SYLLABUS
of the
18th Annual Ralph Page Dance Legacy Weekend

January 14, 15, 16, 2005

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
Table of Contents

Introduction .................................................. 3
Program Grid .................................................. 5
Who Are These People? ..................................... 6
Welcome Dance Party ...................................... 8
Cedar Street Shuffle ........................................ 8
Settlement Swing ............................................ 8
Hull's Victory ................................................. 8
La Plongeuse ................................................ 9
Swing Two Ladies .......................................... 9
Do-Si-Do and Face the Sides .............................. 10
Topsham Pass Through ................................. 10
To Fill a Need .............................................. 10
Monadnock Reel ........................................... 11
You Call Everybody Darling ......................... 11
Texas Star .................................................. 11
The Nova Scotian ......................................... 12
Family Waltz .............................................. 12
Do-Si-Do Right ............................................ 12
Merry Mix-Up ............................................. 12
Chebeague Stars Stroll ................................ 13
Scout House Reel ......................................... 13
Moxie Dance ................................................. 14
Ted’s Triplet #4 .......................................... 14
Legacy Reel ............................................... 14
Wave from Nancy ........................................ 14
The Witches’ Brew ..................................... 15
Philippe’s Double Quadrille #1 ........................ 15
Carousel ................................................... 16
The Neighbors Are Awake ............................. 16
Calling Squares Without Fear ...................... 17
Queen’s Quadrille ....................................... 17
Retrospective: “George Hodgson” ............... 20
My Little Girl ............................................ 20
Crooked Stovepipe .................................... 21
Half Way Round ....................................... 21
Nelly Bly .................................................. 22
Little Old Log Cabin in the Lane ............... 22
Red River Valley ....................................... 22
Mountain Music Madness ........................ 23
It’s a Long Way to Tipperary .................... 23
Waltz Quadrille ......................................... 24
Great Choreography ..................................... 25
The Turning Point ..................................... 25
Contravention ......................................... 25
Fluid Drive ............................................. 25
Squareback Reel ...................................... 26
Fiddleheads ............................................ 26
Starline ................................................... 27
Six Pass Through ..................................... 27
Mary Cay’s Reel ....................................... 27
Roots and Branches of Community Dancing ....... 28
Dance ..................................................... 28
Anything But Contras ................................ 29
Ted’s Triplet #3 ........................................ 29
Coke the Floor ......................................... 29
Portland Fancy ....................................... 29
Grand Square Contra ................................ 30
Set à Crochet ........................................... 30
Walpole Cottage ....................................... 31
Pride of Dingle ......................................... 31
Dance Medleys and Accompaniment .......... 32
Grand Dance ............................................. 33
David on Fridays ....................................... 33
Buffalo Quadrille ..................................... 33
Just Because .......................................... 34
Teddi’s Birthday ...................................... 34
Love and Kisses ....................................... 35
Double Rainbow ..................................... 35
Louisville Special ................................... 35
Weave the Line ......................................... 36
Money Musk .......................................... 36
The Nova Scotian ................................... 37
Chorus Jig .............................................. 37
Gents and Corners .................................. 37
The Rout ............................................... 37
Yankee Reel .......................................... 38
Whirligig and Cheat ................................. 38
The Reunion ........................................... 38
Elegant Squares and Contras ..................... 39
British Sorrow ....................................... 39
Queen Victoria ...................................... 39
Fifth Figure of the Standard Lancers .......... 39
Deer Park Lancers ................................. 40
King of the Keyboard ......................... 40
Hofbrau Square .................................... 41
Parisian Star ....................................... 41
Open Microphone Session ............................. 42

Black Mountain Triplet .................................. 42
The American Summer .................................. 42
MN-NY Happy Returns ................................ 42
Mix’nella .................................................. 43
Fiddle Faddle ............................................. 43
Crooked Stogie Reel ..................................... 44
Mary Cay’s Reel .......................................... 44
Roll in the Hey .......................................... 44

Farewell Dance Party ..................................... 46

Stoolie’s Jig ................................................ 46
Rod’s Right and Left ...................................... 46
Smoke on the Water ....................................... 46
Monadnock Reel .......................................... 47
Coeur d’Alène Contra ................................... 47
The Tempest .............................................. 47
Quadrille Joyeux ......................................... 48
Train to Boston ........................................... 48
Petronella .................................................. 49
Jubilation .................................................. 49

Appendix I: Tunes from Bob McQuillen’s Workshop ........................................... 50

All The Way To Galway .................................. 50
Aunt Mary’s Canadian Jig ................................ 50
The Barren Rocks of Aden .............................. 51
Blackberry Quadrille .................................... 51
Chinese Breakdown ....................................... 51
Devil’s Dream ............................................. 52
Earl of Mansfield ......................................... 52
Eirinn Ni ’Neosfainn Ce Hi .............................. 53
Far From Home ........................................... 53
Farewell to the Creeks ................................... 54
Fisher’s Hornpipe ......................................... 54
Jamie Allen ................................................ 54
Jimmy’s Favorite .......................................... 55
Maggie In the Woods .................................... 55
Maple Sugar ................................................. 55
Monk’s March ............................................. 56
Nancy ........................................................ 56
Nearer My God To Thee ................................. 57
L’Oiseau Bleu ............................................. 57
Robertson’s Reel ......................................... 57
Roddy McCorley .......................................... 58
The Snowy Breasted Pearl ............................... 58
The West Wind ............................................. 58
Where My Eileen Is Waiting ........................... 59
Year End Two-Step ...................................... 59

Appendix II: Tony’s Breaks ......................... 60

Introductions .............................................. 60
Breaks ...................................................... 62
Endings .................................................... 65

Index by Title ............................................. 67
Index by Author .......................................... 69
Index by Type ............................................ 71

Bibliography of Published Sources ........ 73
Introduction

This syllabus is a record of the dancing that took place at the 18th annual Ralph Page Dance Legacy Weekend, an event that is unique in its inclusion of both old and new trends in American country dancing. The leaders of the Ralph Page weekend have managed to find “balance” and “swing”; that is they successfully combine an appreciative delight in traditional dance and dance style with openness to recent cool developments within the tradition. The syllabus tries to reflect this. It also is meant as a resource for dancers, callers and musicians. It contains notation for all the dances that were enjoyed at the weekend, as well as some background material, the names of tunes that were played, a bibliography of other publications where these dances have appeared, and more.

Because of the syllabus, the Ralph Page Dance Legacy Weekend is perhaps the best documented event of its kind. In a way this is the legacy of Ted Sannella, the weekend’s leader in its early years. Ted was meticulous about writing down what went on at dance events. He kept track of every dance he called (as well as the tunes played for the dances that he called) throughout most of his very busy career as a caller. Early volunteers Hanny Budnick, Chris Ricciotti, Donald Parkhurst and Mary Wakefield made the annual syllabus feel necessary, and set a high standard for the quality of the material it contained. David Bateman also deserves mention as having taken on the task of creating a syllabus one year when I was unable to attend. This syllabus for the 2005 weekend represents something of a personal landmark for me. There have now been eighteen Ralph Page Dance Legacy weekends and syllabi have been created for fourteen of those. As this is my seventh syllabus, I can now say that I have done half of them.

Because of the wide variety of types of dances that are included each year, I try to adapt the form of notation I use to suit the style of the dance I am recording. Indeed, over time, I have tended to be a little less interested in notational consistency, and more interested in conveying the individual character of each dance. The goal is, of course, that the directions allow you the reader to reproduce the dance. Naturally, whether or not that is possible depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained herein. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

I start each dance with a header, which may include the following:

**Dance Title**

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

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

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 a dance appears in more than one source, as often happens, I still present just one.)

Formation: (to get you started right)

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

Tune titles: (I also try to indicate the rhythmic type of the tune(s), although whether a particular tune should be called a “two-step,” or “polka” or “reel” is not always obvious.)

What follows the header often connects to the music, as is common in New England dancing. Either “A” and “B” parts are indicated, counts are provided that clarify how the figures fit the phrase, or sing-able lyrics are offered when a singing call was used.
Whenever possible, I try to direct you to a published source and to 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 you find that I have misidentified any material. No one has ever done so yet, but I have run across a variety of errors in past syllabi. So this one comes with no guarantee!

Recording notes about the dance discussions and workshops is often more of a challenge for me than recording the dance figures or the names of tunes. Opinions about traditions can run very deep, and it seems important to me that I try to honor the convictions of people who know a lot about our dances and music. At the same time different participants in a discussion rarely come away with identical impressions of what happened there. The task is further complicated because I cannot be at the both events when there are two going on at once, and so must rely on others to take notes for me.

As in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering with the helpful information that allows me to create this syllabus. I often modify the notes that people give me in an attempt to improve their clarity or insert my perspective about a dance. Errors that creep in through this process are mine and not my informants’. I also am deeply grateful to the composers and callers whose dances and dance adaptations are included. Sometimes, whether by accident or design, the dances we do are variations on a composer’s original intentions. In such cases I try to include explanatory notes.

This year a special thanks goes to Laurel Sharp, who took thorough notes at the workshops that I did not attend personally, and helped me turn those notes into the descriptions below. I am also grateful to David Millstone, who year after year saves me from embarrassment by casting his keen editorial eye over the syllabus to catch most of my errors before others do. Both Laurel and David bring to their contributions detailed knowledge about dancing or music, as well as a passion for the English language. Although he has not yet volunteered to do so, David could easily write this syllabus himself. Barring that, he is certainly the ideal person to correct my drafts. While it is probably true that some mistakes have eluded both of us, his work has greatly reduced their number.

Many of the past years’ syllabi are also available from NEFFA, or can be obtained electronically from the Internet. As a way to make all of this material more useful there is now an index of all the syllabi in spreadsheet format. This is only available electronically, as it grows each year when a new syllabus is created. It is kept at the UNH library website. A search for “Ralph Page syllabus” will find it quickly. Please consider purchasing the syllabi in print form. When you do so, the money you spend benefits the weekend.

Enjoy the syllabus. I hope to see you at future Ralph Page Dance Legacy weekends.

David Smukler
February 2005
Syracuse, NY
# Program Grid

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>18th Ralph Page Dance Legacy Weekend</strong>&lt;br&gt;January 14-16 2005&lt;br&gt;Memorial Union Building (MUB)</td>
<td>Sponsored by The University of New Hampshire Center for the Humanities, and the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA)</td>
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<tr>
<td><strong>FRIDAY NIGHT</strong>&lt;br&gt;7:30–11:00</td>
<td>STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)</td>
<td>MUSIC / DISCUSSION ROOM</td>
</tr>
<tr>
<td>Session A</td>
<td>WELCOME DANCE PARTY&lt;br&gt;MC: David Bateman with Music by The Don Roy Trio&lt;br&gt;Dance Masters, plus Dudley Laufman &amp; George Hodgson</td>
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<tr>
<td><strong>SATURDAY MORNING</strong>&lt;br&gt;9:00–10:30 AM</td>
<td>STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)</td>
<td>Calling Workshop: “Calling Squares Without Fear”&lt;br&gt;Tony Parkes</td>
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<tr>
<td>Session B</td>
<td>Dance Session: “Moxie Dance”&lt;br&gt;John McIntire, Caller with Frank Ferrel, Peter Barnes and David Surette</td>
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<tr>
<td>10:30–11:00 AM</td>
<td>SNACK BREAK</td>
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<tr>
<td>11:00–12:30 AM</td>
<td>RETROSPECTIVE – “George Hodgson”&lt;br&gt;MC’s David Bateman, Tony Parkes and Peter Yarensky with Bob McQuillen, Randy Miller &amp; Sarah Bauhan</td>
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<tr>
<td><strong>12:45–1:45</strong>&lt;br&gt;Session C</td>
<td>LUNCH at the MUB (Memorial Union Building Food Court)</td>
<td>1:15 – 2:00 Après Lunch Fiddle Jam with Randy Miller</td>
</tr>
<tr>
<td><strong>SATURDAY AFTERNOON</strong>&lt;br&gt;2:00–3:30 PM</td>
<td>STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)</td>
<td>Calling Workshop: “Roots and Branches of Community Dance”&lt;br&gt;Mary DesRosiers</td>
</tr>
<tr>
<td>Session D</td>
<td>Dance Session: “Great Choreography”&lt;br&gt;Tony Parkes, caller with Frank Ferrel, Peter Barnes and David Surette</td>
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<tr>
<td>3:30–5:00 PM</td>
<td>Dance Session: “Anything But Contras”&lt;br&gt;Mary DesRosiers, caller with Bob McQuillen, Randy Miller &amp; Sarah Bauhan</td>
<td>Music Workshop: “Dance Medleys and Accompaniment”&lt;br&gt;with Ferrel, Barnes and Surette</td>
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<tr>
<td><strong>SAT. EVENING</strong>&lt;br&gt;6:15–7:30</td>
<td>BANQUET&lt;br&gt;Huddleston Hall Ballroom</td>
<td>Huddleston Hall is the next building towards downtown from the MUB</td>
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<tr>
<td>8:00–12:00</td>
<td>THE GRAND DANCE&lt;br&gt;Dance Masters Tony Parkes and Mary DesRosiers&lt;br&gt;8:00–9:35 Bob McQuillen, Randy Miller &amp; Sarah Bauhan&lt;br&gt;9:55–11:30 Frank Ferrel, Peter Barnes and David Surette</td>
<td>Festive Attire Suggested</td>
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<td>Session F</td>
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<tr>
<td><strong>SUNDAY MORNING</strong>&lt;br&gt;9:00–10:30 AM</td>
<td>STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)</td>
<td>Music &amp; Talk:&lt;br&gt;with Bob McQuillen, Randy Miller &amp; Sarah Bauhan</td>
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<tr>
<td>Session G</td>
<td>Dance Session: “Elegant Squares and Contras”&lt;br&gt;Tony Parkes, caller with Bob McQuillen, Randy Miller &amp; Sarah Bauhan</td>
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<tr>
<td>10:30–11:00 AM</td>
<td>SNACK BREAK</td>
<td>1:15 – 2:00 Après Lunch Fiddle Jam with Frank Ferrel</td>
</tr>
<tr>
<td>11:00–12:30 AM</td>
<td>Open Mike Dance Session&lt;br&gt;MC: John McIntire, with Dance Masters’ Critique with Frank Ferrel, Peter Barnes and David Surette</td>
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<tr>
<td><strong>12:30–1:45</strong>&lt;br&gt;Session H</td>
<td>LUNCH at the MUB (Memorial Union Building Food Court)</td>
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<tr>
<td><strong>SUNDAY AFTERNOON</strong>&lt;br&gt;2:00–4:00</td>
<td>STRAFFORD ROOM at the MUB (Dance hall at the Memorial Union Building)</td>
<td>See You Next Year!&lt;br&gt;January 13 - 15 2006</td>
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<tr>
<td>Session J</td>
<td>FAREWELL DANCE PARTY&lt;br&gt;MC: Patrick Stevens&lt;br&gt;Dance Masters, Guests and Staff Musicians</td>
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**Dance Masters:** Tony Parkes and Mary DesRosiers with special honored guest George Hodgson  
**Friday Night Band – The Don Roy Trio:** Don Roy (fiddle), Cindy Roy (piano), and Jay Young (bass)  
**Saturday & Sunday Bands:** Bob McQuillen and Friends: Bob McQuillen (piano), Randy Miller (fiddle) and Sarah Bauhan (flute/whistle)  
**Frank Ferrel** (fiddle), Peter Barnes (piano) and David Surette (guitar and mandolin)  
**Vendors:** Folk Arts Center Bazaar; Dimond Library, Special Collections Sale
Who Are These People?
2005 Performers

Tony Parkes has been calling dances since 1964. He is a master of the clear walk through and calls with great skill, humor and style. Tony’s ability to improvise inventive and coherent square dance breaks is legendary (a transcription of the breaks he called during the weekend is included in this syllabus). Tony has a wealth of knowledge about American country dances of all sorts. He has also written many dances, several of which have become modern “classics.” We have been fortunate to have Tony as a frequent participant at the Ralph Page Dance Legacy Weekend over the years.

Dance caller, singer and folklorist, Mary DesRosiers, has performed and taught around the country at festivals, camps, schools and town hall dances. Her excellent recordings of folk music for children have been cited by the American Library Association. Mary grew up on Duke Miller’s dances in the 1970s, and she still uses many of his fine calls. Her sparkling wit and beautiful, rich voice are unmistakable.

The unflappable and ever cheerful George Hodgson has been calling dances since the mid 1940s. Ralph Page hired him to call square dances at the East Hill Camp in Troy, NH through the 1950s and 60s. George has an old-fashioned approach to calling. He uses a lot of singing calls, and puts together a variety of favorite old dances in his own style. He first appeared as a caller at the Ralph Page Dance Legacy Weekend in 1994 and has been a regular ever since. It is because of him that we are all called “Nelly.” (Hi, George!)

Dudley Laufman has been playing and calling dances since 1948. He was the leader of the Canterbury Country Dance Orchestra, whose recordings in the 1970s introduced many to the New England jigs and reels we know and love for our dancing. Dudley knows volumes about traditional dancing in New England. He is also a poet, a dance collector, and a promoter of dancing that is accessible to all. He and Jacqueline Laufman, as “Two Fiddles,” lead hundreds of dances each year.

An English Country dancer since 1977, John McIntire credits Nancy Rosalie with teaching him the basics of contra dance calling in 1992. Mentored by the likes of Ted Sannella and Larry Jennings, and a regular participant and volunteer for the Ralph Page Dance Legacy Weekend, John has steadily built his skills as a dance leader. He calls regularly at venues around Maine and occasionally at festivals or dance weekends.

The Don Roy Trio. Don and Cindy Roy are descendants of Quebecois and Acadian families in Maine, with an interest in preserving the music and culture of their family traditions. Both grew up listening to music, participating in large family dance parties and playing instruments at a young age. Don plays fiddle and also makes fiddles and violas. Cindy plays piano and teaches Acadian style-step dancing. Energetic bassist Jay Young rounds out the trio. Their music is inventive and brilliant, but highly respectful of tradition.

Bob McQuillen and Friends. Bob McQuillen, who has been to every Ralph Page Weekend since the event began in 1988, is a legend in New Hampshire for his “boom-chuck” piano and
accordion playing. He is also famous for his great sense of humor and good will. A prolific composer, Bob has composed hundreds of wonderfully danceable tunes. In 2002, Bob McQuillen was awarded the National Heritage Fellowship by the National Endowment for the Arts in recognition of his “having a central position in the New England traditional dance music scene for more than fifty years.” Bob is joined this year by Randy Miller, fiddler, woodcut artist, and author of several fine tune books, and Sarah Bauhan, a talented whistle and flute player, as well as tune composer and recording artist.

Three veteran dance musicians of great talent, Frank Ferrel (fiddle), Peter Barnes (piano and whistle) and David Surette (guitar and mandolin), joined forces to form the other band for the weekend. The sound they produced was an example of the living tradition of New England contra dance music at its best. They combined traditional tunes from New England, Ireland, Quebec and elsewhere with recent compositions in similar style, and played them all with great skill, humor and energy, or what they called both "flow" and "punch."

The Short Brothers are Jerry Short and Rick Watson who come from Indiana each year to do the sound for the Ralph Page Dance Legacy Weekend. They have an uncanny ability to make people sound just like themselves in a noisy and crowded hall. When they are not being sound technicians Jerry and Rick are also performers who play “all kinds of music from all kinds of places.” They are very happy to have worked with the RPDLW for so many years, and definitely feel like part of our family.
Welcome Dance Party
Friday evening, 7:30 - 11:00
David Bateman, MC; music by the Don Roy Trio

Polka: Clarinet Polka

Cedar Street Shuffle
By Penn Fix (1983)
Source: Contra Dancing in the Northwest
Formation: Contra, duple improper
Called by John McIntire
Jigs: Trip to the Cottage/Buttermilk Mary/Tobin’s Favorite

A1 - Balance and swing neighbor
A2 - Ladies chain across
    Circle left all the way round
B1 - Pass through across the set and swing partner
B2 - Ladies chain across
    Right and left through across

Trying giving a little tug from the circle in A2 into the pass through in B1.

Settlement Swing
By Penn Fix (1982)
Source: Zesty Contras
Formation: Contra, duple improper
Called by Mary DesRosiers
Reels: Steeple Chase/Moving Cloud/Old Molly Hare

A1 - Do-si-do neighbor, gents face out and ladies in to form a long wavy line on the side (right hand to this neighbor and left hand to former neighbor)
    Balance the wave, allemande right all the way round and re-form the wave
A2 - Balance again and swing the neighbor
B1 - Ladies chain, over and back
B2 - Couple one balance and swing

Hull's Victory
Source: An Elegant Collection
Formation: Contra, duple proper
Called by George Hodgson
Reels: Hull's Victory/Reel du Cultivateur/Frenchie's Reel (Ward Allen and Mel Lavigne)

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

This is George’s preferred version. The dance is often called with the allemande left at the end of A1 being twice around. The timing in An Elegant Collection is closer to this version, but a bit different. Page gives the allemande right in A2 a full 8 counts, and the swing for the active couple only 4.
La Plongeuse
Source: Brandy
Formation: Contredanse (longways) for as many as will, no progression
Called by Dudley Laufman
Music: Any French jig or reel, straight or “crooked”; Dudley and Jacqueline Laufman added their fiddles to the Don Roy Trio for Gaspé Reel

All march up the set and back to place, four steps each way; “encore une fois” (repeat)
Gentlemen’s line, following top gent, lead single file around behind the ladies’ line, down to bottom and return up own line to place (ladies clap to encourage them)
All lead up the set and back twice
Similarly, ladies’ line follow top woman and lead single file around behind the gents’ line to bottom, and return up own line to place (gentlemen clap)
All lead up the set and back twice
Each line, following top couple, (ladies follow top lady, gents follow top gent), cast down the outside of own line; meet at bottom and come up the middle to place
All lead up and back twice
Top couple turn to face down the set and start dip & dive. Each couple on reaching top enter the dip & dive figure. Continue until all have returned to place. (Couples that get home first may swing partners.)
Lead up and back twice
All face partners, take both hands. Top couple start poussette. (The poussette is a “push me, pull you” figure; as in an unembellished do-si-do do not turn as you work your way around another couple, but face the same wall always.) First gentleman push partner around in back of second couple into their place, then first lady push partner around in back of next couple. Continue in this manner all the way down and back to place. Each couple enter the poussette when they reach the top, after the couple before you have danced by two places. Continue all the way up and down the set until back to place.
All swing partners

Dudley says, “This dance is unphrased. Calls are given as dancers are ready. In Quebec it is usually done sans calling. If someone does call (in French of course), it is usually done by one of the dancers calling from the floor.” La Plongeuse was collected by Dudley Laufman from the Charlevoix Region of Quebec and published in his collection, Brandy. The name means “the diver,” and comes from the dip and dive figure at the heart of the dance. A similar, but phrased, version (La Plongeuse de l’Ouest) can be found in Step Lively 2.

Swing Two Ladies
By Ralph Page
Formation: Square
Source: Contras: As Ralph Page Called Them
Called by Tony Parkes
Jigs: Murray River (Graham Townsend)/Time to Eat (Don Roy)

All go forward and back (8)
Forward again, head gents back out with two ladies each (8)
Turn the right-hand lady with a right hand round (about 6), the left hand lady a left hand round (about 6)
Form a basket (about 4): “Put your arms around their waist and swing both ladies around in place”

[The 3-person basket swing] (16)
Open up and circle three (8)
When oriented to do so, pop the odd lady under an arch formed by the head couple back to her partner (4)
Begin a partner swing (4)

Continue swinging partner (8)
Allemande left corner (8)
Promenade partner home (16)

Sequence: Intro; head gents lead; side gents lead; head ladies lead; side ladies lead; ending.
**Do-Si-Do and Face the Sides**  
By Ted Sannella (February 1953)  
Source: *Balance and Swing*  
Formation: Square  
Called by Tony Parkes  
Reels: York County/Ottawa Valley/Pacific Slope

Heads forward and back (8)  
Heads forward again and do-si-do opposite,  
end facing nearest side person (8)  
With the ones you face, circle left once  
around (8)  
Heads split the sides, separate around one to  
form lines-of-4 at the sides [you are with  
your corner] (8)

Forward eight and back (8)  
Middle four [sides] make a right-hand star  
and go once around (8)  
Turn corner by the left 1&1/2 (8)  
The “other four” [heads] right-hand star  
one back to the corner (8)

Balance and swing corner (16)  
Promenade to the gent’s home (16)

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

**To Fill a Need**  
By Tom Hinds  
Source: *Dance All Night II*  
Formation: Contra, duple proper  
Called by David Smukler  
Reels: Spey in Spate/Archie Menzie/Sean Maguire’s

A1- Right and left through across  
“Odd people” (lady 1 and gent 2) swing  
A2- Down the hall 4-in-line, odd people  
turn as a couple with the one you swung  
Return (all are next to partner), bend the line  
B1- Circle left  
Swing partner  
B2- Ladies chain across  
Couple 1 half figure eight above

The “odd” people are those going forward during the  
turn in the right and left through.

**Waltz**: Messer’s Memorial Waltz (Don Messer)

– Break –

**Polka**: Fiddle-icos Polka (Don Roy)
**Monadnock Reel**
By Ralph Page
Source: *Contras: As Ralph Page Called Them*
Formation: Contra, duple improper
Called by Dudley Laufman
Reel: *St. Anne’s Reel* (Dudley and Jacqueline Laufman added their fiddles to the Don Roy Trio)

A1 - Active couples do-si-do
   Allemande left with the one below
A2 - Actives swing
B1 - Swing the next below
B2 - Ladies chain over and back

This is Dudley’s variation, which adds the neighbor swing. B1 can also be a balance and swing. The original timing involved much less swinging:

A1 - Active balance (forward and back, 8 counts)
   And do-si-do (8)
A2 - Allemande left with the one below (8)
   Actives swing (8)
B1 - Down the center; same way back and cast off
B2 - Ladies chain over and back

The allemande left into a swing in the center shows up in a few Ralph Page dances. It creates interest because the length of the turn is different on each side.

Dudley says, “Page originally named the dance *MacArthur’s Reel* after General Douglas MacArthur, but when the boys came home to Keene after the war, Ralph found that many of them did not share a love for the general, so he changed the name to *Monadnock Reel.*”

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**You Call Everybody Darling**
Formation: Square
Called by George Hodgson
Reels: *Golden Wedding Reel/Reel St. Paul*

**Figure**
Heads out to the right and circle four hands round with the side couples
Head gents release left hand and open to lines-of-4 at the sides
Forward eight and back
Right and left through across, over and back
Ladies chain along the line
Keep this new partner and promenade to the gent’s home

Sequence: Intro; figure for the heads; figure for the sides; break; figure for the heads; figure for the sides; ending. Two ladies progress clockwise and the other two counterclockwise.

George called this as a patter call; it can also done as a singing call to the tune of *You Call Everybody Darling.*

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**Texas Star**
Formation: Square
Called by George Hodgson
Reels: *Pepere’s Fisherman’s Reel/Joe Mathieu’s*

**Figure**
Four ladies to the center and back
Four gents to the center and right-hand star
Left-hand star back
Scoop up your partner for a star promenade
Ladies swing in and the gents swing out, star promenade the other way
Then the gents swing in and the ladies swing out, star promenade some more
Gents drop that partner, ladies roll back as the gents keep going forward to pick up the lady in front of you
Promenade to the gent’s home place, and twirl around there

Sequence: Intro; figure twice; break; figure twice; ending.
**The Nova Scotian**  
By Maurice Hennigar (1954)  
Source: *Zesty Contras*  
Formation: Contra, duple improper  
Called by Marianne Taylor  
Reels: *Reel in G/Fraser Valley/Cindy Roy’s (Don Roy)/High Level Hornpipe*

A1- Couple 1 split couple 2 with a mirror allemande  
Couple 1 swing in the center  
A2- Gent 1 down the hall with both ladies, “right hand high and left hand low” to turn the line-of-3  
Return and couple two only cast off  
B1- Ladies chain, across only  
Circle left once around  
B2- Right and left four

This version appears in *Zesty Contras* with the note: “Adapted by the folk process.” The allemande turn in A1 is with the right hand for lady 1 and gent 2, and left hand for the other two. See also the version on p. 37 of this syllabus.

**Family Waltz**  
Source: *Step Lively*  
Formation: Circle mixer  
Led by: Marianne Taylor  
Waltz: *Graham Lee Waltz* (Ivan Hick)

**Do-Si-Do Right**  
Source: *Dances from a Yankee Caller’s Clipboard*  
Formation: Square  
Called by David Smukler  
Jig: *Muise’s March* (Don Roy)

First couple promenade the outside, all the way round (16)  
Do-si-do the couple on the right diagonal (8)  
Two head couples right and left through (8)  

Original couple 1 (now across the set) look to the right and do-si-do with the other couple there (8)  
Two head couples right and left back (8)  
Side ladies chain over and back (16)  

Sequence: Intro; couple 1 leads figure; couple 2 leads figure; break; couple 3 leads figure; couple 4 leads figure; ending. An alternative for B2 is four ladies chain. David asked couples to do-si-do as couples. However, in the Rod Linnell book, the directions specify that they should do-si-do as individuals.

*Do-si-Do Right* was put together in this form by Rod Linnell based on an idea from Abe Kanegson. Don Armstrong recorded a similar dance that he called *Farmer’s Quadrille*. The figure bears a close family resemblance to a late nineteenth century figure called *Steamboat Lancers*.

**Merry Mix-Up**  
By Ted Sannella (October 26, 1978)  
Source: *Swing the Next*  
Formation: Square  
Called by David Smukler  
Jigs: *Ruins of Killmalloch/The King’s Favorite*

Head couples forward and back (8)  
Same four right and left through (8)  
Head ladies chain home (8)  
Head ladies chain to the right (8)  

Same four pass through (4) and swing the one who comes with you (12)  
Promenade once around to the lady’s home (16)  

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

Bars 1-2 Balance toward next partner and then toward current partner (men start on left foot and women on right foot; remember eye contact!)  
Bars 3-4 Repeat  
Bars 5-8 Gent steps back, drawing the lady in his left hand toward him. Waltz once around with this new partner, ending with the lady on the right.

That’s all. Repeat as often as desired.
**Chebeague Stars Stroll**  
By John McIntire (August 2003)  
Formation: Contra, duple improper  
Called by the author  
Reels: Boys of the Lough/Star of Munster/High Reel/  
Bonnie Kate

A1 - Right-hand star  
Circle left

A2 - Still facing up and down, shift left a bit with partner and promenade around the entire oval, 1’s down and 2’s up (all the action so far is clockwise)  
Turn as a couple and return to place

B1 - Gents allemande left 1&1/2  
Swing your neighbor

B2 - Promenade across  
Left-hand star

Written for a dance that took place in a short hall, where going “down the hall” was impractical. A2 is a relaxed stroll. Make the most of the time with your partner. Resist turning around too soon and arriving home early.

Chebeague is an island in Casco Bay, off the Maine coast.

**Scout House Reel**  
By Ted Sannella (April 15, 1979)  
Source: Balance and Swing  
Formation: Contra, duple improper  
Called by Tony Parkes  
Reels: Galope de Malbaie/Growling Old Man and Woman/Big John McNeil/

A1 - Down the center 4-in-line, turn alone  
Return, bend the line

A2 - Circle left  
Ladies chain across

B1 - Ladies do-si-do 1&1/2  
Swing neighbor

B2 - Long lines forward and back  
Actives swing

**Waltz:** The Ashton Rose (Leo Brown)

And a bonus!

**Two-Step:** La Rossignol
Moxie Dance
Saturday, 9:00 A.M. program
Led by John McIntire; Music by Frank Ferrel, Peter Barnes and David Surette

Dances that require good timing, alertness and perhaps a dash of attitude.

Ted’s Triplet #4
By Ted Sannella (May 27, 1970)
Source: Balance and Swing
Formation: Triplet (three couple contra, all proper)
Polkas: Tripping to the Well/Galway Belles/Church Street

A1- First couple cross through the next and balance the opposite two (with hands joined in two rings of three; actives are in the center with backs toward each other)
Circle left 1&1/2 and open out to form lines-of-3 with the actives in center (all facing partners across the set)
A2- Forward six and back
Ones right hand star with the couple below
B1- Ones circle right with the couple above (first gent turn left into next figure)
And half figure eight through the couple below
B2- All balance and swing in the middle (end falling back into own line) (16)

Ends with couples in 3, 1, 2 order, so that the original 3’s become 1’s for the next round, etc. Three repetitions put you back in original order.

Legacy Reel
By Tony Parkes (January 1989)
Source: Son of Shadrack
Formation: Contra, duple improper
Jigs: Judique Jig/Cape North Jig/The Chinese Tattoo

Begins with couple 1 in the center of a line-of-4
A1- Down the hall 4-in-line, turn alone
Return, bend the line
A2- Circle left
Turn neighbor by the right hand 1&3/4
B1- Ladies turn by the left hand, join right hands with the neighbor (4), and balance the wave (4)
Swing neighbor
B2- Long lines forward and back
Couple one swing in the middle

Composed just before the second Ralph Page Legacy Weekend.

Wave from Nancy
By Nancy Rosalie (1994)
Formation: Contra, duple improper
Reels: Mullingar Races/Cooley’s/Longford Collector

Begins with long wavy lines at the sides, gents facing in and ladies out
A1- Balance the wave (4), allemande left halfway with your neighbor (4)
Ladies chain across to your partner
A2- Hey-for-4 (ladies pass right shoulders to start)
B1- Balance and swing partner
B2- Lines forward and back
Ladies chain back, and retaining right hand with this neighbor give left hand to next
**The Witches’ Brew**  
By Rod Linnell (1965)  
Source: *Dances from a Yankee Caller’s Clipboard*  
Formation: Contra, triple improper, double progression  
Reels: *The Blue Eyed Lassie/The Guy from Hydro/Reel de Montebello* (Richard Forest)

A1- Right-hand star 1x (8)  
   Ladies trade places passing right shoulders (2), left-hand star 3/4 (6)

A2- Circle right six hands, all the way round

B1- Ones face threes and swing this neighbor (twos may also swing partner)

B2- Couples 1 and 3 right and left four

Rod Linnell invented the progression in A1 and called it a “star cast off.” Timing is tight in A1, but quite relaxed through the remainder of the dance. Rod’s directions call for a balance before the swing in B1.

Because *The Witches’ Brew* is double progression, the twos remain twos to the top and likewise the threes remain threes. Notice also that when they reach the top, couple 2 starts waiting out on B1 becomes a couple 1 the next time B1 rolls around. Third couples have the easier transition; they finish at the end of the tune, wait out one time, and come in as a new couple 1 when the tune starts again. At the bottom, couples may briefly negotiate about who will become twos and who will become threes.

Ralph Page suggested the name *Witches’ Brew.*

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**Philippe’s Double Quadrille #1**  
By Philippe Callens (December 1992)  
Source: *From a Belgian Yankee Caller*  
Formation: Square with two couples on each side  
Jig: *Quadrille Sir Wilfred Laurier* (48-bars)

Heads forward and take hands with opposite couple to form two rings (4), balance (4)  
Same four right hands across star (8)  
Same two ladies chain over and back, end facing nearest sides (16)

Heys-for-4 all the way across (pass opposite by right shoulder to start; your partner is not in the same hey as you are) (16)

Return to the foursome with your partner and the one you began the hey with (1 head couple and 1 side couple); these four right-hand star until all are close to home place (8)

Swing partner home (8)

Allemande left corner, and grand right and left halfway around the entire set until you meet your partner again (24)

Do-si-do partner (8)

The grand right and left moves everyone halfway around the set. Repeat the entire 48-bar figure for the heads so that all are back at home, and then do it twice for the sides as well. At the end of the dance John had us promenade all the way around to finish. The timing for the grand right and left is tight. Resist the desire to insert a partner balance first, as is often done in New England style squares. In many squares the extra balance might be a good example of “moxie,” but what makes it so is that you are still able to arrive on time, which is probably not possible here.
Carousel
By Don Flaherty (December 19, 1989)
Source: Slapping the Wood
Formation: Contra, duple proper
Reels: Southern Melody/Polo March/Angus Chisolm’s Polka

A1- Circle left halfway, with same sex neighbor shift left along the set
     With the next pair circle left 3/4 until gents are above and ladies below, drop hands and turn alone
A2- Balance and swing partner
B1- Gents allemande left 1&1/2
    Swing neighbor
B2- Right and left through across the set
    Couple one 1/2 figure eight above

If A1 squirts you out at the end, circle 3/4 with ghosts, and you will be correctly positioned to find your partner for the swing. The author’s notes call for a 16-count swing in A2: no balance.

The Neighbors Are Awake
By John McIntire (2002)
Formation: Contra, Becket formation
Reels: Brenda Stubbert’s (Jerry Holland)/Angus Campbell/The Reconciliation

A1- Go forward on left diagonal, and fall straight back to face new neighbors
     These four pass through to an ocean wave, balance
A2- Ladies allemande left 1/2 to a new wave (right hands with neighbor), balance
     Facing along the set, grand right and left around the entire set: pull past this neighbor (neighbor #1) by the right hand, neighbor #2 by the left, and neighbor #3 by the right
B1- Allemande left halfway with neighbor #4 to reverse directions and pull by, pull by neighbor #3 by the right and neighbor #2 by the left
     Allemande right neighbor #1, go 1&1/4 to make a new wave with gents in the middle, and balance
B2- Gents allemande left 1/2 and swing partner

The first time through, begin with a normal forward and back. To “pass through to an ocean wave,” all walk forward, ladies immediately take one another’s left hand and turn 1/4, gents keep going across, turn right and take partner’s right hand to form the wave.

The title is a nod to the band, Wake the Neighbors.

Waltz: Andrea’s Waltz (Bob Pasquarello)
Calling Squares Without Fear
Saturday, 9:00 A.M. Calling Workshop with Tony Parkes

This discussion began with the question: “What’s intimidating about squares?”

Possible answers include: There’s more for the caller to say than in contras, a caller’s failings are more obvious, dancer expectations/unfamiliarity are an obstacle, improvising the breaks is a challenge! Some valid criticisms of squares (as opposed to egalitarian contras) include that only multiples of eight dancers will do (so you get five disappointed dancers sometimes), and that you’re stuck for 7-10 minutes with the other seven possibly questionable dancers (unlike in a contra, where you dance past every thirty seconds or so). Oddly, though, squares are good for “hay bale” or “one night stand” dances. Neophyte dancers can grasp an easy square more quickly than an easy contra.

Tony brought several recorded examples of different variations in calling (various permutations of prompting, patter, singing calls). He found these old 1950s recordings on eBay, and likes to listen to them for patter ideas, phrasing ideas, syncopation, and what not to do. Tony mentioned the relationship of rhythm (the downbeat); timing (how many beats for a move—do si do = 8 counts); and phrasing (taking those correctly timed moves putting them in the tune in the right place with the music). The recorded callers erred (or not) in various ways related to the three concepts. You can also find record players that will play 78 rpm records, variable speed, or whatever, on eBay. After listening to the other samples, Tony’s final example came as a great relief. It was a recording of Dick Leger, head of the Timing Committee for Callerlab (the modern western square dance callers’ professional organization). His calls were completely clear. Tony said that Dick was often characterized as, “running after the dancers with a safety net.” Leger often said to the dancers “trust me” if they had to do something unusual (like putting the lady on the left). His calls were a combination of patter and prompting, a double exposure approach.

We formed a square and danced Queen’s Quadrille. Tony taught the dance, and then we all called it as a group.

Queen’s Quadrille
By Jerry Helt
Source: Square Dance Callers Workshop
Formation: Square

Head two couples right and left through (8)
Head ladies chain back (8)
Side two couples right and left through (8)
Side ladies chain back (8)

Circle left halfway round (8)
Swing your corner (8)
Promenade to the gent’s home (16)

Sequence: Intro; figure twice as above; break; figure twice with the sides leading; ending. The corner swing was originally “Left hand round your corner – keep her – promenade.”
Next, Tony talked a little bit about The Break. It should be easier than The Figure. It should be different than The Figure (e.g., if the figure has stars, avoid stars in the break). It should contain no partner change, i.e., it should leave everyone back where they started. Be careful with the middle break in a partner change dance. Remind dancers that the partner of the moment is their partner for the break.

Tony promised the workshop participants that he would provide a list of resources in the syllabus, and here it is. All of the following are excellent sources for dances, advice or both. Some of these are out of print, but should be available in libraries or on eBay.

**Books**

Ed Butenhof, *Dance Parties for Beginners*
Bob Dalsemer, *New England Quadrilles and How to Call Them*
Larry Edelman, *Square Dance Caller's Workshop*
Bert Everett, *Fifty Canadian Square Dances*
Tom Hinds, *Give Me a Break!* (a collection of breaks)
Rickey Holden, *The Square Dance Caller* (no dances, but much good theory)
Richard Kraus, *Square Dances of Today*
Rod Linnell & Louise Winston, *Square Dances from a Yankee Caller's Clipboard*
Tony Parkes, *Shadrack's Delight*
------------, *Son of Shadrack*
Ted Sannella, *Balance and Swing*
------------, *Swing the Next*

**Recordings**

Bob Dalsemer, *Smoke on the Water* (singing squares)
------------, *When the Work's All Done* (easy squares)
          (Note: The above two titles were originally cassettes; they're now available on CD or MP3 from <www.dosado.com>.)
Ed Gilmore, *Square Dance Party* (Decca or MCA label – LP)
Richard Kraus, *Let's Square Dance!* (RCA Victor, 5 volumes – 78, 45, or LP)
Dick Leger, *Phrase Craze Squares* (Grenn label – LP)
Tony Parkes, *Kitchen Junket* (Fretless 200 – LP or cassette)
We also got excellent advice from Tony’s handout:

**TIPS FOR CALLERS**
Two Experts Speak from the Past

Ralph Page (in Northern Junket, vol. 3, no. 11, March 1953):

1. Don’t drink on the job.
2. Be able to do the dances well yourself, for the better dancer you are, the better caller you ought to be.
3. Don’t allow your parties to degenerate into brawls.
4. Keep your temper. Smile, even if it kills you to do so.
5. Have patience. Remember that you too had to learn.
6. Don’t call dances that are beyond the ability of most of your dancers. They are not the least bit interested in how much you know.
7. Don’t talk too much. People came to dance, not to listen to you chant a mess of doggerel.
8. Admit a mistake. Laugh at it, and don’t let it get your goat. Remember this: the person who never makes a mistake is a person who never does anything.
10. Never be satisfied with just getting by.

Ralph and Zora Piper of Minneapolis, in 1956, quoting Charley Thomas from a talk he gave in 1952:

1. Clarity
2. Rhythm
3. Timing
4. Command
5. Enthusiasm
6. Voice Quality
7. Musical Ability
8. Enjoyability
9. Teaching Ability [added by the Pipers]

Be honest with yourself – find your weakest element and work on it, then your next weakest, and so on.

Later at lunch Marianne Taylor, reflecting on Tony’s workshop, said that good calling is a matter of “clarity and charity.”
George Hodgson was born in 1926 and grew up in Athol Mass. No one in his family danced except George, who used to go to dances occasionally with a group of high school friends. The caller, Leroy Taylor, was the father of one of his friends. One night George asked if he could call one. And he called *Golden Slippers*, which he'd memorized from listening to Leroy. That's how he got the bug.

George started calling regular dances in 1948. He became the regular caller for dances in Templeton and Winchedon, Massachusetts for many years. Bob McQuillen told us that George also used come up to New Hampshire to fill in for Duke Miller from time to time.

For a while during the 1950s, George’s dances were quite big. He remembers one night when he had 255 dancers, over 30 sets. George used to say, “Bring your friends; bring your enemies – as long as they got the admission charge.”

Recently George has been running series in Hopkinton and Contoocook, New Hampshire. Peter Yarensky took the microphone and described these as “good old-fashioned square dances.” Peter has been going to George’s dances for the past fifteen years or so. It’s the sort of dance where the organizer knows everyone who comes and can call them up if it has to be cancelled. When he first inquired about the dance he was told, “We run a very nice dance, and we don’t have any fights.” Peter called the following dance for us:

**My Little Girl**

Song by Albert Von Tilzer, Sam M. Lewis and Will Dillon (1915)

Formation: Singing square

Called by Peter Yarensky

**Figure**

You promenade around the outside

Around the outside of the ring

Head ladies chain right down the center

And then you chain them back again

Head ladies chain to the right, the right-hand couple [To the right you chain the ladies]

And then you chain them back again

Head ladies chain to the left, the left-hand couple [To the left you chain the ladies]

And then you chain right back again

**Chorus**

You do-si-do your corner lady

And then you do-si-do your own

Allemande left your corner lady (balance!)

And then a grand old right and left

You do-si-do when you meet her

And then you promenade back home

You promenade, and then you swing

(four measures of no calling)

Sequence: Intro; figure and chorus with head couples leading; figure and chorus with side couples leading, then side ladies chaining across, and side ladies chaining to their right first; repeat for heads; repeat for sides; figure for all four couples (“chain down the center” becomes a grand chain, and the head ladies chain to their right first); ending.

In many communities the balance would not be called, as it would be assumed. Peter learned this dance from the calling of Phil Johnson. Phil’s version uses the alternate wording contained in brackets, and that is how Peter calls it more frequently. The first wording, however, is more like what George Hodgson sings, and Peter called it like that at the Ralph Page Weekend in George’s honor. The final repetition for all four ladies is also from George’s version.

George had a day job working for a local dairy delivering milk. Later he also worked at the "Twist Drill" company where he met Frannie, whom he married in 1965. Frannie has always been very supportive of George’s calling, and also is, we’re told, a great cook.
George Fogg was next to speak. He told us that he first met George Hodgson in 1954 at the New England Square and Folk Dance Camp, run by the YMCA in Becket, Massachusetts, a great camp that attracted some of the best callers in the country. George Hodgson was on staff there. The two Georges became good friends. Later, both of them also got involved in (and were on staff at) Ralph Page’s Fall Weekends at East Hill Farm in New Hampshire. They were there every year for 16-17 years. The staff and programs at the camp were legendary.

Tony Parkes took the microphone to tell us how he used to go to the weekends at East Hill Farm as a teenager. They were wonderful. Each caller had an individual style. Twenty-five years later Beth and Tony Parkes started running their own dance weekends at East Hill Farm. Tony then called two of Ralph Page’s trademark squares, which he remembers dancing back at East Hill Farm:

**Crooked Stovepipe**

A traditional French Canadian square dance on which Ralph Page put his distinctive stamp

*Source: Contras: As Ralph Page Called Them*

*Formation: Square*

*Called by Tony Parkes*

*Tune: Crooked Stovepipe*

Head two ladies forward and back (8)
Same two forward again and swing as others circle six hands round them (about 12)
When you’re home, all swing partner (about 12)

Allemande left your corner (4), allemande right your own (4)
Do-si-do your corner (8)
Do-si-do your own (8)
And swing your partner (8)

Sequence: Intro; figure for head ladies; figure for side ladies; figure for head gents; figure for side gents; ending. Tony often substitutes a second allemande left the corner instead of a do-si-do, for smoother flow. Ralph Page sometimes announced this dance as “Le Pipe Crochet.” Following Page’s example, Tony suggested a right elbow swing for the gents.

*Half Way Round*

*Source: Contras: As Ralph Page Called Them*

*Formation: Square*

*Called by Tony Parkes*

*Tune: Buffalo Gals*

Heads separate from partner and go single file round the outside (8)
Heads swing in opposite’s place as the sides right and left through (8)
Allemande left your corner (“wherever you are”) (8)
Do-si-do partner (8)

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 (16)
Take your corner and promenade to the gent’s home (16)

George has been very active in the Grange movement since 1943, when he first joined. He says, “I figure we all like to eat, so we’re all interested in agriculture.” George Fogg told us that he also belonged to the Grange. One day, attending a Grange event with his mother, he was amazed to see George Hodgson leading a dance there.

George Hodgson led the rest of the workshop. Between dances he reminisced about some of his experiences as a dance leader. One year he was on the staff of the Nova Scotia Dance Camp. In one of his classes there he taught British Sorrow, and using whatever recording was available, he found he was teaching it to the tune of Duke of Perth. At the evening dance that night, one of the Scottish dancers at the camp asked if George would do that dance he’d done to the Scottish tune. George agreed, and a large group of Scottish dancers gathered right in front of him. As soon as the needle dropped on the record, they began to dance Duke of Perth. They had thought they could distract him, but he looked over the top of their heads and called British Sorrow. It was the only time he can remember having two dances going at the same time.
The following dance, Nelly Bly, has become something of a trademark dance for George:

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

George: “During this dance, you’re all named Nelly; my name is George…. Hi, Nelly.”
Dancers: “Hi, George!”

**Figure**
The head two couples separate, go round the outside ring
All the way around the ring and meet her coming back
Pass right by your partner, everybody swing your corner…
And promenade the ring
Hi Nelly (“Hi George!”)
Hey now Nelly Bly!
[4 measures of music to finish the promenade]

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

**Red River Valley**
Formation: Singing Square
Called by George Hodgson

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

Then it’s on to the next and circle four hands around
Swing the other fellow’s girl
Leave her alone and go back and swing your own
Yes you swing with your Red River girl (your partner, of course)

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

And then you allemande left on the corner
And a grand right and left halfway round
Oh when you meet your own promenade that lady home
Promenade with that Red River girl

Sequence: Intro; figure for each couple in turn.
**Mountain Music Madness**
Traditional, modified by George Hodgson
Song: *I Like Mountain Music* by Frank Weldon and James Cavanaugh (1933)
Formation: Singing Square
Called by George Hodgson

**Figure**
Four gents promenade, the outside of the circle
Four ladies star right inside the ring
Do-si-do your partner, step right back and bow to her
Everybody swing
You allemande left your corner and do-si-do your own
Now take that corner girl, and promenade your corner home
[to the gent’s home, as the last two lines of music play for the promenade]

**Break**
Head two ladies chain, side ladies chain
Everybody promenade one quarter
Now the head two right and left through, side two right and left thru
Everybody promenade one quarter
Four ladies star across and swing the opposite gent
And promenade, go round the hall

Sequence: Intro; figure twice; break led by heads; figure twice; break led by sides. George explained that this version was “part traditional, part Linnell and part Hodgson.” The figure is traditional, except for the right-hand star, which George added. The break is from Rod Linnell and may be found in *Square Dances from a Yankee Caller’s Clipboard*.

George was getting just a bit hoarse at this point in the session, so he told the following story.
One day, Charlie Baldwin (who had hired George to be on staff at the Sargent Camp dance week in New Hampshire that later moved to Becket, Massachusetts) invited him to call at the Brockton Fair. George showed up that afternoon with laryngitis. So Charlie took him home to supper. After supper, Charlie gave George a large glass of vodka with lemon. As George drank it, he could feel his voice coming back up in his throat, but he wasn’t sure that he was sober enough to call. Charlie reassured him, and then took him to the fair. Once there, Charlie said, “When I tell you you’re going on, you go over to that stand, get some hot, black coffee and drink it down.” So George did, and called three dances without any mistakes.

George told us that Ralph Page liked the following dance, which he first learned from George and published in the *Northern Junket*:

**It’s a Long Way to Tipperary**
By Ed Gilmore
Song by Jack Judge and Harry Williams (1912)
Formation: Singing Square
Called by George Hodgson

Head two couples promenade just halfway round the square
Chain those girls across the set, and turn that lady fair
Lead to the right and circle four and make a line for me
Go forward and back and one and three diagonally…

Right and left through, turn and [same two] pass through [then stay facing out]
And the gents hook left elbows [with the side gents], and turn that line all the way
Bend the line [let go of elbows and face the other couple from your line]
And these two ladies chain
Then star through and swing your corner
Swing around and promenade
Singing, “It’s a long, long way to Tipperary But my love’s right there”

Sequence: intro; figure twice for heads; break; figure twice for sides; ending. To do a star through, begin by facing an opposite. The lady gives her left hand to the right hand of the gent she faces. They lift the hand twirl to swap, ending the twirl side-by-side with the same person, facing your corner.
George closed the retrospective, not with a waltz, but with the following waltz Quadrille:

**Waltz Quadrille**

Source: Good Morning (where it is called “Couple Down Center”)
Formation: Singing Square
Called by George Hodgson
Waltzes: Alternate between tune in Good Morning (page 70) and Planxty Irwin

First couple waltz [down the] center, and there you divide
Lady go right, gent to the other side
Honor your partner and don’t be afraid
To take your *corner* for a waltz promenade
(16 measures of a waltz of your choice)

Sequence: No intro; figure twice for first couple, twice for second couple, twice for third and twice for fourth.
Great Choreography
Saturday, 2:00 P.M.
Led by Tony Parkes; Music by Frank Ferrel, Peter Barnes and David Surette

Dances that have impressed Tony over the years by the quality of their flow or the cleverness of their construction.

**The Turning Point**
By Gene Hubert (January 1990)
Source: Dizzy Dances III
Formation: Contra, duple improper
Reels: Beans/Humors of Maine (both by Frank Ferrel; the same tunes were used for a “sound check polka” before the session began)

A1- Ladies exchange places with a half gypsy, all four circle left 1/2
Swing partner
A2- Gents exchange places with a half gypsy, all four circle left 1/2
Do-si-do neighbor
B1- Balance and swing neighbor
B2- Right and left through across the set
Left-hand star

**Contravention**
By Ted Sannella (June 29, 1977)
Source: Balance and Swing
Formation: Contra, triple proper
Reels: MacDonald’s/St. Kilda’s Wedding/Trip to Windsor/Sean Maguire’s

A1- First two couples forward and back
Same four swing partner and face up
A2- Cast off individually to go down the outside, twos in the lead, go almost to the second standing couple, then twos come up the center and ones follow them up; when in progressed place, ones face down
B1- Couples one and three star right
All six circle left halfway, ones face down again
B2- Couples one and two (who are now below) star left
All six circle right halfway

As the dance starts again, the ones can retain hands with those below them (the original threes) for the forward and back. This alerts them that they are now twos. As in British Sorrow, you will find that the role of lady one is key during the B-parts. She should be certain to end each star between the two other ladies.

Ted created the unusual progression on the way home from a square dance convention in Atlantic City, New Jersey. Ted proposed naming this dance the Conventional Contra, but Tony convinced him that Contravention would be a snappier title.

**Fluid Drive**
By Ted Sannella (October 12, 1974)
Source: Balance and Swing
Formation: Square
Reel: Cheticamp Reel

Heads go forward and back (8)
Same four right-hand star (8)
And left-hand star back (8)
Head couples promenade outside halfway
while the sides right and left through (8)

Circle right eight hands, halfway round (8)
Swing your corner (8)
Promenade to the gent’s home (16)

Sequence: Intro; figure twice for the heads; break; figure twice for the sides; ending.
**Squareback Reel**
By Roger Whynot  
Source: *New England Quadrilles and How to Call Them*  
Formation: Square  
Reel: *Little Judique*

Heads go forward and back (8)  
Same four pass through and turn alone (8)  
Join eight hands and circle left, halfway around (8)  
Sides pass through, separate, and go around one to come into the middle of lines-of-4 at the heads (8)  
Forward eight and back (8)  
Swing this corner (who is not your original corner) (8)  
Promenade to the gent’s home (16)

Sequence: Intro; figure twice for the heads; break; figure twice for the sides; ending. Tony included this dance in memory of its author, Roger Whynot, a fine caller from Beverly, Massachusetts who died just a few days before this year’s RPDLW.

**Fiddleheads**
By Ted Sannella (February 23, 1983)  
Source: *Swing the Next*  
Formation: Contra, duple improper  
Reels: *Mrs. Hogan’s Birthday* (often called simply “Mrs. Hogan’s”)/Grape Juice/Windup Reel

A1- Ones cross the set, passing your partner by right shoulder, each turn individually to the left and go around one standing person into the center of the set to face up or down, take hands in “diamonds” (the ones are no longer with their partner)  
Balance there, drop hands and spin one place to the right (as in *Petronella*)  
A2- Take hands and balance again, spin right again and ones spin a bit more to find your partner  
Ones swing in the center  
B1- Down the hall 4-in-line, the ones turn as a couple in the center  
Return, bend the line  
B2- Circle halfway and swing neighbor, end facing across

*Fiddleheads* was one of the dances that Ted was most proud of having created. It was named for one of his favorite bands.
**Starline**

By Ed Gilmore  
Source: *Sets in Order Year Book No. 3*  
Formation: Square  
Reels: *Southwest Bridge/Paddy on the Turnpike/Give the Fiddler a Dram*

Head couples lead to the right, circle four about halfway, head gents release left hands and “pull it out” to lines-of-4 at the sides (8)  
Forward eight and back (8)  
Forward again, form two right-hand stars, turn them 3/4 (6)  
Heads only star left in the center once around (8)  
Return to the same right-hand stars (2) and…

Turn the stars about halfway, release hands and follow the head gents who “pull out” the stars to lines-of-4 at the heads (4)  
Forward eight and back (8)  
Forward again, form two right-hand stars, turn those stars 3/4 (6)  
Heads only star left in the center once around (8)  
Return to the same right-hand stars, turn them about halfway, and head gents “pull out” the stars again (6) to…

Single file promenade about halfway round (8)  
Ladies about face, find your corner and swing (8)  
Promenade to gent’s home (16)

Sequence: Intro; figure twice for heads; figure twice for sides; ending. Gents are in the lead for the star swapping. The timing offered above is very tricky, as some elements cross the phrase.

Ed Gilmore recorded this dance on his LP, *Square Dance Party* (Decca DL 79052, reissued on MCA label). The printed version in *Sets in Order* is a bit different. Tony called it as on the recording.

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**Six Pass Through**

By Tony Parkes (1976 or earlier)  
Source: *Swing the Next*  
Formation: Square  
Reel: *Maple Leaf Two-Step*

Head gents take partner and corner into the center, six go forward and back (8)  
Same six pass through and turn alone (8)  
Side gents reach out and take the ladies now on either side of them, six go forward and back (8)  
Pass through and turn alone (8)  
Join eight hands and circle left (about halfway round) (8)  
Swing your corner (8)  
Promenade to the gent’s home (16)

Sequence: Intro; figure led by head gents, figure led by side gents; break; figure led by head ladies; figure led by new head ladies; ending. Tony put this sequence together by combining a break created by Dick Leger with the progression from Jerry Helt’s *Queen’s Quadrille* (see page 17).

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**Mary Cay’s Reel**

By David Kaynor (1988)  
Source: *Legacy*  
Formation: Contra, Becket formation  
Reels: Two-Step du Bob/Two-Step du Ray (both by Frank Ferrel)

A1- Circle left 3/4  
Pass neighbor by right shoulder, allemande left the next  
A2- Balance and swing the original neighbor

B1- Long lines forward and back  
Ladies turn 3/4 by the right hand, turn the next lady you meet 3/4 by the left  
B2- Balance and swing your partner

While the ladies do their turns in B1, the gents shift slightly to the left to line up with another gent across.
Roots and Branches of Community Dance
Saturday, 2:00 P.M. Calling Workshop with Mary DesRosiers

Mary began calling in the 1970s, drafted by her local community because she had a loud voice. She attended a workshop with Sandy Bradley and was hooked! Mary facilitated a discussion with thirteen other callers of various backgrounds and levels of experience. They shared some of the trials and triumphs of their local dances as well as insights they had gleaned from these. There was an emphasis on starting up a dance in a community where no one had done contras before. The discussion was a wide-ranging one. Following are a few highlights:

Try to get good callers for a new/beginner dance or a mixed floor. The more needy the dancers are, the more skilled the caller should be to support them.

Look for good bands as well as a good caller. The caller tells dancers what to dance, but it is the music that indicates when and how to dance.

Learn as much as you can about the music. Ted Sannella was not a musician, but he worked hard to learn the names and natures of various tunes. Know genres and how they affect dancers. Think about specific ways that a given dance fits into a tune; where are the balances, or the heys? It’s great if you can sit down with your band (give them dinner!) and go through their play list, having them describe their sets (“bouncy reel,” “4/4 march,” or whatever). Consider giving the band descriptions of the dances on the proposed program ahead of time.

Know your dance and dancers. Is it an aerobic urban contra scene, with people in shorts dancing hard for exercise? Or is it more laid back, with people coming to the dance for more of a social evening? Both kinds of dances can be wonderful if you make sure that the evening is meeting the dancers’ needs and desires, whatever those are.

This does not mean that people should not be encouraged to improve their dancing over time. However, remember that people need to feel safe to learn. What about your dance might make someone feel safe? Conversely, what might make them feel unsettled? Challenge is relative to the experience of the dancers. Circling with style might be plenty for a newcomer to think about.

Look for “flow,” instances where the logic of the dance feels inevitable, and therefore is easier to learn. Such dances work on two levels if necessary (to accommodate all levels of dancing ability), and can be satisfying for a mixed crowd.

Traditions survive only to the extent that they can win a following across generations. Get a younger crowd by getting an enthusiastic liaison person to bring their friends to your dance. Hire a young local band with same age devotees. Get a local college to use school activities fees to support your dance, or give you a place to dance.

Communication is key. Know your goals, and then let others know them.
**Anything But Contras**  
Saturday, 3:30 P.M.  
Led by **Mary DesRosiers**; Music by **Bob McQuillen, Randy Miller** and **Sarah Bauhan**

*Ted’s Triplet #3*
By Ted Sannella (June 24, 1968)  
Source: *Balance and Swing*  
Formation: Triplet (three couple contra, all proper)  
Jigs: *MacSnap/Ryan’s Favorite*

A1- Couples one and two star right  
Star back by the left
A2- Couple one down the center, trade places (lady in front)  
Come up the outside to the top and face down (ones now improper)
B1- Dip and dive all six
B2- Ones face up and cast to the bottom  
All swing partners

Ends with couples in 2, 3, 1 order, so that the original 2’s become 1’s for the next round, etc. Three repetitions put you back in original order.

Mary added the swing for all. In Ted’s original, only couple one (now at the bottom) swings in B2.

*Portland Fancy*
Source: *The Contra Dance Book*  
Formation: Double Sicilian, 4-facing-4 arranged like spokes of a wheel  
Jig: *Portland Fancy*, played AABCD

A1- Heads back up from partner and sashay individually down the outside *while* the foot couple sashays up the center  
Reverse roles: the couple now at the head sashays down the outside while the couple at the foot sashays up the center
A2- Ladies chain to opposite and back
B- Half promenade  
Half right and left through
C- Balance and swing your partner
D- Forward eight and back  
Pass through two approaching lines

The “heads” are the people farthest from the center; the foot couples are closest to the center of the big set. “Down” is toward the center and up is out from the center. The directions in A1 apply to all

When we all came around to our original opposites, Mary had us “pass through three,” which allowed us to meet an entirely new set of faces.

*Coke the Floor*
By Marian Rose  
Source: *Step Lively 2*  
Formation: Circle mixer  
Reels: *Reel de Montréal/Luke of Monymusk* (Sarah Bauhan)

A1- Into the center and back  
Repeat, but as you back out gents turn to face partner with their backs to the center
A2- All sashay individually to the right  
And back to the left
B1- Balance and swing partner
B2- Promenade, ladies turn back over their right shoulder as gents continue to walk forward  
Promenade with next
**Grand Square Contra**

By Jacob Bloom (1978)
Formation: Double contra, 4-facing-4 all facing up and down the hall
Reels: *Barrowburn Reel* (Addie Harper)/ *Chicago/High Reel*

A1- Forward eight and back
Swing corner (who is opposite you if you are at the end of a line-of-4, and next to you in the line if you are in the center); end the swing in a square formation
A2- Sides face, grand square
B1- And reverse
B2- Sides pass through across; as soon as sides have moved by, heads pass through along; gents turn left and ladies right
Swing partner, and face original direction

Two couples remain a team on the same line-of-four as they move up or down the line, but each time through the dance, the right-hand couple becomes the left-hand couple and *vice versa*. This means your corner alternates between being your shadow from the other couple in your line and being a neighbor across from you. After forming the square at the end of A1 you have only a split second to decide whether you are a head or side couple, and therefore how to begin the grand square figure.

Jacob writes: “I [originally] called the dance *Grand Square Contra*. Several years later, someone complained to me that it should have a name that wasn't just a descriptive term and, remembering that I first called it at a dance-after-the-dance at the Fox Hollow Folk Festival, I came up with the name *Fox Hollow Fancy*. As far as I'm concerned, both names are valid.”

**Set à Crochet**

Formation: couples anywhere on the floor
Reels: *Mackilmoyle’s/Old French*

A1- Scatter promenade, gents find another gent and hook left elbows
A2- Turn the line like a weathervane, gents let go and face the other couple
B1- Ladies chain over and back
B2- Swing the opposite

Many traditional versions of this dance exist. Ted Sannella also wrote a variant that he called the *Elbow Hook Mixer*. 
**Walpole Cottage**

By Pat Shaw (May 1963)

Source: *Community Dances Manual*

Formation: 3-face-3 arranged around the room like spokes of a wheel

Tune: *Walpole Cottage* (Pat Shaw)

NOTE: In each line-of-3, call the center person a “middle” and the other two “ends.” There is a “right-hand end” and a “left-hand end.”

Forward six and back (8)

Two middles turn by the right almost 3/4, turn first contra corner by the left (8)

Middles turn each other again by the right, turn second contra corner by the left (8)

Middles turn by the right, and turn the left-hand end (from your own line-of-3) with a left hand (8)

Middles turn by the right, and turn the right-hand end with a left hand (8)

Middles fall back to place as ends star right (8)

Left-hand star back (8)

Right-hand ends loop out of the star to the right as the middles turn right to face them, and all do a hey-for-3 (start with a right shoulder pass) (16)

Forward six and back (8)

Circle six halfway round (8)

Forward six and back (8)

Swing in baskets of 3, open up to face original direction (8)

The A-part may be described as turning “all four contra corners.”

Threesomes can choose to open up the baskets at the end of the C-part in any order they wish, thereby rotating who is a “middle” and who are “ends.” The 8-count musical intro repeats every time through, and, indeed, closes the dance.

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**Pride of Dingle**

By Ken Alexander

Source: *An Elegant Collection*

Formation: Four couple proper contra, with one extra dancer (the “Dingle”) at the top

Jigs: *Connaughtman’s Rambles/Stool of Repentance*

All up a double and back twice, the Dingle may improvise, but must end in place at the top of the set (16)

“Climb the ladder”: each couple alternates between a right-hand turn halfway and a left-hand turn halfway (each turn is 4 counts); meanwhile the Dingle joins each couple in turn, making a right-hand star with the first, a left-hand star with the next, and so forth, thereby working his or her way to the other end of the set (16)

With the Dingle now at the bottom the others go forward and back (8)

Do-si-do partners, the Dingle joining one line or the other at the end (8)

Lines forward and back again, but the line-of-5 shifts upward as it goes, thereby giving everyone a new partner and creating a new Dingle at the top (8)

Swing your partner (8)

The dance has been “folk-processed” in many ways.

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**Waltz: My Home**
Dance Medleys and Accompaniment
Saturday, 3:30 P.M. Music Workshop with Frank Ferrel, Peter Barnes and David Surette

A wide-ranging discussion, hither and yon. Here are a few bon mots.

We talked about the characteristics of different tunes. Frank described two of these as “flow” and “punch.” Both are necessary, but their balance varies.

How do you choose a good change tune when you construct a medley of tunes? There are many ways. Try going from a major key to a minor one and then back to major to finish (for instance, D to Em to G). Some of it is just a matter of trying things until they sound right to you.

Someone asked “do you mix genres?” and Frank demonstrated playing Irish tunes with a Scotch bow, like Jimmy Wilmot. He held the fiddle perpendicular to the floor, bowing vertically rather than parallel to the floor. Very cool!

David Surette made an important point about the relationship of so-called rhythm and melody players. “Everybody plays rhythm,” he said, “not just the piano or guitar.” He also talked a little about playing guitar when he is teamed up with a piano and a melody player. He likes to swap around with the piano. For example, if the piano is playing arpeggios he’ll do little runs, and vice versa.

Frank likes to use syncopation. They played White Petticoat as learned from Joe Derrane, and he syncopated the 5th and 6th measures of the B-part. He talked a little about what he calls Mighty Tunes versus Straight Tunes. He actually likes playing a Straight Tune for, maybe, a square set 7 times through, and seeing how much he can vary it, with syncopation, triple bow, bouncing bow, whatever. Tunes like Little Judique and Fisher’s Hornpipe were also mentioned in this context as tunes that lend themselves to creative variation.

Question: How do you remember the change tune?
Ideas: Try writing down the start of each tune – just the first 2 measures. Or play the beginning of each tune just before you start playing for the dance.

Question: How can a classical musician learn by ear? Frank went through his patented method using Miss McLeod’s Reel. He dissected the tune, pointing out repetitive measures, and how they all fit together. (The first, third and fifth measures are the same; the second and fourth are related, and the seventh is the same as the second . . . .) We also went through Maggie Brown’s Favorite Jig in the same analytical way.

Another way to improve playing by ear is to go to slow jams. Have people go over tunes with you, measure by measure, and you’ll never forget them.

The session ended with Frank, Peter and David playing the Beaumont Rag, as played on the Dactyls’ recording. It’s also on the Latter Day Lizards’ CD. Fun!
Grand Dance
Saturday evening, 8:00 - 11:30

Randy Miller, Sarah Bauham and Bob McQuillen provided the music for the first half of the evening.

David on Fridays
By Paul Eric Smith
Source: Give and Take
Formation: Contra, duple improper
Called by Mary DesRosiers
Reels: Big Pat’s Reel/Father Kelly’s

A1- Gypsy neighbor 1&1/2 to trade places
Right hands across star, gents drop out
A2- Ladies turn by the right 1&1/2
Swing partner
B1- Down the hall 4-in-line, turn as couples
Return, bend line
B2- Circle left all the way
Shift left one place and circle left 3/4

The title refers to David Kaynor and his Friday dances in Greenfield, MA.

Buffalo Quadrille
By Ed Gilmore
Source: Square Dance Caller’s Workshop
Formation: Square
Called by Mary DesRosiers (as learned from Duke Miller)
March: O’Donal Abhu

Circle right eight hands round (8)
Circle back to the left (8)
Balance (4), as couples wheel around to face out, take hands in a ring with backs to the center (4)
Balance (4), as couples wheel around to face in (4)

Four ladies grand chain over and back (16)
Promenade corner to the gent’s home (16)

Sequence: Intro; figure four times; ending. At the end of the chain the gent helps to send his partner toward the right. Then as she moves toward her corner he continues to turn over his left shoulder to pick up his corner, who arrives just in time, for the promenade.
**Just Because**

As called by Duke Miller
Song (1930s) by Bob Shelton, Joe Shelton and Sid Robin
Source: *Smoke on the Water*
 Called by Mary DesRosiers
Formation: Singing square

**Intro and ending:**
Everybody bow to your partner
And then you bow to your corner girl as well
And then you allemande left and you grand right and left
Halfway round the hall
And then you reverse when you meet your partner, and grand right and left back home
Well you all get home and you all swing your own (why?)
Because, just because

**Figure 1:**
Well the head two ladies chain right on over
And then you chain those ladies right back home again
And then the side ladies chain right on over
And you chain the ladies right back home again
Everybody allemande left your corner, allemande right your own
Swing your corner round and round and round
Promenade the ring, and everybody sing
Because, just because

**Figure 2:**
Head couples make a right-hand star in the middle
Left-hand star right back home again
The sides make a right-hand star in the middle
Allemande left your corner, allemande right your own, etc. [continue as in figure 1]

**Figure 3:**
And you all do-si-do around your corner
And then it’s right hand go twice around your own
Allemande left with the lady on your left
And you do-si-do with your own
Allemande left your corner, allemande right your own, etc. [continue as in figure 1]

**Figure 4:**
Head couples chassez on over
And you chassez right back home again
The side couples chassez on over
And you chassez right back home again
Allemande left your corner, allemande right your own, etc. [continue as in figure 1]

Mary’s exceptional singing voice is always a great treat on the singing squares.

**Teddi’s Birthday**
By Chris Madigan
Source: *Zesty Contras*
Formation: Contra, duple proper
Called by Mary DesRosiers
Jigs: *Trip to Killavil/The Joy of My Life/Will’s Jig* (Randy Miller)

A1- Right hands across star
Left hands back
A2- First corners (first gent and second lady) turn by the left 1&1/2
All allemande right your partner twice around into a wavy line-of-4 (first corners are in the center)
B1- Balance the wave and swing partner
B2- Ladies chain
Ones half figure eight above

**Hambo:** *Sonny Brogan’s Mazurka*
**Love and Kisses**
By Ted Sannella (February 7, 1991)
Source: *Swing the Next*
Formation: Circle mixer
Called by Tony Parkes
Reels: *Morpeth Rant/Quindaro Hornpipe*

- A1 - Balance and swing partner
- A2 - Ladies go into the middle and back
  Gents go into the middle, turn around, and come straight out, giving left hand to partner and right to corner
- B1 - Balance, allemande left partner
- B2 - Thinking of the corner as #1, do a grand right and left in the direction you face (see note) until you see #4
  Allemande left with #4 to reverse directions, and then grand right and left the other way until you get back to #1, your new partner

The “grand right and left” in B2 is in the opposite direction from what it normally is in a square dance; that is, here the gents go clockwise and the ladies counterclockwise.

**Double Rainbow**
By Jacob Bloom (December 1998)
Source: *Give and Take*
Formation: Contra, duple improper
Called by Tony Parkes
Jigs: *The Rakes of Kildare/Frost is All Over*

- A1 - Ones split twos with a handy hand
  allemande 1&1/2
  Twos swing in the middle
- A2 - Twos split ones with a same sex handy hand allemande 1&1/2
  Ones swing in the middle
- B1 - Down the hall 4-in-line, ones turn as a couple
  Return, bend the line
- B2 - Circle left
  Balance, twirl to swap with partner

**Louisville Special**
Possibly by Dick Forscher
Formation: Square
Called by Tony Parkes
Reels: *Glise à Sherbrooke/Ships Are Sailing*

Couple #1 down the middle and split the opposite couple; separate and go around one to form a line-of-4 at the foot of the set (8)

- Forward four and back (8)
- Forward again, go all the way through, break the line-of-4 in half, separate and go 2-by-2 around one person to become the center of lines-of-4 at the sides (8)
- Forward eight and back (8)

[working with your corner as a couple]
- Right and left through across the set (8)
- Right and left back (8)
- Center four people go forward once more and do-si-do partner (8)
- Same four right-hand star (8)

All allemande left on the corner, come home and swing your partner (16)
Promenade (16)

Sequence: Intro, repeat for each couple in turn, ending. Tony added the right and left over and back and the do-si-do.
**Weave the Line**  
By Kathy Anderson  
Source: *Midwest Folklore*  
Formation: Contra, duple improper, double progression  
Called by Tony Parkes  
Reels: *John Brennan’s/Shearing the Sheep*

A1- Left-hand star  
   Circle left, hold onto partner facing up and down the set  
A2- “Weave the line”: as couples zig-zag past two neighbor couples, moving left to go around the first, and right around the second; face neighbor #3  
   Do-si-do neighbor #3, turn around  
B1- Balance and swing neighbor #2  
B2- Long lines forward and back  
   Actives swing in the center

– Break –

**Frank Ferrel, David Surette and Peter Barnes**  
provided the music for the second half of the evening

**Schottische: Lord O’Drumblair/The Iron Man** (both by J. S. Skinner)

The band then played a set of Scottish tunes that moved in traditional fashion from strathspey to reel, ending with the tune *Monymusk* (the forbear of the New England *Money Musk*), setting the stage for what was to follow…

**Money Musk**  
Source: *An Elegant Collection*  
Formation: Contra, triple proper  
Called by Mary DesRosiers  
Reel: *Money Musk* (24-bar version)

A- Actives turn by the right 1&1/2 (8)  
   Go down the outside below one (4)  
   and all six forward and back (4)  
B- Active turn by the right 3/4 until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (8)  
   Forward and back (4) and actives turn by the right 3/4 again, so that they are progressed and proper (4)  
C- Top two couples right and left four

We danced 43 repetitions of *Money Musk* to exquisite music and calling: just over seventeen minutes of pure joy. Near the end Mary said, “It doesn’t get much better than this,” and was she ever right!
**The Nova Scotian**
By Maurice Hennigar (1954)
Formation: Contra, duple improper
Called by Mary DesRosiers
Jigs: Maid on the Green/Miner’s Jig/The High Road

A1- Allemande right neighbor
   Couple 1 swing in the center
A2- Gent 1 down the hall with both ladies,
   “right hand high and left hand low”
   to turn the line-of-3
   Return and couple two only cast off
B1- Ladies chain, across only
   Circle left once around
B2- Right and left four

Mary learned this dance from Michael McKernan. In Roger Knox’s *Contras: As Ralph Page Called Them*, virtually the same dance is called *The Maritimer*, and described as an “updated version of the *Nova Scotian*.” The earlier version (with no swing) also appears in Knox; the “updates” were probably introduced by Ralph Page. In *An Elegant Collection*, Page gives the later version, which he calls simply *The Nova Scotian*, and explains how the dance originated. Mary uses an allemande right at the beginning, while Page gives allemande left, but there seems to be little choreographic reason to prefer one to the other. Page never mentions the cast off for couple 2, but this is a wonderful feature of Mary’s version of the dance. The dance was further folk-processed to begin with a “mirror allemande,” and a version in *Zesty Contras* includes this element as well as the cast (see p. 12). Hennigar, the original author, was from Nova Scotia.

**Chorus Jig**
Source: *The Contra Dance Book*
Formation: Contra, duple proper
Called by Mary DesRosiers
Reels: Chorus Jig/Opera Reel/Chorus Jig

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

**Gents and Corners**
By Ralph Page
Source: *Balance and Swing*
Formation: Square
Called by Tony Parkes
Jigs: Rose in the Heather/Apples in Winter

Head gents take convenient hand with their corners and go forward into the center and back (8)
Same four circle left (8)
Left-hand star (8)
Turn your partner by the right (4), allemande left corner (4)

Do-si-do partner (8)
Swing corner (8)
Promenade to the gent’s home (16)

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

**The Rout**
Source: This was common as a plain quadrille figure in several collections from the later 1800s.
Called by Tony Parkes
Reels: My Love is in America/Faral O’Gara

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 (8)
Ladies chain across (8)
Along the line the ladies chain (8)
Ladies chain across (8)
Ladies chain within the line (the last courtesy turn is approximately twice around) (8)
Promenade home (16)

Sequence: Alternate heads and sides leading the figure. At caller’s discretion, 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. For a detailed look at how this can be done, see the 2003 RPDLW Syllabus, p. 14.
**Yankee Reel**
By Ted Sannella (1955 or earlier)
Source: *Balance and Swing*
Formation: Contra, duple improper
Called by Tony Parkes
Reels: *The Blue Eyed Lassie/The Guy from Hydro/Reel de Montebello* (Richard Forest)

A1 - Right-hand star; left-hand star
A2 - Couple #1 down the center past two standing couples, trade places (lady in front) and come up the outside to home
B1 - Actives swing in the middle
   Swing the next below
B2 - Promenade across
   Right and left back

In A2, crossing over before coming back up the outside was added by the folk process. In the original dance, the actives simply separate and come back up the outside.

**Whirligig and Cheat**
Source: *Contras: As Ralph Page Called Them*
Formation: Square
Called by Tony Parkes
Reel: *Fisher’s Hornpipe* (going from key of D to F)

Head two ladies out to the right:
Turn the right-hand gent by the right hand
   (4)
Turn your partner by the left (4)
Cross the set passing right shoulders, and
turn the opposite gent by the right, cross back by left shoulders (8)
Turn partner by the left (6)
Turn the left-hand gent by the right (6)
Turn partner by the left (4)

And “cheat or swing” (swing anyone in the hall) (16)
Run on home and swing your own (16)

Sequence: Head ladies, side ladies, head gents, side gents, then all four ladies and all four gents lead the figure in turn. The timing for the turns is approximate; allow extra time when four people are active.

**The Reunion**
By Gene Hubert (April 1, 1984)
Formation: Contra, Becket formation, double progression
Source: *Dizzy Dances II*
Called by Tony Parkes
Reels: *Peter Feeney’s Dream* (Joe Derrane)/*Flowers of the Flock/The Reconciliation*

A1 - Ladies chain on the left diagonal
   Chain straight across to a shadow
A2 - Same four, hey-for-4 (ladies pass right shoulders to start)
B1 - Balance and swing partner
B2 - Circle left 3/4 with couple now across,
   pass through along the set
   Circle right 3/4 with the next couple

Your partner is not in the same hey in A2. Looping out of the hey (to the right for gents; to the left for ladies) brings you to your partner on the side.

**Waltz: Joyous Waltz**
Elegant Squares and Contras  
Sunday, 9:00 A.M.  
Led by Tony Parkes; Music by Randy Miller, Sarah Bauham and Bob McQuillen

The perfect workshop for first thing on Sunday morning.

**British Sorrow**  
Source: *An Elegant Collection*  
Formation: Contra, triple proper  
Reels: Jamie Allen/Scotty O’Neil (Bob McQuillen)

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

**Queen Victoria**  
Source: *Contras: As Ralph Page Called Them*  
Formation: Contra, duple proper  
Jig: Earl Bley’s (Earl Bley)

A1- Actives allemande right and fall back  
into lines  
Actives allemande left 1&1/2, take  
right hands with neighbor to form a  
wavvy line-of-4  
A2- Balance twice  
Allemande right, gents continue to turn  
alone so that all face down  
B1- Down the hall 4-in-line, actives turn as  
a couple while others turn alone  
Return, cast off  
B2- Right and left four

**Fifth Figure of the Standard Lancers**  
Formation: Square  
March: *Down the Brae*

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 (16)  
All sashay four steps to the right (4), balance  
forward and back in place (4)  
Sashay back to the left (4), balance again (4)  
Couple 1 separate and lead each line down  
the outside (8)  
As you meet, stay to the right and lead the  
lines up, gents where the ladies were and  
vice versa (8)  
Forward eight and back (8)  
Swing partner to original place in the square  
(8)

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 this was  
probably the most popular square dance figure in  
history, if that designation were determined by how  
frequently it has been danced. Perhaps reflecting that  
popularity, many minor variations of this dance exist.
Deer Park Lancers
Formation: Square
March: Earl of Mansfield

Heads promenade the outside counterclockwise (normal LOD) (16)
Head ladies chain to the right and back (16)

Facing same couple, sides arch, dip and dive all around the square (sides moving clockwise around the set and heads continuing counterclockwise) (16)
Do-si-do the one you meet (8)
Swing partner (8)

Heads promenade the outside clockwise (16)
With the couple you meet, right and left through, over and back (16)

Facing this way, sides arch and dip and dive all around the square (16)
Do-si-do the one you meet (8)
Swing partner (8)

Sequence: Intro; all of above starting with heads; break; all of above starting with sides; ending. Adapted by Ralph Page and Ed Moody from a late 19th-century Lancers figure. Tony contributed the do-si-do.

King of the Keyboard
By Ted Sannella (June 18, 1989)
Source: Swing the Next
Formation: Contra, triple proper
Marches: Na Fianna (Josephine Keegan)/Year End Two-Step (Ralph Page)

A1- Actives swing and face down
    Swing neighbor and face across
A2- Forward six and back
    Actives allemande left 1&1/4 until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up
B1- Forward six and back
    Actives allemande left 1&1/4 to end proper and progressed, release left hands with partner
B2- Actives turn contra corners

Composed for Bob McQuillen’s birthday
**Hofbrau Square**
By Jerry Helt
Source: *Northern Junket*, vol. 6 no. 8
Formation: Square
Jig: *Bank of Turf*

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)
Heads half promenade inside the square (8)
Four ladies grand chain across (8)
Sides half promenade (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 (about 6)
Do-si-do partner (between 6 and 8)
Four gents begin a left hand star (between 2 and 4)

Turn the star 3/4 until you meet your corner (4), balance (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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**Parisian Star**
By Tony Parkes (November 1970)
Source: *Shadrack’s Delight*
Formation: Square
Reel: *Far From Home*

Four ladies right-hand star (8)
Left-hand star back and give right hand to partner (8)
Balance (4), “move up,” (ladies star halfway as gents move one place clockwise), take right hands here (4)
Balance and move up again (8)

Balance and move up one more time (8)
Swing original corner (8)
Promenade once around (16)

The progression is across the set for the ladies and one place to the right for the gents. When explaining the “move up” figure, it’s helpful to tell dancers to “pass two people without touching, then take hands with the third.” The figure is adapted from the fifth figure of the *Parisian Varieties*, a quadrille from the 1870s.

**Waltz: High Clouds** (David Kaynor)
**Open Microphone Session**

**John McIntire**, MC; Music by **Frank Ferrel, Peter Barnes** and **David Surette**

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**Black Mountain Triplet**

By Gene Hubert

Source: *Give and Take*

Formation: Triplet (three couple contra, all proper)

Called by Bob Golder

Reel: *St. Anne's Reel*

**A1** - Ones cross the set, go below one place
- Half figure eight up through the twos; as A1 ends the ones are, for an instant, in the center of the set, left shoulder to left shoulder with partner

**A2** - Hey-for-4 on the right diagonal (gent 1 passes lady below and lady 1 passes gent above by right shoulders to start)

**B1** - Right-hand stars (three hands, gent 1 with couple below and lady 1 with couple above)
- Ones allemande left partner 3/4 and cast to the bottom

**B2** - All balance and swing partner

Ends with couples in 2, 3, 1 order, so that the original 2’s become 1’s for the next round, etc. Three repetitions put you back in original order.

The motion for couple 1 is continuous throughout the dance.

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**The American Summer**

By Philippe Callens (1987)

Source: *From a Belgian Yankee Caller*

Formation: Contra, duple improper

Called by Gale Wood

Reels: *Two-Step du Bob/Two-Step du Ray* (both by Frank Ferrel)

**A1** - Ones splitting twos, mirror do-si-do
- Allemande neighbor with the handy hand

**A2** - Couple 1 acting as a unit, hey-for-3 across the set (1’s pass lady 2 by left shoulder to start)

**B1** - 1’s down the center 2-by-2, turn alone
- Return, cast off (hand cast preferred)

**B2** - Lines go forward and back
- Couple 1 swing your partner

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**MN-NY Happy Returns**

By Carol Ormand (July 15, 1994)

Source: *Another Contra*Bution

Formation: Contra, Becket Formation

Called by: Ann Cowan

Jigs: *The Joy of My Life/Rose in the Heather/Apples in Winter*

**A1** - Long lines forward and back
- Ladies chain across

**A2** - Left-hand star
- Ladies chain on the right diagonal

**B1** - Hey-for-4 straight across (women start by passing right shoulders)

**B2** - Gypsy partner and swing

Note that while you have a shadow in the hey your partner is in a different hey.
**Mix’nella**
By Keith Hunt (2004)
Formation: Contra, duple improper
Called by the author
Reels: *Petronella/Golden Slippers*

A1 - Couple 1 balance to partner across the set, then turn over own right shoulder to move into the center of the set, gent facing down and lady up; as the ones spin the twos move up slightly, then all take hands to form a “diamond” Balance this ring, all spin one place to the right and re-form the ring

A2 - Balance again, spin right, and… Swing your neighbor

B1 - Down the hall 4-in-line, turn as couples Return, cast off

B2 - Right and left through across the set Long lines forward and back

*Mix’nella* preserves several features of the classic version of the dance, *Petronella*. The first couple has the opportunity to show off as many balance step variations as they would like. The spin to the right, down the hall and back, and right and left, are all reflections of the earlier dance. But *Mix’nella* also mixes it up by having everyone active most of the time in keeping with current preferences, and including the figure in a ring that most dancers today associate with *Petronella*. The name of the dance is a nod to *Pat’nella*, the name given to the original dance by the rural folk of Ralph Page’s area.

**Fiddle Faddle**
By Jim York
Source: *Sets In Order Year Book*
Called by Ruth Sylvester
Reel: *The Essex Two-Step*

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

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

Remember your number!
**Crooked Stogie Reel**  
By Harry Brauser  
Formation: Contra, duple proper  
Called by the author  
Reels: *Silver Spear/Johnny Wilmot’s Reel*

A1 - Couple 1 balance and swing, end proper, facing one another
A2 - Pull by partner, go down the outside past two standing dancers, come into the center, cross over as you come up (lady in front), and cast off proper
B1 - Two gents cross the set, divide the two ladies, separate and return to place  
Couple two down the center, divide the ones, separate and back to place
B2 - Ladies divide the gents and return  
Couple one up the center, divide the twos and return

For Ralph Page. The A-parts are borrowed from the triple minor version of *Rory O’More*, and the B-parts from *Geud Man of Ballangigh*.

**Roll in the Hey**  
By Roger Diggle  
Source: *Midwest Folklore*  
Formation: Contra, duple improper  
Called by the author without walk-through  
Rag: *Beaumont Rag*

A1 - Circle left  
Swing neighbor
A2 - Circle left 3/4 and swing partner
B1 - Long lines forward and back  
Ladies chain across
B2 - Hey-for-4 (ladies pass right shoulders to start)

**Waltz: The Princess Waltz**

**Mary Cay’s Reel**  
By David Kaynor (1988)  
Source: *Legacy*  
Formation: Contra, Becket formation  
Called by Chris Weiler  
Reels: *The Poppyleaf Hornpipe/The Beautiful Swanee River*

See page 27 for directions.
Music and Talk

Sunday, 11:00 A.M.

Music Workshop with Bob McQuillen

We played over two dozen tunes during this workshop! See page 50 for an appendix with notation for all the tunes.

Earl of Mansfield – (also played this weekend for Deer Park Lancers)
Monk’s March
Nearer My God To Thee
Blackberry Quadrille
Fisher’s Hornpipe – (also played this weekend for Hull’s Victory and The Rout)
Devil’s Dream
Jamie Allen – (also played this weekend for British Sorrow)
The West Wind
Idle Robin (one of a very small number of jigs from Wales)
All the Way to Galway
The Barren Rocks of Aden
Oiseau Bleu
Farewell to the Creeks
Roddy McCorley
Snowy Breasted Pearl
For Ireland I’ll Not Say Her Name
Where My Eileen Is Waiting
Maggie in the Woods
Chinese Breakdown
Far From Home – Parisian Star
Jimmy’s Favorite Jig
Robertson’s Reel (by Tom Anderson)
Maple Sugar
Nancy
Year End Two-Step (Ralph Page) – (also played this weekend for King of the Keyboard)
Aunt May’s Canadian Jig
Farewell Dance Party
Sunday afternoon 2:00 -4:00
Patrick Stevens, MC, with staff and guest callers and musicians

**Stoolie’s Jig**
By Cammy Kaynor
Source: Zesty Contras
Formation: Contra, duple proper
Called by Mary DesRosiers
Jigs: Coleman’s Jig/Clonmore Jig

A1- Right hands across star, just halfway and the first corners swing (gent 1 and lady 2)
A2- Those who swung go down the hall 2-by-2, turn as a couple
Return and cast off with partner
B1- Pass through across the set and swing partner
B2- Ladies chain across
Couple 1 half figure eight above

This dance’s name came from a band that Cammy used to be part of: “Vinyl Dinette and the Stools.” In the original dance the right-hand star (4) in A1 is followed by a balance (4) before the swing (8). This balance is suggested by the tune Stoolie’s Jig (by Nick Hawes) for which the dance was composed.

**Smoke on the Water**
By Pancho Baird (about 1955)
Song by Zeke Clements (1944)
Source: Smoke on the Water
Called by George Hodgson
Formation: Singing Square

**Intro, Break and Ending**
Allemande left your corner, walk right by your own
Right hand lady with a right hand round, a left hand round your own
Four ladies make a star now, and find your corner man
Allemande left your corner, partner right and a right and left grand

**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, right, left hand, swing all the way around [just before you reach your partner at home, rather than simply pull by the left, you turn by the left hand once around]
Right hand to your partner, box the gnat and settle down

**Figure:**
Four gents center, make a circle; turn it once around
You do-si-do your partner, gents star right when you come down
Star right in the center till your corner comes around
Allemande left your corner, partner right and right and left grand

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

**Rod’s Right and Left**
By Rod Linnell
Source: Square Dances from a Yankee Caller’s Clipboard
Formation: Square
Called by George Hodgson
Reel: Golden Boy

Head ladies chain to the right
Head couples face left and right and left through
New head ladies chain to the right
Head couples right and left through to the left
Allemande left corner, do-si-do your own.
Swing corner, and promenade

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

By Ralph Page  
Source: *Contras: As Ralph Page Called Them*  
Formation: Contra, duple improper  
Called by: Mary DesRosiers  
Reels: *Scotty O’Neil (Bob McQuillen)/Sheehan’s Reel*

A1- Active couples balance (4), do-si-do (6), and allemande left with the one below (6)  
A2- Actives balance and swing  
B1- Balance and swing the one below  
B2- Ladies chain over and back  

See page 11 for more about *Monadnock Reel*.

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**Coeur d’Alène Contra**

By Roger Diggle (January 1990)  
Formation: Contra, duple improper  
Called by the author  
Reels: *Trip to Durrow/Speed the Plough*

A1- Pass neighbor by right shoulder, gypsy by the left shoulder with the next neighbor. Pass original neighbor again by the right shoulder heading the other way, gypsy by the left shoulder with previous neighbor  
A2- Right-hand star 3/4 with original neighbors, gents curl in over right shoulder and swing partner  
B1- Gents allemande left 1&1/2 Swing neighbor  
B2- Hey-for-4 (women pass right shoulders to start)

The first figure was invented by Mike Mossman for a dance ("Cranbrook") that was written to be danced on ice skates. Several dances have since been created using this figure.

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**The Tempest**

Source: *The Contra Dance Book*  
Formation: Tempest formation: a line-of-4 facing down between two side couples facing in (see note)  
Called by: Dudley Laufman  
Jig: *The Tempest*

A1- Lines-of-4 go down the hall, do not turn around  
Return to place by backing up, and then turn to face nearest side couple  
A2- These four balance twice  
Circle left  
B1- Ladies chain over and back  
B2- Half promenade  
And promenade back, the ones turning as couples to re-form their lines-of-4

Dudley started by lining dancers up in Becket formation with lines spaced widely apart. Then he had the first two couples form a line-of-4 at the top of the set facing down between the two lines. Those are the #1 couples; the next two remain side couples. The next two form another line-of-4 and so on. As the dance goes along, the side couples move up to create the progression. When the side couples reach the top, they wait out once and then form a new line-of-4. When the 1’s run out of side couples at the bottom, they move to the sides in turn.

There are many variations. Here are three:  
In A1, turn as couples to come back  
A2- Circle left; circle right  
B2- Half promenade; half right and left
**Quadrille Joyeux**
By Ted Sannella (October 1960 or earlier)
Source: Balance and Swing
Formation: Square
Called by Tony Parkes
Reel: 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
two 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)
The same two gents turn by the left 1&1/2
[the opposite ladies turn by the left 1&1/2] (8)

With your opposite balance (4) and swing (12)
Promenade to the gent’s home (16)

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

**Train to Boston**
By Erik Hoffman (October 7, 1993)
Source: Contradictations
Formation: Circle mixer
Called by David Millstone
Reels: Duke of Fife’s Welcome to Deeside/McDonald’s

A1- Balance and swing partner
A2- Take your partner in Varsouvienne position (left hands joined in front and right hands near lady’s right shoulder) and promenade three steps counterclockwise around the set, then “swivel” (without releasing hands turn individually over right shoulders) (4); back up three steps more moving in the same direction around the circle (4)
Now promenade forward three steps (clockwise) and swivel again (4); back up three more steps to continue moving clockwise, and face the center (4)

B1- Promenade into the center, take hands on either side as you back out
Into the middle and back again
B2- Allemande left corner, face partner and do four changes of a grand right and left; person #5 (offering you their right hand) is your new partner

The action in A2 is borrowed from the couple dance, Gay Gordons. After you swivel your hands are still connected but reversed, that is the right hands are joined in front and the left hands near the lady’s left shoulder. Gents are still closer to the center of the circle. Swiveling a second time leaves you back where you started.

An alternate (and easier) B2 goes as follows:
Allemande left corner, allemande right partner, allemande left corner again, walk past partner.
**Petronella**

Source: *Country Dance Book* (where it is given as “Pat’nella”)
Formation: Contra, duple proper
Called by Tony Parkes
Reels: Petronella/Green Mountain Petronella

A1- Ones only turn 3/4 over own right shoulder as you move to the right into the center of the set (if you have done it correctly the man is facing up and the woman facing down in the center); meanwhile the twos slide up slightly to join them in forming a “diamond” and all balance there
All repeat the turn, spinning to the right, and balance; ones are now opposite home and twos are in the center

A2- Repeat twice more until ones are home

B1- Twos move back to their side and ones go down the center, turn alone
Return, cast off

B2- Right and left four

Note that for the action in A1, each active dancer spins clockwise, but moves counterclockwise through the pattern. The twos are not obligated to join in during the A-parts, but can instead simply admire the ones. The twos’ participation first crept into the dance in the 1960s, to the great dismay of many old-timers.

Speaking of changes that create dismay, a question about dancers inserting the infectious “clap clap” after each spin came up. This is a question that often seems to polarize people. Tony responded to it in a way that made everyone feel good and respected, but also made an eloquent case for avoiding clapping, which Tony likened to smoking in a restaurant.

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**Jubilation**

By Gene Hubert (February 1988)
Source: *More Dizzy Dances III*
Formation: Contra, duple improper
Called by Tony Parkes
Reels: Miss Monaghan’s/Tarbolton/Longford Collector

A1- Balance and swing neighbor
A2- Gents allemande left 1&1/2 Allemande right partner, either once, once and a half, or twice
B1- Half hey-for-4 (starts with whichever two are moving toward the center passing right shoulders)
Swing partner
B2- Long lines forward and back
Ladies chain

**Waltz:** Amelia (Bob McQuillen)

*See you next year*
Appendix I: Tunes from Bob McQuillen’s Workshop

Here they are, all 26 tunes that were played in that 90-minute session.

**All The Way To Galway**

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C  D  D  Em  A7  D
D  A7  D  D  D  A  G
G  D  A7  D 1  D 2
A  B7  Em
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Eirinn Ni ’Neosfainn Ce Hi
For Ireland I won't say her name

Far From Home
Farewell to the Creeks

Farewell to the Creeks

D G D G D (Em) A7 D G D

D G D A7 D D A D G D

(Em) A7 D A D

Fisher’s Hornpipe

C D G D G D G D

D G D A7 D

A7 D

A7

Jamie Allen

G BmEm Am D7 G C

Am D7 G G Em

Am A7 D7 C BmEm Am D7 G
Nearer My God To Thee

Lowell Mason, 1856

L’Oiseau Bleu

Robertson’s Reel

Tom Anderson
Where My Eileen Is Waiting

Year End Two-Step

Ralph Page
Appendix II: Tony’s Breaks

While Tony's breaks include variety and interest, they tend to be fairly straightforward, as breaks ought to be. The following range from simple to intermediate. Many of these sequences are common in the calling of lots of good square dance callers; they do not "belong" to Tony. But he has a talent for putting pieces together in pleasing ways, and choosing breaks that have a family resemblance to the style of the main figure, while still offering nice contrast.

Tony pays very careful attention to timing and phrasing in his calling, and a suggested timing of calls is indicated for all of the breaks below. In many instances, alternate ways of timing the figures are possible and different situations often require a caller to adjust the timing. Therefore, consider the timing suggestions provided here as guidelines, rather than requirements.

**Introductions**

1. Honors (16)
   Circle left (8)
   Circle right (8)
   Swing your partner (16)
   Promenade (16)

   Variations: Circle left all the way instead of going back to the right; balance and swing

2. Honors (16)
   Circle left all the way around the set (16)
   Turn your partner by the right (4)
   Allemande left corner (4)
   And swing your own (8)
   Promenade (16)

3. Honors (16)
   Circle left (8)
   Circle right (8)
   Allemande left your corner (6)
   Grand right and left (10)
   Do-si-do partner (8)
   Promenade home (8)

   Variation: omit the do-si-do to give dancers more time if needed to settle down at home and square the set

4. Bow to your partner and corner too (16)
   Swing the handsomest gal in the hall (“If that’s not your partner, you are in trouble”) (16)
   Promenade (16)
   Turn around go the other way back, same old change but the other way back (16)

   Tony says, “This was Ralph Page’s standard intro for *Crooked Stovepipe.*”

5. Honors (16)
   All into the middle and back (8)
   Circle left halfway around (8)
   All into the middle and back (8)
   Allemande left your corner (6)
   Grand right and left (10)
   Do-si-do partner at home (8)

6. Bow to your partner and swing (16)
   Bow to your corner; corner swing (16)
   With the next corner, allemande left (between 4 and 6)
   With the one you swung turn by the right all the way and a little more (between 6 and 8)
   Turn partner by the left (4), hang on
   Promenade (16)
The timing of the three hand turns is somewhat flexible, as long as all together they use up 16 counts.
7. Bow to your partner, bow to your corner, wave to your opposite across the hall (16)
Now swing the opposite across the hall (16)
Run on home and swing your own (16)
Promenade (16)

Variation: Instead of the opposite, swing “the one you didn’t bow to at all”

8. Honors (16)
Promenade (16)
Right hand to your partner, grand right and left, go all the way around (16)
And swing at home (16)

9. Bow to your partner, swing your partner (16)
Promenade (16)
Grand square (16)
Reverse (16)

Tony says, “This is my standard intro to Deer Park Lancers. It’s important, when calling a dance that begins with heads or sides promenade, to use an intro and middle break that don’t end with a promenade.”

10. (a 48-bar intro)
Honors (16)
Circle left (8)
And back to the right (8)
Allemande left corner (4), allemande right partner (6), allemande left corner (6)
Right hand to your partner, grand right and left all the way around (16)
Swing partner at home (16)
Promenade (16)

**Breaks**

Most intros can be converted to breaks by replacing the bows with another simple figure. Here’s an example:

1. Do-si-do partner (8); do-si-do corner (8)
   Circle left (8)
   Circle right (8)
   Allemande left your corner (6)
   Grand right and left (10)
   Do-si-do partner (8)
   Promenade home (8)

2. Allemande left your corner, allemande right your own, allemande left your corner again (all three turns add up to 16)
   Right hand to your partner, and grand right and left all the way round (16)
   When you’re home swing your own (16)
   Promenade (16)

   Tony says, “This break is from the Anglo-Canadian tradition, where they don't do things by halves. It may also be influenced by the French-Canadian tradition, where long swings are commonplace.”

3. Circle left, all the way round (16)
   Gents into the center and back (8)
   Ladies right-hand star (8)
   Left-hand star, back to same gent (8)
   Do-si-do (8)
   Promenade (8)
4. Join hands circle left (take a good look at your partner) (8)
   Back to the right, go single file (8)
   Ladies turn out over right shoulder, go the other way while the gents keep going (8)
   Gents step in behind that partner and follow her (8)
   Ladies turn out over left shoulder, go the other way (gents keep going) (8)
   Gents step in behind that partner and follow her again (8)
   Gents move up and promenade your partner (16)

Tony says, “I may have gotten this break from Roger Whynot (who may have gotten it from Dick Leger). All I’m sure of is that I didn’t write it, but heard an accomplished caller use it sometime in the 1970s or 1980s.”

5. Do-si-do corner (8)
   Left shoulder do-si-do partner (8)
   Four gents right-hand star (8)
   Come back with a left-hand star (8)
   Partners do-si-do (6), allemande left corner (4), and swing your partner (6)
   Promenade (16)

After the stars the timing is somewhat flexible for the do-si-do, allemande and swing, as long as all together they use up 16 counts. Try calling the partner do-si-do as if it is only 4 counts. Although dancers are unlikely to get through it so quickly, this cues them to get to the allemande a.s.a.p. and allows for a bit longer swing, as well as a satisfying sense of perpetual motion.

6. Circle left (8), circle right (8)
   Allemande left your corner (8)
   Do-si-do your partner (8)
   Four gents star left (8)
   Do-si-do your partner (8)
   Swing your partner (8)
   Promenade (16)

7. All go forward and back (8)
   Circle left (8)
   Forward and back again (8)
   Allemande left your corner (6)
   Grand right and left (10 counts; note that this crosses the phrase)
   Swing your partner at home (8)
   Promenade (16)

8. Circle left, and back to the right (16)
   From each couple one person go forward and back (8)
   The other four right-hand star (8)
   Left-hand star the other way back (8)
   Swing your partner (8)
   Promenade (16)

Part of the appeal of this break is that there is an instant of… what? Panic? Negotiation? Anyway, it is instantly followed by the less assertive dancer having more to do: an instance, perhaps, of the meek inheriting the earth. Tony believes that he learned the trick from Ted Sannella.

9. Circle left halfway (8)
   All forward and back (8)
   Circle right to home (8)
   Allemande left corner (4)
   Do-si-do partner (8 counts; note that this crosses the phrase)
   Allemande left the corner (about 6)
   Allemande right partner (about 6)
   Allemande left corner once more and swing partner (16)

The timing here is very flexible as the final partner swing can be anywhere from 8 counts to 16. Vary depending on energy and skill of the dancers, the sort of music, or the weather.
10. Allemande left your corner (6)
   Weave the ring (10)
   Do-si-do your partner (8)
   Continue to weave the ring (8 or 10)
   When you're home swing your partner (14 or 16, end with the phrase)
   Promenade (16)

   Note that the second “weave the ring” can cross the phrase if necessary. There’s plenty of time in the swing to take up the slack.

   The following three breaks all use “nested” timing, where the sides begin to echo what the heads have done before the heads have finished. This requires some adjustment afterward to get everyone back in sync:

11. Circle left, and back to the right (16)
   Head ladies chain [beats 1-8]
   Side ladies chain [5-12]
   Head ladies chain back [9-16]
   Side ladies chain back [13-18 or so, as it melts into the do-si-do]
   All do-si-do corners (8)
   Turn your partner by the left hand twice around (8)
   Promenade (16)

12. Circle left all the way around (16)
   Heads go forward and back (8)
   Sides go forward and back (8)
   Head ladies chain [beats 1-8]
   Side ladies chain [5-12]
   Head ladies chain back [9-16]
   Side ladies chain back [13-18 or so, the final courtesy turn becomes part of the promenade that follows]
   Promenade (16)

   In both of the dances above, although the final courtesy turn will steal some time from the next figure, it is most useful to think of the chains as taking a total of 16 beats.

13. Circle left, go all the way around
   Heads forward and back [beats 1-8]
   Sides forward and back [5-10 or so; steal a little time from the backing up for the do-si-do that follows]
   Do-si-do partner (6 or 8; ends when the phrase ends)
   Turn your partner by the left (6) and your corner by the right (6)
   Turn your partner by the left (4), hang on tight
   Promenade (16)

   Make sure the sides get started on their forward and back at the right time. Then call it as if it only takes 4 counts, and the do-si-do will automatically adjust to take up the slack. Notice too that the timing of the three hand turns is also somewhat flexible, as long as all together they use up 16 counts.

   Finally, here are some simple breaks that are paced for elegance:

14. Circle left all the way around (16)
   Do-si-do your corner (8)
   Do-si-do your partner; give your partner a right hand (8)
   Grand right and left, go all the way around (16)
   Swing at home (16)

15. Allemande left on the corner (8)
   Swing your partner (8)
   Promenade (16)
   Grand square (16)
   Reverse (16)

   A variation begins with the grand square:
   Grand square (16)
   Reverse (16)
   Allemande left on the corner (8)
   Swing your partner (8)
   Promenade (16)
Endings

Any break can be used just as it is for an ending. However, it is also possible to adjust a break slightly to create another sort of ending. Just as many intros can be turned into breaks by replacing the bows at the beginning with other simple figures, a break can be altered for use as an ending. The first three below are examples of this.

1.
Swing your partner (16)
Promenade (16)
Allemande left your corner (6)
Grand right and left (10)
Promenade right off the floor (16)

2.
Circle left (8)
Circle back to the right (8)
Allemande left your corner (6)
Grand right and left, go all the way round (16, crosses the phrase)
Swing when you meet (10, end when the phrase ends)
Bow to partner, bow to your corner, and there you stand (16)

3.
Allemande left your corner (4)
Right hand to partner, grand right and left, go all the way round (16, crosses the phrase)
When you get home, swing your own (12)
Allemande left on the corner (8)
Do-si-do partner (8)
Turn to your corner, bow down low (8)
And bow to your partner too (8)

The timing is very flexible here. There are many ways to make it feel good.

Next is an ending that begins early. The dance that Tony used it with ended with allemande left corner (4) and promenade partner (16). Tony replaced the promenade with more hand turns that went into a grand right and left across the phrase. Consequently, instead of 64 counts, the following is 80 counts in length. Starting early can add an element of surprise that is fun if the caller is in good control. Don’t use this technique often or its effectiveness is lost.

4.
(...having just done an allemande left on the corner...)
Now allemande right your partner (6)
Allemande left your corner again (6)
Grand right and left, go all the way around (16)
When you’re home you swing your own (12)
Allemande left the corner (8, note that you are back on the phrase at last!)
Promenade your partner (16)
All go forward and back once more (8)
“One more time for the good of the floor” (8)

5.
All join hands and circle right (8)
Circle back to the left (8)
Turn your partner by the right hand (6)
Allemande left corner (6)
Grand right and left (12, crosses the phrase)
When you meet your partner across the set, promenade home (8)
Bow to your partner, bow to your corner (about 8)
Wave to the one across the hall, and that’s the end of this old call (8)
6.
Circle right, go all the way around (16)
Allemande left your corner (6)
Allemande right your ptr (6)
Left hand to your corner, grand left and right, go all the way around (16, across the phrase)
Swing when you’re home (12, also across the phrase)
Bow to your partner (8)

Here are three options that all begin the same way. The first is also entirely suitable as a break, but the other two probably work best as endings.

7.
Allemande left your corner (6)
Grand right and left (10)
Turn halfway round partner (4)
Go the other way home (12) …

Now you have some choices:

7a.
… Pull right by partner (at the end of the phrase)
Allemande left your corner (6)
Swing your partner (10)
Promenade (16)

7b.
… Pull right by partner (at the end of the phrase)
Allemande left your corner (6)
Grand right and left some more (10)
Meet your partner halfway round and promenade home (8)
Bow to your partner and thank the band (8)

7c.
… (at the start of the phrase)
Balance and swing your partner (16)
All into the middle and back (8)
And do it again (8)

Finally, as anyone who has called square dances knows, sometimes the unexpected happens. (We prefer to think of these instances as “variations,” rather than “mistakes”). The ending allows a caller to adjust for this phenomenon as necessary. Many of the breaks and endings above can be altered by leaving out 16 or 32 count segments so that the calling ends when the tune does. Similarly, if extra time needs to be filled, you can put pieces of more than one break together. This last example has 96 counts (48 bars, or a tune and a half). It can either be used to paper over a goof, or for a dance that has a 48-bar sequence, if the band chooses a three-part tune to go with it. (A 48-bar intro is included above as well).

8.
Allemande left the corner (8)
Do-si-do your partner (8)
Four gents star left in the middle (8)
Right-hand star, go the other way back (8)
Allemande left your corner (6)
Grand right and left (10)
When you meet, turn halfway round (4)
Continue hand over hand the other way back, pull past your partner at home (12)
Allemande left your corner (6)
Grand right and left some more (10)
Meet your partner halfway round and promenade home (8)
Bow to your partner and thank the band (8)
## Index by Title

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>All The Way To Galway (tune)</td>
<td>50</td>
</tr>
<tr>
<td>American Summer, The</td>
<td>42</td>
</tr>
<tr>
<td>Aunt Mary’s Canadian Jig (tune)</td>
<td>50</td>
</tr>
<tr>
<td>Barren Rocks of Aden, The (tune)</td>
<td>51</td>
</tr>
<tr>
<td>Black Mountain Triplet</td>
<td>42</td>
</tr>
<tr>
<td>Blackberry Quadrille (tune)</td>
<td>51</td>
</tr>
<tr>
<td>British Sorrow</td>
<td>39</td>
</tr>
<tr>
<td>Buffalo Quadrille</td>
<td>33</td>
</tr>
<tr>
<td>Carousel</td>
<td>16</td>
</tr>
<tr>
<td>Cedar Street Shuffle</td>
<td>8</td>
</tr>
<tr>
<td>Chebeague Stars Stroll</td>
<td>13</td>
</tr>
<tr>
<td>Chinese Breakdown (tune)</td>
<td>51</td>
</tr>
<tr>
<td>Chorus Jig</td>
<td>37</td>
</tr>
<tr>
<td>Coeur d’Alène Contra</td>
<td>47</td>
</tr>
<tr>
<td>Coke the Floor</td>
<td>29</td>
</tr>
<tr>
<td>Contravention</td>
<td>25</td>
</tr>
<tr>
<td>Crooked Stogie Reel</td>
<td>44</td>
</tr>
<tr>
<td>Crooked Stovepipe</td>
<td>21</td>
</tr>
<tr>
<td>David on Fridays</td>
<td>33</td>
</tr>
<tr>
<td>Deer Park Lancers</td>
<td>40</td>
</tr>
<tr>
<td>Devil’s Dream (tune)</td>
<td>52</td>
</tr>
<tr>
<td>Do-Si-Do and Face the Sides</td>
<td>10</td>
</tr>
<tr>
<td>Do-Si-Do Right</td>
<td>12</td>
</tr>
<tr>
<td>Double Rainbow</td>
<td>35</td>
</tr>
<tr>
<td>Earl of Mansfield (tune)</td>
<td>52</td>
</tr>
<tr>
<td>Eirinn Ni ’Neosfainn Ce Hi (tune)</td>
<td>53</td>
</tr>
<tr>
<td>Family Waltz</td>
<td>12</td>
</tr>
<tr>
<td>Far From Home (tune)</td>
<td>53</td>
</tr>
<tr>
<td>Farewell to the Creeks (tune)</td>
<td>54</td>
</tr>
<tr>
<td>Fiddle Faddle</td>
<td>43</td>
</tr>
<tr>
<td>Fiddleheads</td>
<td>26</td>
</tr>
<tr>
<td>Fifth Figure of the Standard Lancers</td>
<td>39</td>
</tr>
<tr>
<td>Fisher’s Hornpipe (tune)</td>
<td>54</td>
</tr>
<tr>
<td>Fluid Drive</td>
<td>25</td>
</tr>
<tr>
<td>Gents and Corners</td>
<td>37</td>
</tr>
<tr>
<td>Grand Square Contra</td>
<td>30</td>
</tr>
<tr>
<td>Half Way Round</td>
<td>21</td>
</tr>
<tr>
<td>Hofbrau Square</td>
<td>41</td>
</tr>
<tr>
<td>Hull's Victory</td>
<td>8</td>
</tr>
<tr>
<td>It’s a Long Way To Tipperary</td>
<td>23</td>
</tr>
<tr>
<td>Jamie Allen (tune)</td>
<td>54</td>
</tr>
<tr>
<td>Jimmy’s Favorite (tune)</td>
<td>55</td>
</tr>
<tr>
<td>Jubilation</td>
<td>49</td>
</tr>
<tr>
<td>Just Because</td>
<td>34</td>
</tr>
<tr>
<td>King of the Keyboard</td>
<td>40</td>
</tr>
<tr>
<td>Legacy Reel</td>
<td>14</td>
</tr>
<tr>
<td>Little Old Log Cabin in the Lane</td>
<td>22</td>
</tr>
<tr>
<td>Louisville Special</td>
<td>35</td>
</tr>
<tr>
<td>Love and Kisses</td>
<td>35</td>
</tr>
<tr>
<td>Maggie In the Woods (tune)</td>
<td>55</td>
</tr>
<tr>
<td>Maple Sugar (tune)</td>
<td>55</td>
</tr>
<tr>
<td>Mary Cay’s Reel</td>
<td>27, 44</td>
</tr>
<tr>
<td>Merry Mix-Up</td>
<td>12</td>
</tr>
<tr>
<td>Mix’nella</td>
<td>43</td>
</tr>
<tr>
<td>MN-NY Happy Returns</td>
<td>42</td>
</tr>
<tr>
<td>Monadnock Reel</td>
<td>11, 47</td>
</tr>
<tr>
<td>Money Musk</td>
<td>36</td>
</tr>
<tr>
<td>Monk’s March (tune)</td>
<td>56</td>
</tr>
<tr>
<td>Mountain Music Madness</td>
<td>23</td>
</tr>
<tr>
<td>My Little Girl</td>
<td>20</td>
</tr>
<tr>
<td>Nancy (tune)</td>
<td>56</td>
</tr>
<tr>
<td>Nearer My God To Thee (tune)</td>
<td>57</td>
</tr>
<tr>
<td>Neighbors Are Awake, The</td>
<td>16</td>
</tr>
<tr>
<td>Nelly Bly</td>
<td>22</td>
</tr>
<tr>
<td>Nova Scotian, The</td>
<td>12, 37</td>
</tr>
<tr>
<td>L’Oiseau Bleu (tune)</td>
<td>57</td>
</tr>
<tr>
<td>Parisian Star</td>
<td>41</td>
</tr>
<tr>
<td>Petronella</td>
<td>49</td>
</tr>
<tr>
<td>Philippe’s Double Quadrille #1</td>
<td>15</td>
</tr>
<tr>
<td>Plongeuse, La</td>
<td>9</td>
</tr>
<tr>
<td>Portland Fancy</td>
<td>29</td>
</tr>
<tr>
<td>Pride of Dingle</td>
<td>31</td>
</tr>
<tr>
<td>Quadrille Joyeux</td>
<td>48</td>
</tr>
<tr>
<td>Queen Victoria</td>
<td>39</td>
</tr>
<tr>
<td>Queen’s Quadrille</td>
<td>17</td>
</tr>
<tr>
<td>Red River Valley</td>
<td>22</td>
</tr>
<tr>
<td>Reunion, The</td>
<td>38</td>
</tr>
<tr>
<td>Robertson’s Reel (tune)</td>
<td>57</td>
</tr>
<tr>
<td>Rod’s Right and Left</td>
<td>46</td>
</tr>
<tr>
<td>Roddy McCorley (tune)</td>
<td>58</td>
</tr>
<tr>
<td>Roll in the Hey</td>
<td>44</td>
</tr>
<tr>
<td>Rout, The</td>
<td>37</td>
</tr>
<tr>
<td>Scout House Reel</td>
<td>13</td>
</tr>
<tr>
<td>Set à Crochet</td>
<td>30</td>
</tr>
<tr>
<td>Settlement Swing</td>
<td>8</td>
</tr>
<tr>
<td>Six Pass Through</td>
<td>27</td>
</tr>
<tr>
<td>Smoke on the Water</td>
<td>46</td>
</tr>
<tr>
<td>Snowy Breasted Pearl, The (tune)</td>
<td>58</td>
</tr>
<tr>
<td>Square Dance Breaks</td>
<td>58</td>
</tr>
<tr>
<td>Square Dance Endings</td>
<td>65</td>
</tr>
<tr>
<td>Square Dance Introductions</td>
<td>60</td>
</tr>
<tr>
<td>Squareback Reel</td>
<td>26</td>
</tr>
<tr>
<td>Tune</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Starline</td>
<td>27</td>
</tr>
<tr>
<td>Stoolie’s Jig</td>
<td>46</td>
</tr>
<tr>
<td>Swing Two Ladies</td>
<td>9</td>
</tr>
<tr>
<td>Ted’s Triplet #3</td>
<td>29</td>
</tr>
<tr>
<td>Ted’s Triplet #4</td>
<td>14</td>
</tr>
<tr>
<td>Teddi’s Birthday</td>
<td>34</td>
</tr>
<tr>
<td>Tempest, The</td>
<td>47</td>
</tr>
<tr>
<td>Texas Star</td>
<td>11</td>
</tr>
<tr>
<td>To Fill a Need</td>
<td>10</td>
</tr>
<tr>
<td>Topsham Pass Through</td>
<td>10</td>
</tr>
<tr>
<td>Train to Boston</td>
<td>48</td>
</tr>
<tr>
<td>Turning Point, The</td>
<td>25</td>
</tr>
<tr>
<td>Walpole Cottage</td>
<td>31</td>
</tr>
<tr>
<td>Waltz Quadrille</td>
<td>24</td>
</tr>
<tr>
<td>Wave from Nancy</td>
<td>14</td>
</tr>
<tr>
<td>Weave the Line</td>
<td>36</td>
</tr>
<tr>
<td>West Wind, The (tune)</td>
<td>58</td>
</tr>
<tr>
<td>Where My Eileen Is Waiting (tune)</td>
<td>59</td>
</tr>
<tr>
<td>Whirligig and Cheat</td>
<td>38</td>
</tr>
<tr>
<td>Witches’ Brew, The</td>
<td>15</td>
</tr>
<tr>
<td>Yankee Reel</td>
<td>38</td>
</tr>
<tr>
<td>Year End Two-Step (tune)</td>
<td>59</td>
</tr>
<tr>
<td>You Call Everybody Darling</td>
<td>11</td>
</tr>
</tbody>
</table>
Index by Author

Alexander, Ken
  Pride of Dingle ........................................... 31

Anderson, Kathy
  Weave the Line ............................................. 36

Baird, Pancho
  Smoke on the Water ......................................... 46

Bateman, Dave
  Topsham Pass Through ....................................... 10

Bloom, Jacob
  Double Rainbow ............................................. 35
  Grand Square Contra ......................................... 30

Brauser, Harry
  Crooked Stogie Reel ......................................... 44

Callens, Philippe
  American Summer, The ...................................... 42
  Philippe’s Double Quadrille #1 ............................... 15

Diggle, Roger
  Coeur d’Alène Contra ......................................... 47
  Roll in the Hey ............................................... 44

Fix, Penn
  Cedar Street Shuffle .......................................... 8
  Settlement Swing .............................................. 8

Flaherty, Don
  Carousel ........................................................ 16

Forscher, Dick
  Louisville Special ............................................ 35

Gilmore, Ed
  Buffalo Quadrille ............................................ 33
  Fiddle Faddle .................................................. 43
  It’s a Long Way to Tipperary .................................. 23
  Starline .......................................................... 27

Helt, Jerry
  Queen’s Quadrille ............................................ 17
  Hofbrau Square ................................................. 41

Hennigar, Maurice
  Nova Scotian, The ........................................... 12, 37

Hinds, Tom
  To Fill a Need .................................................. 10

Hoffman, Erik
  Train to Boston ................................................ 48

Hubert, Gene
  Black Mountain Triplet ....................................... 42
  Jubilation ......................................................... 49
  Reunion, The .................................................... 38
  Turning Point, The ............................................ 25

Hunt, Keith
  Mix’nella ........................................................ 43

Kaynor, Cammy
  Stoolie’s Jig .................................................... 46

Kaynor, David
  Mary Cay’s Reel ................................................. 27, 44

Linnell, Rod
  Do-Si-Do Right ............................................... 12
  Rod’s Right and Left ......................................... 46
  Witches’ Brew, The ............................................ 15

Madigan, Chris
  Teddi’s Birthday ............................................... 34

McIntire, John
  Chebeague Stars Stroll ....................................... 13
  Neighbors Are Awake, The .................................... 16

Ormand, Carol
  MN–NY Happy Returns ........................................ 42

Page, Ralph
  Gents and Corners ............................................ 37
  Half Way Round ................................................. 21
  Monadnock Reel ............................................... 11, 47
  Swing Two Ladies ................................…………… 9
Parkes, Tony
  Legacy Reel .............................................. 14
  Parisian Star .............................................. 41
  Six Pass Through ......................................... 27

Rosalie, Nancy
  Wave from Nancy ........................................... 14

Rose, Marian
  Coke the Floor ............................................. 29

Sannella, Ted
  Contravention .............................................. 25
  Do-Si-Do and Face the Sides .............................. 10
  Fiddleheads .................................................. 26
  Fluid Drive ................................................... 25
  King of the Keyboard ...................................... 40
  Love and Kisses ............................................. 35
  Merry Mix-Up ............................................... 12
  Quadrille Joyeux ......................................... 48
  Scout House Reel ........................................... 13
  Ted’s Triplet #3 ............................................ 29
  Ted’s Triplet #4 ............................................. 14
  Yankee Reel .................................................. 38

Shaw, Pat
  Walpole Cottage ............................................ 31

Smith, Paul Eric
  David on Fridays ........................................... 33

Traditional (or unattributed)
  British Sorrow .............................................. 39
  Chorus Jig ..................................................... 37
  Crooked Stovepipe ......................................... 21
  Deer Park Lancers .......................................... 40
  Family Waltz ................................................ 12
  Fifth Figure of the Standard Lancers ..................... 39
  Hull's Victory ............................................... 8
  Just Because ............................................... 34
  Little Old Log Cabin in the Lane ......................... 22
  Money Musk .................................................. 36
  Mountain Music Madness .................................... 23
  My Little Girl ............................................... 20
  Nelly Bly ...................................................... 22
  Petronella ..................................................... 49
  Plongeuse, La ............................................... 21
  Portland Fancy ............................................. 29
  Queen Victoria .............................................. 39
  Red River Valley ........................................... 22
  Rout, The .................................................... 37
  Set à Crochet ............................................... 30
  Tempest, The ............................................... 47
  Texas Star .................................................... 11
  Waltz Quadrille ............................................. 24
  Whirligig and Cheat ......................................... 38
  You Call Everybody Darling ................................. 11

Whynot, Roger
  Squareback Reel ............................................ 26
Index by Type

Contras, Becket formation
- Mary Cay’s Reel .................. 27, 44
- MN-NY Happy Returns ............. 42
- Neighbors Are Awake, The .......... 16
- Reunion, The ................................ 38

Contra, duple improper
- American Summer, The .............. 42
- Cedar Street Shuffle .................. 8
- Chebeague Stars Stroll ............... 13
- Coeur d’Alène Contra ................. 47
- David on Fridays ....................... 33
- Double Rainbow ....................... 35
- Fiddleheads .............................. 26
- Jubilation .................................. 49
- Legacy Reel ............................... 14
- Mix’nella .................................... 43
- Monadnock Reel ...................... 11, 47
- Nova Scotian, The .................... 12, 37
- Roll in the Hey ......................... 44
- Scout House Reel ..................... 13
- Settlement Swing ...................... 8
- Topsham Pass Through ................ 10
- Turning Point, The ................... 25
- Wave from Nancy ...................... 14
- Weave the Line (double progression) .... 36
- Yankee Reel ............................... 38

Contras, duple proper
- Carousel ................................ 16
- Chorus Jig ................................. 37
- Crooked Stogie Reel .................. 44
- Hull’s Victory ............................ 8
- Petronella ................................. 49
- Queen Victoria .......................... 39
- Stoolie’s Jig ................................ 46
- Teddi’s Birthday ......................... 34
- To Fill a Need ............................. 10

Contras, triple
- British Sorrow ....................... 39
- Contravention......................... 25
- King of the Keyboard ................. 40
- Money Musk ............................. 36
- Witches’ Brew, The (double progression) .... 15

Other
- Black Mountain Triplet (triplet) ........ 42
- Coke the Floor (circle mixer) .......... 29
- Family Waltz (circle mixer in 3/4 time) .... 12
- Grand Square Contra (4-face-4) ....... 30
- Love and Kisses (circle mixer) .......... 35
- Philippe’s Double Quadrille #1 (dbl sq) .... 15
- Plongeuse, La (longways, as many as will) ... 9
- Portland Fancy (double Sicilian) ......... 29
- Pride of Dingle (4 couple longways +1) .... 31
- Set à Crochet (scatter mixer) .......... 30
- Ted’s Triplet #3 (triplet) ............... 29
- Ted’s Triplet #4 (triplet) ............... 14
- Tempest, The (”Tempest” formation) .... 47
- Train to Boston (circle mixer) .......... 48
- Walpole Cottage (3-face-3 Sicilian) ...... 31

Singing Squares
- It’s a Long Way to Tipperary ........ 23
- Just Because ............................. 34
- Little Old Log Cabin in the Lane ...... 22
- Mountain Music Madness .............. 23
- My Little Girl ............................ 20
- Nelly Bly .................................. 22
- Red River Valley .......................... 22
- Smoke on the Water .................... 46
- Waltz Quadrille ............................ 24
Squares

Buffalo Quadrille .................................... 33
Crooked Stovepipe .................................... 21
Deer Park Lancers ..................................... 40
Do-Si-Do and Face the Sides ....................... 10
Do-Si-Do Right ......................................... 12
Fiddle Faddle ............................................ 43
Fifth Figure of the Standard Lancers ............. 39
Fluid Drive .............................................. 25
Gents and Corners ...................................... 37
Half Way Round ........................................ 21
Hofbrau Square ......................................... 41
Louisville Special ...................................... 35
Merry Mix-Up ........................................... 12
Parisian Star ............................................ 41
Quadrille Joyeux ....................................... 48
Queen’s Quadrille ...................................... 17
Rod’s Right and Left ................................... 46
Rout, The ................................................. 37
Six Pass Through ....................................... 27
Square Dance Breaks ................................. 62
Square Dance Endings ............................... 65
Square Dance Introductions ....................... 60
Squareback Reel ....................................... 26
Starline .................................................... 27
Swing Two Ladies ....................................... 9
Texas Star ................................................ 11
Whirligig and Cheat ................................... 38
You Call Everybody Darling ....................... 11

Tunes

All The Way To Galway ................................ 50
Aunt Mary’s Canadian Jig ................................ 50
The Barren Rocks of Aden ......................... 51
Blackberry Quadrille ................................ 51
Chinese Breakdown .................................. 51
Devil’s Dream .......................................... 52
Earl of Mansfield ...................................... 52
Eirinn Ni ’Neosfainn Ce Hi ............................ 53
Far From Home ......................................... 53
Farewell to the Creeks ................................ 54
Fisher’s Hornpipe ..................................... 54
Jamie Allen .............................................. 54
Jimmy’s Favorite ....................................... 55
Maggie In the Woods ................................ 55
Maple Sugar ............................................ 55
Monk’s March .......................................... 56
Nancy ...................................................... 56
Nearer My God To Thee ............................. 57
L’Oiseau Bleu .......................................... 57
Robertson’s Reel ...................................... 57
Roddy McCorley ...................................... 58
The Snowy Breasted Pearl ......................... 58
The West Wind ......................................... 58
Where My Eileen Is Waiting ...................... 59
Year End Two-Step .................................... 59
Bibliography of Published Sources

Style manual mavens beware! I try to make my information clear, but I have not consulted a style manual to format it. These are alphabetized by title, because that is how they are referred to in the dance descriptions above.


“Good Morning” (fourth edition). Lovett, Benjamin. Dearborn, MI: [Dearborn Publishing Co.], 1943. (Note: the first edition, published in 1925 had a subtitle that explains the title: “after a sleep of twenty-five years, old-fashioned dancing is being revived by Mr. and Mrs. Henry Ford.”)


