SYLLABUS
of the
16th Annual Ralph Page Dance Legacy Weekend

January 17, 18, 19, 2003

Memorial Union Building
University of New Hampshire
Durham, NH 03824

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

1770 Massachusetts Avenue
Cambridge, MA 02140-2102
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Introduction

This syllabus is a record of the dancing which took place at the 16th annual Ralph Page Dance Legacy Weekend. I have been the staff “historian” for several years, and always appreciate the opportunity to work with other staff to produce the syllabus. The Ralph Page weekend is unique because it combines an appreciative delight in traditional dance and dance style with an openness to recent developments within the tradition.

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

Here is what you can expect to find after each dance title.

Dance Title

By (the author of the dance followed by the date of composition – included only if I know the information)
Song by: (for singing squares only, again provided when I know)
Called by: (omitted when an entire session is led by the same caller)
Source: (omitted if I do not know of a published source; please refer to the list at the end of the syllabus for more complete bibliographic information; if something appears in multiple sources I present just one)
Formation: (omitted if a session is devoted entirely to dances of one formation)
Tune titles: (I also indicate the rhythmic type of the tune(s))

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

When the formation of the dance is listed as “singing square” (instead of merely “square”) then my notation is simply the lyrics, more or less as sung by the caller. Occasional explanatory notes are inserted in brackets. This year’s syllabus is a particularly rich resource for those with an interest in this delightful form of square dancing. If this genre is of interest to you, you may also wish to track down the syllabus from the year 2000, which contains many more such calls.

A few dances this year contain the “give and take” figure, originated by Larry Jennings. My notation for this figure is purposely ambiguous regarding timing. Here is what to do if you encounter the following:

…swing neighbor
Give and take (to man’s side) and swing partner

Notice that a give and take always follows a swing. Stay connected with the one you swung with the man’s right arm around the woman’s back and her left hand on his right shoulder (“half shoulder/waist” position). Go forward as a couple and join your free hand with that of your opposite. In this case the man (as indicated in the parentheses) draws his partner back to his side of the set for a swing, although in some dances the woman brings the man back. In either case, a slight resistance on the part of the “draw-ee” creates delightful connection. The give and take action can be efficiently accomplished in 4 counts, leaving 12 counts for a swing, and this “zesty” timing is what Larry Jennings prefers. However, many dancers find it more natural and comfortable to dance an 8-count give and take and 8-count swing, and it does little harm to the dance to leave this timing decision to the discretion of each couple.

The Ralph Page weekend offers much more than straight dance sessions. Every year also includes opportunities to visit the amazing and growing special collection on traditional music and dance that is maintained by the Dimond Library at UNH. A highlight of this year for me was the large scale, semi-organized fiddlers’ jamming that occurred after lunch on Saturday and Sunday. The two organized caller discussions were also extremely worthwhile. But special mention should be made of the participation in the weekend of Bob McQuillen. Bob has attended every Ralph Page weekend since the event’s inception in 1988. His steadfast traditional piano-playing style is matched only by the tireless good cheer and humor he brings to us year after year. The weekend would not feel complete without Bob jumping up to interrupt a walk-through with an outrageous story about a dance from bygone years. Many of the tunes we heard during the weekend were Bob’s compositions, and his music is unfailingly suitable for our dancing. Bob is also unstintingly generous and public in his praise for younger musicians and composers. This year Bob led a music workshop focusing on excellent but rarely played tunes. I include one tune from his packet at the end of the syllabus.

As in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering by being considerate and helpful in providing the information I need to create this syllabus. I am also grateful to David Millstone, who saves me from embarrassment by casting his keen editorial eye over the syllabus to catch my errors before others do. Thanks are also due to the composers and callers whose dances and dance adaptations are included. Because so many different systems of notation are common, I often modify the notes that people give me in an attempt to be somewhat consistent. Any mistakes which may creep into their work during this process are my responsibility and not theirs.

I hope you enjoy this syllabus and find it valuable. I look forward to seeing you and dancing with you at a future Ralph Page Dance Legacy Weekend!

David Smukler
Syracuse, NY
# 16th Ralph Page Legacy Dance Weekend

**January 17 - 19, 2003, Memorial Union Building (MUB), UNH, Durham, New Hampshire**

Sponsored in Part By:
- The University of New Hampshire Department of the Humanities
- The Monadnock Folklore Society

## Schedule

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| 7:30–11:00 | STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building) | WELCOME DANCE PARTY  
MC: David Bateman with music by Phantom Power  
With Dance Masters plus Byron Ricker & Alice Morris |
| 10:30-11:00 AM | **MUSIC / DISCUSSION ROOM** | RETROSPECTIVE – “Ralph’s Favorite Squares”  
MC: Tony Parkes, with Old New England |
| **SATURDAY MORNING** |
| 9:00-10:30 AM | STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building) | Dance Session: Caring for Your Set  
Linda Leslie and Airdance |
| 10:30-11:00 AM | **MUSIC / DISCUSSION ROOM** | RETROSPECTIVE – “Ralph’s Favorite Squares”  
MC: Tony Parkes, with Old New England |
| **SATURDAY AFTERNOON** |
| 2:00-3:30 PM | STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building) | Dance Session: Celebrating the Ralph Page Centennial  
Tony Saletan and Airdance |
| 3:30-5:00 | **MUSIC / DISCUSSION ROOM** | Dance Session: Triplets Old and New  
Linda Leslie and Old New England |
| **SAT. EVENING** |
| 6:15-7:30 | BANQUET  
Huddleston Dining Hall |  
Huddleston is on Main St., the first building toward downtown from MUB |
| **SUNDAY MORNING** |
| 9:00-10:30 AM | STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building) | Dance Session: Nostalgic Singing Squares  
Tony Saletan and Old New England |
| **DRAMA** |
| **SUNDAY AFTERNOON** |
| 2:00-4:30 | STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building) | FAREWELL DANCE PARTY  
MC: Marianne Taylor  
Dance Masters, Guests and Staff Musicians |

## Bands
- **Phantom Power**: Lissa Schneckenburger (fiddle) and Bruce Rosen (piano)
- **Old New England**: Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)
- **Airdance**: Rodney Miller (fiddle), Mary Cay Brass (piano, accordion)  
Marko Packard (flute, guitar, sax), Stuart Kenney (bass, percussion)
Welcome Dance Party
Friday evening, 7:30 - 11:00
David Bateman, MC, with
Music by Phantom Power (Lissa Schneckenburger and Bruce Rosen)

Polka

Holiday Jig
By Ted Sannella (February 21, 1977)
Called by: Alice Morris
Source: Balance & Swing
Formation: Contra, duple improper
Jigs: Stan Chapman’s (Jerry Holland)/All the Rage
        (Larry Ungar)/The Orphan/Calliope House
        (Dave Richardson)

A1 - Do-si-do neighbor
    Neighbor allemande L, gents
    allemande R to a wavy line-of-4
A2 - Balance twice
    Swing the neighbor, face down
B1 - Down the hall 4-in-line, turn as
couples
    Return, face across
B2 - Ladies chain over and back

Partner’s Delight
By Judy Ogden
Called by: Alice Morris
Formation: Contra, duple proper
Reels: Galen’s Arrival (Alisdair Fraser)/Em Reel/The Girl That Broke My Heart

A1 - Circle left 1 1/4, gents arch
    Ladies duck under, separate and go
    around one to form a line-of-4
A2 - Down the hall 4-in-line, turn as
couples
    Return, face partners
B1 - Balance and swing partner
B2 - Ladies chain across
    Actives half figure 8 above

La Bastringue
Called by: Tony Saletan
Formation: Circle Mixer
Reels: La Bastringue/Saint Anne’s Reel

A1 - All into the center and back
    Repeat
A2 - Circle left
    Circle back to the right
B1 - Ladies turn over right shoulder under
    the arm of the gentleman on your
    right, and those two swing
B2 - Promenade

Each time you swing a new corner, who becomes your partner for the next time through. Starting the dance with the woman on the left and man on the right allows you to swing the person you chose before they move on.

Chasin’ the “L”
By Byron Ricker
Called by: Byron Ricker
Formation: Contra, Becket formation
Reels: Vladimir’s Steamboat in D (Jay Ungar)/
        Growling Old Man, Grumbling Old Woman/
        Vladimir’s Steamboat in A

A1 - Right and left through on the left
diagonal
    Ladies chain straight across
A2 - Gents allemande L 1 1/2
    Gypsy partner 1 1/2
B1 - Hey for 4 (women start by passing left
    shoulders)
B2 - Balance and swing partner
**Ashokan Hello**  
By Tony Parkes (August, 1992)  
Source: *Son of Shadrack*  
Called by: Byron Ricker  
Formation: Contra, duple improper  
Reels: *Point au Pic/Dedicado à Jos* (Martin Racine)/Hommage à Edmond Pariseau  

A1 - Balance neighbor, box the gnat  
   Swing  
A2 - Long lines forward and back  
   Ladies allemande *left* 1 1/2  
B1 - Balance partner, box the gnat  
   Swing  
B2 - Circle left 3/4  
   Balance the ring, 2’s arch and 1’s duck through to the next

**Random Acts of Kindness**  
By David Glick (variation by Linda Leslie)  
Called by Linda Leslie  
Formation: Contra, Becket formation  
Reels: *Kevin Burke’s Am Reel/Contradiction/ Marcel Martin* (William B. Welling)  

A1 - With neighbors on the left diagonal,  
   circle left about 3/4 to end on the  
   side of the set with your neighbor  
   Swing your neighbor  
A2 - Long lines forward and back  
   Ladies half chain  
B1 - Left-hand star once (to a shadow)  
   Allemande right shadow #1, go 1 1/2  
   and join left hands with shadow #2  
B2 - Balance the wave (4), slide right as in  
   *Rory O’More* (2) and swing your  
   partner (10)

On the very first time through, your neighbors are  
straight across rather than on the left diagonal. The  
long wavy lines formed at the end of B1 will have  
women facing out, men facing in. It’s helpful to  
participate in B2 even if you are waiting out.  

Linda’s variation switches David’s A and B parts,  
and changes “circle L 3/4 and pass through” to  
“circle left with neighbors on left diagonal…..”

**Waltz: A Penny for Your Thoughts** (Bruce Rosen)  

– Break –

**Hambo**

**Holderness Reel**  
By Byron Ricker  
Called by: Byron Ricker  
Formation: Contra, duple improper  
Reels: *The Quarry Cross/Roddy McCorley/ Coleman’s*  

A1 - Do-si-do neighbor  
   And swing, end facing down  
A2 - Down the hall 4-in-line, while all  
   retain hands, the 2’s arch and all turn  
   toward neighbor (2’s bringing the  
   arch over) to face up in a “cozy line”  
   Return, 1’s arch and 2’s duck to form a  
   cloverleaf  
B1 - Circle left 1x  
   1’s arch, 2’s pop through and unwind  
   (4), balance the ring (4)  
B2 - 1’s half figure eight through the 2’s  
   And swing partner in the center, end  
   facing down
**Fast Living**
By David Kirchner
Source: *CDSS News* (July/August, 1995)
Called by: Byron Ricker
Formation: Double contra, four-facing-four
Reels: *Clare Jig/Timmy Clifford’s/Cul Aodh Jig*

A1 - Lines-of-4 forward and back
Four ladies grand chain
A2 - Hey-for-4 along the line-of-4 (women start by passing right shoulder)
B1 - Balance and swing this neighbor
B2 - Four gents star by left hands halfway
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.

**Sheehan’s Reel**
By Roger Whynot
Source: *Balance and Swing*
Called by: Tony Saletan
Formation: Square
Tune: *Sheehan’s Reel*

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

Sequence: Improvised intro; figure twice; improvised break; figure twice; improvised ending.

**The Trail of the Lonesome Pine**
Set to music by Don Armstrong (based on *Gents and Corners* by Ralph Page)
Song by Harry Carroll
Source: *Smoke on the Water*
Called by Tony Saletan
Formation: Singing square

Intro, Break and Ending:
Do-si-do (or bow to) your corner and bow to your own
Join your hands, circle left halfway round

Allemande left your corner and you weave around the ring
Just wind it in and out, and when you meet your own
Do-si-do [pause for echo], 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

**Summer Sunshine**
By Paul Balliet
Source: *Twirling Dervish Returns*
Called by: Alice Morris
Formation: Contra, duple improper
Jigs: *Happy to Meet, Sorry to Part/Brisk Young Lads/Hundred Pipers*

(Starts in a wavy line-of-4, women in the center)
A1 - Balance the wave and swing neighbor
A2 - Ladies chain over and back
B1 - Circle left 3/4 and swing partner
B2 - Circle left 3/4 and step forward to recreate the original wave
Balance the wave, drop hands and walk forward into a new wave
**Streetsboro Reel**  
By Becky Hill  
Called by: Alice Morris  
Source: *Twirling Dervish and Other Contra Dances*  
Formation: Contra, duple improper  
Reels: Don Tremaine's/Julia Delaney/Molly Renhus/Salvation

A1- Allemande left neighbor 1 1/2  
Two ladies allemande right 1 1/2  
A2- Balance and swing partner  
B1- Half promenade  
Half right and left  
B2- Circle left 3/4  
Same neighbor allemande right 1 1/2

**Mystery Dance #4**  
By Linda Leslie and Joseph Pimentel (2001)  
Called by: Linda Leslie  
Formation: Contra, duple improper  
Jig to Reels: Rock Valley/Green Mountain/Brenda Stubbert's (Jerry Holland)/Trip to Windsor

A1- Balance and swing neighbor  
A2- Give and take (to woman’s side) and swing partner  
B1- Down the hall 4-in-line, turn alone  
Return, bend line  
B2- Balance the ring, twirl to the right one place (as in Petronella)  
Left-hand star

Joseph had learned Linda’s *Mystery Dance #3*, and suggested that the flow would be better with the B2 as above.

**Waltz: Tombigbee**
Caring for Your Set
Saturday, 9:00 A.M. program
Led by Linda Leslie; Music by Airdance

The purpose of this session was to focus dancers on the dance needs of their partners, their neighbors, and indeed, their whole set. With just a little bit of concentration, dancers can help take care of their sets, and increase the pleasure of dancing for everyone.

Hand Jive
By Gene Hubert (June, 1995)
Source: Recent Contra Dances by Gene Hubert
(website)
Formation: Contra, Becket Formation
Reels: Glencolumkille/Sally Gardens

A1- Circle left
   And back to the right
A2- Give right hand to partner: balance (4),
   do-si-do (6), and box the gnat (4)
   Two ladies pull by using left hands (2)
B1- Balance and swing neighbor
B2- Give and take (moving to the left and
   to the man’s side) and swing partner

If the give and take action moves to the left before
the partner swing, new neighbors should be directly
across from each other.

The Dulcimer Lady
By Jim Kitch
Source: To Live is To Dance
Formation: Contra, duple improper
Jigs: Brendon Tomra’s/Sean Ryan’s

A1- Circle left once around
   Swing your neighbor
A2- Long lines forward and back
   1’s cross the set passing right
   shoulders, each turn individually to
   the right and go around one standing
   person, ending in the center to form
   "diamonds" with the 2’s (active man
   facing down and woman up)
B1- Putting right hands into the diamond
   for a hands across star (2’s above
   1’s): balance (4), turn the star (8) and
   balance again (4)
B2- Couple 2 makes an arch and the
   actives go through to meet their
   partner and swing in the center, end
   facing down

As the 1’s swing in B2, the 2’s face up and take
inside hands. The action in A2 is borrowed from Ted
Sannella’s Fiddleheads. Note that the active dancers
are no longer in the same group of four as their
partner (instead they are facing a shadow) and that
either one or three dancers will be left to improvise at
the top and bottom of the set.

The 2’s have a very important “caretaking” role in
this dance: As their 1’s cross in A2, they should
move in to leave space. In addition, they must take
right hands across above the actives’ hands so that
the arches can be formed easily. The arches should be
sufficiently wide for the actives to pull by smoothly.
Also, the sets can be aware of each other, leaving
room between the lines so that the actives have space
to swing. All dancers should join in the dance at the
ends, following Linda’s rule: “Your shadow needs
you!”
A Proper Trifle
By David Kirchner
Source: CDSS News (May/June, 1995)
Formation: Contra, duple proper
Reels: Father Kelly’s/Hernan’s

A1- First corners allemande left 1 1/2 and give right hands to their partners to form a wavy line-of-4
Balance, allemande right partner
A2- Hey-for-4 (first corners start by passing left shoulders)
B1- Balance and swing partner
B2- Ladies chain across
    Actives half figure eight above

“First corners” are the first man and the second woman as in English Country Dancing. The second corners care for their set by adjusting positions to create the wave (as couple 2 does in Hull’s Victory), and moving in after the 1’s cross in the 1/2 figure 8.

David’s published version starts with allemande left and the hey starts by the right shoulder. This version reverses hands and shoulders in the A-parts because Linda prefers the approach to the balance in B1 from this direction.

CDS Reel
By Ted Sannella (September 7, 1984)
Source: Swing the Next
Formation: Contra, duple improper
Reel: Goodbye Liza Jane

A1- Swing neighbor
    Long lines forward and back
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 is Ted’s original version of a dance written for an event sponsored by Boston Centre CDS. The dance is often done nowadays with the actions in A2 reversed, but 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. To care for your set, promise to do this on time.

Note some other unusual opportunities and challenges that this dance offers. You get two swings with each neighbor. If you can end the first one in time the whole set benefits with a clearly phrased forward and back. The partner swing is on the woman’s original side; she cares for her partner by ending the star there.

Fun Dance for Marjorie
By Bob Golder
Formation: Contra, Becket formation
Reels: Céline/Mother’s Reel/St. Antoine’s

A1- Single file along the set with the gents in the lead (2), circle left 3/4 with the next neighbors (6)
    Swing this neighbor on the side
A2- Long lines forward and back
    Gents allemande left 1 1/2
B1- Balance and swing partner
B2- Gents pass by the right to change places; ladies pass by the right and then take right hands
    Gents take right hands and all star once, right hands across

The progression occurs in the first two counts of A1, and should be omitted the first time through. In B2 the gents connect with one another through eye contact and then hands; the ladies connect both with eyes and hands. This dance was created for a dancer friend with some physical limitations.
Retrospective: “Ralph’s Favorite Squares”
Saturday, 11:00 A.M. program
Led by Tony Parkes; Music by Old New England

Tony began with a disclaimer about presenting a session composed entirely of squares of this sort, a kind of programming that Ralph would have avoided.

**Crooked Stovepipe**
French Canadian square dance on which Ralph Page put his distinctive stamp
Source: *Contras: As Ralph Page Called Them*
Reel: *Crooked Stovepipe*

A1- Head ladies forward and back
   Same two swing as others circle six 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. Following Ralph Page’s example, Tony called a right elbow swing for the gents.

**Odd Couple Promenade**
Source: *Contras: As Ralph Page Called Them* (where it is given as “Old Couple Promenade”)
Reel: *Road to Boston*

**A music**
Couple 1 out to the right (4) and balance to couple 2 (4)
Same two couples right and left through, over and back (12)
Same four pick up couple 3 and circle left, six hands round (12)

**B music**
Now those six allemande left on the corner and grand right and left six changes (all the way round) WHILE couple 4 promenades around outside of them (24)
All swing at home (8)

Sequence: Intro; figure for couples 1 and 2 in turn; break; figure for couples 3 and 4 in turn; ending. In this dance you must simply trust the caller to get you where you need to go on time. Despite its unusual timing twists, it is very much a phrased, New England style dance, intended to fit tidily into 32 bars of music. For all to go well, the caller must prompt the right and left through in such a way as to allow it to be executed in 12 counts.

**Half Way Round**
Source: *Contras: As Ralph Page Called Them*
Reel: *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 simultaneously cross the set (walk boldly across allowing the gent on your left to go just ahead of you) and swing the opposite
B2- Take your corner and promenade to the gent’s home

Ralph Page called this dance frequently. A version of the figure may have come to him from Al Brundage.
**The Rout**
Source: This was common as a plain quadrille figure in several collections from the 1800s.
Reel: *Glise de Sherbrooke*

Heads to the right and circle four with the sides; head gents let go of left hands to open to a line-of-4 at the sides (8)
Forward eight and back
Ladies chain across
Ladies down the line
Ladies chain across
Ladies chain down the line, courtesy turn is approximately twice around
Promenade home

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. Here’s the sequence that Tony used:

<table>
<thead>
<tr>
<th>Heads</th>
<th>Sides</th>
</tr>
</thead>
<tbody>
<tr>
<td>as above</td>
<td>as above</td>
</tr>
<tr>
<td>R&amp;L across; chain back</td>
<td>the same</td>
</tr>
<tr>
<td>Chain along the line; R&amp;L back</td>
<td>Heads:</td>
</tr>
<tr>
<td>Chain across; R&amp;L back</td>
<td>Sides:</td>
</tr>
<tr>
<td>R&amp;L along the line; chain back</td>
<td></td>
</tr>
<tr>
<td>R&amp;L across; chain along the line</td>
<td></td>
</tr>
<tr>
<td>Chain across; R&amp;L along the line</td>
<td></td>
</tr>
<tr>
<td>R&amp;L across; chain along the line</td>
<td></td>
</tr>
</tbody>
</table>

**Swing Two Ladies**
By Ralph Page
Source: *Contras: As Ralph Page Called Them*
Jigs: *Shauna’s Jig* (Bob McQuillen)/Mary Elder’s (Bob McQuillen)

All go forward and back
Forward again, head gents back out with two ladies each
Allemande right the lady on the right, allemande the lady on the left
Swing both ladies (a 3-person basket swing)
Open up and circle three
When oriented to do so, pop the odd lady under an arch formed by the head couple back to her partner
All swing partners

**“Kitchen Junket” Lancers**
One of several versions of Lancers figure #5
Tunes: *Snowshoer’s Hornpipe/Peace River*

Couple 1 promenade the inside of the set, greeting each of the other couples; end at home but facing out and couples 2 and 4 fall into place behind them to create a column of couples facing up
All go forward and back
All sashay four steps to the right and back to the left
Lady 1 lead the four ladies single file, go counterclockwise around the gents and back to where you began
Similarly, gent 1 lead the four gents clockwise round the ladies
All face partners, fall back and come forward
Swing partner to original place in the square

Sequence: Repeat giving each couple in turn the lead role. The order in which the side couples fall into place is unimportant. Tony said that Ralph never called this the same way twice. The variation we danced included single file promenades that led dancers into other sets, but Tony brought us all home to original places and partners in the end.
**Grand Square**

Source: Several callers in the 1950s did versions of this as the grand square figure became very popular.

Tunes: *Scotty O’Neil* (Bob McQuillen)/*Macky Quacky* (Alice McBride)

This dance consists of combinations of ladies chain and right and left through figures, sometimes across to opposite couples and sometimes on the right or left diagonal. The choruses are variations of the grand square figure. Tony included a "no eye contact" variation in which all the gents faced their partners who continued to face in. Then the grand square began with ladies walking forward and gents backing up. He set us up for another variation by having the head gents swing their corners and face in. Then all eight could do a diagonal grand square.

The tune, *Macky Quacky*, was composed for Bob McQuillen by Jane Orzechowski’s niece at age 10.

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**Dancing to Pretoria**

By Ralph Page

Source: *An Elegant Collection*

Formation: Singing Square (song: *Marching to Pretoria*)

**Intro, Break and Ending**

All join hands, circle left, circle once around
All the way around, 'til you get back home again
Reverse back, the other way you go then
Right hand to your partner for a grand right and left [all the way around]; sing it!
We’ll go dancing to Pretoria, Pretoria,
Pretoria
We’ll go dancing to Pretoria, Pretoria hurrah

**Figure**

Allemande left your corner and
Come back and swing your partner
Swing with your partner, swing around and round
The head two couples right and left through
Turn to face back in
And the side couples do the same old thing
Then you promenade one-quarter way round the ring
Four ladies chain, chain across the ring
Then you chain right back and with your partner swing

To Pretoria, hurrah!

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

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**Two Little Right-Hand Stars**

Rod Linnell’s version of a Ralph Page figure

Source: *Dances from a Yankee Caller’s Clipboard*

Tune: *Black Cat Quadrille* (from Don Braley)

A1- Couple 1 separate to the sides and circle left, three hands round
Now star right (turning same direction)
A2- Left-hand star, the other way
And couples 1 and 3 right-hand star (4 hands) in the center
B1- All allemande left corner, do-si-do partner, allemande left corner again
B2- Promenade your partner once around

Sequence: Intro; figure for couples 1 and 2 in turn; break; figure for couples 3 and 4 in turn; ending.

According to Louise Winston’s notes in *Dances from a Yankee Caller’s Clipboard* Ralph Page’s original figure was altered slightly by Ricky Holden. Ralph adopted Ricky’s version, and then Rod Linnell adapted it into a singing call to the tune of the *Blue Mountain Rag*. Tony did not use the singing version.
**Hofbrau Square**

By Jerry Helt
Formation: Square
Jigs: *Fiddle Hill Jig/Woman Fiddler* (written for April Limber by Deanna Stiles)

**Part I**

All circle left halfway (8)
Heads right and left through (8)
Circle left 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)

**Part II**

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: (No intro); Twice through with the heads leading in Part I; twice more with the sides leading

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**Ladies’ Whirligig**

Source: *Contras: As Ralph Page Called Them* (where it is given as “Whirligig and Cheat”)
Reels: *Hurricane Hazel* (from Don Braley)/*President Garfield’s Hornpipe/Cincinnati Hornpipe*

Lady 1 out to the right:
Turn the right-hand gent by the right hand
Turn your partner by the left
Turn the opposite gent by the right
Turn partner by the left
Turn the left-hand gent by the right
Turn partner by the left
And “cheat or swing” (swing anyone in the hall)
Run on home and swing your own Promenade

Sequence: At caller’s discretion, the figure can be led by each lady in turn, each gent, head ladies, head gents, or all four ladies or gents.

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**Sally’s Waltz** (Bob McQuillen)
Celebrating the Ralph Page Centennial  
Saturday, 2:00 P.M.  
Led by Tony Saletan; Music by Airdance

**Easy Does It**  
By Ralph Page  
*Source: An Elegant Collection*  
Formation: Contra, duple improper  
Reels: *Maid Behind the Bar/Wissahickon Drive* (Liz Carroll)

A1- Do-si-do the one below (neighbor)  
   Swing the same  
A2- Ladies chain over and back  
B1- Promenade across  
   Right and left through back  
B2- Left-hand star  
   Come back with a right-hand star

Tony varied the dance by changing back and forth  
Ralph Page’s original version as given above and Ted Sannella’s revision. Ted felt a promenade would  
follow the swing better than the chain, and also liked  
the flow from a left-hand star into the new do-si-do.  
Here is Ted’s version:

   A1- Do-si-do below and swing  
   B1- Promenade across; right and left back  
   A2- Ladies chain over and back  
   B2- Right-hand star and left-hand star

**Ashuelot Hornpipe**  
By Ralph Page (late 1950s)  
*Source: An Elegant Collection*  
Formation: Contra, triple improper  
Reels: *Bobby Gardiner’s/Battering Ram*

A1- Actives allemande left the one below  
   just half into a full ladies chain, over  
   and back  
A2- Circle left, six hands all the way round  
B1- Couples 1 and 2, right and left through,  
   over and back  
B2- Long lines forward and back  
   Couples 1 and 2 right-hand star

An alternative B2 is as originally composed by  
Ralph: actives star left below with couple 3 and star  
right above with couple 2. We did both versions.

**Honest John**  
*Source: Contras: As Ralph Page Called Them*  
Formation: Singing square

Head two couples forward go and balance  
you two  
Join your hands and circle left and then  
   here's what you do  
Chassez by, address your opposite  
Chassez back, address your own  
Right and left the way you are-a-a-h  
Right and left back to place  
Four ladies grand chain  
All promenade

Sequence: Intro; figure for heads; figure for sides;  
break; heads go out to the right; sides go out to the  
right; ending. The tune contains *Brighton Camp (The  
Girl I Left Behind Me)* plus another part. "Chassez  
by" is done by partners exchanging places, gent  
passing behind lady each way, facing opposites the  
total time.
**Red River Valley**

As called by Ralph Page  
Formation: Singing square

Couple 1 lead to the right and you balance  
Circle left one time  
Right and left six (see below)  
Now couple 1 lead to left (to couple 4) and balance  
Circle left  
Dip and dive six  
Both head couples lead to the right and balance (note: *no* circle left)  
Right and left eight (see below)

Repeat for each couple in turn. To “right and left six” or “right and left eight” walk straight ahead passing each opposite person by the right shoulder. When you reach the end, turn as a couple with your partner. Continue until you are back where you began.

**Sackett’s Harbor**

Source: *An Elegant Collection*  
Formation: Contra, triple proper  
Jigs: *Steamboat Quickstep/Maggie Brown’s Favorite*

A1- Forward six and back  
Circle left, six hands, 3/4 round  
A2- Actives through 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 move across the hall in the same direction as the minor sets are rotated. If the stage is north, they move west to east.

In the War of 1812, there were several battles at Sackett’s Harbor, NY (May 1812; July 19 and 24, 1812; May 27-29, 1813).

Tony told a story about doing *Sackett’s Harbor* with Ralph Page’s daughter, Laura, many years ago. Tony says they were very well behaved until they were almost to the bottom of the hall, where they thought Ralph would not notice that they swung through the center and back (executing the variation with perfect timing). Ralph’s voice came booming over the PA: “Tony! What are you doing? People will see you and think it goes that way!”
Tony Parkes joined Tony Saletan for two square dances that completed this excellent session. They called the first one:

**“Tony Squared”**
Formation: Square
Reel: *Walker Street*

Tony and Tony put together this calling duet one summer when they were both at Pinewoods Camp together. The calls are based on the premise that each of the two Tonys insists that *he* is calling and the other should stand aside. The sequences of interlocking calls, rhymes and dramatic interplay were delightful and artfully constructed. This performance was one of the highlights of the weekend for many attendees.

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**Rod’s Darling Nellie Gray**
Source: *Dances from a Yankee Caller’s Clipboard*
Song by Benjamin Russell Hanby (1856)
Formation: Singing square

**Intro:**
Well, you all join your hands and you circle to the left
To the tune of My Darling Nelly Gray
Then you come on back the other way, and circle to the right
Square your set now and listen what we say
Corner allemande left and a grand old right and left
Go walking ’round the ring about halfway
Do-si-do your Nelly, and you promenade her home
Promenade with your Darling Nelly Gray

**Figure:**
First couple to the right, and you balance with the two
Circle left, go once around that way
Right hand half around the opposite, and balance 4-in-line
Then you walk through and swing your Nelly Gray.

Take her on to the next, etc. [See sequence below]

**Ending:**
Allemande left and a grand old right and left
Go walking round the ring about halfway
When you meet your Nelly, well you promenade her home
And you bow to your Darling Nelly Gray

Sequence: As couple one reaches couple four, couple two begins the figure with couple three. Continue in this manner until all four couples have led the figure three times. This dance is based on an older popular square dance. Rod Linnell, who created the variation, gave it the title *Atomic Nellie Gray*. Tony and Tony gave us a wonderful rendition in two-part harmony.

In pre-Civil War America, the song, *Darling Nelly Gray*, had almost as great an impact in arousing abolitionist sympathy as the novel *Uncle Tom’s Cabin*. 
Triplets, Old and New
Saturday, 3:30 P.M.
Led by Linda Leslie; Music by Old New England

To introduce this session, Linda read the passage in Ted Sannella's Balance & Swing in which he describes how he began to write dances in the triplet formation and the customs he came to always use with them.

Triplets are mini-contras with just three couples per set. Unless otherwise indicated couples begin proper.

Linda’s choice to start with Ted’s first triplet could not have been more appropriate.

Ted’s Triplet #1
By Ted Sannella (June 21, 1968)
Formation: Couple 2 begins improper (Ted always started the first change with all proper)
Source: Zesty Contras
Reels: Ball and Chain/Liza Constable’s Reel/Natalie McMaster’s (J.P. Cormier)

A1 - Couple 1 balance and swing
A2 - Same two down the center to the bottom, separate and come up the outside to the center place
All do-si-do partner
B1 - Bottom two ladies chain across and back (starting from the unexpected side) while the other couple swings
B2 - Join hands six and circle left half-way
Couple 1 cast to bottom, others following to invert the line

Ends 2-3-1 with middle couple improper. Ted’s practice of beginning with all couples proper still works here, because no matter how they begin the original couple 2 faces down after their swing in B1.

Corner Triplet
By Linda Leslie (1991)
Reel: High Level Hornpipe

A1 - Active couple (#1) go down the center, turn alone
Return and cast off
A2 - Turn contra corners
B1 - Actives balance and swing, end facing up (proper)
B2 - Come up the middle, separate down to the bottom
Lines-of-3 go forward and back

Ends 2-3-1. Linda notes that she wrote this dance because she wanted a useful dance for teaching contra corners. New dancers are not as likely to get lost, or feel intimidated when learning contra corners within a triplet set. Ted's dances which include contra corners are more complicated. After running this dance a few times, Linda taught the following:
**Ted’s Triplet #7**  
By Ted Sannella (June 25, 1970)  
Source: *Balance and Swing*  
Reels: Castle Hornpipe/David Millstone’s Hornpipe (Bob McQuillen)/Mary Lou and Charlie (Bob McQuillen)  

A1- Top two couples allemande right partner 1 1/2  
Same four right and left through  
A2- Actives (now progressed) turn contra corners  
B1- Meet in the middle to balance and swing, end facing up (proper)  
B2- Come up the middle, separate down to the bottom  
All do-si-do partner  

Ends 2-3-1.

**Beneficial Triplet**  
By Al Olson  
Jigs: Shetland Fiddler (Bob McQuillen)/Bearded Fiddler (Ed Reavy)  

A1- Pull by partner by the right hand (4)  
Pull by the left diagonal person by the left hand (4)  
Pull by across by the right hand (4)  
Pull by this left diagonal person by the left hand (4)  
A2- Once more, pull across by the right and pull by on the diagonal by the left  
Balance your partner, box the gnat  
B1- All balance and swing partners  
B2- Actives at the bottom come up the center, turn alone  
Return, hand cast  

Ends 3-1-2. Based on Dan Pearl’s dance, Beneficial Tradition. After the pulling by someone six times in the A-parts you should be across from your partner with the set inverted. During that action, remember: if you are at the end of the set and no one is on your left diagonal, don’t move!

**Triplet for Felix**  
By Phillipe Callens (1988)  
Source: *From a Belgian Yankee Caller*  
Jigs: Buddy McMaster’s/Harbour View (John Campbell)/Bride’s Favorite  

A1- Couple #1 cross through the 2’s as they move up to form waves-of-3 along the sides (1’s improper and facing out), balance  
Allemande right once around and balance again  
A2- Allemande left and start a hey-for-3 along the line (actives begin by passing right-hand neighbor by the right shoulder)  
B1- Actives meet in the center to balance and swing, end facing down  
B2- Down the hall 4-in-line with couple #3, actives turn in the center as a couple  
Return, hand cast  

Ends 2-3-1.

**Larry’s Triplet #7**  
By Larry Jennings  
Source: *Zesty Contras*  
Reels: Shoemaker’s Daughter (Ed Reavy)/Mrs. Frasier’s/High C’s (Newt Tolman)  

A1- Top two couples balance and swing partners, end facing down  
A2- Same four down the center 2-by-2, turn as couples  
Return, 1’s cast (unassisted) down one place as the 2’s turn to face down  
B1- Couples 1 and 2 right-hand star  
Left-hand star back  
B2- Couples 1 and 3 face across and go forward toward partner and back  
Pass through across the set, turn alone and circle left just half way  

Ends 2-3-1.
**Ted’s Triplet #12**
By Ted Sannella (current revision May 5, 1981)
Source: *Swing the Next*
Reels: *Guilderoy/Lamplighter’s Hornpipe/Mountain Ranger*

A1- Couple 1 balance, pull by across and
go down the outside below one
Top four right and left through across
A2- Same ladies chain
Those four circle right 3/4 and pass
your neighbor by the right shoulder
B1- All balance and swing the one you
meet
B2- Actives balance and swing at the
bottom, ending proper

Ends 2-3-1.
Grand Dance
Saturday evening, 8:00 -12:00

Old New England (Jane Orzechowski, Deanna Stiles and Bob McQuillen) provided the music for the first half of the evening.

Grand March
Sylvia Miskoe and Tony Saletan were the lead couple
Priscilla Burrage directed traffic
Marches: *Prince Imperial Galop*/George Cheroux
(both from Don Braley)/*Neil Vincent
*Orzechowski’s Welcome to Earth* (Bob McQuillen)

Every grand march is different. This year’s felt particularly smooth and elegant. For an excellent description of figures that can be used for a grand march, see the recent CDSS publication, Legacy. On page 36 of this Syllabus you can find the music for the *Prince Imperial Galop*.

Quadraplicity
By Don Lennartson
Formation: Doubl
e four-facing-four
Called by: Linda Leslie
Reels: *Liza Jane*/Rock the Cradle Joe/Green Willis

A1- Forward eight and back
    Swing corner (see note), form a square
A2- Heads right and left through
    Sides right and left through
B1- Gents star left one time round
    Do-si-do the one you swung 1 1/2
B2- Balance and swing partner

If you were to hold eight hands round at the start of the dance, your “corner” would be the gent on the right (for ladies) or the lady on the left (for gents). Thus, if you are on the end of the line-of-4, your corner is opposite you, while every other time the corner is right next to you in your line – a “shadow.”

Rory O’More
Formation: Contra, duple proper
Source: *The Country Dance Book*
Called by: Linda Leslie
Jigs: *Rory O’More*/Boxman’s Jig (written for Bob McQuillen by Liz Carroll)/*Rory O’More*

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 2 steps (or spin) individually to the right; give left to partner and right to next to form the wave again
  Balance left and right, and slide left
B1- Turn contra corners
B2- Actives balance and swing, end proper and face to face
Steal This Dance
By Alan Sklar
Formation: Contra, duple improper
Called by: Linda Leslie
Jigs: Blackberry Quadrille/Tappit Hen (from Nelson Collection)

A1- Long lines forward and back
   Gents allemande left 1 1/2
A2- Balance and swing partner
B1- Ladies chain across and form diamond
   (see note)
   Balance in a ring and spin to the right
   (as in Petronella)
B2- Balance the ring and spin again
   Balance the ring once more; then make
   an arch with your neighbor and the
   ladies twirl to the left under this arch,
   gents assisting, but staying in place

At the end of the courtesy turn in B1, ladies continue
to move to the center of the set, keeping left hands
with neighbor, giving a right to partner, and facing
one another. The group now has formed a diamond.
After each spin, the diamond shape is maintained
until the last 4 counts. The last twirl is for the ladies
only in order to re-form the improper lines.

Alamo Circle Mixer
By Tony Saletan (December, 1980)
Formation: Circle Mixer
Called by: Tony Saletan
Reels: Speed the Plough/Headlight Reel

A1- All forward and back twice
A2- Allemande left corner 1x, join right
   hands with partner in an “Alamo
   ring,” balance
   Allemande right partner 1/2, join left
   hands with the next; balance again
B1- Allemande left just 1/4 and swing the
   next
B2- Promenade, end facing the center

Tony emphasizes that although the allemande turns in
A2 and B1 are each 4 counts, the distance that must
be covered in that time gets shorter and shorter.

Young Widow
Source: Contras: As Ralph Page Called Them

Formation: Contra, triple proper
Called by: Tony Saletan
Reels: McQuillen’s Squeezebox (Ralph Page)/Lady’s Polka/Chickadee’s Polka (Bob McQuillen)

A1- Right hands across star for couples one
   and two
   Back with the left
A2- Couple one down the center, right
   hand in right hand; turn as a couple
   Return (improper) and cast off
B1- Forward six and back
   Circle six, just halfway and the ones
   back out as the others face each other
   up and down
B2- Couples two and three balance twice
   Same four right and left through
   travelling up or down the hall

A2 may feel odd, as the woman is on the left and the
man on the right. To turn as a couple, rotate
clockwise; the woman going forward and the man
backing up.

Saletan’s Double Star
By Tony Saletan
Formation: Square
Called by: Tony Saletan
Reels: Peace River Breakdown/Daley’s Hornpipe

A1- Heads go forward and back
   Head couples left-hand star
A2- At the sides do two right-hand stars
   Heads left-hand star in the center
B1- Balance and swing your corner
B2- Promenade to the gent’s home

Sequence: Intro; figure twice for heads; break; figure
twice for sides; ending. Notice that during the right-
hand stars in A2, everyone has their corner in the
star; the inactive couples (sides first time) are with
their partners but the others are not. Active ladies
follow your opposite gent whenever switching stars.
Singing Square Medley
By Tony Saletan
Formation: Square
Called by: Tony Saletan

For this dance, Old New England was joined by Tony Saletan on keyboard as Bob McQuillen switched to piano accordion. Tony says that playing while calling this medley allows him to control the modulations between keys and the subtle changes of tempo that each dance needs.

Intro (tune: Red River Valley)

Couple 1 leads Darling Nelly Gray
Break to same tune

Couple 2 leads My Little Girl
Break to same tune

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

Couple 4 leads On the Road to Boston
Break to same tune

Heads lead one figure of Nelly Bly

All dance Marching to Pretoria

Side couples lead the sashay figure of Just Because
Break to same tune

All dance one figure of Alabama Jubilee

All dance one figure of Smoke on the Water
Ending break to same tune

Just before the waltz, NEFFA president, Shelagh Ellman-Pearl, presented a plaque to commemorate an award Angela Taylor received last year. The plaque read: “The New England Folk Festival Association Life Membership, awarded to Angela Taylor May, 2002, in appreciation of continuous service and commitment from the earliest days. Your dedication is an inspiration to all.” Angela has been involved in organizing all sixteen of the Ralph Page Legacy weekends, as well as every one of the nearly sixty years of NEFFA festivals, which Shelagh called “an unmatched commitment.” Angela’s brief response was: “Thank you, and I loved every minute of it!”

Waltz: April Flowers (written for Bob McQuillen by Caroline McBride, age 16)

– Break –
Airdance (Rodney Miller, Mary Cay Brass, Marko Packard and Stuart Kenney) provided the music for the second half of the evening. The band was joined to great effect by David Surette on mandolin for their evening set.

Chain the Hey
By Becky Hill
Source: Twirling Dervish and Other Contra Dances
Called by: Tony Saletan
Formation: Contra, duple improper
Reels: Julia Delaney/The Gravel Walk

A1- Do-si-do neighbor
Swing the same
A2- Gents allemande left 1 1/2
Swing partner
B1- Promenade across
Right and left through to get back
B2- Half hey-for-4 (women start by passing right shoulder)
Ladies chain back, and face new neighbor

Windmill Lancers
As called by Ralph Page
Called by: Tony Saletan
Formation: Square
Recorded music: Eastman Wind Ensemble playing Alte Kameraden (Old Comrades) by Carl Tieke

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

Figure I:
Ladies star right 3/4.
Gentlemen, sweeping wide, advance one position to the right (Ralph had gents – and ladies in Figure II, etc. – wait four beats, then move right; we danced it both ways)
Meet original partner, courtesy turn
Repeat three times to end at home; promenade.

Break:
Grand square with reverse; two-hand turn twice; promenade.

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

Break:
All bow to the center, using 2 measures before the Trio in Alte Kameraden
Grand square with reverse; two-hand turn partner twice; promenade

Figure III:
Ladies star right 3/4; gentlemen advance one position to the right
Courtesy turn 1 1/2 and put the gentlemen in the center
Gentlemen star right 3/4; ladies advance one position to the right
Turn partner by the left hand 1 1/2 and put the ladies in the center
Repeat to end at home; promenade

Closer:
Do-si-do corner and partner
Full grand right and left with partner, bow to each other at halfway point
Grand square with reverse
4 Ladies grand chain with return;
  promenade; and honor partner

At Ralph Page’s dance camps, Windmill Lancers was Ralph’s tour de force, a dance that people anticipated and were excited about. He always called it to his record of the German march, Alte Kameraden. Tony recreated this experience for us in honor of Ralph’s centennial.
**Louisiana Swing**
By Mike Michelle
Source: *Smoke on the Water*
Formation: Singing square
Called by: Tony Saletan

**Intro, break and ending:**
Hey Joe, swing your own; round and round you’re gonna go
Allemande left and a grand old right and left
Meet your partner mighty sweet and turn right back to the Bayou beat
And grand right and left the other way back home

Meet your partner down the line, you box the gnat; you’re doing fine
And you swing your partner round and round
Promenade go two by two; promenade to the big Mamou
That’s how you do that Louisiana swing

**Figure:**
Head two couples forward and back; cross trail across the track
And you go around one and 4-in-line you stand
Forward eight, eight fall back; box the gnat across that track
All join hands, circle left around the land

Allemande left the corner; do-si-do your own
Gents, swing that corner lady round and round
Promenade [to the gent’s place], go two by two; take a little walk to the big Mamou
That’s how you do that Louisiana swing

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

**Simplicity Give and Take**
By Linda Leslie
Formation: Contra, duple improper
Called by: Linda Leslie
Reels: *Le Releveur* (Richard Forest)/*Dedicado à Jos* (Martin Racine)/*Lévis Beaulieu*

A1- Balance and swing your neighbor
A2- Give and take (to man’s side) and swing partner
B1- Long lines forward and back
   Ladies chain across
B2- Left-hand star
   Do-si-do the next neighbor (with whom you will balance and swing)

Based on Simplicity Swing, by Becky Hill.

**The Equal Turn**
By Tom Hinds
Formation: Contra, Becket formation
Source: *Dance All Night 3*
Called by: Linda Leslie
Reels: *Rannie McClellan’s* (Brenda Stubbert)/*Holy Land*/*Wing Commander Donald Mackenzie* (Bill Cunningham)

A1- Gents allemande left 1 1/2
   Swing your neighbor
A2- Right and left through across
   Ladies chain back
B1- Circle left 3/4, pass neighbor by the right shoulder to meet new neighbors
   These two ladies allemande left 1 1/2
B2- Balance and swing your partner
**Mares Pond**
By Linda Leslie
Formation: Contra, duple improper
Called by: Linda Leslie
Jigs: *Tam Lin/Devil in the Strawstack/Farewell to Tchernobyl* (Michel Ferry)

A1- Circle left once around
    Do-si-do neighbor 1 1/4 to a wave
A2- Balance, walk forward to a new wave
    Balance again, allemande right to return to original neighbor
B1- Balance and swing that neighbor
B2- Actives only balance and swing

Based on Carol Ormand's *The Maine Sail*, a dance that Linda loves and wanted to simplify for use with newer dancers. The title commemorates a beautiful pond on Cape Cod.

**Another Nice Combination**
By Tom Hinds
Source: *Dance All Night 2*
Formation: Contra, duple improper
Called by: Linda Leslie
Reel: *Flatworld* (Andy Cutting)

A1- Gypsy neighbor and melt into a swing
A2- Circle left 3/4, pass your partner
    Do-si-do a shadow
B1- Balance and swing partner
B2- Ladies chain; left-hand star

The last time through, balance and swing the shadow in B1 and run home to swing your own in B2.

**Waltz**
Nostalgic Singing Squares  
Sunday, 9:00 A.M. program  
Led by Tony Saletan; Music by Old New England

If You Knew Susie  
By Jerry Helt  
Song by Bud.G. DeSylva and Joseph Meyer

Intro, Break and Ending  
Join hands with Susie, circle left with Susie  
Now circle right, go the other way back  
Swing so classy, with your fair lassie  
(Corner!) allemande left with your left hand,  
partner right, a right and left grand  
Here comes Miss Lucy, there goes cousin Kate  
When you meet your Susie, promenade ’til you get straight  
Promenade with Susie, swing at home with Susie  
Oh, oh what a gal!

Figure  
Heads bow to Sue, do that right and left through  
Turn twice around, sides right and left too  
[heads do a double courtesy turn as sides start their right and left through]  
Four ladies chain, three quarters around  
Take that one, put the lady on the right; you join your hands and circle left  
Go half way round, then your corner do-si-do, [meaning your new corner]  
Come back and swing a new partner, swing ’em high and swing ’em low,  
Promenade with Susie, go home with Susie, singing  
Oh, oh what a gal!

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

Lyricist Bud G. DeSylva and composer Joseph Myer also wrote California, Here I Come, April Showers and I’ll Build a Stairway to Paradise.

Maple Sugar Gal  
By Rod Linnell  
Source: Dances from a Yankee Caller’s Clipboard  
Tune: Maple Sugar Two-Step

Intro and Ending  
Allemande left your corner, allemande right your own  
Allemande left your corner again, grand right and left you roam  
Go half way around, and when you meet your pal  
Swing your Maple Sugar Gal  
Swing a little harder, now you swing around and round  
Take that lady with you and promenade around  
Promenade around the ring and swing with your pal  
You swing with your Maple Sugar Gal

Figure  
Four ladies chain across, turn around  
Just the heads chain back, go halfway round the town  
All four ladies star across and everybody swing  
You swing with your Maple Sugar Gal  
Allemande left your corner and you balance to your own (let’s hear it!)  
Do-si-do – but walk your corner home…

Sequence: Intro; figure for the heads, figure for the sides; repeat for heads, repeat for sides; ending. The progression is odd: the active ladies progress to their corners (i.e., to their right) while the other two ladies progress to their left. Although this makes the same ladies always active in a HHSS progression, everyone gets to swing and promenade with each of the other gender-role dancers.
**My Grandfather’s Clock**
By Tony Saletan (February 22, 1992)
Song by Henry Clay Work (1876)

Ladies forward and back
Gents right-hand star
Allemande left partner 1 1/2
Gypsy with the right-hand lady
Put her on the right and circle to the left
That’s clockwise you know, all the way you
go to the gent’s home
Balance the ring
Allemande left corner
Do-si-do partner
Half grand square (16)
Balance partner and swing

Sequence: Intro; figure four times; ending. The final grand square is done with the “reverse,” a full 32 counts. This dance was written for clockmaker, Jim Morse, a fine repairer of antique clocks, whose shop was destroyed by fire on February 11, 1992. It was introduced at a benefit dance for Jim, who is also a dancer, at the Concord (MA) Scout House on March 22, 1992. The song’s composer, Henry Clay Work, also wrote *Marching Through Georgia, Kingdom Coming, The Ship That Never Returned* (which provides the tune used for *MTA*, the song about Charlie who never returned), and other popular songs.

**Sheik of Araby**
Set to music by Debbie Gray (based on *Queen’s Quadrille* by Jerry Helt)
Song (1921) by Harry B. Smith and Francis Wheeler (lyrics), and Ted Snyder (tune)

**Intro, Break and Ending**
All join hands and circle left, beneath that desert moon
Circle right, go the other way back, around that old sand dune
Do-si-do your corner, it’s all around you go
Partner now you do-si-do, back to back on the heel and toe
Four gents star left, it’s once around that ring
Come home and swing your Sheba round, and promenade and sing
You drift across the night beneath that starlit sky
With the Sheik of Araby

**Figure**
Head two couples right and left through, across the desert sand
Same two ladies chain to that sheik across the land
Side two couples right and left through beneath the stars above
Same two ladies chain, all join hands, let’s fall in love
Circle left, go halfway round and swing that corner gent
Swing that corner sheik and go home to his tent
You walk your camel home, it’s once around you roam
With the Sheik of Araby.

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending.
**Roll Out the Barrel**

Set to music by Debbie Gray (based on *Pioneer Polka Quadrille* by Ted Sannella, published in *Balance and Swing*).

Song (*The Beer Barrel Polka*) by Jaromir Vejvoda

**Figure**

Heads inside with your partner, you polka round the square

Those ladies to the center, sides go around the inside pair

Sides polka round the ladies, you polka with your partner

All four ladies back to back, and four gents walk the outside track

Promenade and when you see your mate

It’s partner left, neighbor right and balance eight [in an Alamo ring with ladies facing out and gents in]

You balance, all turn left hand *half*, you do it once again

You balance, all turn left *again* [all the way this time], and all four ladies chain

Four ladies chain across the hall

You chain them home and don’t you let them fall

Corner promenade, you promenade your corner sweet

You promenade her off her feet

Next corner do-si-do [to 4 measures of transition music, ending in ballroom position with new partner, extended hands toward the center of the set]

**Chorus** (sing chorus of *Roll out the barrel!*)

Polka “around the house” with your partner (all polka into the center and out, then turn into next place on the right in two more polka steps; repeat three more times to get back home)

Balance and swing your partner

Into the center and back

And do it again

Sequence: No intro (warn the dancers); figure and chorus twice for heads; figure and chorus twice for sides. Debbie adapted Ted’s dance by adding the Irish "About the House" or "Around the House" figure, which uses the music beautifully. *The Beer Barrel Polka* was the biggest seller of 1939, and, apparently, the most popular song in the world during WWII. The song was originally called *Škoda Lasky* in Czech. The English words we all sing are by Lew Brown – but then, he was born in Odessa in 1893.

**Silver and Gold**

By Ted Sannella (early 1950s)

Tune: *Silver and Gold Two-Step*

Source: *Balance and Swing*

The heads two couples separate, go halfway round the ring

You do-si-do now when you meet, and you give that one a swing

(3 beats silent) Cross the set with a right and left through

(4 beats silent) Look for the corner, do…

Allemande left your corner

And you do-si-do your own

Take that corner now and promenade to the gentleman’s home.

Sequence: Improvised intro; figure twice for heads; improvised break; figure twice for sides; improvised ending. This is the only singing call that the prolific Ted Sannella ever created.

**Mountain Music Madness**

By Rod Linnell

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

Source: *Dances from a Yankee Caller’s Clipboard*

**Intro, Break and Ending**

Allemande left your corner, back to your own and honor

And swing your partner, everybody swing.

Now you allemande left your corner, right hand to your partner

A grand old right and left, go round the ring.

All the way around and all the way back home

When you’re home, it’s a right hand round with your own

Then you allemande left your corner, back to your own and honor

And swing your partner, everybody swing
Figure
Head two ladies chain, side ladies do the same
All promenade one quarter round the ring
Now the head two right and left through, side two right and left, too
Then promenade one quarter round again
Four ladies star across, turn partner by the left hand (or left elbow)
Your corner swing
And promenade, go round the ring [to the gent’s home]

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

Climbing Up the Golden Stairs
From Don Armstrong
Song by Monroe H. Rosenfeld (1884)

Here is Tony’s description:

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

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

Goin’ Down South
By Don Armstrong.
Tune: *Down South* (1900) by William H. Myddleton and Sigmund Spaeth
Source: *Smoke on the Water*

Intro, Break and Ending
Join your hands, circle south [left], let’s go down south
Can’t you taste the cornbread melting in your mouth
Do-si-do your partner, she’s a pretty thing
Go and swing your corners, give ’em a great big swing
Allemande left the next, pass the one you swung
Swing your partner round, now ain’t we havin’ fun?
Promenade the ring, and everybody sing, “We’re goin’ down south today.”

Figure
Head two couples forward and back, let’s have some fun
Pass through, separate, and around you go just one
Into the middle, pass through, around just one you do
Right and left through until you get back home
Allemande left your corner, do-si-do your own
Go back and swing the corner and keep her for your own
Promenade the ring, and everybody sing, “We’re goin’ down south today.”

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. The figure for this dance, based on an idea by Herb Greggerson, is an early example of a “grid” pattern (as opposed to either visiting couple or a circular pattern) that was to become characteristic of modern western squares.
Smoke on the Water
By Pancho Baird
Song by Zeke Clements
Source: Smoke on the Water

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

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

Figure I:
Four gents circle, left turn it once around
Come home for a do-si-do, then right-hand star as you come down
Turn it once in the middle, find your corners all
Allemande left that corner, grand old right and left the hall
[Repeat chorus]

Figure II:
Head gents bow to partner, swing her once around
Pass through, down the middle, then separate go round [the outside]
Come home, meet your partner, and do a little do-si-do
Allemande left that corner, grand old right and left you go
[Repeat chorus]

Sequence: Intro; figure I for gents; figure II for heads; break; figure I for ladies; figure II for sides; ending. (Every part is followed by the chorus.) The first word in the chorus is pronounced “they’ll” (of course).
Open Microphone Session
Sunday, 11 A.M. program – John McIntyre, MC with music by Airdance

**Tecumseh**
By Dillon Bustin  
Called by: Jeremy Korr  
Formation: Contra, duple improper  
Reels: *Barrow Burn/Flying Home to Shelly* (Paul Gitlitz)

A1 - 2’s half figure-eight up through the 1’s  
And the 2’s swing  
A2 - Circle left, and back to the right  
B1 - 1’s half figure-eight through the 2’s  
And the 1’s swing  
B2 - Down the hall 4-in-line, do not turn  
As the line backs up, the 1’s make an arch and the 2’s pop through  

Jeremy, who hails from Southern California, thanked us for the New Hampshire temperatures (which fell to –18˚ last night), saying, “It’s not often one gets to be in a place 100˚ colder than the one he just left.”

**Jingle Bells**
Source: Bellendans, from a Folkcraft recording called *Pan Europa*  
Called by: Virginia Jinks  
Formation: Circle mixer  
Music: *Jingle Bells*

Into the center and back  
Sashay left eight steps  
Into the center and back again  
Sashay right eight steps  
Face your partner, clap along with the rhythm of *Jingle Bells* as follows:  
“Jingle Bells” [just clap your hands]  
“Jingle Bells” [clap behind your back]  
“Jingle all the…” [clap in front again]  
“…way!” [clap your partner’s two hands once with your own]  
Swing your partner  
Face your corner and clap as above  
Swing your corner, who becomes your new partner

**Scout House Reel**
By Ted Sannella (April 15, 1979)  
Source: *Balance and Swing*  
Called by: Carol Fleishman  
Formation: Contra, duple improper  
Reels: *Lady Ann Montgomery/Lafferty’s*

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

**Swingin’ on the Opposite Side**
By Dave Colestock (December 24, 2002)  
Called by: Dave Colestock  
Formation: Contra, duple improper  
Reels: *Carroroe/Wild One* (Mer Boel)

A1 - Balance neighbor, square through 2  
Swing neighbor on the other side  
A2 - Down the hall 4-in-line, turn as couples  
Return, bend the line  
B1 - Circle left 3/4 and swing partner  
B2 - Right and left through  
Ladies chain
**British Sorrow**

Source: *An Elegant Collection*
Called by: Priscilla Adams
Formation: Contra, triple proper
Marches: *The Boy's Lament for his Dragon* (William MacKay)/*Robertson's Reel* (Tom Anderson)

A1- Actives down the outside past two couples, step into the center
Return up the center, cast off

A2- Couples 1 and 3, right-hand star
Couples 1 and 2, left-hand star

B1- An expansive circle of six all the way around to the right

B2- Couples 1 and 2, right and left four

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**Hearts and Flowers**

By Ted Sannella (January 25, 1989)
Source: *Swing the Next*
Called by: Nancy Spero
Formation: Contra, duple improper
Tunes: *La Ronde des Voyageurs* (from Fortunat Malouin)/*Montebello* (Richard Forest)/*Hommage à Edmond Pariseau*

A1- Allemande left neighbor 1 1/2
Half hey-for-4 (women start by passing right shoulders)

A2- Ladies allemande right 1 1/2
Swing your partner

B1- Half promenade
Half right and left through

B2- Left-hand star
Right-hand back

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**Rod's Grits**

By Bill Olsen (April 13, 2000)
Source: *Bill Olsen's Contra Compositions* (website)
Called by: Lisa Sieverts
Formation: Contra, duple improper
Reel: *Brandy Monond/Libertine* (Marko Packard)

A1- Allemande right your neighbor 1x, box the gnat
Right-hand star

A2- Right and left through across the set
Ladies do-si-do 1 1/2

B1- Balance and swing your partner

B2- Promenade across
Circle left 3/4, pass through to the next

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**Tic Tac Toe**

By Joe Tilmant (1950s)
Source: *Sets in Order*
Called by: Laura Johannes
Formation: Square
Reel: *Benton's Dream* (Benton Flippen)

Head couples rollaway with a half sashay
Go up to the middle and back that way
Forward again and box the gnat
Pull by to a right and left through (to home)
Same four pass through
Separate and you go around one
Down the center with a right and left through (remember the courtesy turn)
Pass through, separate
And go around one to a line-of-4 [see note]
Forward eight and back
Forward again and box the gnat
All right and left through and rollaway
Find your partner and swing at home
Promenade

Laura had the lines-of-4 line up at the heads when the heads led the figure, and at the sides for the sides. This variation works just as well as the original dance, in which the lines are at the sides when heads lead the figure.
**MN-NY Happy Returns**  
By Carol Ormand (July 15, 1994)  
Source: *Another Contra*bution  
Called by: Ann Cowan  
Formation: Contra, Becket Formation  
Tunes: *Swinging on a Gate*/*Siobhan O’Donnell’s*

A1- Long lines forward and back  
   Ladies chain across  
A2- Left-hand star  
   Ladies chain on the right diagonal  
B1- Hey-for-4 (women start by passing the  
   woman now straight across by the  
   right shoulder)  
B2- Gypsy partner and swing

Note that while you have a shadow in the hey your  
partner is in a different hey. Written for the wedding  
of Peter Stix and Amy Jessitis, on the eve of their  
move from Minnesota to New York State.

**Waltz:** *Vals du mois d’novembre* (Jean-Claude Mirandette)
Farewell Dance Party
Sunday afternoon 2:00 - 4:30
Marianne Taylor, MC, with staff and guest callers and musicians

The session began with the arrival of Rodney Miller and a large group of fiddlers from the “Après Lunch” fiddle jam. They played a Swedish walking tune as they processed from the lunch area into the dance hall.

Cabot School Mixer
By Ted Sannella (March 6, 1981)
Source: Swing the Next
Called by: Linda Leslie
Formation: Circle mixer
Reels: Batchelder's/Durang's Hornpipe

A1- Circle right (continuing the motion of the promenade)
    All go into the center and back
A2- Circle left
    Allemande right your corner, allemande left your partner
B1- Do-si-do your corner and swing
B2- Promenade

Handsome Young Maids
By Sue Rosen (1997)
Source: CDSS News (March/April, 1997)
Called by: Linda Leslie
Formation: Contra, duple improper
Marches: O'Donnell Abhu/Meeting of the Waters

A1- Down the hall 4-in-line three steps, turn alone to face back up (4) but continue moving down the hall by falling back (4)
    Now come forward three steps, turn alone (4) and finish moving up the hall backwards, bending the line as you do
A2- Circle left
    Balance the ring, cloverleaf (see note)
B1- Balance and swing your neighbor
B2- Long lines forward and back
    Actives swing in the center, face down

The “cloverleaf” is a cloverleaf turn single, borrowed from English Country Dancing. All dance toward the center and then turn away, men turning over their right shoulders and women over their left. As you turn you walk the path of a small circle 3/4 round to meet your neighbor on the side. The figure creates a lovely eye contact opportunity with your partner before you go to the neighbor. A1 is also reminiscent of the English Country Dance, Dublin Bay.

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

A- Actives allemande right 1 1/2 to trade places (8)
    Down the outside below one (4), lines-of-3 balance forward and back (4)
B- Actives right 3/4 to put the gent between the 2’s facing down the hall and the lady between the 3’s facing up (8)
    Lines-of-3 balance forward and back (4), allemande R 3/4 (4) (so all are proper)
C- Couples 1 and 2 right and left four

There are at least half a dozen ways to time these figures to this music. This way, complete with ringing balances, is now common in parts of New Hampshire and is the way it is traditionally danced at the Ralph Page Dance Legacy Weekend.
**Down Yonder**
Source: *Smoke on the Water*
Called by: Tony Saletan
Formation: Singing Square

**Intro, Break and Ending**
Allemande left twice around, it’s Alamo style
Join right hands with your partner and you balance a while
Turn by the right go halfway round and balance again
Turn by the left go halfway round and balance again
Turn by the right go halfway round and balance once more
And then you turn by the left and you balance; it’s a grand right and left
You’re goin’ down yonder, until you meet again
You do-si-do around and then you promenade my friend
You’re raising a fuss and a hullabaloo
She’ll be waiting down yonder for you

**Figure**
Four ladies chain, you turn the opposite man
You chain right back and turn your partner again
Right shoulder round your corner, left shoulder round your own
Swing with that corner, that corner you swing
Yes, your corner you swing, you’ve got the world on a string
*Next* corner allemande left; then a grand right and left
You’re goin’ down yonder, until you meet again
Do-si-do around and then you promenade my friend
You’re raising a fuss and a hullabaloo
She’s waiting down yonder for you

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

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**Grandma Slid Down the Mountain**
Set to music by Tod Whittemore (based on *Presque Isle Eight*, a figure that Ted Sannella adapted from Rod Linnell)
Song: *Little Old Lady Who* by Rich Wilbur
Called by: Tony Saletan
Formation: Singing Square

**Intro**
Honor partner and corner
Circle left and right
Do-si-do partner and swing
Promenade

**Figure**
Four gents out to the right and balance to and fro
Allemande right once and a half you go
Four ladies star by the left hand to balance that gent again
Do-si-do that fellow and then you will swing
Swing all around with a little-odel-lay-ee who
Little-odel-lay-ee who, little-odel-lay-ee who
Promenade to the lady’s place with a little-odel-lay-ee who
Yodel ay-ee, little-odel-lay-ee who

Sequence: Intro; figure twice; yodeling grand square; figure twice; grand square

**Schottische**

---
Salute to Larry Jennings
By Ted Sannella and Larry Jennings
Called by: Linda Leslie
Formation: Contra, Becket formation
Reels: Temperance Reel/Wise Maid/Ross's Reel #4

A1- Circle left 3/4
   Do-si-do neighbor
A2- Grand right and left, four changes
   Allemande left neighbor 4 to face back
   the way you came and grand right
   and left back to original neighbor
B1- Balance and swing neighbor
B2- Give and take (to man’s side) and
   swing partner

Look on left diagonal for next neighbors.

Ted’s original version was composed in October 16, 1980. Shortly thereafter he adopted some changes based on Larry Jennings’ suggestions. The version Ted published is duple improper and goes as follows:
A1- Lines forward and back; actives swing
A2- Circle left all the way; do-si-do neighbor
B1- Same as A2 above
B2- Same as B1 above
(Source: Swing the Next)
The version above that Linda taught us is one that is adapted still further by Larry.

Bill Bailey Won’t You Please Come Home
Called by: George Hodgson
Formation: Singing Square

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

Sequence: Improvised intro; figure twice for heads; improvised break; figure twice for sides; improvised ending
**Nelly Bly**
Song by Stephen Foster
Called by: George Hodgson
Formation: Singing Square

George: “During this dance, you’re all named Nelly; my name’s George…. Hi, Nelly.”
Dancers: “Hi, George!”
George: “Very good, you won’t have any problem.”

**Figure**
The first couple separate, go round the outside ring
All the way around and pass your partner by
Pass right by your partner and swing your corners all…
And promenade the hall
Hi Nelly (“Hi George!”)
Hey now Nelly Bly!
Let’s promenade the other way [see note]

Sequence: Improvised intro; figure for each couple in turn; improvised break; figure for heads, figure for sides, figure for all couples at once; improvised ending. Note: normally the band plays the verse twice and chorus once (AAB), but since today’s combined band played the tune AABB, George improvised figures to fill out the tune, eventually settling on “Promenade the other way” to use up that extra music.

**Monadnock Reel**
By Ralph Page
Source: *Contras: As Ralph Page Called Them*
Called by: Linda Leslie
Formation: Contra, duple improper
Reels: *Reel de Montréal/Cooley’s/Big John MacNeill*

A1- Actives balance (4), do-si-do (6)
   Then allemande left the one below (6)
A2- Actives meet in the middle and swing
B1- Balance and swing the neighbor
B2- Ladies chain, over and back

Notice that the allemande in A1 is not the same on both sides of the set. The active gent turns his neighbor once, while the active woman turns hers just half or once and a half.

**The Merry-Go-Round**
Called by: Tony Saletan
Formation: Square
Reels: *Rannie McClellan/Star of Munster/Mason’s Apron*

Ralph Page frequently called a dance that he referred to as *Ladies’ Whirligig* (see page 14 of this syllabus). Ted Sannella showed us how much fun improvising could be using that dance as a basis, and *The Merry-Go-Round* became a signature dance for Ted. Tony’s version included ideas from both Ralph and Ted, other ideas from Tony Parkes and Susan Kevra, as well as something new of his own. Aside from breaks, he called allemandes and swings with various members of the set for each lady in turn, ending with her swinging her partner in the middle, with the other 6 circling around the swinging pair. Then the head gents, side gents, all four gents and all four ladies by turns had a chance to follow different and sometimes surprising calls. There were some visits to other squares in the room, and the ending included a basket swing in one’s original square. Before we danced, Tony said, “I have a few Anthony dollars here. If you are a lady number 4 and you accomplish everything I assigned you, I’ll give you an Anthony dollar.”
Following is a description of the dance that Ted Sannella wrote for the syllabus of the seventh Ralph Page Legacy Weekend (1994).

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

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

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

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

Note: swings are sometimes substituted for hand turns.

Soldier's Joy
Called by: Linda Leslie
Formation: Circle of couples and scatter promenade
Reels: Walker Street/Soldier's Joy/Reconciliation (or Olive Branch)

Begin in a big circle: forward and back; circle left and right; swing and promenade
Then scatter promenade, find another couple, and with them:
A1- Circle four, left and right
A2- Right-hand star, left-hand back
B1- Swing the opposite; swing your partner
B2- Scatter promenade again and find yet another couple
After some repetitions, couples can form “blobs” of any reasonable number of couples and do the same sequence
Then promenade back into a big circle
Circle left and right
Swing corner, swing next corner, etc. for several corners.
Then single file promenade, gents clockwise outside, ladies counterclockwise inside
Find original partner for a final swing
Into the center and back twice
Honor your partner and honor the band

Waltz: My Home

Polka: Happy Acres Two-Step (from Don Braley)
Caller Sessions

Two sessions for callers took place, one led by Tony Saletan and the other by Linda Leslie.

Tony’s session was a wide-ranging discussion of the different skills needed to call squares versus contras. One conclusion of the group was that an ability to call squares will translate into better skills at calling contras. Tony emphasized starting with modest goals for oneself. He recommended Larry Edelman’s book, *Square Dance Caller’s Workshop*, as a useful resource.

Linda provided intriguing handouts for her callers’ workshop. One looked at how to choose individual dances of a style calculated to please dancers, and another focused on constructing a well-balanced program overall. Linda is very willing to share this material with other interested callers who contact her.

A third handout was a planning grid, of a sort suggested by Larry Jennings, whom Linda regards as an important influence and mentor. The grid allows you to see at a glance if certain dance elements are being over-emphasized in your program while others are being slighted.

*Sample Planning Grid*

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Sessions for Musicians

Two excellent sessions for musicians took place.

A session by Airdance focused on techniques for playing together as a band, creating strong medleys, connecting the music with the dancers, etc.

Bob McQuillen created a handout for his session called “Happy Tunes from Old Times.” This wonderful packet features tunes that are (a) not overly-challenging to play, and (b) extremely tuneful and danceable. The group played through many of these. Here’s a sample, the same tune that accompanied the beginning of our grand march on Saturday evening:

Prince Imperial Galop
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