianne
Singing Square by Dick Leger
Song by Terry Gilkyson
Source: Smoke on the Water

Intro, Break and Ending
All four ladies chain across, turn with your left hand (just a normal courtesy turn)
And then you chain 'em back again, and you turn your Marianne
You do-si-do your corner, and you do-si-do your own
You bow to your corner, but swing your own

Chorus
Oh, all day, all night, Marianne
Down by the seaside, along the sand,
promenade 'em
Even little children love Marianne
Down by the seaside, sifting sand

Figure
Now the head two couples pass through, and around just one you do
You go into the middle and cross trail, and right on home you go
You box the gnat with your partner, four gents a left-hand star
All the way around and you do-si-do; with your corner swing
(Repeat chorus)

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. Every part is followed by the chorus.

Ends Turn In
By Ed Gilmore
Source: Sets in Order, Five Years of Square Dancing
Reel: Spotted Pony

Figure
Head couples forward and back
Heads pass through, separate and go behind two to form lines-of-4 at the sides (all are standing next to corners)
At the sides go forward eight and back Forward again and pass through, arch in the middle and the ends duck through
Middles circle left once around (others must automatically do a California twirl to face in)
Middles pass through, split the sides, separate and go around one Lines at the sides forward and back Forward again and pass through, arch in the middle and the ends duck through
Middles circle left once around
Middles pass through, allemande left corner (The end of the figure is improvised and ends with all at home with partner)

Break and Ending (a grand square with swings inserted)
Heads to the center and sides divide Swing on the insides, swing on the sides (Heads go forward and swing their opposites out to the side places; meanwhile sides back away from each other and then go forward into head positions to swing their opposites there. Repeat three more times to get home. In this figure the call “heads” or “sides” refers to your current – not original – position.)

Sequence: Intro; figure as above, figure with sides leading; break; repeat figure as above, repeat figure with sides leading; ending.
**I’m Gonna Lock My Heart and Throw Away the Key**

By Joe Lewis

Formation: Singing Square

Song by Jimmy Eaton and Terry Shand

**Intro, break and ending**

Four ladies grand chain

Chain the ladies cross the ring, yeah chain ‘em cross that ring

Turn ‘em back around and chain ‘em back, chain ‘em back once more

You do-si-do your corners all, seesaw round your own

Do an allemande left with your left hand, right to your own, a right and left grand

Hand over hand around you go, when you meet your own, swing your partner

You swing your partner round and promenade

You promenade that ring and if you ever set me free

I’m gonna lock my heart and throw away the key

**Figure**

Four ladies promenade single file around the inside of that ring (to the right)

When you see her comin’ swing and swing

Now the head two couples to the center, do-si-do your opposite round

Make a right-hand star in the middle of the town, now turn that star, go rollin’ round

You allemande left your corner, allemande right your own

Go back and swing your corner round and round

Then you promenade with me, right here is where you oughta be

I’m gonna lock my heart and throw away the key

Sequence: Intro; figure twice with heads leading; break; figure twice with sides leading; ending.

**Willis’ Route**

By Willis Brown

Source: *Sets in Order Yearbook*

Reel: *Yellow Barber*

Head couples swing

Heads to the right, circle halfway, and head gent drop left hand to open up to lines-of-4 at the sides

Forward eight and back

Roll away with a half sashay

Up to the middle and back *that way*

Forward again, right hand to your opposite and box the gnat

Right and left through the other way back

Ladies chain straight across, then face along the line

Ladies chain along the line

All four ladies star by the right about halfway round, courtesy turn with partner

Four ladies to the center and back

Four gents to the center with a right-hand star

Gents hang on to the star and scoop up your partner with an arm around: star promenade

Ladies loop back and allemande left corner (Improvised from there)

Sequence: Intro; figure with heads leading; figure with sides leading; repeat figure for heads; repeat figure for sides; ending.

**Waltz: Tombigbee Waltz**
Retrospective
Saturday, 11:00 A.M. program
George Fogg, M.C.

Music by Drastic Measures – David Kaynor, Rick Mohr, Robin Kynoch and Bruce Rosen

Saint Lawrence Jig
By Ralph Page
Called by Susan Kevra
Source: Contras: As Ralph Page Called Them
Formation: Contra, duple improper
Jig: St. Lawrence Jig (Ralph Page)

A1- Allemande left neighbor until the actives meet in the middle and swing
A2- Down the hall, the actives in the center of a line-of-4; turn alone
Return, cast off
B1- Right and left four
B2- Long lines forward and back
Right-hand star

Ways of the World
Reconstructed by Ralph Page from 1795 manuscript
Called by George Hodgson
Source: Contras: As Ralph Page Called Them
Formation: Contra, triple proper
March: McQuillen’s Squeezebox (Ralph Page)

A1- Heys-for-3 along the sides (starts with 1’s and 2’s passing by right shoulder)
A2- Couple 1 down the center, turn alone
Return and cast off
B1- Circle left six hands around
B2- Top two couples right and left four

Ralph Page’s directions (in Northern Junket) indicate that the heys-for-3 are symmetrical and begin with couple 1 splitting couple 2. Roger Knox also believes that Ralph inadvertently gave this dance as proper in Northern Junket, when in fact he preferred it with the actives crossed over.

Regarding the need in triple minor dances of dancing with a “ghost” couple at the bottom, George Fogg told us that Ralph used to say, “If you don’t dance with the permanent foot couple they’re gonna get mad and go home. Then there’ll be a new permanent bottom couple and they’re gonna get mad. The first thing you know you only have one couple at the top of the set.”

Cheshire Hornpipe
By Ralph Page (1958)
Called by Scott Higgs
Source: Contras: As Ralph Page Called Them
Formation: Contra, triple to duple improper
Reel: Crooked Hornpipe (Ralph Page)

A1- Couple 1 balance and swing, face down
A2- Allemande left neighbor 1&1/2
Do-si-do next neighbor
B1- Top two ladies chain across and back
B2- Same four half promenade
Half right and left

Named for Cheshire County in New Hampshire.

Scott had sets begin in triple minor formation, but at the whim of any couple waiting out each set could choose to become duple minor instead. Once this begins at the top it perpetuates itself down the set.
The Tourist
By Ted Sannella (February 6, 1970)
Called by Tony Saletan
Source: Contras: As Ralph Page Called Them
Formation: Contra, duple improper
Reels: Ralph Page Breakdown/East Hill Breakdown
(by both Ralph Page)

A1- Actives down the outside
Return
A2- Actives do-si-do
Circle left once around
B1- Balance and swing your neighbor
B2- Ladies chain over and back

Tony walked us through the dance, which we then danced to recorded calls by Ted Sannella. The tunes on the tape come from a 1969 LP recording: Southerners Plus Two Play Ralph Page, EFDSS RP 500. The Southerners Orchestra was from Kent in England.

In Swing the Next, Ted gives the B2 as 1/2 promenade; 1/2 right and left. The version above was published in Northern Junket. Ralph Page’s notes there read: “The sequence given here is not quite like Ted’s original dance but it works!”

Needham Reel
By Herbie Gaudreau
Called by Susan Kevra
Source: An Elegant Collection
Formation: Contra, duple improper and double progression
Reel: Dublin Hornpipe (Ralph Page)

A1- Long lines forward and back
Swing neighbor
A2- Down the hall 4-in-line, turn as couples
Return, face across
B1- Ladies chain over and back
B2- Pass through, gents turn left and ladies right to find your next neighbor
Promenade home with this new neighbor (making a large loop)

Fiddle Hill Jig
By Ralph Page
Called by Tony Saletan
Source: An Elegant Collection
Formation: Contra, duple improper
Jig: Fiddle Hill Jig (Ralph Page)

A1- Do-si-do neighbor
Actives do-si-do
A2- Allemande left neighbor until the 1’s meet and the 1’s swing in the center
B1- Down the hall 4-in-line, turn alone
Return, bend the line
B2- Circle left
Left-hand star

Note that the allemande left in A2 is uneven; the #1 gent and #2 lady turn just a little more than once, while their partners must turn either just 3/4, or once and 3/4. One of the subtle challenges of the dance is for everyone to time the allemande turn such that the actives arrive together in the center after 8 counts.

Waltz: Southwind
Having Fun With George Hodgson: Singing Squares
Saturday, 2:00 P.M.
Led by George Hodgson; Music by Mary Cay Brass, Dave Langford and Bill Tomczak

With only a couple of exceptions (noted as such) the following dances are all singing squares. They date mostly from the 1940s and 50s. In those days singing square dances were tremendously popular, and these dances were the first ones George learned. “At the time I didn’t know there was anything else!”

**I Want a Gal Just Like the Gal That Married Dear Old Dad**
Song by Harry von Tilzer, and Will Dillon (1911)

Now the heads two couples promenade just halfway around the outside
Right and left down through the middle
Head ladies chain to the right
Four ladies grand chain right straight across
Chain them right back home
And promenade that lady, oh you promenade her home
Promenade that girl, she’s kind of like the girl *(swing!)* that married dear old dad

Sequence: Intro; figure as above, figure with heads leading but ladies chaining to the left; break; figure with sides leading and ladies chaining to the left, figure with sides leading and ladies chaining to the right; ending.

**When You Wore a Tulip**
Song by Percy Wenrich and Jack Mahoney (1914)

Head two couples bump it, go halfway round and swing it
Side couples right and left right through
Allemande left your corners and do-si-do partners
All four gents go straight across the set
And swing that opposite lady; you swing her, I don’t mean maybe
Take that corner girl and promenade
She wore a tulip, a big yellow tulip
And I wore a big red rose

Sequence: Intro; figure twice for heads; break; figure twice for sides; break; ending. “Bump it” is a “bumps-a-daisy:” stand back to back with your partner and both bow, with obvious results.

**I Like Mountain Music**
Song: *I Like Mountain Music* by Frank Weldon and James Cavanaugh (1933)

**Figure**
All four gents you promenade the outside of the circle
Four ladies form a right-hand star and turn it once around
Do-si-do your partner, step right back and bow to her
And swing her!
And then you allemande left your corners and do-si-do your own
Now take that corner girl and promenade your corner home
Promenade, go two by two; walk that lady back with you
*(One line of music without calls)*

**Break**
The head two couples right and left through, side two right and left through
Everybody one quarter promenade
The head two ladies chain, side ladies chain
 Everybody one quarter promenade
Four ladies grand chain, go straight across that ring
Chain the ladies back, oh you chain ’em right back home again
Promenade, go two by two; walk that lady back with you
*(One line of music without calls)*

Sequence: Intro; figure twice for heads; break; figure twice for sides; break; ending. The gents promenade in the figure is traditional, and the additional right-hand star for the ladies is George’s own contribution. The break is based on the figure from Rod Linnell’s *Mountain Music Madness*, which can be found in *Square Dances from a Yankee Caller’s Clipboard*. 
If You Knew Susie
Source: *Smoke on the Water*
Song by B.G. DeSylva and Joseph Meyer (1925)

**Intro, Break and Ending**
Join hands with Susie; circle left with Susie
Circle to the right, go the other way round
Swing so classy with your fair lassie
Allemande with your left hand
The grand old right and left around
Go meet Susie’s sister, there’s Mary Jane
There’s little sister, and promenade go down the lane
Go home with Susie, swing with Susie
(one line of music without calls)

**Figure**
Heads gents bow to little Sue
Head couples right and left through
The side gents you bow
Sides right and left through
Four little ladies chain now, it’s a three-quarter chain
Go by two, Holy Moses what a chassis
Do-si-do your corner, come home and you swing
Swing that little lady round, and promenade *all* the way around
(two lines of music without calls)

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending.

Hull's Victory
Formation: Contra, duple proper
Source: *The Country Dance Book*
Reels: *Hull's Victory/Reel des Jeunes Mariées*

A1- Actives allemande right 1/2 and give left hands to opposite to form a wavy line-of-4, balance
Allemande left once around
A2- Actives allemande right once to form the wave again, balance
Actives swing
B1- Active couple down the center, turn as a couple
Return, cast off
B2- Right and left four

Note that in the version George uses the allemande left at the end of A1 goes a leisurely one time around
**Gents and Corners**

Figure by Ralph Page  
Source: *Balance and Swing*  
Formation: Square  
Tune: *Golden Boy*

**Figure**
Head gents with corners go forward and back  
Same four circle left  
Left-hand star back to partner  
Allemande right partner, allemande left corner  
Do-si-do partner and swing corner  
Promenade to gent’s home

**Break**
Head gents with corners go forward and back  
Same four circle left  
Left-hand star  
Pick up partner with an arm around and star promenade  
Back out into a circle of eight (men together, women together), and circle left until the gents are heads and the ladies are sides  
Ladies face, grand square (gents forward, ladies divide)  
Reverse  
Swing on the corner (your current partner)  
Promenade home

**Ending**
Head gents join hands with corner while the others face corner and step toward them  
Is everyone ready?  
Grand square on the bias  
Reverse  
Swing partner  
Promenade  
Sides face, grand square  
Reverse

Sequence: Intro; Figure twice for heads; break; figure twice for sides; ending.  
Note that the break and ending each require going through the tune twice.

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**Mention My Name in Sheboygan**

Song by Bob Hilliard, Dick Sanford and Sammy Mysels (1947)

**Figure**
Head two couples to the right and you circle  
Break out to a line-of-4, go forward up and back  
Ladies chain across  
Same two couples form a left-hand star  
Now the head gent leads out of that star into a single line of eight  
Ladies turn back and swing (the gent behind you)  
Promenade home, mention my name  
But please don’t tell ’em where I am

Sequence: Intro; Figure twice for heads; break; figure twice for sides; ending.
**Little Red Wagon**  
Song: *Won’t You Ride in My Little Red Wagon* by Rex Griffin (1939)

**Intro:**
To your partner bow low; your corner  
do–si–do  
Come back, swing your honey round and round  
Gentlemen, center with a left-hand star, go once around  
Come back home and do-si-do your own  
Allemande left your corner and a right hand to your own  
Grand old right and left you go around on heel and toe  
Meet that girl and promenade her  
And she’ll ride in your wagon again

**Figure:**
Head two couples forward and back  
(Same four) pass through, both turn to the right  
Go (single file) around one  
Down the center single file (passing right shoulders with other heads)  
Turn left go about a mile (around one person)  
Come into the center with a left-hand star, turn it all the way round  
Turn corner by the right hand, partner left  
Pick up your corner girl  
And promenade that corner maid, promenade her  
And she’ll ride in your wagon again

**Bill Bailey Won’t You Please Come Home**  
Song by Hughie Cannon (1902)

**Figure**
Four gents star by the left, go one time around  
Take your partner along with the arm around  
The gents back out, and ladies in; star promenade and then  
Whirl away with a half sashay  
Gents star right in the same old way  
Ladies you back track, twice around you go  
Second time you turn Bill with a left elbow  
Promenade your *corner*  
Promenade and sing  
Bill Bailey, won’t you please come home

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending.

**Rod’s Right and Left**  
By Rod Linnell  
*Source: Square Dances from a Yankee Caller’s Clipboard*  
*Formation: Square*  
*Reel: Unidentified reel in A*

Head ladies chain to the right  
Head couples face left and right and left through  
New head ladies chain to the right  
Head couples right and left through to the left  
Swing corner, promenade

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending.
Turning the Page from Old to New
Saturday, 3:30 P.M.
Led by Tony Saletan; Music by Drastic Measures

**Sackett’s Harbor**
Formation: Contra, triple proper
Source: *An Elegant Collection*
Jigs: Steamboat Quickstep/The Moon and Seven Stars

A1 - Forward six and back
   All six circle left 3/4 until ladies are facing down and gentlemen up
A2 - Couple 1 through the middle between the other couples, turn alone
   Return and cast off to second place
B1 - Turn contra corners, ending where you began
B2 - Forward six and back
   Circle right 3/4 until you are back in original lines, progressed and proper

In A2 “Through the middle” is *across* the hall because the minor set is turned 3/4

**Sheehan’s Reel**
By Roger Whynot
Source: *Balance and Swing*
Formation: Square
Reel: Sheehan’s Reel

A1 - Four ladies forward and back
   Four gents forward and back
A2 - Ladies right-hand star in the center
   Left-hand back, pass your partner
B1 - Do-si-do the next
   And swing
B2 - Promenade to the gent’s home

Sequence: Intro; figure twice; break; figure twice; ending.

**The Quality of Marcie**
By Tony Saletan
Formation: Square
Reel: Spotted Pony

A1 - Allemande left the corner 1&1/2
   “All four gents hold on tight, all four ladies star by the right” (men hang on to corner and tuck into promenade position as women begin a right-hand star; a modified star promenade)
A2 - Complete the star (4), courtesy turn at lady’s original home (4)
   Do-si-do *next* corner
B1 - Balance and swing original corner
B2 - Promenade to the lady’s home

Named for Marcie Van Cleave.

**Hash Contra**
Danced to a recording of Ralph Page.
Included gentlemen’s chains.
Ted’s Triplet Medley
Three dances by Ted Sannella, danced three times each with no walk-through
Sources: Balance and Swing (#14 and #20), Zesty Contras (#22)
Formation: Triplets, all of which end in 3, 1, 2 order
Reel: Road to California

Ted’s Triplet #14
Composed April 20, 1975

A1- Couple 1 cross over and go down the outside
Meet at the foot with a do-si-do
A2- Right and left through across the set with the couple above
Right and left through with the next couple above (two gents and two ladies acting as pairs for this figure)
B1- Couple 1 down the center, turn alone
The same way back, cast off
B2- Circle six to the left, halfway round
Active couple swing in the middle, return to your own line

Ted’s Triplet #20
Composed April 18, 1976 (revised May 10, 1977 according to Balance and Swing; according to Ted’s card revised July 20, 1977. This is closer to the earlier version)

A1- First couple balance, cross over and go below one (8)
Forward six and back (8)
A2- Actives turn by the right 3/4
In new lines, forward six and back (all facing up or down)
B1- Actives turn by the right 3/4 again (all are now proper)
Bottom four right and left through
B2- Top four right and left through
Bottom four right and left through

In Balance and Swing Ted acknowledges the relationship of this dance to Money Musk. Ted’s 1977 revision changed allemande right 3/4 to allemande left 1&1/4.

Ted’s Triplet #22
Composed July 28, 1976

A1- Couple 1 cast down the outside to the bottom
Do-si-do there when you meet
A2- Bottom four (couples 3 and 1) join hands and balance (4)
Circle left 1&1/2 until the actives are in the middle position and improper (Ted writes on his card here, “No time to waste.”) (12)
B1- With top couple, right and left through across the set (brings actives home)
Same actives, cross the set and go down the outside below one
B2- Circle left six hands halfway round
All swing your partner

Ted’s original dance does not include the balance on A2. Instead the actives do a quick two-hand turn once around.
**Semicentennial Reel**
By Ted Sannella (June 29, 1981)
Source: Swing the Next
Formation: Contra, duple proper
Reels: Scollay’s Reel/Sally Gardens

A1 - Active couple cross through couple 2 to form long wavy lines (you are progressed, improper and the 1’s are facing out), balance those waves
Allemande left just over 3/4 until the actives can join hands in a wave-of-4 on the diagonal, balance again

A2 - Hey-for-4 on the same diagonal (starts by actives passing each other by the right shoulder)

B1 - Actives swing in the center, end facing up

B2 - Actives come up the center splitting original neighbors, separate and cast (unassisted) in a generous loop to progressed place
Long lines forward and back

The action that begins the dance is borrowed from Lamplighter’s Hornpipe.

Tony says, “I remember Ted coming to my house where friends were celebrating my fiftieth birthday. I had requested ‘no presents,’ but Ted brought this then-unnamed dance as a present for me. He gave me the privilege of naming it. Since he had written the popular Bicentennial Reel, I said, ‘Why not call it Semicentennial Reel?’ And so it is.

**Singing Square Medley**
By Tony Saletan
Formation: Singing Square

This “hash” of several popular singing squares is one of Tony’s signature calls. You will keep your partner and home place throughout the dance, but don’t expect a walk-through. Typically Tony plays piano for this tour de force in order to better control all the key changes and tempos. With some trepidation, Tony explained that Bruce Rosen of Drastic Measures would play the piano this afternoon. Of course, the result was delightful.

**Introduction (tune: Red River Valley)**

Couple 1 leads figure from Darling Nelly Gray
Break to same tune

Couple 2 leads figure from My Little Girl
Break to same tune

Couple 3 leads “Dip and Dive Six” to Redwing
Break to same tune

Couple 4 leads figure from On the Road to Boston
Final break to same tune

**Waltz: Hewlett**
Grand Dance
Saturday evening, 8:00 -12:00

Tony Saletan, master of ceremonies; Dave Langford, Bill Tomczak and Mary Cay Brass provided the music for the first half of the evening, with sit-ins joining before the break.

CDS Reel
By Ted Sannella (September 7, 1984)
Called by Tony Saletan
Source: Swing the Next
Formation: Contra, duple improper
Reels: Old Grey Cat/Temperance/Mason’s Apron

A1 - Swing your neighbor
     Long lines forward and back
A2 - The whole set circle left (maintain oval shape)
     Circle back to the right until you see your partner
B1 - Left-hand star with the opposite two
     just 3/4 round, gents turn out to right
     Swing your partner
B2 - Gents allemande left 1&1/2
     Swing the same neighbor you swung in A1, end with a smooth transition to a swing with the next neighbor

Climbing Up the Golden Stairs
From Don Armstrong
Called by Tony Saletan
Song by Monroe H. Rosenfeld (1884)
Formation: Singing Square

Here is Tony’s description:

Like Merry-Go-Round (see page 40), this square has an improvised feeling. Each round is different. I tell dancers: “Whatever I call for you to do with your corner, do it once. Whatever I call for you to do with your partner (probably something else), do it at least twice – just keep doing it with your partner until you know what to do next.”

Each round ends with a corner swing and promenade. I often close the dance with a grand right and left all the way twice around (since this is “with partner”); swing and swing again, and promenade twice around (for the same reason); and don’t forget to thank them twice.

And just in case you would like to know, the parody Climbing Up the White House Stairs was sung during the campaign for Grover Cleveland’s first term as President, 1884.

Grand March
Led by Glenn Bannerman
Tune: March of Saint Timothy (Judi Morningstar)

This grand march was cleverly constructed to include some Appalachian big circle figures like “birdie in the cage.”
Red River Valley
Called by George Hodgson
Formation: Singing Square

Figure
First couple out to the right and circle four all the way around
Three ladies chain down the line (Gent 1 and lady 2 wheel an extra 1/2 on the courtesy turn to chain with couple 4; continue in similar fashion until all are reunited with their partners)
And it’s three ladies chain down the valley
Then it’s three ladies chain right back home

Then it’s on to the next and circle four hands around
Right and through (or other figure at the caller’s discretion)
Right and left back
And you swing with your Red River girl

Then it’s on to the next, circle four halfway
Inside arch outside under, dip and dive six
You dip and dive six down the valley
And you dip and dive six right back home

And then you allemande left on the corner
And a grand right and left halfway round
Oh when you meet your own promenade that lady home
Promenade with that Red River girl
(The “grand right and left, etc.” can also be replaced with another figure at the caller’s discretion)

Sequence: Intro; figure for each couple in turn; ending.

Forward Six
Called by George Hodgson
Source: Sets in Order, Five Years of Square Dancing
Formation: Square
Tune: When the Work’s All Done This Fall

First couple out to the right and circle four
Let that lady stay there, go on to the next and circle three
Take that lady with you (changing hands with her), circle four hands
Leave her there and you go home by your lonesome
It’s forward six on the side and the head two do-si-do
It’s right-hand lady over and the left-hand lady low
Now it’s forward six on the heads and the sides do-si-do
And it’s right-hand over and left-hand under (Repeat twice more until all are home)

Sequence: Intro; figure as above; break; figure starting with couple 2 (the forward six starts on the heads); figure starting with couple 3 (the forward six starts on the sides); figure starting with couple 4 (the forward six starts on the heads); ending.

There are many versions of this popular dance, including several that were set to other tunes (such as Camptown Races).
**The Best Things in Life Are Free**  
Called by George Hodgson  
Formation: Singing Square

**Intro, Break and Ending**
Do-si-do your corner girl  
Turn your partner by the left hand around  
Four ladies chain right straight across the set  
You turn and chain them right back home  
Allemande left your corner, come home and you swing  
Swing your partner round, and promenade the ring  
Promenade around, just you and me  
The best things in life are free

**Figure**
Join hands circle left with everyone  
Break and swing your corner girl around  
Four gents star left, go one time around  
Do-si-do that same girl around  
Then allemande left your corner, weave on by your own  
See-saw the next girl, come back to the one you swung  
And promenade around, just you and me  
The best things in life are free

Sequence: Intro; figure twice; break; figure twice; ending.

**The Country of Marriage**  
By Susan Kevra  
Called by Susan Kevra  
Formation: Contra, Becket formation (clockwise progression)  
Reels: Miss McCleod’s Reel/Red Haired Boy

A1- Circle left 3/4, face up or down  
Do-si-do your neighbor 1&1/4 to form a wavy line-of-4 (women in center)  
A2- Balance the wave, two ladies allemande left all the way around  
Swing your neighbor  
B1- Promenade across the set  
Two gents allemande right 3/4, allemande left 3/4 with the next gent  
B2- Balance and swing your partner

During the second half of B1 the ladies should slide one step to their left to be well positioned to meet their partner at the beginning of B2.

Sit-ins invited to play with the band

**Synchromesh Square**  
By Tony Parkes  
Called by Susan Kevra  
Source: Son of Shadrack  
Formation: Square  
Reel: Cuffy

A1- All four ladies grand chain  
Promenade halfway round  
A2- Head couples pass through, turn alone  
All join hands and circle left about halfway (gents face gents across and ladies face ladies across)  
B1- Gents pass through, turn right (4)  
Gents go single file 4 steps as the ladies pass through (4)  
All swing your corner (8)  
B2- Promenade to the gent’s home

Sequence: Intro, figure twice for heads; break; figure twice for sides; ending.
The Sheik of Squaraby
By Cliff Roe
Called by Susan Kevra
Source: Sets in Order, Five Years of Square Dancing
Formation: Singing Square

Intro, Break and Ending
All join hands, circle left beneath the desert moon
Drop hands, reverse back single file along the old sand dune
Now the gents turn back, left allemande, do the right and left grand
Meet your Sheba 'neath the stars, over 'cross that burning sand
You pull her by, turn a left with the next, come back and swing your own
Swing your partner round, promenade that desert ground
You promenade across the Nile and you will always be (swing!)
My Sheik of Squaraby

Figure
Now head two couples keep promenading round the outside of the square
Face across, right and left through and turn your ladies there
All four gents make a right-hand star, once around you go
Allemande left, go once and a half, now the ladies star right hand
It’s once around that desert sand, turn this partner left
Find your corner and swing your corner round
You promenade across the Nile and you will always be
My Sheik of Squaraby

Sequence: Intro, figure twice for heads; break; figure twice for sides; ending. Susan adapted this from the calling of Joe Lewis.

Another Nice Combination
By Tom Hinds
Called by Scott Higgs
Source: Dance All Night 2
Formation: Contra, duple improper
Jigs: Cowboy Jig/Irishman’s Heart to the Ladies

A1- Gypsy neighbor and swing
A2- Circle left 3/4, pass partner by the right shoulder
    Do-si-do the next along the line (a “shadow”)
B1- Balance and swing partner
B2- Ladies chain
    Left-hand star

Last time through:
B1- Balance and swing your shadow
B2- Run on home to balance and swing your own

Pedal Pushers
By Bob Dalsemer (September, 1989)
Called by Scott Higgs
Source: Legacy
Formation: Contra, duple improper
Reels: Far From Home/The Merry Blacksmith

A1- Gents allemande left 1&1/2, pick up partner with an arm around
    Star promenade 1/2, butterfly whirl
A2- Two ladies do-si-do
    Swing partner
B1- Balance in a ring-of-4, pass through across the set
    Turn right and promenade single file 3/4 around the ring-of-4, gents turn
B2- Balance and swing your neighbor

Waltz: Amelia (Bob McQuillen)

– Break –
Drastic Measures – David Kaynor, Rick Mohr, Robin Kynoch and Bruce Rosen – provided the music for the second half of the evening, with sit-ins joining at the end.

**Green Mountain Volunteers**
Traditional dance from Vermont  
Called by George Hodgson  
Source: *Contras: As Ralph Page Used to Call Them*  
Formation: Contra, duple improper  
Jig: *The Champion Jig*

A1- Gents sashay and the ladies swing  
And sashay back  
(Active gents sashay down and back with lady below *while* the active ladies balance and swing with gent below)

A2- Ladies sashay and the gentlemen swing  
And sashay back

B1- Actives down the center with your partner, turn alone  
The other way back, cast off

B2- Right and left four

**Buffalo Quadrille**
By Ed Gilmore  
Called by George Hodgson  
Formation: Square  
Tune: *Silver and Gold*

A1- Circle *right* eight hands round  
And back to the left

A2- Balance the ring, couples wheel around to face out and take hands again in a ring facing out  
Balance, wheel around

B1- Four ladies grand chain, over and back

B2- Promenade *corner* to the gent’s home

Sequence: Intro, figure twice; break; figure twice; ending. George used a grand square in the intro, break and ending.

**Mañana**
Called by George Hodgson  
Formation: Singing Square

**Figure**
The ladies to the center now and back up to the bar  
The gents step to the center, form a right-hand star  
Back with the left, the other way back  
Take your partner along with you (star promenade) and keep right on the track  
The ladies they swing in, the gents they swing out  
And promenade the other way, the other way about  
The gents they swing in again, the ladies they swing out  
Drop that girl, pick up the next and keep right on the track (promenade)  
**Mañana, mañana, mañana is soon enough for me**

Sequence: Intro, figure twice; break; figure twice; ending.
**Winter Wedding**
By Steve Zakon-Anderson (January, 1987)
Called by Scott Higgs
Formation: Contra, duple improper
Jigs: The Old Favorite/Cul Aodh Jig

A1- Allemande left neighbor 1&1/2
    Ladies chain across
A2- Same ladies cross the set passing right
    shoulders and left shoulder gypsy
    neighbor once around
    Ladies allemande right 1&1/2
B1- All balance and swing partner
B2- Circle left 3/4 and swing neighbor

**Shades of Shadrack**
By Gene Hubert (August, 1985)
Called by Scott Higgs
Source: Dizzy Dances, Volume II
Formation: Contra, duple improper
Reels: Évite Gabrielle/Lévis Beaupre

A1- Balance and swing neighbor
A2- Circle left one time and face the same
    neighbor
    Do-si-do 1&1/4 to a wave-of-4
B1- Balance the wave, two gents allemande
    left just halfway
    Swing partner
B2- Promenade across the set
    Ladies chain back

Gene Hubert’s version ends (as does the original
Shadrack’s) with a right and left across before the
chain in B2.
Windmill Lancers
As called by Ralph Page
Called by Tony Saletan
Formation: Square
Music: Alte Kameraden (Old Comrades) by Carl Tieke

Intro:
Honors, Circle left all the way, 2-hand turn partner twice, promenade

Figure I:
Ladies star right 3/4
Gentlemen wait four beats, then move right
Meet original partner, courtesy turn
Repeat three times to end at home; promenade

Break:
Sides face your partner, grand square
Reverse
Two-hand turn twice
Promenade

Figure II:
Gentlemen star right 3/4, while the ladies move to the right
Meet original partner, allemande left one time around and send the gentlemen back into the center
Repeat three times to end at home; promenade

Break:
All bow to the center, using 2 measures before the Trio in Alte Kameraden
Sides face, grand square with reverse
Two-hand turn partner twice
Promenade

Figure III:
Ladies star right 3/4; gentlemen advance one position to the right
Courtesy turn 1&1/2 and put the gentlemen in the center
Gentlemen star right 3/4; ladies advance one position to the right

Turn partner by the left hand 1&1/2 and put the ladies in the center
Repeat to end at home

Closer:
Promenade
Do-si-do corner and partner
Full grand right and left with partner, bow to each other at halfway point
Sides face, grand square
Reverse
4 Ladies grand chain with return
Promenade
And honor partner

At Ralph Page’s dance camps, Windmill Lancers was Ralph’s tour de force, a dance that people anticipated and were excited about. He always called it to his record of the German march, Alte Kameraden. Drastic Measures played the same music for us this evening.

Singing Square Medley, still more!
By Tony Saletan
Called by Tony Saletan
Formation: Singing Square

Head couples lead figure from Nelly Bly
Figure from Golden Slippers
Grand square to same tune

Side couples lead sashay figure from Because, Just Because
Break to same tune (“Make it twice!”)

Four ladies lead figure from Alabama Jubilee
Break to same tune

Ending figures from Smoke on the Water

This “hash” of popular singing squares is one of Tony’s signature calls. He did a similar mix of singing squares during his afternoon session (see page 23). Like the afternoon medley there was no walk-through; unlike it partners changed with each figure.
Sit-ins invited to join the band

**Tenth Legacy**
By Tony Saletan
Called by Tony Saletan
Formation: Contra, duple improper
Reels: Liberty Reel/Shenandoah Falls

A1- Balance and swing your neighbor
A2- *Gents* chain as follows: gents pull by using *left* hands, turn opposite (in this case your partner) clockwise with an arm around, like casting off an active gent in a contra dance
Chain back

B1- Circle left 3/4 and swing partner
B2- Long lines forward and back
Ladies allemande left 1&1/2 to a new neighbor (the gent’s new neighbor will come to him from his left)

Ralph Page used to enjoy using a gents chain occasionally in a hash call to surprise experienced dancers. With that in mind, Tony composed this dance for the 10th Ralph Page Legacy Weekend at George Fogg’s request. Two months later, he changed the “forward and back” in B2 to “circle left once around.”

**Two Faced Line**
By Doc Heimbach
Called by Susan Kevra
Source: Sets in Order Yearbook
Formation: Square
Reels: Miss McCleod’s/Rock the Cradle Joe

**Figure**
Head couples forward and back
Forward again and pass through
Separate and go around one to lines at the sides (gent, gent, lady, lady)
Forward eight and back
Inside two pass through and join opposite line with convenient hand, still facing out “Eight hands up and you balance now”
Turn on the outside hand 3/4 to lines at the head and foot
Balance again, centers right and left through (or, alternatively, cross trail through) to home place
Allemande left corner . . .

**Break** (includes the following)
Allemande left corner and do-si-do *two* (pass partner and one other by right shoulder, back all the way up to home)
Next break do-si-do three; then four . . .

Sequence: Intro; figure as above; break figure with sides leading; break; figure with heads leading; break; figure with sides leading; ending.

**Chorus Jig**
Formation: Contra, duple proper
Source: The Country Dance Book
Called by Susan Kevra
Reels: Chorus Jig/Opera Reel/Growling Old Man,
Grumbling Old Woman/Chorus Jig

A1- Actives down the outside and back
A2- Actives down the center, turn alone
Return and cast off
B1- Actives turn contra corners
B2- Actives balance and swing, face up

**Waltz:** Fanny Power
“High Fiber” Contras
Sunday, 9:00 A.M. program
Led by Scott Higgs; Music by Drastic Measures

Brimmer and May Reel
By Dan Pearl
Source: Zesty Contras
Formation: Contra, double improper
Reels: Sainte Anne’s Reel/La Grande Chaîne

A1- Balance and swing neighbor
A2- Right and left through
Actives swing
B1- Down the hall 4-in-line, 1’s swap places with a California twirl
Turn neighbor twice around with the handy hand
B2- Couple 1 lead up, 2’s follow, 1’s cast (unassisted), 2’s change hands
Circle left halfway, pass through along the set

Alternating Corners
By Jim Kitch
Source: To Live is to Dance
Jig: Rose in the Heather

A1- Circle left
Swing neighbor
A2- Long lines forward and back
Active half figure eight
B1- Actives turn contra corners
B2- Actives balance and swing, and face the next

The active role alternates in this dance between couple 1 and couple 2. The first time the 1’s do the half figure eight up through the 2’s and remain active through the B-parts, ending by facing down the set. The next time, the 2’s half figure eight down through the 1’s, turn contra corners from the other side of the set, and face up at the end of B2.

The Gypsy Bride
By Robert Cromartie
Source: CDSS News #124
Formation: Contra, double improper and double progression
Reels: Reel des Esquimaux/Reel Saint-Antoine

A1- Balance the ring, twirl to the right one place as in Petronella
Repeat, twirling a bit extra to face new neighbors
A2- Balance and swing the new neighbor
B1- Ladies chain over and back
B2- Do almost 1/2 of a hey-for-4 (starts with ladies passing right shoulders); as the 2’s finish the half hey gent 1 curls back into the center of the set and lady 1 steps forward to meet him
Actives swing in the center

Rory O’More
Source: The Country Dance Book
Formation: Contra, double proper
Jigs: Rory O’More/Pipe on the Hob

A1- Actives cross set, go down the outside below one; cross up through the center to cast off with same sex neighbor, and step into center of set
A2- Joining right hands with partner and left with next, actives balance right and left in long wavy line; release hands and slide 2 steps (or spin) individually to the right; give left to partner and right to next to form the wave again
Balance left and right, and slide left
B1- Turn contra corners
B2- Actives balance and swing, end proper and facing partner
One Hundred Years of Mischief
By Susan Kevra
Formation: Contra, duple improper
Tunes (jig to reels): Once more mischievously
  through Rory O’More; then Batchelder’s/Lady Ann
  Montgomery’s/The Reconciliation

A1- Join right hands with neighbor and
  balance (4); box the gnat (4)
  Pull by this neighbor and allemande left
  former neighbor
A2- Balance and swing original neighbor
B1- Circle left one full time around and face
  the same neighbor
  Do-si-do neighbor
B2- Do a “Mad Robin” figure, walking the
  same path around the neighbor as in
  the do-si-do but keeping gaze and
  attention focused on your partner
  Actives swing in the center, ending
  promptly in order to give right hand
  to the next neighbor

Waltz: The Rose By the Door (Andrea Hoag)
Open Microphone Session
Sunday, 11 A.M. program
Peter Yarensky, MC with music by Dave Langford, Bill Tomczak and Mary Cay Brass

La Russe
Source: Community Dances Manual
Called by Sam Alexander
Formation: Square
Reel: Whinam’s Reel

A1- Gents go behind partner to right-hand lady (4), and balance (4)
Swing
A2- Gents return to partner (4), and balance (4)
Swing
B1- Couple 1 continue to swing while the others clap in time
B2- Couple 1 “visit” each of the other couples, promenading the inside
A3- Couples 1 and 3 change places, 3’s arching and the 1’s diving
Repeat to place (actives now arching)
A4- Same as A3
B3- All join hands and circle left with a 2-step
B4- Promenade home

Nashville Turnabout
By Kathy Anderson
Called by Christine Blake
Formation: Squares arranged in a grid
Reel: Montréal Reel

Figure
Head couples forward and back
Heads right and left through with a “power turn”
Right and left through between the sets, also with a “power turn”
Right and left through with a normal courtesy turn
All that again for the sides
Ladies grand chain over and back
Gents left-hand star once around
Swing partner
Promenade 3/4 so that heads are sides and sides are heads
All forward and back
Swing partner

Bowdoinham Reel
By Bill Olson
Source: Bill Olson’s Contra Compositions (website)
Called by Patrick Stevens
Formation: Contra, duple improper
Reels: Céline/Reel Métropolitain

A1- Circle left 3/4
Ladies chain across
A2- 1/2 hey-for-4 (starts with women passing right shoulders)
Ladies gypsy one another 1&1/2
B1- All balance and swing partner
B2- Circle right 3/4
Balance in a ring, California twirl

Nashville Turnabout
By Kathy Anderson
Called by Christine Blake
Formation: Squares arranged in a grid
Reel: Montréal Reel

Figure
Head couples forward and back
Heads right and left through with a “power turn”
Right and left through between the sets, also with a “power turn”
Right and left through with a normal courtesy turn
All that again for the sides
Ladies grand chain over and back
Gents left-hand star once around
Swing partner
Promenade 3/4 so that heads are sides and sides are heads
All forward and back
Swing partner
**Broken Sixpence**
By Don Armstrong
Called by unidentified female caller
Source: *The Caller/Teacher Manual for Contras*
Formation: Contra, duple improper
Jigs: *Joy of My Life* / Sean Ryan’s

A1- Do-si-do neighbor
   Gents do-si-do
A2- Ladies do-si-do
   Actives only swing
B1- Down the hall 4-in-line, turn alone
   Return, bend the line
B2- Circle left
   Left-hand star

**Partner’s Delight**
Variation by this caller (original dance by Judy Ogden)
Called by unidentified female caller, calling for her first time
Formation: Contra, duple proper
Reel: *Smith’s Reel*

A1- Circle left 1&1/4, gents arch and ladies dive, separate around one to form a line-of-4 facing down the hall
A2- Down the hall, turn as couples
   Return
B1- Swing partner on the side
   Circle left 3/4
B2- Swing neighbor on the side
   Half figure eight

In the original *Partner’s Delight* B1 is “balance and swing partner” and there is no neighbor swing. B2 is ladies chain across and half figure eight.

**Long Valley**
By Don Armstrong
Called by Hanny Budnick
Source: *Zesty Contras*
Formation: Contra, triple proper
Reels: *Robertson’s Reel* (Tom Anderson) / *Farewell to Whiskey*

A1- Actives cross the set and go down the outside past two standing couples
   Right hands across star with the couple above (couple 3)
A2- Ladies chain over and back
B1- Actives cross again and go up the outside to original place
   Left hands across star with the couple below (couple 2)
B2- Actives down the center past two couples, cast out around the 3’s
   Go into and up the center to cast off (assisted) with couple 2

Hanny called the action in B2, “down the center, ‘snake up,’ and cast off.”

**A Nice Combination**
By Gene Hubert (July 15, 1994)
Source: *Dizzy Dances 2*
Called by Dave Bateman
Formation: Contra, duple improper
Reel: *Star of Munster*

A1- Balance and swing neighbor
A2- Down the hall 4-in-line, turn as couples
   Return, bend the line
B1- Circle left 3/4 and swing partner
B2- Ladies chain across
   Left-hand star

**Waltz: Gås Anders Waltz**
Played by Mary Cay Brass on the accordion
Farewell Dance Party
Sunday afternoon 2:00 -4:30
Sylvia Miskoe, MC, with staff and guest callers and musicians

Mountain Circle Dance
Called by Glenn Bannerman
Formation: Large circle of couples, designated as “odd” or “even” couples. One odd and one even couple form a circle-of-4. After doing each figure the even couple stays put, and the odd couples move on (counterclockwise) to the next even couple.
Reel: Ragtime Annie

Circle left
The other way back, circle to the right
Right hand star and away you go, and a right hands crossed
A hands-across star
Back with the left and a-not too far
Both hands across, both hands
Join 2 hands with your same sex opposite
Ladies bow, gents know how
Form a basket: first gents lift their hands over the ladies’ heads and then ladies lift their hands over the gents’ heads
And a-lean right back and watch ’em smile
Lean right back and swing ’em awhile
Swing your opposite around and around
Hey, swing your honey, one and all
And odd couple move on around, around that hall

Now the other way back
And odd couple get set, with your back to the middle

Repeating Figure
Odd couple, duck for the oyster
Evens make an arch and odds duck under, but come back without going all the way through
Even couple, dig for the clam
Odds arch, evens dive but come right back
Odd couple, head for the hole in the old tin can, and a-roll it back to back
Keeping all hands joined, the evens go under the arch back around over the odds to go back to place, “unrolling” the odds to end up back in a circle-of-4
And circle left go once around
Swing your opposite around and around
Swing that opposite
Swing your honey like swingin’ on a gate
Odd couple move on around, don’t go late
(Repeat the figure with several more couples)
(Some more patter:)
You swing mine and I’ll swing yours
Well you swing yours but I’ll swing mine and I’ll take mine and travel on
And odd couple on and away you go and a-circle to the left

Ending
Everybody promenade (in the big circle) and a-get on around
The big foot up and the little foot down and promenade
Well, join hands, dance to the middle and a-come right back
Into the middle, say “howdy” across the way
All the ladies go into the middle and a-shake your feet
Do a little clog dance
All the gents go into the middle and away you go
Turn right around and a-come right back
Swing your honey around and around
Promenade one more time
Put the ladies in front, single file
Ladies turn around and face your partner
Do a grand right and left, say “howdy” here and “howdy” there
Look at ’em and speak to ’em as you go by
Say “howdy” as you go
Howdy up and a-howdy down and you keep on goin’ around

Well, keep on goin’ and don’t you know and a little bit of heel and a little bit of toe
And old Miss Wagon, high wheel broken, the axle draggin’

When you meet your partner you know what to do
You meet your partner, swing her up and a-swing her down and promenade go around and around
And everybody promenade to the middle of the room
Swing somebody else’s partner
Swing somebody else’s partner
And run back home and a-swing your own
Go back home, swing your honey like swingin’ on a gate
Now join both hands with your partner and wring the barrel three times
Wring the dishrag: one, two, three 
*Join two hands and turn under your own arch without releasing hands*
Now bow to your partner
And bow to the band and a nice hand for great dance music!

**Hey Mania Variation**
Original dance by Ron Buchanon
Called by Beth Parkes
Formation: Square
Reels: Ross’s Reel #4/Dominion Reel in C/Dominion Reel in D

**Figure 1**
A1- All four ladies chain over and back
A2- A grand hey (4 ladies star right halfway, loop around opposite as in a hey, gents star right, etc. until you are back in place)
B1- Complete the grand hey
Swing partner
B2- Promenade

**Figure 2**
A1- Head gents do-si-do
Head gents allemande left once around
A2- Heads do a hey-for-4 (starts with partners passing by right shoulder)
B1- All balance and swing partner
B2- Promenade

Same sequence: Heads lead; sides lead; Heads face on right diagonal; heads on left diagonal; then finish with the following variation

A1- Four gents forward and back
Four gents left-hand star
A2- Grand hey (starts with partners passing right shoulders, left-hand stars in the center)
B1- Complete the hey
Swing partner
B2- Promenade

This modification eliminates some other heys that are in the original dance, for example heys across the head and foot or along the sides.
**Appetizer**
By Scott Higgs
Called by Scott Higgs
Formation: Contra, duple improper
Jigs: One-Horned Sheep/Pete’s Peerie Boat (Tom Anderson)

A1- Balance and swing neighbor
A2- Long lines forward and back
   Ladies chain across
B1- Same ladies allemande right once around and swing partner
B2- Circle left 3/4 and do-si-do neighbor 1&1/2

**Quadrille Joyeux**
By Ted Sannella (this variation by Tony Parkes)
Called by Tony Parkes
Source: Balance and Swing
Formation: Square
Reel: Bull at the Wagon

Head couples forward and back (1-8)
Sides couples forward and back (5-12)
Head ladies chain (9-16)
Side ladies chain (13-20)
Head ladies chain back (17-24)
Side couples right and left through (21-28)
Head couples lead to the right and circle left, head gents release left hands to open to lines-of-4 at the sides (25-32)

Forward eight and back (8)
Opposite gents do-si-do [forward again and pass through, turn alone] (8)
Forward eight and back (8)
Same two gents allemande left 1&1/2 [opposite ladies allemande L 1&1/2] (8)
Balance and swing the one you meet (16)
Promenade to the gent’s home (16)

Sequence: Intro; figure twice for the heads; break; figure twice for the sides; ending. To do Tony’s variation, replace the appropriate directions with those in brackets every other time.

**Smoke on the Water**
By Pancho Baird (about 1955)
Song by Zeke Clements
Called by Tony Parkes
Source: Smoke on the Water
Formation: Singing Square

**Intro and Ending**
Allemande left your corner, pass right by your own
Right hand round the next one, a left hand round your own
Ladies star right in the center, find your corners all
Allemande left your corner, grand right and left the hall

**Chorus**
There’ll be smoke on the water, on the land and on the sea
Right hand to your partner, turn around and go back three (start a grand right and left the other way back)
Do a left and a right, and left-hand all the way around (just before you reach your partner at home, rather than simply pull by the left you allemande left once around)
Right hand to your partner, box the gnat and settle down

**Figure I:**
Four ladies circle, left turn it once around
Come home for a do-si-do
Four gents a right-hand star
Turn it once in the middle, find your corners all
Allemande left that corner, grand old right and left the hall
(Repeat chorus)

**Figure II:**
Head couples forward and back
Pass through, down the middle, then separate go round (the outside)
Come home, meet your partner, and do a little do-si-do
Allemande left that corner, grand old right and left you go
(Repeat chorus)

Sequence: Intro; figure I; figure II for heads; figure I; figure II for sides; ending. (Every part is followed by the chorus.) The first word in the chorus is pronounced “they’ll” (of course).

- Raffle Drawing -
Ernest Kahn’s ticket was drawn entitling him to free admission to the 1998 Ralph Page Dance Legacy Weekend.

Fiddleheads
By Ted Sannella
Called by Susan Kevra
Formation: Contra, duple improper
Source: Swing the Next
Reels: Green Mountain Petronella/Lamplighter’s Hornpipe

A1- Actives cross over, go left around one into the center to make “diamonds”
Balance, twirl 3/4 one place to the right as in Petronella
A2- Balance, move to the right once more, the actives twirling halfway more to find one another
Actives swing your partner
B1- Down the hall, actives in the center of a line-of-4, actives turn as a couple in the middle (others turn alone)
Return, hand cast
B2- Same four circle left just halfway
All swing neighbor, end facing across

The actives end up in a different diamond than their partner, only to be reunited at the end of A2.

End effects: At the ends of the set you will find that there will alternately be “diamonds” with either 1 or 3 people instead of 4. Just imagine the others are there.

Money Musk
Called by Peter Yarensky
Source: The Country Dance Book
Formation: Contra, triple proper
24-bar Reel: Money Musk

A- Actives allemande right 1&1/2 to trade places (8)
   Down the outside below one (4), lines-of-3 balance forward and back (4)
B- Actives right 3/4 to put the gent between the 2’s facing down the hall and the lady between the 3’s facing up (8)
   Lines-of-3 balance forward and back (4), allemande R 3/4 (4) (so all are proper)
C- Couples 1 and 2 right and left four
The Lancer's Reel
Called by Dudley Laufman
Formation: Square
Reel: La Belle Cathérine

Couple 1 promenade inside, face up at home
Couple 2 fall in behind, then 3, then 4
Now you are in a four couple longways set
   Do the following:

Facing the music, all lead up the set and back
Repeat
All chassé to the right
Chassé back
First gent lead other gents around ladies (or
"line 1 around line 2")
Forward and back again
First lady lead other ladies around gents
("line 2 around line 1")
All cast around and back up the center
Face partner, lines go forward and back
Pass through to change places with partner
Swing partner, end proper
First couple chassé to the bottom
All face up
(Repeat entire sequence 3 more times)

Then promenade round back into square and
square your set
Finish ad lib with such figures as grand right
and left, partner swing, promenade, etc.
Swing partner

Adapted from one of the figures of the Lancer Quadrille. Usually done with four couples, but this version may be done for as many as will.

The Merry-Go-Round
Called by Tony Saletan
Formation: Square
Reels: Spootiskerry/Wissahickon

Ralph Page frequently called a dance that he called Ladies' Whirligig. Ted Sannella enjoyed improvising using that dance as a basis, and the resulting dance, The Merry-Go-Round, became a signature dance for Ted. The dance is an irresistible invitation for callers to tease the dancers, as is well illustrated by Tony’s intro:

“All join hands and circle . . . to the right.
With your corner allemande . . . right!”
Etc.

Or later:

“Lady four, ready? Swing your opposite . . . lady!”

Ted Sannella contributed the following description to the syllabus of the seventh Ralph Page Legacy Weekend (1994):

The Merry-go-round
Ted Sannella variant of a traditional dance

(This is an extemporaneous dance with the following structure:)

First lady/gent turns various others in the square by the right/left hand and finishes by swinging her/his partner in the center while the other six circle left around the outside. All promenade to home.

Second lady/gent does the same (or similar).
Third lady/gent does the same (or similar).
Fourth lady/gent does the same (or similar).

Note: swings are sometimes substituted for hand turns.

Waltz: Margaret’s Waltz
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