Table of Contents

Table of Contents..............................1
Editor’s Notes ..................................3
Welcome Dance Party ...........................6
  Polka ......................................6
  Lady Walpole’s Reel .........................6
  Oklahoma Mixer ...............................6
  Cochecho Hornpipe .........................7
  Boston Two-Step .............................7
  Red River Valley .............................8
  Tip the Willow ..............................8
  Give and Take I ............................9
  Waltz .....................................9
  Hambo ......................................9
  Money Musk ................................9
  Stuart’s Big Move .........................10
  Hi, Nellie! .................................10
  Gents and Corners .........................10
  Slauch to Donegal .........................11
  Schottische ...............................11
  Hillsboro Jig ...............................11
  Medley of Ralph Page contras: ..........11
    Canadian Breakdown ......................11
    Easy Does It ............................12
    Saint Lawrence Jig ......................12
    Fiddle Hill Jig ..........................12
  Waltz ....................................12
  Music for Boston Two-Step ..............13

Three Centuries of Contras .................14
  Chorus Jig ................................14
  Stoolie’s Jig ..............................14
  Jamie Allen ..............................14
  Bricklayer’s Hornpipe ..................15
  Scout House Reel .........................15
  Rory O’More ..............................15
  Forgotten Treasure .....................16
  Waltz ....................................16

Rod Linnell Retrospective .................17
  Presque Isle Eighth .....................17
  Rod’s Right and Left .................17
  Mountain Music Madness ..............18

Little Old Log Cabin .....................18
Maine Circle Contra .....................18
Verona’s Favorite ......................19
Jolly is the Miller ....................19
Rod Quad #2 .............................20
Long Pond Chain .......................20
Rod’s Reel ................................21
Waltz .....................................21

Rod’s Music (Music Workshop) ..........22

Square Smorgasbord ....................23
  Coupez par deux, quatre, six ........23
  My Blue Heaven .........................24
  Hobo IV ................................24
  Sam and Abby ...........................25
  Half and Half ............................25
  Oh Johnny ...............................26
  Double Pass Through ...................26
  Waltz ..................................26

A Bucket of Becks .......................27
  Becket Reel .............................27
  Mary Cay’s Reel .........................27
  The Dog’s Breakfast ....................27
  Batja’s Breakdown ......................28
  Susie’s Reel ............................28
  Wedding Rings ..........................28
  Waltz ..................................28

Contra Choreography Discussion .........29

  Grand Dance ............................32
  Schottische ............................32
  Grand March ............................32
  Petronella ..............................32
  Fair Share .............................32
  The Other Mary Kay’s Reel ............33
  Boston Two-Step .........................33
  Smoke on the Water ....................34
  Treasure of the Sierra Madre ........34
  Susan’s Next Turn .....................35
  Waltz ..................................35
  Hambo ..................................35

-1-
The New Floor’s Revenge..............35
Brimmer and May........................36
November Breakdown.....................36
Sheik of Squirabyl.........................37
Random Acts of Kindness.................37
Schottische................................37
Progressive Revolutions..................38
Shadrack’s Delight.........................38
Willis’s Route................................39
With Thanks to the Dean..................39
Waltz.........................................39

Contra Cross Pollination.................40
Polka .........................................40
One Hundred Years of Mischief..........40
Trip to Phan.................................40
Kim’s Game................................41
Glen Helen................................41
Guiding Star Contra.......................42
Blackbirds of Spring.......................42
Waltz.........................................42

The Almost Lost Art of Jigs (Music
Workshop).................................43
Music for Timmy Clifford’s...............43

Open Microphone Session...............44
Chorus Jig..................................44
Becca’s Wedding Invitation..............44
Summer Tempest............................45
Sackett’s Harbor............................45
Nat’s Reel..................................46
Hash Square................................46
Lady Be Good...............................47
Trip to Lambertville.......................48
British Sorrow.............................48
Waltz.........................................48

Farewell Dance Party....................49
Eric’s Becket(t).............................49
The Old Master.............................49
Hull’s Victory................................50
Silver and Gold Two-Step..................50
Ralph’s Half Way Round..................51
Larry’s Becket..............................51
At Sylvia’s Request.......................52
Lady of the Lake.........................52
Merry Go Round...........................52
Waltz.........................................52

Dances indexed by title....................53
Dances indexed by author.................54
This syllabus is a record of the dancing which took place at the 12th Ralph Page Legacy Weekend. If you are acquainted with traditional New England style dancing, my hope is that you can probably decipher most of the notation. 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!

There are numerous systems for notating dances. The one I have chosen to use, while perhaps not the most efficient, is hopefully among the more readable systems. Much of New England style dancing is phrased, so that figures correspond to the timing of a 32 measure (64 count) tune. Therefore, I usually present a dance in a way that shows clearly how it relates to the tune. Unless other timing is indicated, figures given on one line use 16 counts of time (one entire A- or B-part of music), and figures given on two lines use 8 counts each. Whenever the timing varies from this paradigm, it is provided in parentheses. For example:

- **A1** - a 16-count figure
- **A2** - an 8-count figure
- **B1** - a crooked figure (4)
  that does not divide (8) evenly (4)
- **B2** - Balance and swing

In the case of B2 above, I could have written, “Balance (4) and swing (12),” but did not do so because the timing is obvious from current dance convention.

Or consider the following:

- **A1** - Allemande left corner, swing partner

Here the allemande can be 4 counts, 6 counts or 8 counts, as long as the allemande and swing together total 16 counts.

In some square dancing styles, the caller adjusts the figures depending on the skill of the dancers, the type of tune chosen, etc., and does not adhere to the “tyranny” of the musical phrase. That is why some dances (often squares), are simply presented as a sequence of figures. In general, however, New England style dancers want the same part of the figure to arrive with the same part of the tune each time through. When it suits the style of dance, I sometimes compromise, supplying counts in parentheses even if I have not notated the dance in A-parts and B-parts. For some singing calls, I give the lyrics more or less as they could be sung.

Another issue related to notation is vocabulary. Some callers prefer to refer to dancers as “men” and “women,” while others prefer the terms “ladies” and “gents.” I feel it is important to keep the use of such terms parallel. In other words, I am uncomfortable when a caller says “men and ladies” (or “women and gents,” for that matter). I generally stick with the slightly more old-fashioned terms “ladies” and “gents,” because they are easy for the dancer’s ear to distinguish in a noisy dance hall. (I revert to “women” and “men” in parenthetical directions such as who begins a hey). This is all purely a matter of style. Go ahead and call girls and boys whatever you please (as long as the terms are equivalent).

I use “right and left four” to mean a 16-count figure, which might also be written as “right and left through, over and back.” The terms “neighbor” and “shadow” have become so universally accepted that I tend toward those for clarity, and apologize to those of you who miss “the one below,” “opposite,” and “corner” in those contexts where the newer terms have replaced them. New terms seem to be evolving all the time. (For example, during this weekend David Kaynor used “neighbor” to refer to neighbor #1 and “stranger” to refer to neighbor #2, for dances in which you interact with both.) I do retain “corner” for squares and for the person next to you in a Becket line who is not your partner (who might also be called a “shadow”). For other terms (such as “actives,” versus “1’s”) I have not attempted to enforce uniformity. Instead I have tried to make the vocabulary suit the style of the dance. For example in a so-called “equal” dance, I would probably say “1’s” rather than “active couples,” if the 1’s are no more active than the 2’s.
If no fractional distances are given, assume “once” or “1x.” For example, if the call is “circle left,” it would be correct to circle all the way around. Otherwise we might write “circle left _” to indicate a different amount. Sometimes the distance is not critical. For example, in “circle left, and back to the right” distance can vary a bit according to the energy of the dancers, as long as you end where you started. When a distance of exactly “once around” is essential to the choreography of the dance, I sometimes include that direction for emphasis. There is sometimes heated debate about fractions. If you think I should have written 1_ somewhere instead of 1_, you are probably right.

I managed to write down the names of most of the tunes actually played during the weekend. For some traditional dances (such as Chorus Jig), it may seem unimaginable to use a different tune, but for many of these dances any old 32-bar tune would do.

The calls presented are also (except where otherwise noted) the same ones actually used during the weekend. If you notice that they occasionally vary from what the author intended, remember that we are dealing with a form of folk dance. I prefer to think of such differences as “variations” and not “mistakes.” Wherever possible, I have tried to give accurate information about authorship. Where no author’s name appears, I am guessing the tune or dance is “traditional,” or “anonymous.” However, there are probably some known composers (especially of tunes) to whom I have not given proper credit, and for this I apologize. Any such oversights are non-deliberate and a result of my ignorance. I can say only that your fine tunes and dances were greatly appreciated during the weekend, and if you contact me I will be certain to correctly ascribe your work to you in the future.

I am extremely grateful to all of the callers, musicians and organizers this weekend who responded to my pestering by being so considerate and helpful in providing the information I needed to create this syllabus in a timely way. Because they did not all use the same systems of notation, I have often adapted the material they gave me in an attempt to be more consistent. Any mistakes which may have crept into their work during this process are my responsibility and not theirs.

I hope this syllabus is useful to you, and I hope to see you at future Ralph Page Legacy Weekends!

Happy Dancing,
David Smukler
Syracuse, NY
[blank page for schedule]
Welcome Dance Party

Friday evening, 7:30 -11:00
David Bateman, MC, with staff callers
Music by Cuckoo's Nest (Rick Barrows, Ron Langley, David Murray and Bernie Waugh)

Due to icy weather, many people were either late or did not make it to this evening's dance, including both dancers and staff. However, those of us in attendance all had a fine time.

Polka: The Cheesecake Polka

Lady Walpole's Reel
Formation: Contra, duple improper
Music: Dubuque/Billy in the Low Ground/Kitchen Girl
Called by: Peter Yarensky

A1- Balance and swing neighbor
A2- Actives down the center, turn alone
   Return, cast off
B1- Ladies chain
   Over and back
B2- Promenade over
   Right and left back

No walk through was provided (or needed) for this traditional first dance of the evening.

Oklahoma Mixer
Formation: Circle mixer, starts in "skater's" promenade position facing counterclockwise
Called by: Sarah Mason

Promenade counterclockwise (4), turn individually continuing to hold hands and
promenade backward (still counterclockwise) (4)
Promenade clockwise (4), turn and promenade backward (clockwise) (4)
Holding inside hands, balance toward partner and away (4)
Roll away with a half sashay (4)
Balance toward partner and away (4)
Make an arch; lady turns over her own right shoulder, rolling under the arch to the gent
behind, and the dance starts again (4)

A version of this old round dance is sometimes done for groups of three when there is a gender imbalance, and then it is called the Texas Schottische.
**Cocheco Hornpipe** by Mal Hayden  
Formation: Contra, triple improper  
Music: *A Dance for Sylvia* (by Burt Murray)/*Swimming in the Gutter*/Calliope House  
Called by: Sylvia Miskoe

A1- Balance and swing below  
A2- Actives down the center  
	And up the outside (to progressed place)  
B1- Grand right and left 6 (1’s and 2’s start by giving right hands to neighbor; 3’s give right hands to each other)  
B2- Top two couples, right and left four

**Boston Two-Step**  
Formation: couple dance  
Music: *Boston Two-Step*, composed in 1908 (see page 13)  
Taught by: Sylvia Miskoe

Bars 1-4  
Holding inside hands, balance away from partner and then toward (4)  
Starting on outside foot, take 3 steps and turn (trading hands) to reverse direction (4)  

Bars 5-8  
Again balance away and toward (4)  
Take 3 steps and turn to face partner, taking two hands (4)  

Bars 9-10  
Balance (left, then right for man; right, then left for woman) (4)  

Bars 11-12  
Take 2 sliding steps (step, close, step, close) in line of direction (i.e., man’s left, woman’s right) (4)  

Bars 13-16  
In ballroom position, do four measures of 2-step (step-close-step___) to get once around (8)  

named for Boston, *England*, not Massachusetts
**Red River Valley**
Formation: Square
Music: *Red River Valley*
Called by: Peter Yarensky

Couple 1 go out to the right and circle 4 with couple 2
Three ladies chain for couples 1, 2 and 4

Couple 1 go on to couple 3, circle left and right
Swing opposite, swing partner

On to couple 4, balance and circle half
Dip and dive all six (couples 1, 4 and 2)

All home and swing your partner
Promenade

Repeat for each couple in turn. Peter sometimes varies the action when the active couple is with their opposites. Peter credits this version (with the dip and dive figure) to George Hodgson.
To do the “three ladies chain”: chain to whomever you face. Gent #1 does half courtesy turns to send each lady to opposite. Continue until back where you started.
Insides make the arch for the dip and dive.

**Tip the Willow**
Formation: Square
Music: *Down the Brae/Huntsman’s Chorus*
Called by: Peter Yarensky

Couple 1 promenade inside the set, ending in place but facing out, and others fall in behind to form a 4-couple longways set (16)
All forward up the hall and back (twice) (16)
Still facing up, all sashay four steps to the left and back to the right (8)
And sashay four steps to the right and back to the left (8)
Actives sashay down the center and back (16)

Lady’s reel: lady turns partner by right elbow, bottom gent by left, partner right, next gent by the left, etc. until she reaches the top (32)
Gent’s reel, also starting at the bottom and working up (32)

Both reel: active lady starts with bottom gent again, while active gent starts with top lady (32)
All swing to places in square set (16)
Promenade once around (16)

Repeat for each couple in turn.
Give and Take I by Larry Jennings
Formation: Contra, duple improper
Music: Lady Anne Montgomery/Turning of the Tide/Return from Chernobyl
Called by: Linda Leslie

A1- Circle left until you are on the side of set with your neighbor
   Allemande right neighbor 1_
A2- Hey-for-4, starting with men passing left shoulders
B1- Gypsy and swing neighbor
B2- “Give and Take”
   Swing partner and look on the left diagonal for new neighbors

After the first time through this dance starts on the diagonal in what Larry calls “sawtooth” formation. Linda taught the dance as duple improper and it can just as easily be thought of as a Becket formation dance. Here is how to do the “Give and Take” figure in B2. End the swing in B1 facing across in “half shoulder-waist position” (man’s right arm around woman’s waist, her left hand on his right shoulder). Go forward and take your partner’s free hand in yours. Then the man draws the woman back to his side as she resists slightly. Larry prefers to do this figure in 4 counts and have 12 counts for the swing, although Linda did not teach this timing explicitly and most took 4 steps forward and 4 more to come back to the gent’s line. Here’s the dance as Larry himself notates it:

GIVE AND TAKE I by Larry Jennings
Sawtooth formation, facing Ns on L diag

Waltz: Amelia by Bob MacQuillen

-- Break--

Hambo: Polska from Örsa

Money Musk
Formation: Contra, triple proper
Music: Money Musk (24 bar version)
Called by: Peter Yarensky

A- Actives allemande right 1_ (now you are improper)
   Down the outside one place (4), lines-of-3 balance forward and back (4)
B- Actives allemande right _ to face up and down the hall (8)
   Lines-of-3 balance forward and back (4), allemande R _ (4) (now you’re proper)
C- Right and left four with the couple above

In New Hampshire you balance in Money Musk.
**Stuart's Big Move** by David Kaynor
Formation: Contra, duple improper
Music: *Robertson's/John Howatt's* by H. Dunlop/*Jack McCann's*
Called by: David Kaynor

A1- Do-si-do neighbor
    And swing
A2- Long lines forward and back
    Circle left all the way
B1- and _ more to swing partner on the side
B2- Gents allemande left 1_, ladies fall in behind partner
    Left hand star until you see new neighbor

David was delayed by weather. He barely had his coat off when he launched into calling this.

**Hi, Nellie!**
Formation: Square
Music: *Nellie Bly*
Called by: George Hodgson

Head couples separate, go all the way around the outside
Pass your partner at home and swing your corner
Promenade

Sequence: heads, heads, sides, sides, heads, heads, then start twice with “All four couples separate.”
During the promenade, George calls out, “Hi, Nellie!” and the dancers respond, “Hi, George!”

**Gents and Corners** by Ralph Page (same as singing call, *Trail of the Lonesome Pine*)
Formation: Square
Music: *L&N Railroad Rag*
Called by: George Hodgson

Head gents and their corners take inside hands and go forward to center and back
Those four circle left
Left hand star
Allemande right partner, allemande left corner
Do-si-do partner
Swing corner
Promenade to the gent’s home

Sequence: heads, heads, sides, sides.
**Slaunch to Donegal** by Herbie Gaudreau
Formation: Contra, Becket formation
Music: *Rollstone Mountain* by Ralph Page
Called by: Sylvia Miskoe

A1- Allemande left corner, swing partner
A2- Right and left through on the left diagonal
   Right and left through straight across
B1- Ladies chain over and back
B2- Left hand star
   Right hand back

compare to Becket Reel on page 27.

**Schottische: Ashley's Ride**

**Hillsboro Jig** by Bill Thomas
Formation: Contra, duple improper
Music: *Hearty Boys of Ballymoot/Humors of Ballinthra/Morrison's Jig*
Called by: Sarah Mason

A1- Balance and swing neighbor
A2- Actives down the center, turn as a couple
   Return, cast off
B1- Turn contra corners
B2- Actives balance and swing

The author of this dance, Bill Thomas was a long-time resident of Hillsboro, NH. (He recently moved to Ringe.) Sarah used the term “country corners” in B1, which I love because it is the way I first learned it.

**Medley of Ralph Page contras**
Formation: Contra, duple improper
Called by: David Kaynor and Linda Leslie (alternating)

1. **Canadian Breakdown** (tune: *Big Scioe*)
A1- Balance partner (4), do-si-do (8)
   Allemande left neighbor (4), join right hand with partner to form wave
A2- Balance 4-in-line and the actives swing in the center
B1- Actives down the center, turn alone
   Return, cast off
B2- Right hand star
   Left hand back

In A1, the timing can also be: balance (4), do-si-do (6), allemande left (6).
2. Easy Does It (tune: Shenandoah Falls)
A1- Do-si-do below
    Swing same
A2- Ladies chain over and back
B1- Promenade across
    Right and left back
B2- Left hand star
    Right hand back

3. Saint Lawrence Jig (tune: Cooley’s Reel)
A1- Allemande left below
    Actives swing
A2- Down the center 4-in-line, turn alone
    Return, hand cast
B1- Right and left through
    Over and back
B2- Long lines forward and back
    Right hand star

4. Fiddle Hill Jig (tune: Red Crow)
A1- Do-si-do below
    Actives do-si-do
A2- Allemande left below
    Actives swing in the center
B1- Down the center 4-in-line, turn alone
    Return, bend the line
B2- Circle left
    Left hand star

Waltz: Two Rivers by Larry Ungar
blank page for Boston Two-Step dots
Three Centuries of Contras

Saturday, 9:00 A.M. program led by David Kaynor
Music by The Latter Day Lizards (Peter Barnes and David Langford)
Note: delayed by the weather, Bill Tomczak of the Lizards did not arrive in time for this session. David Kaynor played fiddle as he called.

Chorus Jig
Formation: Contra, duple proper
Music: Chorus Jig/Opera Reel

A1- Actives down the outside
    Return to place
A2- Actives down the center, turn alone
    Return and cast off
B1- Turn contra corners
B2- Actives balance and swing, end facing up

Stoolie's Jig by Cammy Kaynor
Formation: Contra, duple proper
Music: Money in Both Pockets/Irishman's Heart to the Ladies

A1- Right hand star about halfway, balance the star
    First corners (gent 1 and lady 2) swing
A2- Same two down the center, turn as a couple
    Return, cast off with your partner
B1- Pass through across the set and swing partner
B2- Ladies chain
    Left hand star

Jamie Allen
Formation: Triplet, improper
Music: Jamie Allen

A1- 1's split ladies 2 and 3, separate, around one and back to center
    Split gents 2 and 3, separate, around one and end in lines-of-3 facing along the set
A2- Lines balance (4), turn by the right _ until proper (8), balance (4)
B1- Turn contra corners
B2- Actives balance and swing to the bottom ending proper as the new top couple crosses over

Alternative title (and tune) is Huntsman’s Chorus. David called the dance as a triplet to give all equal opportunities to be active. Historically it would have been done as a triple minor dance, and the swing in B2 would end in progressed place facing down.
**Bricklayer’s Hornpipe**
Formation: Contra, duple improper
Music: *Shaskeen Reel/New Mown Hay*

A1- Actives half figure eight below
    And swing in the center
A2- Actives down the center, turn alone
    Return, cast off
B1- Balance and swing neighbor
B2- Right and left four

This 19th century dance (slightly modified by David) can be found in Cole’s *1000 Fiddle Tunes* (1940, 1967) and *The Contra Dance Book* by Rickey Holden (1955).

**Scout House Reel** by Ted Sannella
Formation: Contra, duple improper
Music: *Coleman’s March*

A1- Down the center 4-in-line, turn alone
    Return, bend the line
A2- Circle left
    Ladies chain across
B1- Ladies do-si-do 1_
    Swing neighbor
B2- Long lines forward and back
    Actives swing

David Langford’s fiddle was tuned DDAD and the resulting sound from the twin fiddles was extraordinary.

**Rory O’More**
Formation: Contra, duple proper
Music: *Rory O’More/Cliffs of Moer*

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) Balance long wavy line, release hands and slide individually 2 steps to the right
    (left to partner and right with next) Balance long wavy line and slide to the left
B1- Turn contra corners
B2- Actives balance and swing, end proper and face to face

In A2 the balances always start towards your partner. The first starts toward the right and the second toward the left.
*Forgotten Treasure* by Beth Parkes
Formation: Contra, duple improper
Music: *Waynesboro*

A1- Balance and swing neighbor
A2- Down the hall 4-in-line, turn as couples
    Return, bend the line
B1- Circle left _
    Swing partner
B2- Long lines forward and back
    Ladies chain

*Waltz: Margaret’s Waltz*
Two special guests in attendance for this session were Doug and Dianne Linnell, Rod’s grandson and his wife. Rod’s daughter, Jerry Geronda, had also planned to attend with her family, but was iced into her home in Maine and unable to make the trip.

**Presque Isle Eighth** by Rod Linnell  
*Formation:* square  
*Tune:* *Crooked Stovepipe*  
*Called by:* Rod himself from a recording of the dance

Four gents out to the right and swing the right-hand lady once around (8)  
Four ladies right hand star halfway across the set (8)  
Balance this gent (4), do-si-do same and swing (12)  
Allemande left corner (8)  
Do-si-do partner (8)  
Promenade corner once around (16)

After once through the sequence, gents have moved one place to their left and ladies one place to their right. Repeat 3 more times.

**Rod’s Right and Left** by Rod Linnell  
*Formation:* square  
*Music:* *Golden Boy*  
*Called by:* George Hodgson

A1- Head ladies chain to the right  
   Head couples right and left through with the couple on your left  
A2- New head ladies chain to the right  
   Head couples right and left through with the couple on your left  
B1- Allemande left corner  
   Do-si-do partner  
B2- Promenade corner to the gent’s home

Sequence: heads, heads, sides, sides. Orientation in this dance can be a fun challenge even for the most experienced dancers.
**Mountain Music Madness** by Rod Linnell  
Formation: Square  
Music: *I Love Mountain Music*  
Called by: George Hodgson

Head ladies chain, side ladies chain (8)  
Promenade one place round to the right (8)  
Head couples right and left through, side couples right and left through (8)  
Promenade one place more (8)  
Four ladies right hand star halfway and swing opposite gent (16)  
Promenade corner (16)

Sequence: heads, heads, sides, sides. The chains are “nested:" side ladies start as heads are doing their courtesy turn, and the sides’ courtesy turn just becomes part of the _promenade_. The right and left through figures are timed the same way.

**Little Old Log Cabin** not by Rod Linnell  
Formation: Square  
Music: *Little Old Log Cabin*  
Called by: George Hodgson

Four ladies right hand star  
Turn partners by the left hand 1_  
Four gents right hand star  
Turn partner by the left, corner by the right, partner by the left  
Promenade corner

Repeat 4 times. George said he chose to add this dance to the workshop even though it is not a dance by Rod Linnell because, “Bob MacQuillen likes to play it.” After the dance, Bob MacQuillen said he probably first played music for George’s calling around 50 years ago, and it was great fun to still be doing it now.

**Maine Circle Contra** by Rod Linnell  
Formation: Sicilian Circle  
Music: *Winster Galope/Quindaro Hornpipe/Dominion Reel*  
Called by: David Millstone

A1- Circle left  
   Swing neighbor  
A2- Circle left and “wall gent” release left hand to open to lines-of-4 facing clockwise  
B1- Promenade clockwise, turn as couples  
   Return, face in or out of large circle  
B2- Ladies chain over and back, look for new neighbors

The “wall gent” is in the couple facing clockwise at the beginning of the dance, on the outer perimeter of the large circle and closer to the wall. When the circle-of-4 opens to a line, he is still nearest the wall. The circle left in A2 can be once around (very leisurely) or twice with firm connection.
Verona’s Favorite by Rod Linnell
Formation: Contra, duple improper
Music: Saratoga Hornpipe/Forester’s Hornpipe
Called by: David Millstone

(Gents cross set)
A1- Balance and swing partner
A2- Down the hall 4-in-line, turn alone
   Return, bend line
B1- Circle left
   And back to the right (note: you are on the unfamiliar side of your partner)
B2- From this position, ladies chain across
   Right and left through (gents cross set to start again)

The balance feels like it should be right at the beginning of A1, and the dance is notated as we danced it. In the book, Square Dances From a Yankee Caller’s Clipboard, by Rod Linnell and Louise Winston, it suggests the balance can be done as the gents cross the set.

Jolly is the Miller by Rod Linnell
Formation: Circle of couples facing counterclockwise
Music: song (see notes below for lyrics)
Called by: Marianne Taylor

Promenade holding inside hands with partner
Someone (either gent or lady as called) turns back
Promenade single file smiling at each passing dancer
At the word “swing” (or “grab”) swing someone

Ralph Page would have said, “Don’t be polite; be quick!” But if you’re not, “Lost and Found” is in the middle. Here are the lyrics as Marianne sang them:

Jolly is the miller who lives in the mill
The mill wheel turns of its own free will
A hand in the hopper and the other in the sack

alternative 1: The boys keep going and the girls turn back
Girls turn back, oh me oh my,
Walk right by each handsome guy
Keep on going and you won’t be mad
When I tell you, girls, “Grab a guy, grab!”

alternative 2: The girls keep going and the boys turn back
Boys turn back all around the ring
Walk right by each sweet young thing
Keep on going all around the ring
Till I tell you, boys, “Swing a girl, swing!”

Rod used this fun and simple mixer frequently. The song comes from an old play party game.
**Rod’s Quad #2** by Rod Linnell
Formation: Double Quadrille: 8 couples (4 lines-of-4) arranged in a square
Music: *Old French*
Called by: David Millstone

A1- Allemande left corner, swing partner
A2- Corner couples right and left through on the diagonal
   Pass back through and do-si-do the one you meet
B1- Same 4, circle left halfway, pass through
   Do-si-do the one you meet (the corner couple again)
B2- Right hand star with the corner couple
   Left hand star almost all the way back
C1- “Chain through the stars:” Ladies chain with the other lady in your line to a new left
   hand star (gents just keep the left hand turn going, no courtesy turn)
   Repeat
C2- Repeat twice more to go all the way around
D1- Then chain with original “line-mates” with a courtesy turn
   Over and back
D2- Head couples right and left through across the square
   Side couples right and left through across the square

Repeat entire sequence from this position. Note that each dancer has an individual corner, but as couples
you also have a “corner couple.” In the C-parts it is very helpful to know who your line-mates are (especially
the ladies). The timing in the C-parts is unforgiving. Both ladies and gents must maintain a constant speed
for the gears to mesh properly. The D2 part reverses the orientation of couples within their lines, so that
repeating the dance will feel quite different; each lady will be chaining in the opposite direction on the
“through the stars” figure.

**Long Pond Chain** by Rod Linnell
Formation: Square
Music: *Snowflake Breakdown*
Called by: George Hodgson

A1- Couples 1, 2 and 3 circle left 6-hands round
A2- Start a triple grand chain
   The odd couple begin a promenade around the outside
B1- Complete the chain and promenade so that all arrive home at the same time
   Four ladies grand chain
B2- And chain back, but instead of a courtesy turn step right into a
   Partner swing

Sequence: couples 123, 234, 341, 412. In A2, the three designated women star right, passing partner and
one other man to go to the next man (who was her corner in the 3-couple circle) for a courtesy turn. Repeat
twice more. The notation above is as composed by Rod Linnell. George did a variation in which the final
partner swing was replaced by a quick promenade around. George also did an ending where he had dancers
go forward, and then called out, “Hi, Nellie!” Of course the response was a resounding, “Hi, George!”
Rod's Reel by Rod Linnell  
Formation: square  
Tune: Down Yonder  
Called by: Rod himself from a recording of the dance  

Bow to corner, balance all around  
Do-si-do corner  
Swing corner and promenade to gent’s home  

Gents to center and back  
Ladies to center, stand back to back  
Balance partner, swing (“…toe and heel/That's the way we do Rod's Reel”)  

Repeat three more times.  

Ending:  
Bow to partner, opposite, right hand lady, corner  
Allemande left corner, grand right and left  
Swing partner and promenade (“…toe and heel/That’s the way we do Rod’s Reel”)  

Waltz: Cathie’s Waltz by Bob MacQuillen  
written for Cathie Whitesides, August, 1995
Rod’s Music

Saturday, 2:00 P.M. music workshop led by Bob MacQuillen
with help from Andy Davis and Mary Lea

Bob assembled packets of written music for the workshop. He chose tunes from a
discography in Rod Linnell and Louise Winston’s *Square Dances from a Yankee Caller’s
Clipboard*. Bob made an effort to choose tunes that were Rod’s favorites, but also ones
that are not commonly heard. He also threw in a couple of “bonus” tunes by Ralph Page,
because he liked them. The workshop was an opportunity for any interested musician to
play along on the tunes at a nice, easy-going tempo.

During the workshop, the following tunes were played:

*Blackberry Quadrille*
*Fiddle Hill Jig*
*Honey Harbor Two-Step*
*Maple Leaf Jig*
*Maple Sugar Gal* (also called *Maple Sugar Two-Step*)
*Portland Fancy*†
*President Garfield’s Hornpipe*
*Reel de Montreal*
*Rock Valley Jig*
*Ronfluese Gobeil*
*Snowflake Breakdown*
*St. Lawrence Jig*
*Up Jumped the Devil*‡
*Winster Galop*
*Year End Two-Step*

Other fun things that were talked about or happened at the workshop included…

- To this day Bob says, “on G” (for example) to indicate key. He got it from French
  Canadian fiddler Omer Marcoux, who was actually saying, “en G” (French for “in G”).
- At one point, Bob accidentally pushed a button on the electronic keyboard that started
  a metronome. Then he accidentally pushed the button on it that started a musical
demo. (Then he did it again – on purpose.)
- Light bulb jokes were exchanged, including, “How many piano players does it take to
  change a light bulb?” (None, they have a machine to do that now.)

---

* Marianne Taylor told the story of Ralph Page calling a contra dance to the *Maple Leaf Jig* on a football field in Amherst, MA, and getting the whole crowd really dancing together with style.
† Bob told us that *Portland Fancy* was usually played with only three parts; the fourth was by caller request only. If a 32 bar dance is done, the tune may be played AABC (or ABCD, but Bob remembers that in general the first part was repeated).
‡ Bob told a story about playing *Up Jumped the Devil* on the fiddle for Ralph Page at an early NEFFA session. Then he actually played it for us – a very fast version! That fiddle was smoking!
Square Smorgasbord

Saturday, 2:00 P.M. program led by Susan Kevra
Music by The Latter Day Lizards (Peter Barnes, David Langford and Bill Tomczak)

Before this session started, a Steinway baby grand was lifted onto the stage to replace the electronic keyboard that had been there. Peter Barnes touched up the Steinway's tuning thanks to the loan of a socket set by our intrepid sound crew.

Coupez par deux, quatre, six (Cut away 2, 4, 6)
Music: *Saut de Lapin*

Couple 1 down the center and “cut away 6”: split couple 3, separate and return to place
Now “cut away 4”: go forward toward couple 3, turn by right hand halfway, separate (lady goes between lady 3 and gent 4 while gent goes between gent 3 and lady 2), turn to watch partner and back into partner’s home place
And “cut away 2”: go into center, turn by right hand halfway, separate (lady goes between couple 2 while gent goes between couple 4), turn to watch your partner and back into own home place

Everybody home and swing

Repeat for each couple in turn. The unusual styling of “cut away 4” and “cut away 2” comes from the calling of Pierre Chartrand. Susan used a patter calling style in mixed English and French.

**Ending figure:**
All forward and back twice
Gents turn partner under to stand, four ladies, back to back in the center
Gents promenade once around to the right, bow to partner, but swing the next

Repeat three more times to get own partner back.
My Blue Heaven by Susan Kevra
Music: My Blue Heaven by George Whiting and Walter Donaldson

Intro, Break and Ending
Your corner turn left, then weave round the ring
We're happy in my blue heaven (gypsy right)
Oh what sight, then swing me tonight
Together in my blue heaven

Four ladies chain across the square and then you turn 'em round
You chain 'em back and then you promenade the town
Just Molly and me and baby makes three (swing your own)
Together in my blue heaven

Figure
Heads lead to the right and circle up four (break out to lines)
Go forward and back in my blue heaven (ladies chain)
She's going away, but there she won't stay (chain right on back)
Returning to my blue heaven (do a courtesy turn)

Four ladies promenade around the inside of the square
Do-si-do your partner, swing your corner if you dare
Then promenade me, across the blue sea
We're happy in my blue heaven

Sequence: intro, figure, figure, break, figure, figure, ending.

Hobo IV by Tom Hinds
Music: Skipping Cat

A1- Four ladies grand chain
    Heads right and left through
A2- Heads cross trail through
    Swing the nearest side dancer, end swing in lines-of-4 at sides
B1- Facing couples right and left through
    Same four cross trail through
B2- Swing original partner (everyone has progressed one place clockwise)
    End swing in squared set

Sequence: starts each time with heads. Susan says it can also be done as heads, heads, sides, sides, but is much more challenging that way.
**Sam and Abby** by Mike Richardson  
Music: *Le Reel des Jeune Mariés*

A1- Head couples forward and back  
    Forward again and swing opposite  
A2- Same 4 circle left  
    Split two, separate round one, go into the center and form a ring (sides step away from partner, to stand on the corner of an outer square)  
B1- Heads in middle do "Petronella-style" balance and twirls (4 times) WHILE sides on the outside balance left and right, and move (twirling once) to the left one place.  
B2- Find corner, balance and swing


---

**Half and Half** by Lou Heisel  
Music: *Roscoe*

Heads forward and back  
Forward again and box the gnat  
Box it back  
Heads go forward, separate round one to a line-of-4 at sides  
Forward and back  
Middle two roll away, all four roll away  
Forward again and pass through  
Arch in the middle, the ends turn in  
Heads circle left one time (while sides who arched California twirl to face in)  
Heads pass through, split two, separate round one  
Heads swing at home WHILE sides right and left through  
Sides pass through and separate round one to a line-of-4  
Forward and back  
Middle two roll away, all four roll away  
All swing partner

**Break**  
Allemande left like an Allemande whee! (Dancers cry out "wheeeeeee!")  
Give a right to partner, left to next all the way round, to turn back  
And count to three (right to partner, left to next, right to next)  
With number 3, box the gnat  
Four gents star left halfway  
Swing partner  
Promenade home (it turns out to be a _ promenade)  

Sequence: heads, sides, heads, sides. Susan modified the figure slightly. The break is her own. "I made up this break a few years ago at the Fiddling Frog Dance weekend in California. It was inspired by dancers out there, who emit a gleeful whee when they dance the Petronella balance and twirl. And we thought the clapping was distracting!!"
**Oh Johnny**
Music: *Oh Johnny, Oh Johnny, Oh!* by Ed Rose and Abe Olman

*Intro, Break and Ending*
*Sides face, grand square*
*Four ladies grand chain over and back*
*Promenade partner*

*Figure*
*Four ladies grand chain*
*Side ladies chain back*
*Head couples pass through, separate round one into the center*
*Right hand star*
*Allemande left corner*
*Do-si-do partner*
*Swing corner and promenade.*

Sequence: heads, heads, sides, sides. Susan learned this dance from the calling of Ralph Sweet.

**Double Pass Through** by Louise Winston
Music: *Batchelder's*

*Couple 1 promenade half, end behind couple 3 (8)*
*Those two couples go forward and back (in same direction) (8)*
*Forward again, "lead couple" (couple 3) go right, "next" (couple 1) go left, end behind the sides (8)*
*At the sides all go forward and back (8)*
*Double pass through (pass through until you are no longer facing anyone from your set), lead couples go right, next go left to form lines-of-4 at the sides (8)*
*Right and left through with the ones you face (8)*
*Ladies chain over (8)*
*Chain back with a double courtesy turn (8)*
*And promenade (16)*

Repeat for each couple in turn.

**Waltz:** *April Waltz* by Selma Kaplan
A Bucket of Beckets

Saturday, 3:30 P.M. program led by David Kaynor
Music by Mandy Mac (Andy Davis, Mary Lea and Bob MacQuillen)

**Becket Reel** by Herbie Gaudreau
Music: *Road to California*

A1- Allemande left corner, swing partner
A2- Ladies chain over and back
B1- Right and left through on the left diagonal
   Right and left back straight across
B2- Left hand star
   Right hand back

If there is no couple on the left diagonal in B1, stay put. This dance has a clockwise double progression. This is the original “Becket formation” dance, named for a dance camp in Becket, Massachusetts.

**Mary Cay’s Reel** by David Kaynor
Music: *Quebec Reel in D/Saut de Lapin/Reel St. Antoine*

A1- Circle left __
   Pass neighbor by right shoulder, allemande left the next
A2- Balance and swing the original neighbor
B1- Long lines forward and back
   Ladies turn __ by the right hand, turn the lady you meet __ by the left hand (gents can “adjust” to the left)
B2- Balance and swing your partner

Since in this sequence dancers interact with two successive neighbors, David began calling the first one “neighbor,” but the second one “stranger.”

**The Dog’s Breakfast** by David Kaynor
Music: *Rose in the Heather/Ingonish/Handsome Young Maids*

A1- Circle left
   Balance the ring, ladies pass left shoulders to trade places
A2- Circle right (until gents are home)
   Balance, gents pass left shoulders to trade places (then gents make a U-turn)
B1- Gypsy partner and swing
B2- Long lines forward and back
   Pass through across the set, turn individually to right, promenade single file 2 steps along the set, and turn in to face new neighbors
**Batja's Breakdown** by Tom Hinds
Music: *Victory Breakdown/Festival des Voyageurs*

A1- Allemande left corner, swing partner
A2- Circle left
   Shift left, circle left _ with the next couple
B1- Balance ring, swing neighbor
B2- Pass through to an ocean wave, balance
   Allemande right neighbor _, gents allemande left _, allemande right partner _

To pass through to an ocean wave: start to pass through across set; ladies catch each other’s left hand and turn halfway as the gents finish walking across the set and turn right; all take neighbor’s right hand to form a wavy line-of-4.

**Susie's Reel** by David Kaynor
Music: *Silver Spire/Golden Keyboard/Trip to Windsor*

A1- Circle left _
   Do-si-do neighbor
A2- Balance and swing neighbor
B1- Left hands across star _ (6)
   Gents continue to turn by left hand (_) as each lady promenades single file along the set toward her shadow (4)
   Ladies move in front of shadows to join a new left hand star which turns _ (6)
B2- Balance and swing partner

David composed the dance for Susie Secco At the beginning of the walk through, David had dancers face their partners and pass by to meet their shadows.

**Wedding Rings** by Evan Shepherd
Music: *Le Vieux Moulin/La Ronde des Voyageurs*

A1- Circle left
   Right hands across star
A2- Gents continue to turn by the right hand _ more
   Swing partner
B1- Long lines forward and back
   Ladies chain
B2- Balance partner, trade places
   Circle left _ and shift left to meet new neighbors

**Waltz: Planxty Fanny Powers** by Turlough O’Carolan
Dances: A Mirror of Ourselves

Saturday, 3:30 P.M. discussion about contra choreography
led by Susan Kevra

Susan’s idea for a topic of discussion was to look at dances as “texts” that may relate to social values. She wanted to look at trends in dance choreography and had interesting examples of dances on a handout to illustrate some points.

It was generally agreed that the trend has been toward:
• a higher activity level
• dances with many swings, most including a partner swing
• a reliance on contras in duple improper formation (and perhaps Becket formation, which offers similar choreographic opportunities)
• individual style and self-expression, including incorporating more twirls, swing dance moves, etc.
• “speedier” music, with hard-driving reels predominating (see notes from Jig Workshop on page 43)

Many viewpoints regarding these trends were represented in this intriguing discussion. Here are some of the topics touched on and some of the views expressed.

Variety vs. homogeneity

In general the group at the Ralph Page Legacy Weekend spoke up in favor of “variety,” by which is meant (a) inclusion of a range of dance forms beyond the increasingly ubiquitous duple-improper-contra-with-partner-swing, and (b) programs where the pace of dancing varies. All did not agree on how much variety dancers want or need.

Individual experience vs. community-oriented experience

Some viewed recent trends as indicative of a breakdown of community in modern life, and saw recently composed dances as a metaphor for losing a sense of the group as a whole. All agreed that the future of contra dancing would be best served by building community-oriented experiences. Individual self-expression is still possible and important within that, but cannot dominate.

Building community values at a dance:
• starts before the walk through, and includes such things as how partners are selected, how dancers stand, etc.
• is everybody’s responsibility. Some emphasized organizers’ responsibility, some emphasized callers’ responsibility and some emphasized dancers’ responsibility. All did not agree on which was most important. However, it was generally thought that a caller who tried to tell dancers what they should like was not approaching this responsibility in a way that was likely to be fruitful.
• may be encouraged by greater use of certain figures that increase awareness of the set as a whole, e.g., “lines forward and back” or “down the hall and back” in any of its many variations.

An important consideration is to understand the expectations of each local group. For example, the interest in variety at the Ralph Page Legacy Weekend is not always reflected in recent large urban dances. What are people hoping to get from the dance? Is there a difference between a “dance community” and a “community dance?” To what extent can different kinds of dancers tolerate each other at the same dance? Should there be a place for more than one style of dance series in our communities (i.e., is that helpful or destructive of community building)? The answers to these questions will differ depending on where you dance.

**Different formations**

Overall this group favored use of different formations. Squares were discussed quite a bit. They were compared to a small town, where you get to know everyone and need to deal with them, whether or not you want to. Contras, on the other hand, are like a large city where, if you don’t like someone, you can move on. All agreed that squares require more skill from the caller, and that part of their lack of popularity in some contra communities has to do with having been exposed to poor calling of squares.

Triple minor sets were also discussed as dances that allow for less activity. Some liked this and others did not. Other formations mentioned were circles, Sicilian circles, Becket and sawtooth formations, and triplets.

Unusual formations were also discussed. One was a Tom Hinds dance called Devil’s Nightmare, which is a Sicilian circle in which you travel with a person of the same sex, meeting new opposite sex neighbors each time. Another was a Colin Hume Dance called Kim’s Game (directions for which can be found on page 41). Most of this dance feels like a duple improper dance, but in the last part two contra sets interact, sending some couples from one to another and creating an unusual progression pattern. Another dance that was talked about was a legendary dance in which contra lines are set up “east-west” as well as “north-south,” and at each intersection there is a square. It was pointed out that the walk through for this “monstrosity” is inevitably made very long by the time it takes to wrestle people into the correct formation.

**Opinions on figures**

Some heartfelt opinions on figures were voiced.

Some felt the gypsy helped connect people and that it should replace the do-si-do. Others were uncomfortable about the depth of eye gaze expected or encouraged by some for the gypsy. Two sorts of heys were decried: the hey with extra twirls and the hey in which dancers look only at their partner and not at anyone else. Some voiced a preference for a straight courtesy turn over the use of twirls at the end of a ladies chain. Long lines forward
and back was referred to as a “powerful” figure. Larry Jennings discussed diagonal actions, of which he would like to encourage more.

Flowing movements vs. stop and start movements

Modern dances emphasize “flow,” a sense that each figure leads naturally into the next. It was pointed out that many older dances also employ the principle of “flow” to good effect. Susan used Ted Sannella’s Scout House Reel (see page 15) as an example of a dance that may have started the modern trend to use more flow, although Ted also liked movements that were very traditional and stuck close to the phrase. Flow is very satisfying to dancers. Its potential pitfall is that dancers can lose a sense of the phrase.

Penn Fix was mentioned as an advocate for resisting the trend towards more and more flow in contra choreography (what is called “overflow”). Stop and start motions, which emphasize a need for the dance to exactly fit a musical phrase, include “forward and back” and “balance now”. Many dances end with a ladies chain, and then have you turn from that neighbor to balance and swing a new one. Reversing directions (circle/star right and then left) also accomplish this “punctuation” effect.

The group as a whole seemed to agree that some degree of flow was a desirable characteristic, but varied in how great a need was felt to balance flow with stop and start movements that may emphasize a respect for the phrase.

Dances discussed

Susan’s handout included the following dances:
Close Friends by Jim Kitch
A Different Way Back by Larry Jennings
Kim’s Game by Colin Hume (see page 41)
Lady Walpole’s Reel (see page 6)
Salute to Larry Jennings by Ted Sannella
Stoolie’s Jig by Cammy Kaynor (see page 14)
With Thanks to the Dean by Steve Zakon-Anderson (see page 39)

Susan closed by encouraging us to think more about the issues we discussed, but not to think too hard. “It is, after all, just a dance.”
Grand Dance

Saturday evening, 8:00 -12:00
David Millstone, MC, with staff callers

Mandy Mac (Andy Davis, Mary Lea and Bob MacQuillen) provided the music for the first half of the evening.

Schottische: Fleur de Lis

Grand March masterfully led by David Millstone
Music: Pete’s March by Bob MacQuillen/Down the Brae/Meeting of the Waters

Petronella
Formation: Contra, duple proper
Music: Petronella/Green Mountain Petronella played
Called by: David Kaynor

A1- Actives only, turn over own right shoulder to move one quarter turn to the right (until active man is facing up, active woman facing down in center) as the 2’s move up slightly (4); all take hands in a ring of four and balance the ring (4)
   All four repeat the turn and the balance
A2- Around to right and balance twice more
B1- Actives down the center (2’s need to get out of way and can do so with another turn around to the right), turn alone
   Return, cast off
B2- Right and left four

David said, “I’ll teach it to you the way I first learned it,” and did this version.

Fair Share by Katy Heine
Formation: Contra, duple improper
Music: Cowboy Jig/Broken Lantern/The Old Rocking Chair by Ralph Page
Called by: David Kaynor

A1- Circle left
   2’s swing in the center, end facing up
A2- 2’s half figure eight around the 1’s
   Right and left across the set (all are now proper and progressed)
B1- Turn contra corners
B2- 1’s balance and swing, end facing down
The Other Mary Kay’s Reel by Tom Hinds
Formation: Contra, Becket formation
Music: Reel des Esquimaux/Ice on the Pond/Reel Eugène
Called by: David Kaynor

A1- Circle left _, pass neighbor by the right shoulder
Do-si-do next neighbor (who David called “stranger”)
A2- Left hand star with original neighbors
Swing neighbor 2
B1- Gents allemande left 1_
Half hey-for-4, starting with partners passing right shoulders
B2- Balance and swing partner

Tom Hinds’s title is a reference to David Kaynor’s dance, Mary Cay’s Reel, which appears on page 27, and indeed some of the figures are closely related. This dance is dedicated to Mary Kay Friday, while David’s dance is dedicated to Mary Cay Brass.

Boston Two-Step (for directions, see page 7)
Music: Hommage à Jos Bouchard

At this point, sit-in musicians were invited to join Mandy Mac.
**Smoke on the Water**
Formation: Square  
Music: *Smoke on the Water* by Zeke Clements  
Called by: Susan Kevra

Chorus (always follows “allemande left corner”):
*There’ll be smoke on the water, on the land and the sea* (Grand right and left )  
*Right hand to your partner, halfway round and you come back three* (allemande right partner _ and start a grand right and left back the other way)  
*Left, right, left, turn all the way around* (Pass corner by left, opposite by right, turn this “penultimate” person by the left hand all the way around)  
*Give right hand to your partner, box the gnat and settle down*

**Figures:** Bows, circle left and right  
Allemande left corner…

Allemande left corner, pass partner by the right shoulder  
Allemande right the one you meet, allemande left partner  
Four gents/ladies star  
Allemande left corner…

Heads/sides swing partner  
Pass through, separate round the outside  
Meet at home and do-si-do  
Allemande left corner…

Gents/ladies circle left  
See saw partner  
Right hand star in the center  
Allemande left corner…

Alternate the different figures with the chorus, which recurs each time. “Heads/sides,” or “Gents/ladies” means to do the figure once for each.

**Treasure of Sierra Madre** by James Hutson  
Formation: Contra, duple improper  
Music: *Le Lievre/Old Man and Old Woman*  
Called by: Susan Kevra

A1- Balance neighbor, box the gnat  
Gents allemande left 1_  
A2- Balance partner, box the gnat (so that ladies are back to back in the center)  
half hey-for-4, starting with partners passing right shoulders  
B1- Balance and swing partner  
B2- Ladies chain  
Left hand star
Susan’s Next Turn by David Kaynor
Formation:  Contra
Music:  Reel St. Joseph/Eddie’s Reel
Called by:  David Kaynor

A1- Balance and swing neighbor
A2- Circle left _, pass partner by the right shoulder
    Left hand star with those you meet
B1- Swing partner
B2- Long lines forward and back
    Ladies chain

Composed for Susan Conger.

Waltz: Amelia by Bob MacQuillen

-- Break --

The Latter Day Lizards (Peter Barnes, David Langford and Bill Tomczak) provided the music for the second half of the evening.

The Lizards’ piano player, Peter Barnes, was replaced by a striking young woman whose style of playing was remarkably like Peter’s

Hambo: Polska efter Lisa Furubom from the village of Böda

The New Floor’s Revenge by Fred Breunig
Formation:  Sicilian Circle
Music:  Reel des Esquimaux/Evit Gabriel
Called by:  David Millstone

A1- Ladies chain, over and back
A2- Symmetrical do-si-do, with 1’s going between the 2’s
    With 1s continuing to split the 2’s, pass three couples, meet the fourth and
B1- Balance the ring, then circle left halfway
    Circle right all the way (facing back in the direction from which you came)
B2- 2’s make an arch and 1’s duck under to start a dip and dive through three couples
    All swing partners, face original direction to begin again

1’s start the dance facing clockwise, 2’s counterclockwise.
**Brimmer and May** by Dan Pearl  
Formation: Contra, duple improper  
Music: *Brendan Tonra/Trip to Paris/Handsome Young Maid*  
Called by: Susan Kevra  

A1- Swing neighbor  
   Right and left through  
A2- Actives balance and swing in the center  
B1- Down the center 4-in-line (4), actives wheel around (4)  
   Allemande neighbor twice around with the handy hand  
B2- Return 2-by-2 with the actives in the lead (4), actives cast (unassisted) below one place (4)  
   Circle left halfway, pass through along the set

**November Breakdown** by Susan Kevra  
Formation: Square  
Music: *Last of Harris*  
Called by: Susan Kevra  

Head couples forward and back  
Head ladies chain  
Same four circle left  
Pass through, swing corner  
Circle left halfway  
Roll away with a half sashay (corners)  
Swing partner  
Promenade

Sequence: heads, heads, sides, sides. Susan often adds a partner change during the breaks, but we did this with no partner change. (It was after this dance that a Domino’s pizza was delivered to the piano player, causing great hilarity.)
**Sheik of Squaraby** by Cliff Roe  
Formation: square  
Music: *Sheik of Araby* by H.B. Smith, Francis Wheeler and Ted Snyder  
Called by: Susan Kevra

**Intro, Break and Ending**
*Let’s all join hands and circle left beneath the desert moon*
*Reverse back in a single file, along the old sand dune*
*Allemande left your corners all, let’s do a right and left grand*
*You meet your Sheba ‘neath the stars, over ‘cross the burning sand*
*Pull her by give a left to the next, come back and swing your own*
*You swing your partner round; promenade that desert ground*
*Now drift away across the Nile and you will always be*
*The Sheik of Squaraby*

**Figure**
*Now the head two couples promenade halfway round the square*
*Face across, do a right and left through and turn your lady fair*
*Four gents star right hand around go back and turn your own*
*Allemande left, go once and half; four ladies star right hand*
*Go once around the desert sand turn partner one more time*
*Swing that corner round, promenade that desert ground*
*You drift away across the Nile and you will always be*
*The Sheik of Squaraby.*

Sequence: heads, heads, sides, sides. This is Susan’s version of a dance popularized by Joe Lewis.

**Random Acts of Kindness** by David Glick  
Formation: Contra, Becket formation  
Music: *Opera Reel*  
Called by: Susan Kevra

A1- Left hand star  
Allemande right shadow 1 _, form long waves (ladies facing out, gents in)  
A2- Balance, slide to right (as in *Rory O’More*)  
Swing partner  
B1- Circle left _, pass through along the set  
Swing the next  
B2- Long lines forward and back  
Ladies chain

**Schottische**

At this point, sit-in musicians were invited to join The Lizards.
**Progressive Revolutions**  
Formation: Contra, duple improper  
Music: *Cowboy's Jig/Swallowtail Jig*  
Called by: David Kaynor

A1- 1’s down the center two places  
Up the outside  
A2- 1’s do a 2-hand turn, keep circling as lady 2 joins to make a 3-hand circle  
Gent 2 joins, circle left 4-hands around  
B1- Gypsy neighbor and swing  
B2- Long lines forward and back  
1’s swing, end facing down

**Shadrack’s Delight** by Tony Parkes  
Formation: Contra, duple improper  
Music: *Montreal Reel*  
Called by: David Kaynor

A1- Do-si-do neighbor 1_ to form a wavy line-of-4 with ladies in the center  
Balance, allemande right _ to form a new wave with gents in the center  
A2- Balance, gents allemande left _  
Swing partner  
B1- Down the hall 4-in-line, turn as couples  
Return, optional cast  
B2- Right and left through  
Ladies chain
**Willis’s Route**
Formation: Square  
Music: *Rock the Cradle Joe*  
Called by: Susan Kevra

Head couples swing partner  
Go out to couple on right, circle half and open to a line-of-4 at the sides  
Forward eight and back  
All roll away with a half sashay  
Forward and back  
Forward again and box the gnat, then pull right into a  
Right and left through  
Ladies chain back  
Ladies chain along the line-of-4  
Ladies right hand star halfway, courtesy turn partner  
Ladies forward and back  
Gents right hand star, scoop up your partner, star promenade  
Ladies turn back; allemande left (corner)  
Swing partner

Susan’s break was “Allemande left like an allemande A”: after the allemande left you do-si-do partner and pull by right hand, see saw next and pull by left hand, repeat to get back to partner.

**With Thanks to the Dean** by Steve Zakon-Anderson  
Formation: Contra, duple improper and double progression  
Music: *Cold Frosty Morning*  
Called by: Susan Kevra

A1- Allemande left neighbor 1_  
   Ladies chain across  
A2- Ladies allemande right and swing partner  
B1- Circle left  
   Shift left and circle left _  
B2- Do-si-do new neighbor  
   Allemande right 1_  

Written to honor Ralph Page.

**Waltz:** *Böda Vals*
Contra Cross Pollination

Sunday, 9:00 A.M. program led by Susan Kevra
Music by Mandy Mac (Andy Davis, Mary Lea and Bob MacQuillen)

Polka: The Antigonish Polka

One Hundred Years of Mischief by Susan Kevra
Formation: Contra, duple improper
Music: Father Kelly’s/Old Gray Cat

A1- Balance neighbor, box the gnat, pull by
    Allemande left the one you meet (the “old” neighbor)
A2- Balance and swing original neighbor
B1- Circle left, all the way round
    Do-si-do same neighbor
B2- Mad Robin “chase”
    Actives swing

Written for the collective birthdays of Earl Gaddis and Mary Lea. Here is how to do the chase figure in B2
(borrowed from the English Country-Dance, Mad Robin). All face partners. Stay facing as you walk the same
path as the preceding “do-si-do neighbor,” and relish how different the two figures feel just because of the
difference in orientation.

Trip to Phan by Susan Kevra
Formation: Contra, Becket formation
Music: Seneca Square Dance/Shenandoah Falls

A1- Allemande left corner, swing partner
A2- Circle left _
    Swing neighbor
B1- Circle left all the way round
    Roll away (partner) with a half sashay, pass through along set to a wavy line-of-4
B2- Balance (4)
    Ladies turn by the left hand while the gents loop clockwise around them to cross the
    set and allemande right partner (12)

In honor of this dance, “Phane” [sic] is now one of the bathrooms at Pinewoods camp.
**Kim’s Game** by Colin Hume  
Formation: Double contra, 4-face-4  
Music: *Bouchard’s/Waynesboro*  

A1- Facing partner, long lines forward and back  
   Swing neighbor  
A2- Same four circle left _  
   Swing partner  
B1- Down the center in two lines-of-4, turn as couples  
   Return, face same neighbor couple  
B2- Circle left (4-hands) just halfway round, insides arch ends dive through  
   Middles pass through (as outsides California twirl to face in), ladies chain with the one you face  

“From the genius of Colin Hume.” Until B2, treat this as if it were a duple improper contra dance. It is only the last sequence that causes the two halves of the double set to interact. The progression may feel quite unusual, and some of the end effects are quite surprising. Half of the couples progress more or less normally, the others funnel back and forth across the double set. Although these dancers may not feel like they are moving, new couples keep arriving to interact with them. As usual with an improper dance, if you reach the end of the set, wait out one turn, trading places with your partner.  

**Glen Helen** by Paul Balliet  
Formation: Contra, duple improper  
Music: *Le Vingt-quatre Juin* by Phillippe Bruneau/Evit Gabriel  

A1- Long lines forward and back  
   Actives gypsy once around  
A2- Allemande left neighbor, actives swing  
B1- Down the center 4-in-line and turn alone (4), rejoin hands and fall back 4 steps (4)  
   Come forward 4 steps and turn (4), line-of-4 fall back moving up the hall (4)  
B2- Circle left  
   Swing neighbor  

The figure in B1 is from the popular English Country Dance, *Dublin Bay*. 
**Guiding Star Contra** by Susan Kevra  
Formation: Contra, duple improper and double progression  
Music: *Captain Dunne’s/Tyrone’s Ditches*

A1- 1’s half figure eight below  
   And half figure eight above  
A2- 1’s swing  
   Swing neighbor to progress once  
B1- Right hand star with new neighbors  
   Allemande left with the one you swung (original neighbor)  
B2- Swing the neighbor from the star (neighbor #2)  
   Long lines forward and back

This dance works best with dancers who truly know how to end a swing, ready on time for the next figure and oriented appropriately. All three 8-count swings require that ability. When you reach the end of the set, cross over immediately and stay alert.

**Blackbirds of Spring** by Al Olson  
Formation: Contra, duple proper  
Music: *Reel des Accordéonistes/Reel du Printemps/Reel St. Antoine*

A1- Actives down the outside 2 places  
   Up the center, cast off  
A2- Turn contra corners, end by hanging onto second corner’s left hand and taking first corner’s right hand to form long wavy lines  
B1- Balance (4), right shoulder gypsy right hand neighbor (first corner), left shoulder gypsy other neighbor (second corner) (12)  
B2- Actives balance and swing, end facing up

**Waltz:** *Larry’s Waltz* by Bob MacQuillen
Music Workshop: The Almost Lost Art of Jigs

Sunday, 9 A.M. Workshop
led by The Latter Day Lizards (Peter Barnes, David Langford and Bill Tomczak)

During this workshop, participants learned a tune, Timmy Clifford's. There was also a discussion about jigs (tunes in 6/8 time). The discussion started with the question: “Why are jigs played less often than they used to be?”

Here are some of the reasons that were offered:
• Some callers don’t like them and do not ask for them.
• Bands who play mostly old-time music cannot play them.
• Many musicians tend to play them too fast for comfortable dancing.
• Human beings get excited by hearing a lot of notes all at once, so jigs are perceived as less exciting than the fast reels that have become most prevalent.
• There is also a downward spiral. The less often jigs get played, the more likely it is that bands will not know how to play them well.

Here are some thoughts about rhythm. The basic rhythm for jigs is . Think of it as a “Humpty Dumpty” rhythm. Jigs have an inherently unbalanced rhythm because of the alternation of long and short duration notes. A common fault in the playing of jigs is to unconsciously balance the rhythm, i.e., to lengthen the short note or shorten the long one. Lately Irish bands have been experimenting with the use of syncopation (for example or ). This adds interest and excitement. In general, dance music should have much rhythmical clarity, and an overriding sense of the pulse of the tune. Strive to make people unconsciously start to tap their feet when you play.
Open Microphone Session

Sunday, 11 A.M. program -- Peter Yarensky, MC
Music by The Latter Day Lizards (Peter Barnes, David Langford and Bill Tomczak)

Chorus Jig
Formation: Contra, duple proper
Music: Chorus Jig/Growling Old Man, Grumbling Old Woman
Called by: Ann Cowan

See directions for Chorus Jig on page 14.

After Ann called this dance, George Randall came to the microphone and led us in singing the following birthday song for Terry Traub’s 40th: We wish you a happy birthday/A joyful and celebrated birthday/To our friend Terry/We wish you a long, long life!

Becca’s Wedding Invitation (author unknown)
Formation: Contra, duple improper
Music: Billy in the Low Ground
Called by: Joe Sykes

Give right hand to neighbor, pull by, allemande left the next 1_
Gents allemande right 1_
Balance and swing partner
Right and left through, roll away with a half sashay
Gents do-si-do
Ladies give right hands to each other, pull by

Joe chose to do this dance for us as his first ever calling experience. He had written the notation for the dance right on the invitation of the wedding at which he learned it. A-parts and B-parts are not indicated because the timing for the figures varied.
**Summer Tempest** by Chris Ricciotti
Formation: “Tempest” formation: 2 couples facing down between 2 couples facing across (see note)
Music: *Father Kelly’s*
Called by: Chris Ricciotti

A1- Down the hall 8-in-line, turn as couples
   Return, 2’s face 1’s
A2- Circle left, 4-hands
   Ladies chain
B1- Half hey-for-4 starting with women passing right shoulders
   Swing neighbor
B2- Gents allemande left 1_
   Swing partner, 1’s face down, 2’s roll up the set to join new 1’s on the ends of a line-of-8 facing down

Chris put us into Tempest formation as follows. First form a double contra set, 4-facing-4. Those facing down are 1’s, facing up are 2’s. The 2’s step out to the sides of the set and face across toward each other. This is “Tempest” formation. The dance then begins with all facing down in the line-of-8.

**Sackett’s Harbor**
Formation: Contra, triple proper
Music: *High Part of the Road/Irishman’s Heart to the Ladies*
Called by: Hanny Budnick

A1- Lines-of-3 go forward and back
   Circle left __, 6-hands round (until gents are facing up and ladies down)
A2- Actives through the center, turn alone
   Return, cast off with couple 2
B1- Turn contra corners, end falling back into own line-of-3
B2- Lines-of-3 go forward and back
   Circle right __, 6-hands round (until all are back on original lines and progressed)

Gents 1-3 form one line-of-3 facing the line of 3 ladies to start this dance. In A2, the actives are directed to go “through” the center instead of “down” because the set of 6 is turned to face across the hall. However, it is performed (and feels) just like a normal “down the center, come back and cast off.” Hanny used the term “country corners” in B1.
Nat’s Reel by Bill Olson
Formation: Contra, duple improper
Music: Mackilmoyle’s
Called by: Melanie Axel-Lute

A1- Two ladies gypsy 1_ to face partner
    Partners left shoulder gypsy
A2- Hey-for-4, starting with men passing right shoulders
B1- Balance and swing partner
B2- Circle left _, pass through
    Swing new neighbor

This is Melanie’s variation. The original dance has no neighbor swing.

Hash Square
Formation: Square
Music: Reel de St. Antoine
Called by: John Trafton (“J.T.”)

J.T. called hash figures in a Quebecois style. All “courtesy turns” (for example, at the end of a ladies chain or right and left through) were replaced by swings. At the end of the dance, J.T. taught a form of the swing done in parts of French Canada: partners face each other squarely and support each others’ back symmetrically (as in Scandinavian turning dances); buzz-step swing with right foot going between partner’s feet.
Lady Be Good by David Smukler

Formation: Square
Music: Lady Be Good by George and Ira Gershwin
Called by: David Smukler

Intro, break and ending:
Bows (or ladies/gents to center and back)
Four ladies star right, and back by the left
Allemande right partner, allemande left corner
Gypsy partner and swing
Promenade

Figure:
Go into center with partner, out with corner
Do-si-do that corner 1_
Allemande left next corner,
Back to first corner and say, “Hi” (this is now your new partner)
Weave the ring halfway round
Right shoulder gypsy this new partner, left shoulder gypsy the corner
Right shoulder gypsy partner again and swing
Promenade to gent’s home

This is David’s own version of this singing square, dedicated to Susan Kevra and sung as follows:

Bow to your partner, bow to your corner too
Four ladies to the middle for a right hand star, and turn it around but not too far
Come back by the left till you get home, allemande right there with your own
Allemande left on the corner, come back to your partner, gypsy
Walk all around me, have some pity (and swing me! swing me!)
Up and down the great big city (promenade)
Oh, sweet and lovely lady be good; lady be good to me (face the center)

Go in with your partner, out with your corner; face that corner, do-si-do
That’s once and a half around to the next old corner where you allemande left
Come back to your new partner, say, “hi,” and weave the ring right then
A right shoulder, left shoulder till you meet again (then a figure 8 gypsy)
It’s your partner by the right and your corner by the left
And then your partner by the right, and if you want to swing… don’t fight it
Swing with your partner and promenade so free; oh lady be good to me
**Trip to Lambertville** by Steve Zakon-Anderson  
Formation: Contra, duple improper  
Music: *Walker Street* a.k.a. *the Traveler*  
Called by: Laura Johannes

A1- Ladies take 4 small steps forward and take hands on either side to form a long wavy line of ladies in the center of the set, balance  
Ladies back out as gents come in to form a long wavy line, gents balance  
A2- Gents allemande left _, give right hand to neighbor to form wavy line-of-4 across the set, balance  
Swing neighbor  
B1- Same two gents allemande left again, this time 1_  
Swing partner  
B2- Right and left through  
Ladies chain

**British Sorrow**  
Formation: Contra, triple proper  
Music: *March of St. Timothy/Road to Boston*  
Called by: Robert Golder

A1- Actives down the outside 2 places  
Up the center, cast off  
A2- 1’s and 3’s right hand star  
1’s and 2’s left hand star  
B1- All six circle right  
B2- 1’s and 2’s right and left four

**Waltz: Franconia Waltz** by Andy Davis

Andy sat down at the piano and played a solo version of this lovely waltz of his own composition.
Farewell Dance Party

Sunday afternoon 2:00 -4:00
Linda Leslie, MC, with staff and guest callers
Music by all staff musicians

*Eric’s Becket(t)* by Marianne Taylor
Formation: Contra, Becket formation
Music: *Munster Lass/Fair Jenny’s Jig* by Peter Barnes
Called by: Marianne Taylor

A1- Circle left
   And back to right
A2- Holding inside hands with partner, balance to other couple, then drop hands and turn
   individually around to the right (as in *Petronella*),
   Repeat
B1- Ladies chain over and back
B2- Right hand star
   Gents lead partner along the line to the next couple

Written for the wedding of Eric Eggleston and Terry Beckett. Terry and Eric had a son, Alexander, on the
same weekend as we danced this! Marianne calls the figure in A2 “Petronella in tandem.” It differs from other
“Petronella” turns done in a circle-of-4 only in that hands are not held with neighbors, but this gives the figure
a different feel.

*The Old Master* by Chip Hendrickson
Formation: Contra, triple proper
Music: *Planxty George Brabazon* by Turlough O'Carolan/Robertson’s Reel
Called by: David Millstone

A1- Actives cross, go down the outside one place and into the center
   Actives allemande right 1_
A2- Circle left 6-hands halfway round
   Right hands across star with couple below
B1- Left hands across star with couple above
   Circle right 6-hands halfway round
B2- Top two couples right and left four

Composed at the death of Ralph Page and dedicated to him, this dance is an elegant variation of *British Sorrow* (which is on p. 48).
**Hull’s Victory**
Formation: Contra, duple proper
Music: *Hull’s Victory/Sailor’s Hornpipe/Frenchie’s/Ross’s Reel #4*
Called by: George Hodgson

A1- Actives allemande right partner _ and give left hands to opposite (2’s “adjust”) to form a wavy line-of-4 (gents facing down, ladies up), balance
   All allemande left (see note)
A2- Actives allemande right once around to same lines-of-4, balance
   Actives swing
B1- Actives down the center 2-by-2, turn as a couple
   Return, cast off
B2- Right and left four

George said we could allemande left once or twice in the second half of A1.

**Silver and Gold Two-Step** by Ralph Page
Formation: Square
Music: *Silver and Gold*
Called by: Tony Parkes

A1- Couple 1 out to the right and circle once with couple 2, leave lady 1 behind
   Gent 1 on to couple 3 and circle 3-hands around
A2- Gent 1 take gent 3 along to couple 4 (leave lady 3 behind) and circle 4-hands around
   And gent 1 go home alone
B1- At the sides go forward 6 and back
   The two at the heads do-si-do and swing
B2- As they swing the others circle left 6-hands around them
   All home and swing partner

Repeat for each couple in turn. This dance is a nice cross between two traditional squares: *Forward Six and Back* and *Crooked Stovepipe*. 
**Ralph’s Half Way Round** by Ralph Page
Formation: Square
Music: *Buffalo Gals*
Called by: Tony Parkes

A1- Heads stand back to back, separate round the outside halfway
    Heads swing in opposite place as sides right and left through
A2- Allemande left your corner ("wherever you are")
    Do-si-do your partner
B1- Four gents cross (staying behind gent to your left, right shoulder to the center) and swing opposite
B2- Promenade corner to gent’s home

Sequence: heads, heads, sides, sides.

**Larry’s Becket** by Larry Jennings
Formation: Contra, Becket formation (counterclockwise progression)
Music: *Reel de Montreal/Reconciliation*
Called by: Larry Jennings

A1- Circle left _ ("till you get straight")
    Swing neighbor
A2- Left hands across star, gents starting and ladies falling in behind the neighbor you swung ("till you see your shadow")
    Right hand star back
B1- Allemande left shadow
    “Deal with your partner for 6 seconds”
B2- Promenade across
    Right and left through on the left diagonal, and face the same couple to begin again

“Till you get straight” means oriented squarely in duple improper formation, with your neighbor on the side of the set.

Before teaching the dance, Larry did a characteristically humorous but thought-provoking introduction. He first called attention to the fact that if everyone who goes bowling came contra dancing, there would be a lot more contra dancers. He then proceeded to say, “What can contra dancers learn from bowling? Well, in bowling you set up the pins between 10 and 12 times exactly the same, and you throw a ball at them between 12 and 21 times. If you throw the ball exactly correctly 12 times, it is called a perfect game and everyone cheers. Well, that's enough of that. Let's walk through the dance.”

Then we walked through the figures of the dance. Before starting the music, Larry and Laura Johannes (assisted by Nancy Raich and John McIntire) did a delicious demonstration of the B1 part of the dance to illustrate just what could be meant by “deal with your partner.” In each case they did the allemande left as an introduction but followed it with something different: a gypsy; an exchange of names; several pieces of repartee focused on Peter Barnes's spectacular appearance in female costume the previous evening; an allusion to the possibility of a perfect game in bowling; a question as to what would constitute a perfect dance; and finally a swing. As Larry returned to the microphone, he asked again, “What can contra dancers learn from bowlers?” and encouraged us to try to make this a perfect dance.
**At Sylvia’s Request** by David Bateman  
Formation: Contra, duple proper and double progression  
Music: *Maggie Brown’s Favorite/Piper’s Leg*  
Called by: David Bateman  

A1- Balance a right hand star, first corners (gent 1 and lady 2) box the gnat  
    Balance a right hand star, second corners (lady 1 and gent 2) box the gnat  
A2- Balance in a ring and swing partner, end facing next  
B1- Do-si-do new neighbor  
    And swing same  
B2- Long lines forward and back  
    1’s half figure eight around 2’s (while couple at top crosses over to get proper)  

for Sylvia Miskoe.

**Lady of the Lake**  
Formation: Contra, duple improper  
Music: *Cold Frosty Morning*  
Called by: David Kaynor  

A1- Balance and swing neighbor  
A2- Actives balance and swing  
B1- (“2’s catch up”) Down the center 4-in-line, turn alone  
    Return, face across  
B2- Ladies chain over and back  

**Merry Go Round**  
Formation: Square  
Music: *Fisher’s Hornpipe/Pays de Haut/Mason’s Apron*  
Called by: Susan Kevra  

This square, which Susan learned from Larry Edelman, gives each dancer in turn a chance to follow such directions as “Turn your corner’s partner corner, turn his opposite (or can you?)” etc. An exercise in rapid deciphering of personal pronouns, it was a fun way to end a fabulous weekend of dance.

**Waltz:** *Hewlett* by Turlough O’Carolan
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Sylvia's Request</td>
<td>52</td>
</tr>
<tr>
<td>Batja's Breakdown</td>
<td>28</td>
</tr>
<tr>
<td>Becca's Wedding Invitation</td>
<td>44</td>
</tr>
<tr>
<td>Becket Reel</td>
<td>27</td>
</tr>
<tr>
<td>Blackbirds of Spring</td>
<td>42</td>
</tr>
<tr>
<td>Boston Two-Step</td>
<td>7, 33</td>
</tr>
<tr>
<td>Bricklayer's Hornpipe</td>
<td>15</td>
</tr>
<tr>
<td>Brimmer and May</td>
<td>36</td>
</tr>
<tr>
<td>British Sorrow</td>
<td>48</td>
</tr>
<tr>
<td>Canadian Breakdown</td>
<td>11</td>
</tr>
<tr>
<td>Chorus Jig</td>
<td>14, 44</td>
</tr>
<tr>
<td>Cochecho Hornpipe</td>
<td>7</td>
</tr>
<tr>
<td>Coupez par deux, quatre, six</td>
<td>23</td>
</tr>
<tr>
<td>Dog's Breakfast, The</td>
<td>27</td>
</tr>
<tr>
<td>Double Pass Through</td>
<td>26</td>
</tr>
<tr>
<td>Easy Does It</td>
<td>12</td>
</tr>
<tr>
<td>Eric's Becket(t)</td>
<td>49</td>
</tr>
<tr>
<td>Fair Share</td>
<td>32</td>
</tr>
<tr>
<td>Fiddle Hill Jig</td>
<td>12</td>
</tr>
<tr>
<td>Forgotten Treasure</td>
<td>16</td>
</tr>
<tr>
<td>Gents and Corners</td>
<td>10</td>
</tr>
<tr>
<td>Give and Take I</td>
<td>9</td>
</tr>
<tr>
<td>Glen Helen</td>
<td>41</td>
</tr>
<tr>
<td>Guiding Star Contra</td>
<td>42</td>
</tr>
<tr>
<td>Half and Half</td>
<td>25</td>
</tr>
<tr>
<td>Hash Square</td>
<td>46</td>
</tr>
<tr>
<td>Hi, Nellie!</td>
<td>10</td>
</tr>
<tr>
<td>Hillsboro Jig</td>
<td>11</td>
</tr>
<tr>
<td>Hobo IV</td>
<td>24</td>
</tr>
<tr>
<td>Hull's Victory</td>
<td>50</td>
</tr>
<tr>
<td>Jamie Allen</td>
<td>14</td>
</tr>
<tr>
<td>Jolly is the Miller</td>
<td>19</td>
</tr>
<tr>
<td>Kim's Game</td>
<td>41</td>
</tr>
<tr>
<td>Lady Be Good</td>
<td>47</td>
</tr>
<tr>
<td>Lady of the Lake</td>
<td>52</td>
</tr>
<tr>
<td>Lady Walpole's Reel</td>
<td>6</td>
</tr>
<tr>
<td>Larry's Becket</td>
<td>51</td>
</tr>
<tr>
<td>Little Old Log Cabin</td>
<td>18</td>
</tr>
<tr>
<td>Long Pond Chain</td>
<td>20</td>
</tr>
<tr>
<td>Maine Circle Contra</td>
<td>18</td>
</tr>
<tr>
<td>Mary Cay's Reel</td>
<td>27</td>
</tr>
<tr>
<td>Merry Go Round</td>
<td>52</td>
</tr>
<tr>
<td>Money Musk</td>
<td>9</td>
</tr>
<tr>
<td>Mountain Music Madness</td>
<td>18</td>
</tr>
<tr>
<td>My Blue Heaven</td>
<td>24</td>
</tr>
<tr>
<td>Nat's Reel</td>
<td>46</td>
</tr>
<tr>
<td>New Floor's Revenge, The</td>
<td>35</td>
</tr>
<tr>
<td>November Breakdown</td>
<td>36</td>
</tr>
<tr>
<td>Oh Johnny</td>
<td>26</td>
</tr>
<tr>
<td>Oklahoma Mixer</td>
<td>6</td>
</tr>
<tr>
<td>Old Master, The</td>
<td>49</td>
</tr>
<tr>
<td>One Hundred Years of Mischief</td>
<td>40</td>
</tr>
<tr>
<td>Other Mary Kay's Reel, The</td>
<td>33</td>
</tr>
<tr>
<td>Petronella</td>
<td>32</td>
</tr>
<tr>
<td>Presque Isle Eighth</td>
<td>17</td>
</tr>
<tr>
<td>Progressive Revolutions</td>
<td>38</td>
</tr>
<tr>
<td>Ralph's Half Way Round</td>
<td>51</td>
</tr>
<tr>
<td>Random Acts of Kindness</td>
<td>37</td>
</tr>
<tr>
<td>Red River Valley</td>
<td>8</td>
</tr>
<tr>
<td>Rod Quad #2</td>
<td>20</td>
</tr>
<tr>
<td>Rod's Reel</td>
<td>21</td>
</tr>
<tr>
<td>Rod's Right and Left</td>
<td>17</td>
</tr>
<tr>
<td>Rory O'More</td>
<td>15</td>
</tr>
<tr>
<td>Sackett's Harbor</td>
<td>45</td>
</tr>
<tr>
<td>Saint Lawrence Jig</td>
<td>12</td>
</tr>
<tr>
<td>Sam and Abby</td>
<td>25</td>
</tr>
<tr>
<td>Scout House Reel</td>
<td>15</td>
</tr>
<tr>
<td>Shadrack's Delight</td>
<td>38</td>
</tr>
<tr>
<td>Sheik of Squiraby</td>
<td>37</td>
</tr>
<tr>
<td>Silver and Gold Two-Step</td>
<td>50</td>
</tr>
<tr>
<td>Slaunch to Donegal</td>
<td>11</td>
</tr>
<tr>
<td>Smoke on the Water</td>
<td>34</td>
</tr>
<tr>
<td>Stoolie's Jig</td>
<td>14</td>
</tr>
<tr>
<td>Stuart's Big Move</td>
<td>10</td>
</tr>
<tr>
<td>Summer Tempest</td>
<td>45</td>
</tr>
<tr>
<td>Susan's Next Turn</td>
<td>35</td>
</tr>
<tr>
<td>Susie's Reel</td>
<td>28</td>
</tr>
<tr>
<td>Tip the Willow</td>
<td>8</td>
</tr>
<tr>
<td>Treasure of the Sierra Madre</td>
<td>34</td>
</tr>
<tr>
<td>Trip to Lambertville</td>
<td>48</td>
</tr>
<tr>
<td>Trip to Phan</td>
<td>40</td>
</tr>
<tr>
<td>Verona's Favorite</td>
<td>19</td>
</tr>
<tr>
<td>Wedding Rings</td>
<td>28</td>
</tr>
<tr>
<td>Willis's Route</td>
<td>39</td>
</tr>
<tr>
<td>With Thanks to the Dean</td>
<td>39</td>
</tr>
</tbody>
</table>
### Index by Author

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balliet, Paul</td>
<td>Glen Helen</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>At Sylvia’s Request</td>
<td>52</td>
</tr>
<tr>
<td>Bateman, David</td>
<td>New Floor’s Revenge, The</td>
<td>35</td>
</tr>
<tr>
<td>Breunig, Fred</td>
<td>Becket Reel</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Slaunch to Donegal</td>
<td>11</td>
</tr>
<tr>
<td>Glick, David</td>
<td>Random Acts of Kindness</td>
<td>37</td>
</tr>
<tr>
<td>Hayden, Mal</td>
<td>Cochecho Hornpipe</td>
<td>7</td>
</tr>
<tr>
<td>Heine, Katy</td>
<td>Fair Share</td>
<td>32</td>
</tr>
<tr>
<td>Heisel, Lou</td>
<td>Half and Half</td>
<td>25</td>
</tr>
<tr>
<td>Hendrickson, Chip</td>
<td>Old Master, The</td>
<td>49</td>
</tr>
<tr>
<td>Hinds, Tom</td>
<td>Batja’s Breakdown</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>Hobo IV</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Other Mary Kay’s Reel, The</td>
<td>33</td>
</tr>
<tr>
<td>Hubert, Gene</td>
<td>Progressive Revolutions</td>
<td>38</td>
</tr>
<tr>
<td>Hume, Colin</td>
<td>Kim’s Game</td>
<td>41</td>
</tr>
<tr>
<td>Hutson, James</td>
<td>Treasure of the Sierra Madre</td>
<td>34</td>
</tr>
<tr>
<td>Jennings, Larry</td>
<td>Give and Take I</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Larry’s Becket</td>
<td>51</td>
</tr>
<tr>
<td>Kaynor, Cammy</td>
<td>Stoolie’s Jig</td>
<td>14</td>
</tr>
<tr>
<td>Kaynor, David</td>
<td>Dog’s Breakfast, The</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Mary Cay’s Reel</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Stuart’s Big Move</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Susan’s Next Turn</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Susie’s Reel</td>
<td>28</td>
</tr>
<tr>
<td>Kevra, Susan</td>
<td>Guiding Star Contra</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>My Blue Heaven</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>November Breakdown</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>One Hundred Years of Mischief</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Trip to Phan</td>
<td>40</td>
</tr>
<tr>
<td>Linnell, Rod</td>
<td>Jolly is the Miller</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Long Pond Chain</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Maine Circle Contra</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Mountain Music Madness</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Presque Isle Eighth</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Rod Quad #2</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Rod’s Reel</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>Rod’s Right and Left</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Verona’s Favorite</td>
<td>19</td>
</tr>
<tr>
<td>Olson, Al</td>
<td>Blackbirds of Spring</td>
<td>42</td>
</tr>
<tr>
<td>Olson, Bill</td>
<td>Nat’s Reel</td>
<td>46</td>
</tr>
<tr>
<td>Page, Ralph</td>
<td>Canadian Breakdown</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Easy Does It</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Fiddle Hill Jig</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Gents and Corners</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Ralph’s Half Way Round</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>Saint Lawrence Jig</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Silver and Gold Two-Step</td>
<td>50</td>
</tr>
<tr>
<td>Parkes, Beth</td>
<td>Forgotten Treasure</td>
<td>16</td>
</tr>
<tr>
<td>Parkes, Tony</td>
<td>Shadrack’s Delight</td>
<td>38</td>
</tr>
<tr>
<td>Pearl, Dan</td>
<td>Brimmer and May</td>
<td>36</td>
</tr>
<tr>
<td>Ricciotti, Chris</td>
<td>Summer Tempest</td>
<td>45</td>
</tr>
<tr>
<td>Richardson, Mike</td>
<td>Sam and Abby</td>
<td>25</td>
</tr>
<tr>
<td>Roe, Cliff</td>
<td>Sheik of Squaraby</td>
<td>37</td>
</tr>
</tbody>
</table>
Sannella, Ted
   Scout House Reel ...................... 15
Shepherd, Evan
   Wedding Rings ..................... 28
Smukler, David
   Lady Be Good ...................... 47
Taylor, Marianne
   Eric's Beckett(t) ................. 49
Thomas, Bill
   Hillsboro Jig ..................... 11
Traditional
   Boston Two-Step ...................... 7, 33
   Bricklayer's Hornpipe .......... 15
   British Sorrow .................. 48
   Chorus Jig ......................... 14, 44
   Coupez par deux, quatre, six .... 23
   Hash Square ....................... 46
   Hi, Nellie! .......................... 10
   Hull's Victory .................... 50
   Jamie Allen ......................... 14
   Lady of the Lake ................... 52

   Lady Walpole's Reel ................ 6
   Little Old Log Cabin .............. 18
   Merry Go Round .................... 52
   Money Musk ......................... 9
   Oklahoma Mixer ................... 6
   Petronella ................................ 32
   Red River Valley .................... 8
   Rory O'More .......................... 15
   Sackett's Harbor .................... 45
   Tip the Willow ..................... 8

Unknown author
   Becca's Wedding Invitation ........ 44
   Oh Johnny .......................... 26
   Smoke on the Water ................ 34
   Willis's Route ..................... 39

Winston, Louise
   Double Pass Through ............... 26

Zakon-Anderson, Steve
   Trip to Lambertville ............ 48
   With Thanks to the Dean .......... 39