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Editors' Notes

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
and another 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

1. Cir L to duple & improper stations 2. Almd R N 1_, till the M face in 3&4. Hey, st M L sh 5&6. Gypsy N; sw N, ending in _ sh-waist pos facing across 7&8. Give and Take; sw pt in sawtooth formation & face next Ns on slight 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 Ballintra/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 Sciote*)

- 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

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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

Rod Linnell Retrospective

Saturday, 11:00 AM program
Marianne Taylor, MC, with staff callers
Music by Mandy Mac (Andy Davis, Mary Lea and Bob MacQuillen)
joined by David Kaynor on fiddle and David Cousineau on bass

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*

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

Ronfleuse 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

Sequence: heads, heads, sides, sides. Composed for the 1996 wedding of Abby Ladin and Sam Bartlett.

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 half way 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

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