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Introduction

This syllabus is a record of the dancing which took place at the 14th annual New England Dance 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. My attempt in each case is to choose notation that suits the style of dance.

Another issue related to notation is vocabulary. Some callers prefer to refer to dancers as “gents” and “ladies,” while others prefer the terms “women” and “men.” I personally feel it is important to keep the use of such terms parallel. In other words, I become uneasy 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, and because I think of the terms as roles, rather than as actual descriptions of a person’s chromosomal makeup. I do use “women” and “men” in Lisa Greenleaf’s discussion,
because she is talking, in part, about how bodies work. This is all purely a matter of style. I say,
go ahead and call “girls and boys” or 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.
Of course I do retain “corner” for squares. I have also not attempted to enforce uniformity for
other terms (such as “actives,” versus “1’s”). Instead I again attempt 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 I have written “circle
left,” then circle all the way around, or I would write “circle left 3/4” 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 1/4 somewhere instead of 1 1/2, you are probably right.

The calls presented in this syllabus are the same ones actually danced during the weekend. If you
notice that they occasionally vary from what an author intended, remember that we are dealing
with a form of folk dance. I for one am interested in such variations. Wherever possible, I have
tried to credit the author of each dance or tune. Where no author’s name appears, I am guessing
the tune or dance is “traditional,” or “anonymous.” I realize that there are probably some
composers to whom I have not given proper credit. 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
ascript your work to you in the future.

Three non-dance workshops happened during the weekend. Members of Swallowtail led a music
workshop Saturday morning about playing together as a band. Tony Parkes led a workshop for
callers aimed at encouraging the calling of square dances. And on Sunday afternoon Laurie Andres
led a music workshop focusing on the tunes Bob McQuillen. All three workshops were excellent
and highly appreciated by the participants.

Saturday afternoon’s retrospective this year focused on the contributions of Bob McQuillen,
and it is hard to imagine a more worthy subject. Bob began his musical career playing accordion
with the Ralph Page Orchestra in 1947, and he has been a vital figure in the New England square
and contra dance for more than fifty years. Along the way, he also played with Duke Miller,
Dudley Laufman and the Canterbury Orchestra, New England Tradition, and his current band,
New England Tradition. Bob is a piano player, the composer of more than 1000 dance tunes, and
a well-known and much-loved figure. In recent years, he has been teaching several young
apprentices his particular style of “boom-chuck” piano accompaniment. He has performed from
coast to coast and was a featured participant at the 1999 Smithsonian Folklife Festival in
Washington, DC. Both the dancing and the viewing of David Millstone’s video about Bob’s life
were exciting. I think anyone who attended would agree that it was an unforgettable afternoon. Thanks are due, by the way, to the New Hampshire State Council on the Arts and the New Hampshire Federation of Musical Traditions, Inc., whose logos are displayed below. Their generous funding supported the Retrospective on Bob McQuillen.

And speaking of thanks, as in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who responded to my pestering by being so considerate and helpful in providing the information I needed to create this syllabus. Thanks are also due to the dance composers or their heirs who graciously gave permission for their dances to be included. Because all callers and composers do not use the same systems of notation, I have often adapted the material people 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.

Dear reader, I hope this syllabus is useful to you. I look forward to seeing you and dancing with you at a future New England Dance Legacy Weekend!

David
David Smukler
Syracuse, NY
# 14th Annual New England Dance Legacy Weekend

January 12, 13, 14, 2001  
Memorial Union Building, UNH, Durham, N.H.

| **FRIDAY** | Welcome Dance Party – Strafford Room  
7:30-11:00  
Pair-O-Docs, Bennett Steward, John McIntire, Rose White and staff callers |
| **SATURDAY** | Lisa Greenleaf with Swallowtail  
9:00-10:20 AM  
Dancing with Style |
| **10:20-10:40 AM** | SNACK BREAK |
| **10:40-12 noon** | Tony Parkes  
with Laurie, Cathie and Bob  
Music Workshop- Big Band Arrangements  
Swallowtail |
| **12:15-1:15 PM** | LUNCH at the New England Center |
| **1:30-3:00 PM** | “PAID TO EAT ICE CREAM” Video Premiere  
Bob McQuillen and New England Contra Dance |
| **3:00-5:00** | Retrospective on Bob McQuillen  
David Millstone, MC |
| **6:15 PM** | BANQUET  
at the New England Center |
| **8:00-11:45 PM** | GRAND DANCE – Main Hall – staff callers  
8:00-9:45  Laurie, Cathie & Bob  
9:45-10:10  BREAK  
10:10-12:00  Swallowtail |
| **SUNDAY** | Lisa Greenleaf  
9:00-10:30 AM  
with Laurie, Cathie & Bob  
Calling Squares – all styles  
Elegant, Singing, Hot, etc.  
led by Tony Parkes |
| **10:30-11:00 AM** | SNACK BREAK |
| **11:00-12:30 PM** | Open Microphone Dance  
with Swallowtail  
Music Workshop- Bob’s Tunes  
Led by Laurie Andres |
| **12:30-1:45 PM** | LUNCH  
at the New England Center |
| **2:00-4:00 PM** | FAREWELL DANCE PARTY  
Various staff callers and musicians  
New England Folk Festival Association  
PMB 282, 1770 Massachusetts Avenue  
Cambridge, MA 02140-2102  
Phone: 781-662-6710 |

*The Saturday Afternoon Session honoring Bob McQuillen is co-sponsored by the New Hampshire Federation for Musical Traditions, through a grant they received from the New Hampshire State Council on the Arts. The Ralph Page Memorial Committee of NEFFA thanks both organizations for their generous support.*
Welcome Dance Party
Friday evening, 7:30 -11:00
David Bateman, MC, with
Music by Pair-O-Docs (Larry Siegel and Carey Bluhm)

Polka: Eddie's Reel

Scout House Reel by Ted Sannella (April 15, 1979)
Called by: John McIntire
Formation: Contra, duple improper
Jigs: Cowboy's/D-tune/Wise Young Maids

A1- Down the hall 4-in-line, turn alone
Return, bend the line
A2- Circle left
Ladies chain across
B1- Ladies do-si-do 1 1/2
Swing neighbor
B2- Long lines forward and back
Actives swing in the center

Roll in the Hey by Roger Diggle
Called by: Rose White
Formation: Contra, duple improper
Reels: Rock the Cradle, Joe/Saint Paul Revival (Larry Siegel)/Benton's Dreams

A1- Circle left 1x
Swing neighbor
A2- Circle left 3/4
Swing partner
B1- Long lines forward and back
Ladies chain across
B2- Hey-for-4 (ladies start by passing right shoulders)
**Crooked Stovepipe** from the calling of Ralph Page  
Called by: Tony Parkes  
Formation: Square  
Reel: *Crooked Stovepipe*

A1- Head ladies forward and back  
   Same two swing as others circle 6 hands round them  
A2- When you’re home swing partner  
B1- Allemande left your corner, allemande right your own, allemande left your corner again  
B2- Do-si-do your partner and swing

Sequence: Intro; figure for head ladies; figure for side ladies; break; figure for head gents; figure for side gents; ending. Tony says that Ralph Page encouraged a right elbow swing for the gents.

**Circle Four and Split Those Two** by Tony Parkes  
Called by: Tony Parkes  
Formation: Square  
Reel: *Forester’s*

A1- Head ladies chain  
   Heads promenade 1/2-way round the outside  
A2- Heads lead to the couple on their right and circle four to the left 1x  
   Split those two, separate around one to form lines-of-4 at the sides  
B1- Forward eight and back  
   Swing your corner  
B2- Promenade to gent’s home

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. Tony says that this figure is very similar to one by Ted Sannella. Ted’s somewhat busier dance of the same title is published in *Swing the Next* for those who wish to compare them.

**Gay Gordons**  
Formation: Couple dance  
March: *Gay Gordons*

Bars 1-2  
   In “Varsouvienne” position, take 4 walking steps forward beginning on the left foot.  
   Turn halfway to the right on the fourth step to reverse direction. (Note that man is still inside circle, woman outside)  

Bars 3-4  
   Take 4 walking steps backward to continue moving in the same direction. Do not turn on beat 4.  

Bars 5-8  
   Repeat in reverse LOD. (Half turn is to the left.)  

Bars 9-12  
   Releasing left hands, man takes 4 pas-de-bas (setting steps) or 8 walking steps forward in LOD as woman (beginning on right foot) turns twice clockwise with 4 setting steps or 8 walking steps under joined right hands. End facing partner.  

Bars 13-16  
   In ballroom position turn twice clockwise progressing in LOD with 4 polka steps.
**Bye Bye Baltimore** by Bob Dalsemer  
Called by: Bennett Steward  
Formation: Contra, duple improper  
Reels: *Glencolumbkille/The Red Mill/Reel Louis Boulion*

A1- Allemande left neighbor 1 1/2  
Allemande right 1 1/2 with second neighbor, giving left hand to neighbor 3 to form a long wavy line  
A2- Balance in that wave; slide or twirl right past neighbor 2 (as in *Rory O’More*)  
Swing original neighbor  
B1- Circle left 3/4 and swing partner  
B2- Right and left through across the set  
Roll away with a half sashay to trade places with partner (2), right-hand star 3/4 (6)

**Alternating Corners** by Jim Kitch  
Called by: Lisa Greenleaf  
Formation: Contra, duple improper  
Reels: *Granny, Will Your Dog Bite?/Pike’s Peak/Cattle in the Cane*

A1- Circle left 1x  
Swing your neighbor  
A2- Long lines forward and back  
Alternating actives [see note!] 1/2 figure eight through their neighbors  
B1- Same actives turn contra corners  
B2- Same actives balance and swing partner, end facing new neighbors

Couples 1 and 2 take turns being active in this dance. The first time through couple 1 is active. They 1/2 figure eight above, turn contra corners normally, and end their last swing facing down. The second time through couple 2 is active. They 1/2 figure eight below, turn contra corners from improper side, and end their last swing facing up.

**Waltz:** *Cape Breton Home*

--- Break ---
**Dog Branch Reel** by Bob Dalsemer
Called by: Tony Parkes
Formation: Contra, duple improper
Reels: *When the Leaves Turn Brown/Yellow Barber/Dog on the Carpet*

A1- Do-si-do neighbor
Couple 1 swing partner
A2- Down the center 4-in-line, turn alone
Return, bend the line
B1- Circle left 1x
Swing neighbor
B2- Long lines forward and back
Couple 2 swing partner, end facing up

**First Bloom** by Al Olson
Called by: Rose White
Formation: Double contra, 4-facing-4
Reels: *Fiddler’s Dream/Little Dutch Girl/Wheatstown*

A1- Forward eight and back
Swing corner and end in square formation
A2- Four ladies grand chain over and back
B1- Allemande right this corner 1 1/2 to trade places
Allemande left next corner 1 1/2
B2- Balance and swing partner, end facing original direction in a line-of-4

As you progress past each neighboring group, you also swap which side of your line-of-4 you begin on. If you were to hold eight hands round, your “corner” would be the gent on the right (for ladies) or the lady on the left (for gents). Thus, when you are on the end of the line-of-4, your corner is a “neighbor” you are facing. When you are in the middle of the line-of-4, the corner is a “shadow,” also in the middle of the line.
**Medley: 42 and Every Second Counts**

Called by: Bennet Steward  
Formation: Contra, duple improper  
Jigs and Reels: *Kesh Jig/Rose/Green Groves/Paddy Fahey’s*

**42** by David Wilkins

A1- Balance and swing neighbor  
A2- [Note: not a chain] Ladies pull by the right hand across set and allemande left partner 3/4  
Swing the one you meet on the side of the set (a shadow)  
B1- All pull by the right hand across the set (neighbor) and pull by left with the one you swung  
Swing partner  
B2- Balance in a ring (4)  
Circle left 1 1/4 (10) and pass through along the set (2)

**Every Second Counts** by Jim Kitch

A1- Balance and swing neighbor  
A2- Circle left 3/4 to face partner and allemande right partner 1 1/2  
B1- Left shoulder gypsy your shadow and swing your partner  
B2- Circle left 1x  
Ladies chain home

**Boston Two-Step**

Taught by: Sylvia Miskoe  
Formation: Couple dance  
Jig: *Little Burnt Potato*

Bars 1-4  Holding inside hands, balance away from partner and then toward (4)  
Starting on outside foot, take three steps and turn (trading hands) to reverse direction (4)  
Bars 5-8  Again balance away and toward (4)  
Take three steps and turn to face partner, taking two hands (4)  
Bars 9-10  Starting on gent’s left and ladies right, do step-together-step 2 times (4)  
Bars 11-12  Take two 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-pause) to pivot counterclockwise once around in place (8)
**Double Pass Through**, a 50’s style square from the calling of Louise Winston

Called by: Lisa Greenleaf  
Formation: Square  
Reel: Bell Cow

Couple 1 promenade half, end behind couple 3 (8)  
Those two couples (facing same direction) go forward and back (8)  
Forward again, “lead couple” (couple 3) goes right, “next” (couple 1) goes left, end behind the side couples (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 across (8)  
Chain back with a “power turn” (turning nearly twice around) (8)  
All promenade home (16)

Sequence: Repeat starting with each couple in turn. When a side couple is active the lines-of-4 will face up and down the hall.

**Whirligiggin' Around** by Cis Hinkle

Called by: Rose White  
Formation: Contra, duple improper  
Reels: Whoa Mule/Red Haired Boy/ Cherry River

A1- Circle left with neighbor couple just 1/4, right and left through across the set  
Circle left another 1/4 and right and left through up and down the set  
A2- Repeat A1 to home  
B1- Do-si-do and swing your neighbor  
B2- Long lines forward and back  
Actives only swing partner

The courtesy turns in the right and left through figure are always with your partner. They should either be a hand casts or California twirls. Whichever choice you make with your partner will benefit from firm connection. As the dance got going, Rose’s “Whirligig, y’all!” was the prompt for the whole series of movements in the A-parts.
**Frederick Contra** by Tom Hinds
Called by: John McIntire
Formation: Contra, duple improper
Jig to Reels: *Paddy Fahey Jig/Julia Delaney/Colonel Harding’s Wonder Tonic* (Larry Siegel)

A1- Gents do-si-do (new neighbor gent is on left diagonal)
    Ladies allemande left 1 1/2
A2- Balance and swing partner
B1- Down the hall 4-in-line, turn as couples
    Return, bend line
B2- Circle left 3/4 and swing neighbors

**Waltz:** *King of Hearts* (Larry Siegel)
Dancing With Style  
Saturday, 9:00 A.M. program  
Led by Lisa Greenleaf; Music by Swallowtail

Introduction

During this interactive session, Lisa Greenleaf both encouraged and modeled positive techniques for dancing with others in ways that are both pleasing and safe for all involved. Rather than insist on “one right way” to execute given figures, she gave suggestions, and encouraged dancers to communicate frequently with one another. Increasing dancers’ overall awareness of style issues is beneficial, no matter how certain movements are executed. Lisa said that her suggestions represent her current thinking about style points as of January 13, 2001, and that her thinking evolves and changes over time. However, her one constant is to encourage folks to take care of their own bodies.

Lisa let us know that having dialogue about style is of great interest to her. Throughout the workshop she allowed opportunities for dancers to respond with their own opinions, and also encouraged those who shared her interest in style to come and discuss these points with her after the session to foster more thought about what makes for good “style.”

*Forgotten Treasure* by Beth Parkes  
Formation: Contra, duple improper  
Reels: *Pays de Haut/Eddie’s Reel*

A1- Balance and swing neighbor  
A2- Down the hall 4-in-line, turn as couples  
   Return and bend line  
B1- Circle left 3/4  
   Swing partner  
B2- Ladies chain  
   Long lines forward and back

Thoughts about the Swing

Lisa addressed different comments to men and to women about the swing. She encouraged women to “carry their own weight” in the swing. Because the concept of “giving weight” is often promoted, many women learn to lean back into the man’s right arm. Lisa suggested that women who take the man’s role in a swing would learn quickly why this might be hard on a man’s right arm. A stable connection helps the woman to hold her own weight. Lisa suggested that the woman should avoid pressing down on the man’s right arm with her left elbow, and indeed can try to bring her left hand around to the man’s shoulder blade to provide support, rather than resting it daintily on his shoulder or bicep. Lisa did allow that a short woman swinging with a tall man may not be able to do this, but suggested that even in such situations the woman avoid clutching the man’s arm. Again, the goal is to have a stable connection; the woman can use a flat hand on the back of the man’s bicep and still hold her own weight.
Lisa’s comments to men were somewhat more succinct. She asked men to remember that their partners “have kidneys and would like to keep them.” The best placement for the flat palm of a man’s right hand may be in the center of the woman’s back or on her shoulder blade. Every woman is different, but mutual comfort and enjoyment should be the first goal of any swing.

As she did throughout the workshop, Lisa encouraged all of us to talk to each other about what does or does not work for us as individuals. In the following dance exercise, she had us ask each partner in turn about how our swings felt.

**Half Time Mixer** an exercise  
Formation: Circle mixer  
Reel: *Eddie’s Reel* again

A1- Forward and back twice  
A2- Swing your corner  
B-parts- repeat A-parts

**Thoughts about Allemande Turns**

Lisa’s focus regarding allemande turns was how to make them comfortable and to avoid hurt wrists. She suggested keeping wrists straight and pulling straight back from the base of the thumb. She finds that the use of a flat palm in an allemande, which may be some people’s attempt to avoid hurt wrists, can be counterproductive, because it may actually encourage bending wrists forward to maintain firm contact without the use of gripping. Lisa demonstrated “quick release” escapes from uncomfortable allemande turns, which she always executed with a warm smile rather than a scowl. Her point is that people are mostly not trying to hurt each other, and giving others firm but friendly feedback is more helpful than giving them unfriendly feedback.

Next, Lisa walked us through the dance, *Fire in the Creek*. As the dance started all the dancers did their hand turns and swings in a very attentive fashion. After a few times through the first tune, Lisa paused the dance and asked us how it felt. One dancer felt that others were not “giving weight” sufficiently to get through the allemande turns in time. There was some discussion about that issue. The goal is to create a turning point equally between two dancers, and different combinations of dancers need to come to different accommodations in order to achieve such equity. Lisa talked about how choreography has evolved to require tighter timing, making this issue more important. Beth Parkes pointed out that because two people can gypsy one and a half times in eight counts the question is not necessarily one of how hard to pull on each other’s arm. After this discussion, the band struck up the *Kesh Jig* again and *Fire in the Creek* resumed.
Fire In the Creek by Jim Kitch
Formation: Contra, duple improper
Jigs: Kesh Jig/Scare O’Tatties

A1- Do-si-do neighbor
   Allemande right same neighbor 1 3/4
A2- Gents allemande left 1 1/2
   Swing partner
B1- Circle left 3/4 and swing neighbor
B2- Promenade across
   Left-hand star

Note: This dance has changed slightly through the folk process from the author’s original intention. In Jim’s original version the A2 starts with gents joining left hands to form a wavy line-of-4, balance there and then gents turn just 1/2-way round to swing their partners. Also Jim’s B2 begins with a right and left through instead of a promenade.

Thoughts about Orientation at the End of a Swing

Lisa talked here about anticipating the next figure of the dance. In particular, after a swing, facing clearly in the appropriate direction may be helpful. A small steadying motion from the gent can help a lady head the right way. For example, in the following dance, where the swing is followed by a right and left through, an attentive man will keep his right hand on the woman’s back for just a second to make sure she's aimed properly for right and left through.

With Thanks to the Gene by Tom Hinds
Formation: Contra, duple improper
Reels: Dick Gossip’s/Cooley’s

A1- Balance and swing neighbor
A2- Right and left through
   Ladies chain
B1- Ladies gypsy each other in the center
   All swing partner
B2- Long lines forward and back
   Gents allemande left 1 1/2

Thoughts about Connection

The following dance, according to Lisa, “is all about smoothness.” Firm connections allow for smoothly graded transitions between one movement and another. The circles in the A-parts of Easy Does It feed nicely into the chains if firm and comfortable connection is maintained as you make the transition from circle to chain and back. She encouraged us to focus on good connection during the circle, as in English country dancing, such that each dancer could feel all three others in the circle. She also encouraged us to avoid twirls in this dance. In particular strong connection and
eye contact in a traditional courtesy turn can be helpful for leading into the circle right at the beginning of A2.

**Easy Does It** by Inga Morton (August 24, 1994)
Formation: Contra, duple improper
Reels: *Bunch of Rushes/Bobby Casey’s (a.k.a. Tuttle’s)*

A1- Circle left
Ladies chain along the set (to neighbor)

A2- Circle right
Ladies chain along the set (to partner)

B1- Ladies allemande right 1 1/2
Allemande left neighbor 1 1/2
B2- Gents allemande right 1 1/2
Swing partner

**Thoughts about Getting Where You’re Going**

The final dance of the session was also an illustration of anticipating figures and the satisfaction of arriving just on time. *The Magpie and the Seal* is a dance in which a right-hand star with one neighbor couple leads to a left-hand star with another neighbor couple. Lisa encouraged us to look up and ahead to the next couple rather than down at our stars. This prompts us to be concerned with where we are going as well as where we are at the moment. That forward motion in and out of the stars is part of the joy of this dance.

*The Magpie and the Seal* by David Zinkin
Formation: Contra, duple improper
Reels: *Reel des Voyageurs/Alfred Montmarquette’s*

A1- Right-hand star with neighbors
Left-hand star with former neighbors
A2- Do-si-do original neighbor 1 1/4 to form a wavy line-of-4
Balance (4), allemande right 1/2 (2), gents allemande left 1/2 (2)
B1- Balance and swing partner
B2- Ladies chain across
1/2 hey-for-4 (ladies start by passing right shoulders)

At the end of this excellent and thought-provoking session, Lisa again encouraged dialogue about all the issues she raised.

**Waltz:** *Planxty Fanny Power* (Turlough O’Carolan)
Contras and Squares with Tony Parkes
Saturday, 11:00 AM program
Music by Laurie Andres, Cathie Whitesides and Bob McQuillen

The Nova Scotian by Maurice Henneger as adapted by Ralph Page
Formation: Contra, duple improper
Reels: Kingsbury Reel/Levis Beaulieu

A1- Allemande left neighbor
    Actives swing
A2- Down the hall 3-in-line (active gent with two ladies), right hands high and left hands under to reverse line
    Return, couple two cast off
B1- Ladies chain across
    Circle left
B2- Right and left four

Silver and Gold
Formation: Square
Reel: Silver and Gold

A1- Couple 1 out to the right and circle four with couple 2, leave the lady behind and gent 1 go on to couple three, circle 3 hands round
A2- Gent 1 take gent 3 along to couple 4 and circle left, leave gent 3 there and gent 1 go home alone
B1- Forward 6 and back, lonesome two do-si-do
    Same two swing as others start a circle, 6 hands round to the left
B2- When all are near home, swing partners

Based on its character, Tony believes this is probably a dance by Ralph Page.

Halfway Round by Ralph Page
Formation: Square
Reels: Buffalo Gals

A1- Heads separate from partner and go single file round the outside
    Heads swing in opposite’s place as the sides right and left through
A2- Allemande left your corner (“wherever you are”) and do-si-do partner
B1- Four gents cross the set (being careful to allow the gent on your left to go ahead of you) and swing the opposite
B2- Take your corner and promenade to the gent’s home
**Sacketts Harbor**

Formation: Contra, triple proper  
Jigs: *Steamboat Quickstep/I Lost My Love*

A1- Forward six and back  
   Circle left, six hands, 3/4 round  
A2- Actives “down” the center, turn alone  
   Return, cast off  
B1- Turn contra corners and fall back into your own line  
B2- Forward six and back  
   Circle right, six hands, 3/4 round

In A2 the actives are actually moving across the hall as the minor sets are rotated. If the stage is north, they move west to east.

**The Rout**

Formation: Square  
Music: *Seneca Square Dance*

Head couples and circle four with the sides, head gents break to a line-of-4  
Forward 8 and back  
Ladies chain across  
Ladies chain down the line  
Ladies chain across  
Ladies chain down the line  
Promenade

Sequence: Alternate heads and sides leading the figure. Use either chains or rights and lefts, and sometimes go across and sometimes along the line, but always leave everyone near home with original partners.
**The Trail of the Lonesome Pine** set to music by Don Armstrong, dance figures from *Gents and Corners*, by Ralph Page

**Formation:** Singing square  
**Song:** *The Trail of the Lonesome Pine*

**Intro**  
Walk around your corner and bow to your own

**Break**  
Join your hands, circle left halfway round and Allemande left your corner and you weave around the ring

**Ending:**  
Just wind it in and out, and when you meet again Dos-a-dos, and then your partner you swing  
Yes you swing, promenade ‘em and sing  
In the Blue Ridge Mountains of Virginia  
On the trail of the lonesome pine

**Figure:**  
Head gents take your corners up to the middle and back  
Same four circle left on the inside track  
Make a left-hand star, go on home, allemande right there with your own  
Allemande left on the corner and then come back home  
Dos-a-dos, and then your corner you swing  
Yes you swing, promenade ‘em and sing  
In the Blue Ridge Mountains of Virginia  
On the trail of the lonesome pine

**Sequence:** Intro; figure twice for head gents and their corners; break; figure twice for side gents and their corners; ending.

**The Reunion** by Gene Hubert (April 1, 1984)

**Formation:** Contra, Becket formation  
**Reels:** *The Bird in the Bush/Hand Me Down the Tacklings*

**A1-** Ladies chain on the left diagonal  
Ladies chain across  
**A2-** Hey-for-4 (ladies start by passing right shoulders)  
**B1-** Balance and swing partner  
**B2-** Circle left 3/4 with the couple across, pass through along the set  
Circle right 3/4 with the next couple you meet
Retrospective on Bob McQuillen
Saturday, 3:00 P.M. program
David Millstone, MC
Featured Musicians: Bob McQuillen, Laurie Andres and Cathie Whitesides

Although Bob knew that this Retrospective session was being held to honor him, he was expecting that he'd be playing with Laurie and Cathie to the calling of the staff callers. Instead, the session included nearly thirty other musicians and callers who have worked with Bob over the years. After each dance had finished, the featured musicians moved elsewhere on the stage, forming an ever-larger big band, and a new group of musicians came forward to play in the seats closest to Bob.

Monadnock Mixer
Called by: Tony Parkes
Formation: Sicilian Circle
Reels: Dominion Reel/Quindaro Hornpipe

This “warm up” dance is simply a series of hash calls. Despite the name “Mixer,” you do not lose your partner. Rather the mixing up comes from the unpredictability of the calls, which Tony used to full advantage, often setting up the dancers to expect one call, and then surprising them with another, a teasing technique he called, “pure Ralph Page.” Tony introduced this dance as “an opportunity for you to get used to my voice,” which is also apparently what Ralph Page used to say about it.

Buffalo Quadrille by Ed Gilmore, from the calling of Duke Miller
Called by: Mary DesRosiers
Formation: Square
March: O'Donal Abhu
Added Musicians: Art Bryan, Jane Orzechowski

A1- Circle right eight hands round, and circle left
A2- Balance, as couples wheel around to face out, take hands in a ring with backs to the center
    Balance, as couples wheel around to face in
B1- Four ladies grand chain over and back
B2- Promenade corner to the gent’s home
**Smoke on the Water** by Pancho Baird  
Called by: Lisa Greenleaf  
Formation: Singing square  
Tune: *Smoke on the Water*  
Added Musicians: Rodney Miller, David Surette

 Intro, 
Allemande left your corner, pass right by your own  
Break, 
Right hand round the next one, a left hand round your own  
and 
Gents star right in the center, go all the way around  
Ending: 
Allemande left your corner – grand right and left around

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

Figure I: 
Head couples swing your partner; swing around and round  
Down the center, pass through; separate and go round [the outside]  
And when you meet, then you dos-a-dos  
Allemande left that corner, grand old right and left you go [Repeat chorus]

Figure II: 
Heads promenade halfway round the outside of the ring  
Down the middle, a right and left through and turn the ladies in  
Side two couples star by the right in the middle of the ring  
Allemande left that corner, grand old right and left and sing [Repeat chorus]

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

**Rory O’More**  
Called by: Jack Perron  
Formation: Contra, duple proper  
Jigs: *Rory O’More/I Lost My Love*  
Added musicians: Sarah Bauhan, Ken Segal, Jack Perron (at caller's mic)

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

Called by: Fred Breunig  
Additional musicians: Jill Newton, Laurie Indenbaum, Deanna Stiles and Fred Breunig (at caller's microphone)  
Formation: Contra, duple proper  
Tune: *Hull’s Victory*

A1- Actives allemande right 1/2 and give left hands to opposites to form a wavy line-of-4, balance [the 2’s adjust their positions for the wave, gent 2 facing down and lady up]  
Allemande left neighbor twice around  
A2- Actives allemande right once to form the wave again, balance  
Actives swing  
B1- Active couple down the center, turn as a couple  
Return, cast off proper  
B2- Right and left four

**King of the Keyboard** by Ted Sannella (June 18, 1989)

Called by: David Millstone  
Formation: Contra, triple proper  
Reels: *McQuillen’s Squeezebox* (Ralph Page) / *Scotty O’Neil* (Bob McQuillen)  
Added musicians: Dudley Laufman, Sylvia Miskoe, Francis Orzechowski, Randy Miller on piano. (Laurie Andres joined Bob in the front line playing accordion, making five squeezeboxes taking the lead on these tunes!)

A1- Actives swing, end facing down  
Swing the next below and face across  
A2- Forward six and back  
Actives allemande left 1 1/4  
B1- Forward six and back along (up and down) the set  
Actives allemande left 1 1/4 and then change hands  
B2- Turn contra corners

In the notes for this dance in *Swing the Next*, Ted Sannella writes: “A large group of his many friends assembled in Dublin, New Hampshire on June 18, 1989 to honor veteran musician, Bob McQuillen at a surprise birthday party. I decided that morning to present a dance to Bob for the occasion. I had perceived a need for some interesting triple minor dances and was working on several possibilities at the time. This one seemed most appropriate because of its ‘old-time’ feeling – traces of *Money Musk* and *Chorus Jig* can be found here! With Bob McQuillen's piano and accordion virtuosity in mind, I had no trouble finding a suitable name. Without a doubt, it had to be called *King of the Keyboard.*”
**Soldier’s Joy**

Called by: Dudley Laufman  
Formation: Big Circle  
Tune: *Soldier’s Joy*/Arkansas Traveller  
Added musicians: Laura Gilman, Jacqueline Laufman, Vince O'Donnell, Harvey Tolman, Dudley Laufman (at caller's mic)

All circle left (16) and right (16). Break and swing partner (16). All promenade (16)  
Everyone find another couple and circle four hands around to left and back to right  
Right-hand star; left-hand back  
Swing opposite; swing partner  
All promenade and seek another couple  
Continue in this manner visiting several other couples  
Then everyone get back into a big circle  
Circle to the left and back to the right single file  
Gents turn and swing the lady behind  
Repeat this several times  
Gents promenade outside single file all the way around and find original partners  
Swing partner and promenade  
All to the middle and back twice  
All swing.

After the initial time through the tune, the phrasing of the dance is flexible. Here’s how Dudley explains it: “It gets all bolloxed up and out of count when seeking another couple with which to circle four, so it is best to give the calls when things seem right. Here in Canterbury 50 years ago, once the dance got underway and everyone knew the drill, they danced it at their own pace and nobody was concerned if everyone was or was not doing the same thing at the same time.”

**Young at Heart** by Steve Zakon-Anderson (1989)  
Called by: Steve Zakon-Anderson  
Formation: Contra, duple improper  
Reels: *The Girl I Left Behind Me*/Whalen’s Breakdown/Joys of Quebec  
Added musicians: Francis Orzechowski, Jane Orzechowski, Neil Orzechowski, Sophie Orzechowski, Conor Sleith on piano

A1- Allemande left neighbor 1 1/2  
Ladies chain across  
A2- Hey-for-4 (ladies start passing right shoulders)  
B1- Ladies allemande right 1x and swing partner  
B2- Circle left 3/4 and swing neighbor

Steve organized the surprise birthday party for Bob (see note to *King of the Keyboard*) and wrote this dance to celebrate the occasion of Bob's 63rd birthday.
**Salute to Bob McQuillen** by Ted Sannella (April 23, 1980)

Called by: Lisa Greenleaf  
Formation: Contra, duple improper  
Jigs: *Out on the Ocean*

A1- Swing neighbor  
A2- Down the hall 4-in-line, turn alone  
    Return, form a ring (actives are still above)  
B1- Circle left  
    Right-hand star (same direction as circle)  
B2- Actives swing, end facing down  
    Do-si-do neighbor 1 1/2

Ted Sannella writes in *Swing the Next*, “I wrote *Salute to Bob McQuillen* on April 23, 1980 as the first in a series of dances honoring those who had done a lot for contra dancing.”

**Darling Nellie Gray**

Called by: Tony Parkes  
Formation: Square  
Tune: *Darling Nellie Gray*

First couple out to the right and balance with couple 2  
Circle left once around  
Right and left right over and you right and left back home [without courtesy turn]  
Then swing with your darling Nellie Gray [your partner, of course]

Go on to couples 3 and 4 and repeat same

Repeat starting with each couple in turn. Chorus figure is allemande left corner and grand right and left. When couple 1 is dancing with couple 4, couples 2 and 3 may (and often did) dance the figures with each other. According to Ralph Page, this popular square was the traditional goodnight dance in at least some parts of New Hampshire.

**Waltz:** *Amelia* (Bob McQuillen)

**Polka:** *Chickadee Polka* (Bob McQuillen)
Grand Dance
Saturday evening, 8:00 -12:00

Laurie Andres, Cathie Whitesides and Bob McQuillen
provided the music for the first half of the evening.

Grand March ably led by Sylvia Miskoe
March Music: Roddy McCorley/Pete’s March (Bob McQuillen)

Lady Walpole’s Reel
Called by: Sylvia Miskoe
Formation: Contra, duple improper
Reel: Lady Walpole’s Reel

A1- Actives balance and swing the one below
A2- Actives down the center with partner, turn alone
   Return, cast off
B1- Ladies chain over and back
B2- Half promenade
   Half right and left

Friday Night Fever by Tony Parkes
Called by: Lisa Greenleaf
Formation: Contra, duple improper
Jigs: Tony’s Quadrille/Priscilla’s Jig (both tunes Bob McQuillen)

A1- Balance and swing neighbor
A2- Gents allemande left 1 1/2
   Swing partner
B1- Promenade across
   Ladies chain back
B2- Balance partner across the set, pull by partner by right hand and neighbor (along the set) by
   left hand
   Face across again and repeat above: balance partner, pull by and pull by neighbor

The B2-part of this dance has acquired an extra balance through the folk process. In Tony’s original version B2
would have been: balance partner and do a mini grand right and left within your foursome, passing partner twice and
neighbor twice to end facing new neighbors. In the version above each pull by is given 2 counts; in Tony’s version
each is given 3.
Lazy H by Ed Gilmore
Called by: Lisa Greenleaf
Formation: Square
Reel: Granny Will Your Dog Bite

Couple 1 swing
Down the center, split the ring
Separate around one to join ends of a single line-of-4 with couple 3
That line-of-4 go forward and back
Arch in the middle and ends duck through: couple 3 makes an arch, couple 1 goes under 1’s separate, go around two (each ends up between a side couple to form two lines-of-3)
At the sides go forward six and back
Lone couple (couple 3) through the center, separate around one to form lines-of-4 at the sides
Forward eight and back
Middle four (heads) do a right and left through
Same four pass through, split the outside two, separate around one to approach original home
Same four into center again with a right-hand star
Allemande left corner, do-si-do partner
Allemande left corner again and swing partner

Repeat for each couple in turn.

Money Musk
Called by: Lisa Greenleaf
Formation: Contra, triple proper
24-bar Reels: Money Musk/Monkey Mush (Bob McQuillen)

A- Actives allemande right 1 1/2 (now you are improper)
   Down the outside one place (4), lines-of-3 balance forward and back (4)
B- Actives allemande by either hand until the gent is between the 2’s facing down the hall and the lady is between the 3’s facing up (8)
   Lines-of-3 balance forward and back (4), allemande R 3/4 (4) (now you are proper)
C- Right and left four with the couple above

The allemande turn in the B-part can sometimes be the object of some controversy. Lisa initially taught it as a left-hand turn 1 1/4, an adaptation of the dance which moves at a more modern pace than the traditional right-hand turn 3/4. However, since the turn affects no one except those who are doing it, she suggested that each couple do whichever way they preferred. This being New Hampshire, we were going to anyway ☺. By the way, Bob McQuillen’s wonderful tune, Monkey Musk, was written specifically to create a 24-bar tune in a minor key as an alternative tune for this dance.
**CDS Reel** by Ted Sannella (September 7, 1984)
Called by: Tony Parkes
Formation: Contra, duple improper
Reels: *Wise Maid/Reel of Mullinavat*

A1- Long lines forward and back
   Swing neighbor
A2- Big oval circle to the left
   Circle back to the right until you see your partner
B1- Left-hand star with original neighbors just 3/4
   Gents turn over right shoulder and swing partner on the side of the set
B2- Gents allemande left 1 1/2
   Swing neighbor

This dance was named back when the “Country Dance and Song Society” was simply the “Country Dance Society” or “CDS.” It has changed slightly through the folk process. In Ted’s original version, A1 has the neighbor swing first, followed by the forward and back. Ted liked the challenge involved in moving smoothly from a swing with one neighbor at the end of B2 to a swing with another in A1. This version is easier, and the transitions are quite satisfying, which may account for its becoming the more commonly danced version.

**Hofbrau Square** by Jerry Helt
Called by: Tony Parkes
Formation: Square
Jig: *3-part jig from the repertoire of Alfred de Montmarquette*

All circle halfway (8)
Heads right and left through (8)
Circle halfway (8)
Sides right and left through (8)
Four ladies grand chain across (8)
Head couples promenade halfway round the outside (8)
Four ladies grand chain across (8)
Side couples promenade halfway (8)

Take eight hands round and balance to the right and left (4), slide three steps to the right in your circle(4)
All balance to the left and right (4), slide three steps to the left (4)
Allemande left corner (6)
Do-si-do partner (6)
Four gents left-hand star 3/4 (8)
Balance corner (4) and swing (8)
Promenade to lady’s home (16)

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending.
**Ends Turn In** by Ed Gilmore
Called by: Tony Parkes
Formation: Square
Reel: *Puncheon Floor*

Head two couples forward and back
Forward again and out the side door (each head person with his or her opposite splits the nearest side couple)
Separate around one and hook onto the ends of lines-of-4 at the sides
Forward eight and back
Forward again pass through
Join hands again facing out, arch in the middle and the ends turn in
(Heads) Circle four in the middle (Sides California twirl to face back in)
Heads face your partner, pass through and split the sides
Separate around one and again form lines-of-4 at the sides
Forward eight and back, forward again pass through
Arch in the middle and the ends turn in
Circle four once around in the middle
Pass your partner, allemande left your corner
Come back home and … (the rest is improvised)

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

**The Turning Point** by Gene Hubert (January, 1990)
Called by: Tony Parkes
Formation: Contra, duple improper
Reels: *Hughie Shortie’s /Molly Rankin*

A1   Ladies swap places with a 1/2 gypsy, circle four hands halfway round
     Swing partner
A2-   Gents swap places with a 1/2 gypsy, circle four hands halfway round
     Do-si-do neighbor
B1-   Balance and swing neighbor
B2-   Right and left through across
     Left-hand star

**Waltz**

– Break –
Swallowtail provided the music for the second half of the evening
(David Cantieni, Ron Grosslein, George Marshall, Timm Triplett and Tim Van Egmond)
Sit ins were invited to join them on the last three dances and the closing waltz.

Schottische: Ole Bull Schottische in Bm and D

Mary Cay’s Reel by David Kaynor
Called by: Lisa Greenleaf
Formation: Contra, Becket formation
Reels: Saratoga Hornpipe/President Garfield’s Hornpipe/Frenchie’s Reel

A1- Circle left 3/4, pass these neighbors and allemande left the next neighbor
A2- Balance and swing original neighbor
B1- Long lines forward and back
   Ladies allemande right 3/4, allemande left next lady in the center 3/4 as gents shift left slightly
B2- Balance and swing partner

Named for Mary Cay Brass.

Hearts and Flowers by Ted Sannella (January 25, 1989)
Called by: Lisa Greenleaf
Formation: Contra, duple improper
Jigs: Joe Bouchard’s Jig/The Old Favorite/Indian Point (Rick Mohr)

A1- Allemande left neighbor 1 1/2
   1/2 hey-for-4 (starts with ladies passing right shoulders)
A2- Ladies allemande right 1 1/2
   Swing partner
B1- Promenade across
   Ladies chain back
B2- Left-hand star
   Right-hand star

In Ted Sannella's book Swing the Next, where this composition was published, Ted comments, “A contra written by Lisa Greenleaf was my inspiration for this dance.”
Salute to Larry Jennings by Ted Sannella (October 16, 1980) as modified by Larry Jennings
Called by: Lisa Greenleaf
Formation: Contra, Becket formation
Reels: Saut de Lapin/Evit Gabriel/Big John McNeil

A1- Circle left 3/4
   Do-si-do neighbor
A2- Right hand to same neighbor and grand right and left along the line
   With neighbor 4 allemande left to reverse direction and pull by neighbors 3 and 2
B1- Balance and swing original neighbor
B2- “Give and take” and swing partner (new neighbor couple is on left diagonal)

- To “give and take,” go forward as couples with neighbor, take free hand with partner, and each gent draw his partner back to the his line. Larry’s preferred timing is “give and take” (4) and swing (12), but this can, and often does, vary.
- The grand right and left figure raps around the ends of the line and those otherwise waiting out must participate. They can also, and will probably prefer to, do the entire dance sequence except for the first circle left, treating partner as neighbor 1.
- Ted’s original dance is duple improper and starts: long lines forward and back; actives swing. Then the last 3/4 of the dance is identical to the first 3/4 above.

Centrifugal Hey by Gene Hubert (August, 1983)
Called by: Tim Van Egmond of Swallowtail
Formation: Contra, duple improper
Jigs: Tar Road to Sligo/The Wild One (Mary Pantaleone)

A1- Allemande right neighbor 1 3/4
   Gents allemande left 1 1/2
A2- Hey-for-4 (start by passing right shoulders with partner)
B1- Balance and swing partner
B2- Right and left through across
   Circle left 3/4, pass through
Quadrille Joyeux by Ted Sannella (October, 1960), modified slightly by Tony Parkes
Called by: Tony Parkes
Formation: Square
Reels: Ragtime Annie

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

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

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

Called by: Tony Parkes  
Formation: Square  
Song: *Redwing* by Kerry Mills – Note: play straight through once (AB), then AAB thereafter

Figure: First couple to the right and circle a half, the inside couple arch  
And dip and dive and away you go [couples 1, 2 and 4], with the inside high and the outside low  
Come on now let’s go, duck over and below  
And you duck to the right to the outside two, and circle a half with them  
Duck on to the right and circle a half, the inside couple arch  
And dip and dive and away you go, with the inside high and the outside low  
Come on now let’s go, duck over then below  
And you duck on home and swing your own, and everybody swing  
Oh you all swing, swing your little Redwing  
You serenade her, you promenade her  
For afar ‘neath his star her brave is sleeping  
While Redwing’s weeping her heart away

Sequence: Improvised intro; figure starting with each couple in turn; improvised ending.

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**Weave the Line** by Kathy Anderson  
Called by: Tony Parkes  
Formation: Contra, duple improper and double progression  
Jigs: *Sailor’s Wife/Kesh Jig*

A1- Right-hand star with neighbors  
Same four, circle left (continue moving in the same direction as the star)  
A2- “Weave the line” past two couples  
Drop partner's hand and do-si-do third neighbor, turn around  
B1- Balance and swing second neighbor  
B2- Long lines forward and back  
Actives swing

To “weave the line:” working as a unit with your partner, pass two neighbor couples along the line, first by ladies passing right shoulders, then gents passing left shoulders
**Ladies’ Whirligig** adapted from the calling of Ralph Page

Called by: Tony Parkes  
Formation: Square  
Jigs: *Turkey in the Straw/Bill Cheatum*

Two head ladies out to the right  
Turn the right-hand gent with the right hand round  
Turn partner by the left  
Turn opposite by right hand and partner by the left  
Turn the left-hand gent with the right hand round and partner by the left  
“Cheat or swing”  
Run on home and swing your own

Sequence: Intro; figure for head ladies; repeat for side ladies; break; figure for head gents; side gents; break; figure for all four ladies; all four gents; ending. At the call “Cheat or swing,” swing anyone in the hall.

**The Dance Gypsy** by Gene Hubert (January, 1986)

Called by: Tony Parkes  
Formation: Contra, Becket formation  
Jigs: *Eddie’s Reel/The Wren*

A1 - Down the hall 4-in-line, turn as couples  
  Return, bend the line  
A2 - Circle left 3/4 and swing neighbor on the side of the set  
B1 - Ladies chain on right diagonal  
  Left-hand star with the couple across  
B2 - Balance and swing partner (who was in a different star than you)

*Waltz:* *Star of the County Down*
Contras and Squares with Lisa Greenleaf
Sunday, 9:00 A.M. program
Music by Laurie Andres, Cathie Whitesides and Bob McQuillen

Texas Star
Formation: Square
Reels: *Girl with the Blue Dress On*

- Ladies to the center and back to the bar
- Gents to the center with a right-hand star
- Come back with a left-hand star
- Pass your partner, pick up the next lady with an arm around
- Star promenade
- Gents back out and ladies turn in, turn 1 1/2
- Star promenade with the ladies in
- Break and swing
- Promenade to the gent’s home

Solstice Special by Tony Parkes
Formation: Contra, duple improper
Jigs: *Connaught Man’s Rambles/Trip to the Cottage*

- A1- Do-si-do neighbor
  - Swing same
- A2- Long lines forward and back
  - Gents allemande left 1 1/2
- B1- Balance and swing partner
- B2- Promenade across the set
  - Circle left 3/4, pass through along the set

This is a slight variation on Tony’s dance, where B1 is a gypsy and swing.
**Devil’s Backbone** by William Watson

Formation: Double contra, 4-facing-4
Reels: *Andy McGann’s/The Scholar*

A1 - Lines-of-4 forward and back
   Ladies chain to opposite
A2 - Same four left-hand star
   Drop hands and “leading” ladies pass right shoulders to lead their foursome single file around to the right, making a clockwise circle around the place where the other star was
B1 - Those four now circle left until gents are facing in their original direction
   Swing neighbor
B2 - Gents allemande left 1 1/2
   Swing partner and all face original direction to meet a new line-of-4

As you progress past each neighboring group, you also swap which side of your line-of-4 you begin on. “Leading” ladies are the ones who start at the ends of their line-of-4.

**Fidgety Feet** by Mark Richardson

Formation: Contra, Becket formation
Reels: *French Canadian Reel/Hommage à la Belle Gaspesie*

A1 - Circle left 3/4, pass through
   Ladies allemande left 1 1/2 and join right hands with partners to form a wavy line-of-4
A2 - Balance, drop hands and slide right as in *Rory O’More*
   Balance left and right, slide left
B1 - Allemande right partner just halfway into a hey-for-4 (starts with gents passing left shoulders)
B2 - Swing partner

**Forward Six and Back**

Formation: Square
Reels: *Argo’s Reel* (Bob McQuillen)

Couple 1 out to the right and circle four with couple 2, leave the lady behind and gent 1 go on to couple three, circle 3 hands round
Gent 1 put lady 3 on his right and they circle left with couple 4, gent 1 go home alone
Forward 6 and back, “lonesome” gents do-si-do
Right hands high and left hands low (the ladies cross in front of the side gents and go to stand by the head gents)
Forward 6 and back, lonesome gents do-si-do; right hands high and left hands low
Repeat twice more to end where you started
All swing partner and promenade

Sequence: Intro; figure starting with couple 1; figure starting with couple 2; break; figure starting with couple 3; figure starting with couple 4; ending.
**Petronella**
Formation: Contra, duple proper
Reels: *Petronella/Green Mountain Petronella*

A1- Actives only each turn over own right shoulder to move one quarter turn to the right (until the man is facing up and 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

Lisa said that while she doesn’t mind clapping during “Petronella” turns in newer dances, she objects to clapping in Petronella itself. This version with the 2’s participating in the A-parts evolved in the sixties, and was sometimes called *Citronella* (with tongue in cheek) to distinguish it from the earlier version.

**Al’s Safeway Produce** by Robert Cromartie
Formation: Contra, duple improper
Jigs: *Love of My Life/My Darling Asleep*

A1- Left-hand star
   Allemande left neighbor 1 1/2
A2- Ladies allemande right 1 1/2
   Swing partner
B1- Circle left 3/4 and swing neighbor
B2- Long lines forward and back
   Right-hand star

**Waltz:** *Cathie’s Waltz* (Bob McQuillen)
Open Microphone Session
Sunday, 11 A.M. program – David Bateman, MC with music by Swallowtail

Hambo: Hambo in D

First Out by Don Primrose
Called by: Don Primrose
Formation: Contra, duple improper
Reels: Bloom of Youth/Sheila Coyle’s

A1- Holding inside hands with partner, do-si-do as couples with your neighbors
   Swing neighbor
A2- Ladies chain
   Right and left through
B1- Balance and swing partner
B2- Circle left 3/4
   Balance the ring, California twirl

Kennebec Contrary by Nancy Raich
Called by: Nancy Raich
Formation: Contra, duple improper
Reels: Wissahickon Drive (Liz Carroll)/The Red Crow

A1- Circle left 1x
   Swing neighbor
A2- Promenade along the set and around the ends counterclockwise; turn as couples and return
B1- Ladies chain over and back
B2- Hey-for-4 (start by ladies passing right shoulders)

This is Nancy’s variation of Ted Sannella’s Kennebec Contra. It is identical except for A2, which Ted wrote as:
Down the hall 4-in-line, turn as couples; return and face across.

Flirtation Reel by Tony Parkes
Called by: Ann Cowan
Formation: Contra, duple improper
Jigs: Lark in the Morning/Atholl Highlanders

A1- Down the hall with actives in the center of a line-of-4, turn alone
   Return and face neighbor, 1’s facing out and 2’s in
A2- Hey-for-4 (starts passing neighbor by right shoulder)
B1- Gypsy neighbor and swing
B2- Long lines forward and back
   Actives swing
**Three Thirty-Three** by Steve Zakon-Anderson  
Called by: Chrissy Fowler  
Formation: Contra, duple improper  
Reels: *Reel de Montreal/The Funnel in the Tunesmith's Truck* (David Kaynor)/*Grand Chain et Cottillon*  

A1- Give right hand to neighbor, balance (4), pull by and pull by left with neighbor 2 (4)  
Balanced neighbor 3 (4) and box the gnat to reverse direction (4)  
A2- Pull by, pull by neighbor 2 with left hand and swing original neighbor (12)  
B1- Circle left 3/4 and swing partner  
B2- Long lines forward and back  
Ladies do-si-do 1 1/2 to find next neighbor

**Gang of Four** by Gene Hubert  
Called by: Patrick Stevens  
Formation: Contra, Becket formation  
Jigs: *Star Above the Garter/Rose in the Heather*  

A1- Circle left 3/4 and swing neighbor  
A2- Promenade along the set and around the ends counterclockwise, ladies roll back over right shoulder  
Swing the next neighbor  
B1- Circle left in large oval until you see your partner  
Long lines go forward and back  
B2- Ladies allemande right 1 1/2  
Swing partner

**Gypsy Around Two** by Tom Hinds  
Called by: Laura Johannes  
Formation: Contra, duple improper  
Tunes: *After the Battle of Aughrim/Robertson’s Reel* (Tom Anderson)  

A1- Actives as a unit, right shoulder gypsy around gent 2  
Left shoulder gypsy around lady 2  
A2- Down the hall with actives in the center of a line-of-4, turn alone  
Return, bend the line  
B1- Circle left 1x  
Do-si-do neighbor  
B2- Actives balance and swing
**Ted’s Triplet #4** by Ted Sannella (May 27, 1970)

Called by: Robert Golder  
Formation: 3-couple longways, proper  
Reel: Jackie Coleman’s

A1- 1’s cross inside the set and each forms a ring of 3 with the opposite two, balance  
    Circle left 1 1/2 and open into lines-of-3 with the active person in the middle  
A2- Forward six and back  
    Actives right-hand star below  
B1- Actives circle right above  
    Actives half figure eight below  
B2- Actives balance and swing, end proper (3,1,2)

**The Good Girl**

Called by: Kathy Shimberg  
Formation: Contra, duple proper  
Reels: Ross’s Reel #4/Music for a Found Harmonium (Simon Jeffes)

A1- Lady 1 and gent 2 turn by the left hand and fall back into place  
    Gent 1 and lady 2 turn by the right hand and fall back into place  
A2- Actives down the center, turn alone  
    Return and cast off  
B1- Right and left four  
B2- Actives (balance and) swing, ending proper

This dance is very similar to Miss Brown’s Reel, and quite different from the Maine version of Good Girl that Ralph Page included in his Elegant Collection of Contra Dances. The dance as written above is almost as Kathy called it, with the original order of corners and hands restored for improved flow. Kathy says that she “modified it from several older traditional and 19th century printed versions of The Good Girl, partly intentionally and partly inadvertently,” and suggests old standard New-England-style reels as tunes for the dance.

**Waltz:** Josefin’s (Roger Tallroth)
**Farewell Dance Party**
Sunday afternoon 2:00 - 4:00

**Marianne Taylor**, MC, with staff and guest callers

Music coordinated by **Laurie Andres, Cathie Whitesides** and **Bob McQuillen**
and included sit-in musicians

**Waltz**

*Carousel* by Tom Hinds
Called by: Lisa Greenleaf
Formation: Contra, duple improper
Reels: *Scotty O’Neil/Spring Song* (both by Bob McQuillen)

A1- Long lines forward and back
   Ladies allemande left 1 1/2 (the correct neighbor lady is diagonally to the right)
A2- Hey-for-4 (starts passing partner by right shoulder)
B1- Balance and swing partner
B2- Circle left 3/4 and swing neighbor

**Deer Park Lancers**
Called by: Tony Parkes
Formation: Square
Music: *Pete’s March* (Bob McQuillen)

A1- Heads promenade the outside counterclockwise (normal LOD)
A2- Head ladies chain to the right
   Chain back
B1- Facing same couple, sides arch, dip and dive all around the square (sides moving clockwise
   around the circle and heads continuing counterclockwise)
B2- Do-si-do the one you meet (same ones again)
   Swing partner
A1- Heads promenade the outside clockwise
A2- Head couples face to the left and right and left through
   Right and left back
B1- Facing this way, sides arch and dip and dive all around the square
B2- Do-si-do the one you meet
   Swing partner

Sequence: Intro; entire 64-bar figure starting with heads; break; entire figure starting with sides; ending.
**Do-Si-Do and Face the Sides** by Ted Sannella (February, 1953)

Called by: Tony Parkes

Formation: Square

Music: *Reel de Montreal*

A1- Heads forward and back
   Heads forward again and do-si-do opposite, end facing nearest side person

A2- With the ones you face, circle left 1x
   Heads split the sides, separate around 1 to form lines-of-4 at the sides (all are next to their corner)

B1- Forward eight and back
   Middle four (sides) make a right-hand star and go once around

B2- Allemande left corner 1 1/2
   The “other four” (heads) right-hand star once around back to the corner

C1- Balance and swing corner

C2- Promenade to the gent’s home

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

**With Thanks to the Dean** by Steve Zakon-Anderson

Called by: David Millstone

Formation: Contra, duple improper and double progression

Reels: *Far From Home/Fisher’s Hornpipe*

A1- Allemande left neighbor 1 1/2
   Ladies chain across

A2- Ladies allemande right and swing partners

B1- Circle left
   Couples shift left along the line and circle left 3/4 with the next neighbor couple

B2- Do-si-do this neighbor
   Allemande right same neighbor 1 1/2 to progress to the next

Written to honor Ralph Page.
**Alamo Circle Mixer** by Tony Saletan (December, 1980)
Called by: Marianne Taylor
Formation: Circle Mixer
Reels: Gaspé Reel/You Married My Daughter, and Yet You Didn’t

A1- Into the center and back
    Repeat
A2- Allemande left corner 1x and give right hand to partner in an allemande grip to form an
    “Alamo ring” (wavy circle) with ladies facing out and gents facing in (4); balance (4)
    Allemande right 1/2, hold on and give left hand to next, gents facing out (4); balance (4)
B1- Allemande left about 1/4 and swing the next
B2- Promenade

**One for the Ages** by Linda Leslie
Called by: Linda Leslie
Formation: Contra, duple proper
Jigs: Sarah’s Jig/Bob’s Own (both by Bob McQuillen)

A1- Actives allemande right and fall back into lines
    Actives allemande left 1 1/2, take right hands with neighbor to form a wavy line-of-4
A2- Balance wave and swing neighbor
B1- “Give and take:” go forward as couple with your neighbor, ladies draw gents back to their
    line and swing them there
B2- Circle left 3/4
    Balance the ring, 1’s “flirt and go” while 2’s California twirl

The “flirt and go” is like an English turn single. The actives walk a small, individual, manhole-sized path that leads back to partner. The author recommends that for this dance the gent turn over his left shoulder and the lady over her right, as in an unassisted cast (but do not actually go to a new place). Flirting is a pleasurable option.

**Follow the Leader** by Ted Sannella (October 2, 1978)
Called by: Beth Parkes
Formation: Square
Reels: The Maid Behind the Bar

A1- Head couples right and left through (1-8); sides couples right and left through (5-12)
    Head s right and left through back to place (9-16)
A2- All circle left
    Gent 1 drop left hand, turn left and turn the circle inside out
B1- All drop hands and promenade single file; ladies turn around to find new partner
B2- Balance and swing this new partner

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. This is a slight variation on Ted’s dance, which is in turn his “variant of an old dance.” In B1, Ted’s single file circle is 8 counts, then all join hands and circle right (same direction) for 8 counts before the balance and swing in B2.
**Swing Two Ladies** by Ralph Page  
Called by: Beth Parkes  
Formation: Square  
Music: Merrily Danced the Quaker’s Wife

All go forward and back  
Forward again, head gents back out with two ladies  
Allemande right partner, allemande left corner  
Swing both ladies (a three-person basket swing)  
Open up and circle three  
When oriented, pop the odd lady under an arch formed by the head couple back to her partner  
All swing partners  
Allemande left corner and promenade partner home

Sequence: Intro; head gents lead; side gents lead; break; head ladies lead; side ladies lead; ending.

**Shades of Shadrack** by Gene Hubert (August, 1985)  
Called by: Tony Parkes  
Formation: Contra, duple improper  
Music: Culhane’s Hornpipe (Bob McQuillen)/Red Haired Boy

A1 - Balance and swing neighbor  
A2 - Circle left 1x  
    Do-si-do same neighbor 1 1/4 to form a wave (all are facing opposite their original direction)  
B1 - Balance the wave, gents allemande left 1/2  
    Swing partner  
B2 - Right and left through  
    Ladies chain

**Classical Contra** by Lisa Greenleaf  
Called by: Lisa Greenleaf  
Formation: Contra, Becket formation  
Reels: Eugene/Reel à St. Antoine

A1 - Circle left 3/4, pass through  
    Do-si-do the next neighbor  
A2 - “Stay right there” and balance and swing  
B1 - Long lines forward and back  
    Ladies allemande R 1 1/2  
B2 - Balance and swing partner

**Waltz:** Larry’s Waltz (Bob McQuillen)
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