

**SYLLABUS**  
of the  
**19<sup>th</sup> Annual Ralph Page Dance Legacy Weekend**

**January 13, 14, 15, 2006**

**Memorial Union Building  
University of New Hampshire  
Durham, NH 03824**



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

**1770 Massachusetts Avenue  
Cambridge, MA 02140-2102**

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## Introduction

This syllabus is a record of the dancing that took place at the 19<sup>th</sup> annual Ralph Page Dance Legacy Weekend. It includes notation for all the dances that happened 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 wide variety of dances you will see below, I try to adapt the form of notation I use to suit the style of the dance I am recording. Over the years I've made different choices about how to write notation. I'm looser than I used to be. Increasingly, rather than try to enforce consistency, I try to make the notation reflect something about the dance. For example, I present singing squares more or less the way that they were sung, with additional explanatory notes added in brackets. The 2006 weekend included many dances by Ted Sannella, and I cribbed the notation for his dances straight from his books. I was struck this year by the careful attention paid to timing of figures in the squares, so I have tried to notate many squares with specific timing information. Ted is my model here, as well. When he published his books, he noted A-parts and B-parts for contras, but for squares, which often have a less proscriptive form he grouped the text into 16-bar chunks (equivalent to two A-parts) and indicated phrases through the counts (2 counts per bar) that he placed in parentheses after each figure. Rather than try to improve on the master, I have adopted this same approach for squares in this syllabus.

The end goal—that the directions allow you the reader to reproduce the dance—depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained below. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Here is what you can expect to find in the header before each dance:

### ***Dance Title***

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

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

Source (meaning another place the dance has been published rather than an oral source; omitted when I do not know of a published source; please refer to the list at the end of the syllabus for more complete bibliographic information; if something appears in more than one source I still present just one)

Formation

Tune types and titles (or “song by” for singing squares); tune authors are provided in parentheses when I know them

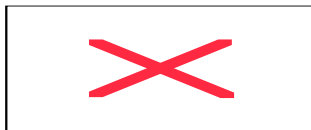
I make every effort to find sources and attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is “traditional,” that is, no single author can be identified. Please contact me with corrections if I have misidentified any material! I occasionally correct egregious errors for the electronic versions of these syllabi that find their way online (more about that below).

The Ralph Page weekend offers much more than straight dance sessions. This year I again enjoyed the large scale, semi-organized music jam that occurred after lunch on Saturday

and Sunday. The caller and band workshops were also extremely worthwhile. In 2006 a new “informal dance sharing” time was programmed for late Saturday afternoon. Three dances in unusual formations sprouted up there, and you will find those below as well.

I believe that the larger dance community owes a debt to the Ralph Page Memorial Committee, a small, dedicated group that works hard to put together this superb weekend event each year. The Ralph Page Dance Legacy Weekend is unique in its inclusion of both old and new trends in American country dancing. I am convinced that the committee members have succeeded in finding “balance” *and* “swing”; that is, the weekend they create successfully combines an appreciative delight in traditional dance and dance style with openness to recent cool developments within the tradition.

Appreciation is also due to financial sponsors that help make the weekend possible. This year, as in years past, the Ralph Page Dance Legacy Weekend received generous support from the University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts.



I always feel I learn a great deal from the process of trying to record these dances. As in years past I am personally extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering with considerable helpfulness in providing the information I need to create this syllabus. I am also grateful to David Millstone, who often saves me from embarrassment by casting his keen editorial eye over the syllabus to catch my errors before others do. The many composers and callers whose dances and dance adaptations are included also deserve thanks. Any mistakes that have crept into their work as I have put together this syllabus are my responsibility, and not theirs.

This syllabus is available in print form from NEFFA—The New England Folk Festival Association (“parent” organization of the Ralph Page Memorial Committee). The syllabi are also made available electronically at the website of the University of New Hampshire’s Dimond Library: <<http://www.izaak.unh.edu/nhltmd/default.htm>>. They are typically put up online about one year after they are first made available in print form. The website also offers an index of all the syllabi. Even if you download the electronic material, I encourage you to support this valuable weekend by purchasing paper copies of any syllabi that you wish to own.

I hope that you enjoy this syllabus, and I look forward to seeing you and dancing with you at a future Ralph Page Dance Legacy Weekend!

David Smukler  
February 2006  
Syracuse, NY

## Program Grid

UNH January 13-15 2006 Memorial Union Building (MUB)	<b>19<sup>th</sup> Ralph Page Dance Legacy Weekend</b> Sponsored in part by The University of New Hampshire Center for the Humanities, the Monadnock Folklore Society, the New Hampshire State Council on the Arts, and the National Endowment for the Arts	New Hampshire State Council on the <i>Arts</i>
<b>FRIDAY NIGHT</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
7:30-11:00 Session A	<b>WELCOME DANCE PARTY</b> MC: David Bateman with Music by Northern Spy Staff Dance Masters and guest callers	
<b>SATURDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
9:00-10:30 Session B	<b>Dance Session: "Proper Dances, Old and New"</b> Tod Whittemore and Old New England	Calling Workshop: <b>"One Night Stand Dances"</b> With Lisa Greenleaf
<b>10:30-11:00</b>	<b>SNACK BREAK</b>	
11:00-12:30 Session C	<b>RETROSPECTIVE – "Ted Sannella"</b> MC Millstone with Rodney Miller, Peter Barnes & Marko Packard	
<b>12:45-1:45</b>	<b>LUNCH at the MUB</b> (Memorial Union Building Food Court)	<b>1:15 – 2:00 Après Lunch Music Jam</b> with Rodney Miller
<b>SATURDAY AFTERNOON</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
2:00-3:30 Session D	<b>Dance Session: "Unusual Formations"</b> Lisa Greenleaf with Old New England	Calling Workshop: <b>"Who is Larry Pickett? or Why do You Call Dances"</b> With Tod Whittemore
3:45-5:15 Session E	<b>Dance Session: "Singing Squares and Favorite Contra Dances"</b> Tod Whittemore with Rodney Miller, Peter Barnes & Marko Packard	Music & Talk: <b>"Our Favorite Medleys"</b> Old New England Sit in musicians welcome.
5:30-7:00 Session F	<b>Informal Dance</b> , (Sit-in callers, sign-ups) <b>Informal Jam Session</b> , Cafeteria	<b>Note:</b> Remember, start of banquet is at 6:15 P.M.
<b>SAT. EVENING</b> <b>6:15-7:30</b>	<b>BANQUET</b> Huddleston Hall Ballroom	Huddleston Hall is the next building towards downtown Durham from the MUB
8:00-12:00 Session G	<b>THE GRAND DANCE:</b> Dance Masters Lisa Greenleaf and Tod Whittemore 8:00-9:50 Old New England 10:10-12:00 Rodney Miller, Peter Barnes & Marko Packard	<b>Festive Attire Suggested</b>
<b>SUNDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
9:15-10:45 Session H	<b>Dance Session: "Hot Squares and Favorite Contras"</b> Lisa Greenleaf with Rodney Miller, Peter Barnes & Marko Packard	
<b>10:45-11:00</b>	<b>SNACK BREAK</b>	
11:00-12:45 Session I	<b>Open Mike Dance Session</b> MC: John McIntire, with Dance Masters' Critique with Old New England	11:00-12:30 Music Workshop <b>"Contradance Tune Swap"</b> Rodney Miller, Peter Barnes & Marko Packard
<b>12:45-1:45</b>	<b>LUNCH at the MUB</b> (Memorial Union Building Food Court)	<b>1:15 – 2:00 Après Lunch Fiddle Jam</b> with Old New England
<b>SUNDAY AFTERNOON</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	
2:00-4:00 Session J	<b>FAREWELL DANCE PARTY</b> MC: Patrick Stevens Dance Masters, Guests and Staff Musicians	<b>See You Next Year!</b> January 12 – 14, 2007

## Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC

Music by **Northern Spy**: **Thal Aylward** (fiddle); **Rick Barrows** (mandolin, mandola);  
**Carol Compton** (piano); **Alan Graham** (guitar, bones); **David Murray** (flute);  
**Bill Shepard** (fiddle); **Mary Jo Slattery**, guitar; **Andy Stewart** (fiddle)

### *Polka: Countryside*

#### **CDS Reel**

By Ted Sannella (September 7, 1984)

As called by David Millstone

Source: *Swing the Next*

Formation: Contra, duple improper

Reels: *Céline/Reel de Caribou* (Andy de Jarlis)/  
*Jackie Coleman's*

- A1- Swing the one below  
     In long lines, go forward and back
- A2- The whole set circle left  
     Circle back to the right
- B1- Left-hand star with the opposite two,  
     go three-quarters round  
     All swing your own
- B2- Right and left through across the set  
     The same two ladies chain

The gents can improve the flow into the partner swing with a loop over the right shoulder out of the star. Ted's original version ends with a second swing with the neighbor, which moves directly into a swing with the next. The swing-to-swing transition was a favorite of Ted's, but he also suggested this variation as suitable for dancers who are not experienced enough to enjoy the challenge of moving from one swing immediately into another. David opted for the variation as a suitable first dance of the weekend.

### **Carousel**

By Tom Hinds

As called by Lisa Greenleaf

Source: *Dance All Night II*

Formation: Contra, duple improper

Reels: *Levantine's Barrel/Paddy on the Railroad/Big John McNeil*

- A1- Long lines forward and back  
     Opposite ladies allemande left 1½
- A2- Hey-for-4 (pass right shoulders with  
     partner to start)
- B1- Balance and swing partner
- B2- Circle left ¾ and swing neighbor

In each A1, the lady will find her new opposite lady on a slight left diagonal.

**Arnold's Circle**

By Cor Hogendyk

As called by Ruth Sylvester

Source: *Zesty Contras*

Formation: Circle Mixer, starts facing partner,  
women facing in and men facing out

Jigs: *Russell's Jig/Midnight Rider* (Rick Barrows)

- A1- Turn partner by right hand to trade places (4), change hands and trade back by the left (4)  
Give right hand to the next, and with this person balance (4) and box the gnat (4). (Now men are facing in and women facing out.)
- A2- Repeat A1, starting with the person you just turned with and ending in original place facing partner
- B1- Gents weave (pass partner by right, loop to right behind her, reenter the set and loop left in front of #2) and swing #3
- B2- Ladies weave (pass the one you swung by right, loop to right behind him, come out of the set and loop left in front of #2) and swing #3, who becomes your new partner

**Round the Horn**

By Walter Lenk

As called by John McIntire

Source: *Give and Take*

Formation: Contra, duple improper

Reels: *Road to California/Ice on the Pond/Road to California*

- A1- Right-hand star  
Swing neighbor
- A2- Ladies turn by the right just half, give left to partner in a wavy line-of-4  
Balance, drop hands, walk forward to a shadow and allemande left (make it *twice* if you wish)
- B1- Balance and swing partner
- B2- Ladies chain  
Left-hand star

**Nelly Bly**

Song by Stephen Foster (1850) played AAB

As called by George Hodgson

Formation: Singing Square (no partner change)

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 (Dancers: "Hi George!")

Hey now Nelly Bly! [4 measures of music to finish the promenade]

Sequence: Intro; figure above twice for heads; figure twice for sides; break; figure once for heads; figure once for sides; figure for all couples at once; figure for all four couples again; ending.

**Little Old Log Cabin in the Lane**

Song by William Shakespeare Hays (1875)

As called by George Hodgson

Formation: Singing Square (ladies progress to right)

Four ladies form a right-hand star and turn it once around

Turn your partner by the left, go once around

Four gents you form a right-hand star, go once around that ring

Turn partner by the left, and your corner by the right

And partner by the left

Pick up your corner and promenade [to the gent's home, as the last two lines of music play for the promenade]

Sequence: Intro; figure above twice with ladies leading right-hand star; break; figure twice with gents leading right-hand star; ending. When the gents do the stars, the first left hand turn with the corner is very quick. George uses grand squares for the breaks.



***Washington Hey***

By Ralph Sweet

As called by Tod Whittemore

Source: *Zesty Contras*

Formation: Contra, duple improper

Jig: *Boys of Antrim* (Bob McQuillen)

- A1- Right-hand star  
Active couples swing your partner
- A2- Actives down the center, turn alone  
Return and cast off
- B1- Ladies chain over and back
- B2- Hey-for-4 (ladies pass right shoulders  
to start)

***Ted's Triplet #29***

By Ted Sannella (March 29, 1980)

As called by David Smukler

Source: *Swing the Next*

Formation: Triplet

Reels: *Birchard's Hornpipe* (Mike Springer)/*Reel de  
Mattawa* (Richard Forest)/*Birchard's*

- A1- All balance and swing your partner  
(finish with top couple facing down,  
middle couple facing up, bottom  
couple on proper side)
- A2- Top four balance in a ring (4)  
Circle four to the left 1½ around (12)
- B1- Actives allemande right 1½ around  
Top (active) gent follow your partner  
to the bottom (others move up)
- B2- Bottom four right-hand star, once  
around  
The other way back with a left-hand  
star

***Chuck the Budgie***

Rick Mohr (August, 1991)

As called by Lisa Sieverts

Formation: Contra, duple improper

Reels: *Reel des Jeunes Mariés/Reel de Montréal/  
Hommage à Edmond Parizeau* (Marcel  
Messervier)

- A1- Men allemande left once around and  
swing neighbor
- A2- Circle left ¾ and swing partner
- B1- Long lines forward and back  
Women allemande right 1½ and give  
left hand to neighbor
- B2- Balance this wave-of-4, allemande left  
¾ and give right to next neighbor  
(women face in and men face out)  
Balance this long wave and allemande  
right ¾

***Waltz: Augusta Waltz***

– Break –

**Jan and Dan**

By Ted Sannella (June 9, 1990)

As called by John McIntire

Source: *Swing the Next*

Formation: Contra, duple improper

Reels: *Lady of the Lake/Fisher's Hornpipe/Walker Street*

- A1- Go down the hall four-in-line (actives in the center), turn alone  
Return to place and face across
- A2- Ladies chain across the set  
Same four circle left once around
- B1- Leave your partner; with the next, star left once around  
All swing your own (at the sides)
- B2- In long lines, go forward and back  
With the opposite couple, circle to the left  $\frac{3}{4}$  around, actives duck through to the next

It is helpful to know that you have a shadow in the star. Also, as couple 1 ducks through the arch in B2, couple 2 must also move up to meet new neighbors.

Ted's original version is in Becket formation and begins on B2 of this version.

**Bill Bailey Won't You Please Come Home**

By David Smukler (1993)

As called by David Smukler

Formation: Square (gents progress to left)

Song by Hughie Cannon (1902)

Head couples forward go, lady bring the gent back home  
You swing him all night long  
Side couples forward now, to the lady's home and swing somehow  
Don't let him do you wrong  
Four gents star left three places, to a new partner there  
You swing and swing and swing and then you promenade the square  
Just walk around the ring, and everybody sing:  
"Bill Bailey, won't you please come home"

Sequence: Intro; figure above twice for heads; break; figure twice for sides; ending. The breaks consist of a series of chains: some ladies chains and some gents chains. Here's what David used:

Intro:

Head gents chain; side gents chain

Head ladies chain; side ladies chain

Head ladies chain back; side ladies chain back

Head gents chain back; side gents chain back

Break:

Head gents chain; head ladies chain

Side gents chain; side ladies chain

Head ladies chain back; head gents chain back

Side ladies chain back; side gents chain back

Ending:

Head gents chain (1-8); side gents chain (5-12); head ladies chain (9-16); side ladies chain (13-20)

Head ladies chain home (17-24); side ladies chain

home (21-28); head gents chain home (25-32); side gents chain home (29-till done)

Allemande left corner, go back to partner and swing

Promenade (and sing!)

***Cross the Way***

By Jim York

As called by David Smukler

Source: *Sets in Order Yearbook*

Formation: Square (no partner change)

Reels: *Shoes and Stockings*

Couple 1 balance (4) and swing (8)

Down the middle, divide couple 3, separate and go around one, hooking onto either side of couple 3 to form a line-of-4 facing up (8)

Forward four and back with you (8)

Forward again, come all the way through (4)

Split your line right into two, separate, go around one [two people together], and squeeze in between the side couples to form lines at the sides (8)

Forward eight and back you do (8)

Arch in the middle and the ends duck through [the call is now to the sides], meet someone [in the heads' places] and roll away with a half sashay (8)

(Face up and down) Right and left through "across the way" (8)

Now pass back through, separate around one to form a line of four again (8)

Forward eight and back with you (8)

Arch in the middle and the ends duck through [the call is now to the heads], meet at home and box the gnat (8)

Pull by, all allemande left your corner... (8)  
[improvise to finish]

Sequence: Intro; figure for each couple in turn with end of figure improvised; ending. When an odd couple leads the figure is as above; when an even couple leads the lines-of-4 is at the head and foot of the set and the heads' and sides' roles are reversed.

***Brimmer and May***

By Dan Pearl

As called by: Ruth Sylvester

Source: (older version) *Zesty Contrás*

Formation: Contra, duple improper

Reels: *Rannie MacLellan* (Brenda Stubbert)/  
*Spotiskerry/Wissahickon Drive* (Liz Carroll)

A1- Balance and swing neighbor

A2- Right and left through across the set  
Couple 1 swing in the center

B1- Down the center four-in-line (4),  
couple 2 remains facing down as  
couple 1 wheel around to trade  
places (4)

Allemande neighbor with a handy  
hand, twice around

B2- All up the hall, two-by-two with  
couple 1 in the lead (4), couple 1 cast  
(unassisted) below couple 2 as the  
twos finish coming up and trade  
hands with each other to face down  
toward couple 1 (4)

Same four circle left ½ to original  
places and all pass neighbor along  
the set

Although Dan Pearl now prefers the timing above in the A-parts, the published version began as follows:

A1- Swing neighbor (8)

Right and left through across the set (8)

A2- Actives balance and swing

### **Grand Square**

As called by Tod Whittemore  
 As learned from Duke Miller  
 Formation: Square (no partner change)  
 March: *Set de la Baie St. Paul*

#### **Figures:**

1. Ladies chain across and back; chain to the right and back
2. Same as 1, but with rights and lefts
3. Right-hand star with the couple across, back with the left; right-hand star with the couple on the right, back with the left
4. Sashay past opposites (gents passing back to back) and return (ladies passing back to back); repeat on the diagonal with couple on the right

Called without walk through. All figures led first by head couples and then by sides, and then a break.

All breaks are grand square figures: first, "sides face, grand square"; later, "heads face, grand square"; finally, "head gents take corners to the center and back, others face corners, grand square on the diagonal."

### **Trail of the Lonesome Pine**

Set to music by Don Armstrong (based on *Gents and Corners* by Ralph Page)  
 As called by Tod Whittemore  
 Source: *Smoke on the Water*  
 Formation: Singing square (ladies progress to right)  
 Song by Harry Carroll and Ballard MacDonald (1912)

Head gents take your corner to the center  
 and you come right back  
 Same four circle left around that track  
 Star by the left hand round, and a right hand  
 round your own  
 Allemande left your corner, and get back  
 home, and  
 Do-si-do, and your *corner* you swing  
 Yes, you swing her, promenade her and sing  
 In the Blue Ridge Mountains of Virginia

### **On the trail of the lonesome pine**

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

### **Salute to Larry Jennings**

By Ted Sannella and Larry Jennings  
 As called by Lisa Greenleaf  
 Source: *Give and Take*  
 Formation: Contra, Becket formation  
 Reels: *Reel des Semeurs/Reel de Lapin/Olive Branch*

- A1- Circle left  $\frac{3}{4}$  to face your neighbor on the side of the set  
 Do-si-do neighbor
- A2- Grand right and left, four changes  
 Allemande left neighbor 4 to face back the way you came and grand right and left back to original neighbor
- B1- Balance and swing neighbor  
 B2- Give and take (to gent's side) and swing partner

Actually in "sawtooth" formation. At the end of B2, look on left diagonal for next neighbor couple.

Ted's original, duple improper version was composed in October 16, 1980. Shortly thereafter he adopted some changes based on Larry Jennings' suggestions, resulting in the following version (published in *Swing the Next*).

- A1- Lines forward and back; actives swing  
 A2- Circle left all the way; do-si-do neighbor  
 B1- Same as A2 above  
 B2- Same as B1 above

Larry, incorrigible, later adapted the dance still further to incorporate his signature "give and take" figure, in which cozy neighbors advance toward their partners and the gents bring their partners back to their own line for a swing. Lisa taught Larry's preferred timing, which is in four counts (for the ladies: "forward, forward, resist, give in.")

### **Waltz: Vive Lafitte (Carol Compton)**

## Proper Dances, Old and New

Saturday, 9:00 A.M. program

Led by **Tod Whittemore**; Music by **Old New England**

### ***Figure Eight Special***

By Gene Hubert

Source: *Dizzy Dances II*

Formation: Contra, duple proper

Jigs: *The Hullichan Jig/Money in Both Pockets/New  
Rigged Ship/Hullichan's again*

- A1- Couple one  $\frac{1}{2}$  figure eight below  
Couple one swing in the middle
- A2- Down the center four-in-line, turn  
alone  
Return and face across
- B1- Ladies chain over and back
- B2- Long lines forward and back  
Couple one  $\frac{1}{2}$  figure eight above

A variation of another Gene Hubert dance, *Dabney Hall Contra*.

### ***Ninety-Four South Street***

By Bill Cochran

Source: *Zesty Contras*

Formation: Contra, duple proper

Reels: *Sheila's/David Millstone's/Marylou and  
Charlie's* (all by Bob McQuillen)

- A1- Active couples down the center, turn  
alone  
Return and cast off
- A2- Actives gypsy one another  $1\frac{1}{2}$   
Swing the opposite
- B1- Actives  $\frac{1}{2}$  figure eight above and  
swing partner, end facing up
- B2- Turn neighbor with a handy hand,  
Switch hands and turn an equivalent  
amount

The handy hand allemande in B2 can go any distance, but is intended to go roughly twice. The second turn propels the actives into A1.

### ***Sackett's Harbor***

Source: *An Elegant Collection*

Formation: Contra, triple proper

Jigs: *Steamboat Quickstep/Maggie Brown's Favorite/  
Pipe on the Hob*

- A1- Forward six and back  
Circle left, six hands,  $\frac{3}{4}$  round
- A2- Actives through the center, turn alone  
Return, cast off
- B1- Turn contra corners and fall back into  
your own line
- B2- Forward six and back  
Circle *right*, six hands,  $\frac{3}{4}$  round

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

### ***The Winding Stream***

By Donna Hébert

Source: *Give and Take*

Formation: Contra, duple proper

Reels: *Guilderoy/Lucy Campbell/Hunter's House*

- A1- Active couple cast down one place,  
pass each other across the set by the  
left shoulder, turn neighbor by the  
left hand, and take each other's right  
hand to form a wavy line-of-4 (12)  
Balance the wave (4)
- A2- Hey-for-4 (actives pass right shoulders  
to start)
- B1- Actives swing, end facing up (12)  
Hand cast (4)
- B2- Circle left  
And back to the right

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***Dancing Sailors***

By Ed Shaw

Source: *Zesty Contras*

Formation: Contra, duple proper

Reels: *John Brennan's/Brae Reel/Rannie MacClellan*  
(Brenda Stubbert)

- A1- Actives down the outside below two couples  
Return up the center, cast off
- A2- Actives turn contra corners
- B1- Actives with their second corners, hey-for-4 on the diagonal (actives start by passing right shoulders)
- B2- Actives swing in the middle, end facing up

## One Night Stand Dances

Saturday, 9:00 A.M.

Callers Workshop led by **Lisa Greenleaf**

(We also gratefully acknowledge **Rodney Miller** for providing live music!)

The workshop included advice and insights about providing successful dances for events such as parties, weddings, school or church functions, etc., any situation whose participants, for the most part, do not dance regularly. Because many excellent callers attended the workshop, Lisa served as a coordinator as much as a presenter. Much of the material included below came from other attendees.

### Some General Ideas

- There is an enormous amount of excellent material published that can be used for family and one-night stand dances (for a head start on this, see Lisa's resource list, Appendix 2). Since there's so much, use what *you* like (and what fits your group).
- Know what you're "about," and use material that encourages it. You can be "about" connection, silliness, working together, tradition, and probably many other things too, in various combinations. For example, there was general agreement in this group that many popular party dances (e.g., the Macarena, chicken dance, hokey pokey, electric slide, etc.) are not "about connection." (See Tod Whitemore's dance workshop on p. 31, in which people also discussed the issue of making caller choices that are congruent with the sort of dancing you want to promote.)
- Use your voice and words to communicate phrasing, but don't be too strict if some figures in the longways dances are taking longer than you expected. Be flexible; you can always get back on the phrase.
- Try a wireless microphone or depend on your ability to project your voice, but getting down on the floor can be really helpful.
- Change dances; they are not sacrosanct.
- Use figures to teach principles rather than explaining them. For example, use dip and dive in a Sicilian circle to show how you always move in same direction.
- Sometimes you want to save time, sometimes fill time. For example, forming a basket with "gents bow and ladies know how" (taking two hands across and lifting them successively over heads to behind backs) is flowery and fun to fill time, or just take hands behind one another to save time.
- Find out in advance whether or not alcohol is served, so you are prepared. (Some people, half facetiously, said they doubled their fee if alcohol was served.)

### Some Ideas for Young Children

- Don't start with a mixer. Often small fry will balk at being separated from a partner.
- Sometimes partnering problems can be cured if you say, "Find a partner, and if you have to have two partners, that's okay."
- If it's a mixed-age group you can get away with a mixer by allowing people who prefer not to change partners to go to the middle of the circle and do the same figures there.
- You do not have to use traditional gender related vocabulary for young kids if it becomes an obstacle to participation. Instead of "boys" and "girls" (or "gents" and "ladies"), they can be designated as "moons and stars," (see *Moons and Stars* dance below). Say, "You and your partner decide; who is the moon and who is the star?" This gets them engaged and working together before you even start. Then say, "Moons, raise your hands; stars, raise *your* hands," and you know they are focused on you and remembering their roles.
- Try playparty games. These are great! (A few are included below.)

- In longways dances where one couple sashays to the bottom, make sure each little person gets a turn at the top. Lisa told us about a time a parent complained, “My little girl didn’t get a turn to be top couple!” She dealt with it by telling the girl, “Well *you’re* gonna help me with this next dance, and *you* will be the first top couple.” She not only made the girl and her partner the first couple, but demonstrated the moves of the dance with the girl, thereby providing her lots of extra attention.
- Consider the impact of wide variations in height. For baskets you can suggest that if any dancer in the basket is under four feet tall, they can just circle (slipping or sliding step makes it the “basket”). For dances where one couple makes an arch and others dive through (or a dance like “Over the Top” below), the disparities can have great entertainment value.

### Some Ideas for Weddings/Anniversaries

- Alert photographers when dancing is about to happen.
- Start with a mixer to make sure bride and groom are in it.
- Or encourage reluctant dancers with, “You won’t need to dance, just walk,” and “This is our way to celebrate.” Then do a “spiral waltz”: Start with the happy couple waltzing inside a big circle. (If they look uncomfortable waltzing, start the spiral sooner.) Circle left around them, and then you, the leader, drop your left hand and start to spiral in around the waltzing couple. When it seems tears are about to flow, everyone waltz. Now lots of them are up and you can often get a mixer going.
- Don’t serve cake until after first set. (People won’t leave before cake is cut.)
- Forty-five minutes of dancing is usually enough for a wedding.

The following dances were done or described in detail at the workshop.

#### ***Moon and Stars Circle***

By Lisa Greenleaf, based on many similar dances  
Formation: Circle of couples

- A1- Forward and back  
[Either repeat or have others go forward and back]  
A2- Circle left; circle right  
B1- Do-si-do partner; swing partner  
B2- Promenade

(Change who goes forward in A1, both for fun and to encourage paying attention: moons go forward, stars, purple shirts, if you like ice cream, ladies or gents, those wearing underwear, anyone with glasses, over 30, beards, braces, gray shoes, anybody with a birthday, etc.)

#### ***Rump Bump #3***

Source: *Step Lively 2*  
Formation: Longways

- A1- Forward and back; right elbow turn  
A2- Left elbow turn  
Do-si-do, end standing back to back with partner  
B1- Say, “Un deux, trois, Poussez!” On “Poussez!” bow (bumping butts), and turn around for a partner swing; after the swing back away to your own side  
B2- Top couple sashay down to the bottom, others move up

Lisa thinks this dance makes a more interesting alternative to *Galopede*, which is used frequently, but one participant suggested that *Galopede* becomes much more fun if instead of simply crossing over in the A-parts, one line makes arches and the other dives through.



**Galopede**Source: *Community Dances Manual*

Formation: Longways

- A1- Forward and back  
Trade places with partner (“moons arch”)
- A2- Forward and back  
Trade places again (“stars arch”)
- B1- Do-si-do and swing partner, end by backing away to your own side
- B2- Top couple sashay down to the bottom, others move up

**Heel and Toe Polka**Source: *Chimes of Dunkirk*

Formation: Circle of couples, face partner (M in center facing out)

Tune: *Jenny Linde Polka* (Dance is only 16-bars)

- A- Heel, across, heel, across, slide, slide, slide (going in LOD)  
Repeat using other foot and going other way
- B- Clapping: R - 2 - 3, L - 2 - 3, both - 2 - 3, knees - 2- 3  
Right elbow turn, sending you on to the next (slide sideways to the left)

Get a 10-year-old to help demo. Can also be done without partner change. Or do it to jigs and make the clapping pattern: “together-rights-together-lefts-together-both-together-knees.” Teach that one can either use a smooth step or very bouncy step on the “heel-toe,” thereby giving permission to adults to dance in a relaxed fashion and to children to be more energetic.

**Traffic Jam**

By John Krumm

Source: *Step Lively 2*

Formation: None; dancers stand anywhere

Tune: Any fun reel; *Turkey in the Straw* works great (dance is only 16-bars)

- A- Clap clap clap; Stamp stamp stamp;  
walk - 2 - 3 - 4 (“with attitude”)  
Repeat

- B- Sashay across the hall for 8 counts  
Reverse direction and sashay back (and face any new direction)

Go in a straight line, but avoid collisions. This is a great dance to try right after the break. Start it with the kids, and it gets the chatting adults up.

**Intermediate Traffic Jam**

Find a partner to face.

- A- On the clapping part, you clap both hands together with each other. Stamp 3 times.

Walking: face same direction and walk together. Repeat

- B- Sashay, holding both hands and gallop sideways and reverse; then face a new direction with the same partner.

**Advanced Traffic Jam**

Same as above, except that on the “reverse” caller says, “Switch!” and you find a new partner.

**Virginia Reel**Source: *Step Lively*

Formation: Longways, 6 couples or so

Forward and back, etc.  
#1 couple sashay down

Starting there, reel the set back to the top (turn partner by right elbow  $\frac{1}{2}$ , left to opposite, back to partner, left to next, etc., to top)

All face up, cast off (“Peel the banana”)  
Bottoms arch, all come up through

The “etc.” after the forward and back means elbow turns, do-si-do, or what have you in whatever order you wish.

Timing is flexible; get them back on track with opening forward and back

There are dozens of variations of the Virginia Reel. The reel can start at the bottom or top. Leave out the reel: do forward and back, “etc.,” and then peel the banana, make an arch, and the others come through. Or do a “purer” *Strip the Willow* as follows:

***Strip the Willow***

Formation: Longways, 6 couples or so  
Use very fast tunes in 9/8 rhythm

**Step 1:**

Top couple turn partner in the middle by the right elbow as much as you want; just the #1 lady turn next gent by the left, partner by right, *next* gent by the left, etc. until you reach the bottom

**Step 2:**

Turn partner in the middle by the right elbow, just the #1 gent turn bottom lady by the left, partner by right, *next* lady up by the left, etc. until you reach the top

**Step 3:**

Now turn partner by the right, and both lady and gent turn their the opposite sex neighbor by the left, back to partner, next neighbor, etc.

When the first couple is partway down in step three the next top couple can start.

***Thady U Gander***

Source: *Community Dances Manual*  
Formation: longways, 4-6 couples

- A1- Top couple lead down set and crossover to come up opposite side to finish in partner's place
- A2- First woman leads men's line across the set, behind women's line and back to place
- A3- First man leads women's line across the set, behind men's line and back to place
- B's- First couple reel the set: right elbow to each other once, left elbow to next in line, etc. end on own side at bottom

Here is one more Virginia Reel variation. Depending on numbers and dancers' with-it-ness, it may or may not fit the phrase. A forward and back may be added at the end to reestablish connection with the tune. As with all Virginia reel variations, sides don't matter much if gender doesn't matter.

***Fire Hose Reel***

Formation 5 couple longways (or 4 or 6)  
Not recommended for children! Teens and up...

Forward and back; right elbow turn (or swing for experienced dancers)

Forward and back; left elbow turn

Top couple sashay to the bottom and back, all face up

Cast away, all follow

Come up center holding partner's inside hand

Don't let go: face partner, each man cross free hand (his left) over the hand joined with your partner to take the free hand (her right) of the next woman below; all are now connected by both hands except top woman and bottom man

Retaining all hands: top woman tunnel through, at end turn *left* and wind tightly around group. The last man must not move! When wound up, last man tunnel through, and turn *right* (unwinding group)

Circle left

Face your partner; make your lines! (This cue means that men get into the men's line and women into the women's line. Order doesn't matter; "messy" is okay.)

A dance from Britain, where the fire hose signs on the wall say, "Fire Hose Reel," and the hoses are coiled up in a spiral.

**Over the Top**

Formation: Longways

Forward and back

Circle in a whole set (“oval”) to the left

And back to the right

Do-di-do partner

Couple 1, holding the same hand as in the oval, make an arch and go down, arching over the gents’ line (man in the middle)

Wheel around and come up over the ladies’ line (man still in the middle, though it doesn’t really matter)

Sashay down the center

This can often be phrased if the set has 6 couples or so. The first 4 lines are 8 counts each (2 A-parts), the “over the top” figure is about 24 counts, and the sashay uses up the rest. If they are early, swing. This is a good example of a dance where disparity in height can make it more fun rather than less.

**Boston Tea Party**

Formation: Longways for 5-6 couples

Source: *Listen to the Mockingbird*

Top couple sashay down, and back

Go “over the top” as in the previous dance, going down over the gents’ line and coming back up over the ladies’ line

Then dip and dive, just the top couple dipping and diving to the bottom

**Hat Dance (or fan dance)**

Formation: 3 chairs are set up at the head of the hall, facing down. Two rows of individual dancers face up toward chairs 1 and 3. A dancer sits in the center chair, wearing a hat (or holding a fan, broom, or other prop).

As any sort of music plays, dancers from the front of the lines sit down on either side of the dancer in the center chair. He or she gives the hat or other prop to one of them, and then sashays down the center with the other. The new owner of the hat moves to the middle chair and the dance starts again.

**Variations**

- 1) “Gendered”: One line of gents, the other of ladies; when the center dancer is a lady, the top two gents sit on either side (or vice versa)
- 2) “Ungendered”: Lines are mixed; the top person from each line sits in the nearest chair

This musical game has its origin as a nineteenth century “German.” The “ungendered” version works well for all ages. Note that everyone wins; either you are chosen, or you immediately get to do the choosing. All sorts of drama and fun are possible. The leader can give permission for some of this by joining the line and modeling a little silliness. For example, have all three sashay down together (leaving the hat on the first person in one line). Or look at both, tell them, “You two sashay down,” and remain to choose someone else.

**Zodiac**

Playparty singing game from the Georgia Sea Islands

Source: *Jump Jim Joe*

Formation: Longways

Tune: Starts like *Shortening Bread*, but diverges

Here comes Zodiac, Zodiac, Zodiac [hold two hands with partner and saw them back and forth]

Here comes Zodiac, all night long

Step back, Sally, make a little alley [drop hands and chug backwards on the beat to separate the lines]

Step back Sally, all night long

Here comes Sally, walkin' down the alley [top "moon" struts to bottom]

Here comes Sally, all night long

Here comes another one, just like the other one [top "star" also]

Here comes another one, all night long

I looked down the alley and what did I see? [shade eyes]

A big fat bear from Tennessee [mime belly]

I'll bet you five dollars that you can't do this [hold up hand, fingers spread wide] (2x)

To the front, to the back, to the side side side (2x) [chug in each direction as you say the word; "side side side" means alternate sides]

You lean waaay back, you got a hump on your back [lean back, then lean forward and put one palm on the small of your back so that your elbow becomes the "hump"] (2x)

You do the camel jive [dance around like that, snapping the fingers of your free hand] (4x)

**There is Somebody Waiting**

Appalachian playparty singing game

Formation: Circle, no partners, one person in center

As I look into your eyes, I beheld with glad surprise, there is somebody waiting for me

There is somebody waiting (3x) for me [circle left]

Choose two, leave the others (3x) for me [center person chooses two from the circle and they circle three hands]

Swing one, leave the other (3x) for me [after the swing, rejoin the circle and there is a new center person]

**Going to Boston**

Appalachian playparty singing game

Source: *Singing Family of the Cumberlands*

Formation: Longways for 4-6 couples

Goodbye girls, we're going to Boston (3x)  
Ear-lye in the morning [Circle left]

Saddle up girls and let's go with 'em (3x)  
Ear-lye in the morning [Circle right (or promenade)]

Get out of the way, you'll get run over (3x)  
Ear-lye in the morning [couple one sashay to the bottom and back]

Rights and lefts will make it better (3x)  
Ear-lye in the morning [a "progressive grand right and left": ones begin by giving right hand to the next; eventually all are in; end where you begun]

Reel your partner all the way to Boston (3x)  
Ear-lye in the morning [Same reeling figure as in *Virginia Reel*; ones stay at bottom]

Won't we look pretty in the ballroom? (3x)  
Ear-lye in the morning [a different tune; used as necessary to fill time until the longer figures are completed]

## Retrospective: “Ted Sannella”

Saturday, 11:00 A.M. program

Led by **David Millstone**; Music by **Rodney Miller**, **Peter Barnes** and **Marko Packard**

See appendix for a list of published resources that contain Ted Sannella’s dance compositions. David read several excerpts during the session of an interview with Ted. These appear below in a different typeface. Whenever possible, the tunes used in this session were ones suggested by Ted in the books he wrote.

### *Ted’s Solo Mixer*

By Ted Sannella

As called by David Millstone

Source: *Swing the Next*

Formation: Scatter mixer

Tune: *Fisher’s Hornpipe*

- A1- Find a partner, promenade in any direction
- A2- With your partner, allemande left as far as you like  
Left shoulder do-si-do
- B1- Balance and swing
- B2- Two-hand turn as far as you like  
Do-si-do 1½, look for a new partner

Starts with couples anywhere in the hall. David called this without a walk through.

### *Lamplighter’s Hornpipe*

As called by Dudley Laufman

Formation: Contra, triple to duple proper

Tune: same

Dudley’s story about Ted was about a conversation they during a visit to Ted’s house. Ted berated Dudley for originating the version of *Petronella* with both couples active. Dudley insisted that he was not responsible for the change. (At this point in the conversation, Jean, Ted’s wife, said, “I’m leaving.”) Dudley told Ted, “I didn’t start it. The way that they started with that business was at a dance in Fitzwilliam. Donny Parkhurst and Glen Towle were in line, and the week before they had learned *Roxborough Castle*. (*Roxborough Castle* is an English dance where all the couples are spinning around and setting.) So they just applied that to *Petronella*.”

Ted was well grounded in traditional repertoire, and often called and promoted the “chestnuts.” It was fitting to include the fine old dance, *Lamplighter’s Hornpipe* in the retrospective session.

- A1- Actives cross the set, going below couple 2, face out (the gent between two ladies and the lady between two gents), and take hands on either side to form waves (4), balance (4)  
A quick allemande right with the person on the right to form the same wave again (4), balance (4)
- A2- Allemande left person on the left and the actives swing in the center
- B1- Actives down the center, turn as couples  
Return, coming *all* the way back, and cast off proper with couple 2
- B2- Same two couples right and left four

The A-part timing as indicated is what most dancers used, and it fits nicely with the tune. However, Dudley encouraged dancers to be relaxed about the timing, and not feel as if all have to balance at the same time.

The same sequence works in either triple minor or duple minor sets. We started dancing in triple minor sets. After a few times through, Dudley began starting new actives at the top every other time, and “duple-ness” gradually propagated itself down the set. Since Ted had conducted a “triple to duple” session at an earlier Ralph Page weekend and had demonstrated this very technique, it was especially appropriate.

## ***Serbian Kolos***

Led by Marianne Taylor

Most dancers today remember Ted as a caller of contras and squares, but he served for many years as the international folk dance editor for Ralph Page's *Northern Junket* magazine. In the early 1950s, Ted's dances were more or less evenly divided: one third contras, one third squares, and the final third other folk dances. The following kolos are typical of dances that would have been included.

### 1. What we learned...

#### ***Sarajevka Kolo*** ("Kolo from Sarajevo")

Formation: Broken circle of dancers (no partners)  
facing right

Style: hands joined down, steps are small and low.  
("Dance inside your shoes.")

#### Part I (*smooth, slow music*)

- Bars 1-2** Beginning on right foot, two slow steps in LOD (that is, "line of dance," or counterclockwise)
- Bars 3-4** Facing center, step to the right on the right foot, then the left foot behind, and then the right to the side again (rhythm: quick-quick-slow)
- Bars 5-6** Still facing center, take a slow step to the left side and a slow step back to the right side
- Bars 7-8** Face to the left (reverse LOD) and walk three steps to the left (quick-quick-slow) starting with the left foot (left, right, left)

#### Part II (*bouncier, quick music*)

- Bars 1-2** Same pattern, but two step-hops
- Bars 3-4** As before, but replace the slow count with three quick steps in place
- Bars 5-6** Three quick steps starting on left foot, then three quick steps starting on right foot (all in place)
- Bars 7-8** Exactly as in the smooth music

### 2. What we danced...

After Marianne walked us through the dance above, there was to a mix-up in cueing the recorded music. So, Marianne energetically led us through the following dance with no walk through. Because we were learning the dance on the fly, Marianne began with "basic" footwork, gradually modeling the more syncopated Serb style as the dance went along.

#### ***Seljancica Kolo***

Formation: same as above, but facing center

#### "Basic" Footwork

- Bars 1-2** Step sideways to the right with the right foot, close with the left, step sideways right again
- Bars 3-4** Repeat with opposite footwork, to the left
- Bars 5-8** Repeat bars 1-4
- Bars 9-10** Step sideways to the right with the right foot and close with the left (do not put weight on the left); then step to the left with the left foot, and close with the right (no weight on the right)
- Bars 11-12** Repeat bars 9-10
- Bars 13-16** Facing to right and beginning on right foot, take seven quick running steps, and then hop right
- Bars 17-20** Repeat to left, beginning left, and hopping left at the end

#### With Serb Style (syncopated)

- Bars 1-2** Moving slightly to the right: hop left, step right, step left (1 "hop-step-step" in a rhythm that goes quick-quick-slow), step right (slow), hop right (slow)
- Bars 3-4** Repeat moving to the left, starting with hop on right
- Bars 5-8** Repeat bars 1-4
- Bars 9-12** As in "Basic"
- Bars 13-16** Traveling to the right: three "hop-step-steps" (quick-quick-slow), and then on the last bar step right, hop right (slow-slow)
- Bars 17-20** Repeat to left, opposite footwork

***Follow the Leader***

By Ted Sannella (October 2, 1978)

As called by: Lisa Greenleaf

Source: *Balance and Swing*

Formation: Square (ladies progress to left)

Reel: *Old French*

Heads right and left through (counts 1 through 8)

Sides right and left through (5-12)

Heads right and left through back to place (9-16)

All circle left, go half way around (8)

Original first gent drop your left hand, go left, turn the circle inside out (8)

All promenade single file (8)

Face in and circle *right*, go to the gent's home place (8)

Balance and swing your new partner (16)

Sequence: Intro; figure as above, then start with sides and gent 2 leading; break; figure starting with heads and with gent 3 leading, then start with sides and gent 4 leading; ending.

***Fluid Drive***

By Ted Sannella (October 12, 1974)

As called by: Tod Whittemore

Source: *Balance and Swing*

Formation: Square (ladies progress to right)

Reel: *Mackilmoye Reel*

Tod told us about being invited by Ted to accompany him to a small community dance in Westport, MA. Ted said, "You won't recognize the way they swing, and I don't pay much attention to the way they dance." Sure enough, the dancers were not very skilled, although the dancing was very happy. Tod was surprised that Ted so relaxed about this; it was not the Ted he thought he knew. But Ted said, "I love this dance because *these* people love this dance."

Heads couples go forward and back (8)

The same four make a right-hand star (8)

Go back with a left-hand star (8)

Head couples promenade halfway around the outside while the side couples right and left through (8)

All join hands and circle *right*, go halfway around (8)

Everybody swing your corner (8)

Promenade to the gent's home place (16)

Sequence: Intro; figure twice as above, break, figure twice with the sides leading, ending.

***Interview with Ted Sannella***

David Millstone read the following excerpts from Tom Phillips's interview with Ted, which appeared in *Country Dance and Song*, issue #16 (April, 1986), ©1986, Country Dance and Song Society.

Tom: When did you discover dancing?

Ted: When I was in my last year of high school, back in 1945. I had a buddy all through high school, Larry Collins. When I was a senior in high school and he was a freshman at MIT, he got drawn into the square-dance movement in Boston, which was very much involved with the college students at that time. There was a monthly dance at Harvard, sponsored by the Harvard Outing Club, which drew students from all over. Larry used to go to this dance every month, and also to Ralph Page's Tuesday night dance at the Boston YWCA. He used to try to get me to come to these dances, and I always talked him out of it. So finally I ran out of excuses one day and I said OK, I'll humor you this time, but never again. And that was it!

I went to the dance and I just stood there. Memorial Hall at Harvard is a mammoth place—twice the size of St. Hilda's and St. Hugh's—and there were just mobs of college kids there. I was a high school senior, and in awe of the whole situation. There was a five- or six-piece band, and the caller, and all this music, and I didn't know what was happening. I had never done any kind of

dancing, other than high school proms and that sort of thing. And suddenly this girl grabbed me and pulled me on the floor. [David's aside: "Thank you, woman, wherever you are!"] I had no idea what was happening, I just stumbled through and got pushed one way or the other and found I was able to do it. So I kept on dancing all night. And the next time Larry said let's go dancing, I said sure!

So the following year, when I went to Tufts, I sought out the Tufts Outing Club and I found that sure enough, there was a group of people that liked to square dance. So I went to the dances with a lot of these people, and through them I got into hiking and some of the other outdoor activities. We used to go mountain climbing in New Hampshire, and invariably at the end of the day we'd end up at a local square dance in some grange hall. And if we couldn't find one we'd rent out a hall and organize our own dance.

Tom: When did you start calling?

Ted: I didn't really consider calling until later on in that freshman year in college. It was on a week-long trip to the Adirondacks, sponsored by the Intercollegiate Outing Club Association. We stayed in these lean-tos on the shores of Lake Colden and we'd go out on day trips, climbing different mountains and yelling to each other from mountain peak to mountain peak. Then at night we'd get together and go to a square dance at the ranger's cabin, on the shores of the lake. There was no P.A. system, no electricity.

Our caller for the beginning of the week was Dick Best, who was more or less the chaperone for the trip, he and his wife Beth, who played the accordion. Dick was a singing caller primarily, and his voice was high and didn't project that much. But this particular week was the biggest crowd they'd had at this annual college week, so we overflowed out of the ranger's cabin and danced on the lawn in front, right on the shores of the lake. And the people outdoors couldn't hear, so at one point I stationed myself at the window, and relayed the calls out to the people on the grass. I yelled out at 'em, Do-si-do! Swing! Promenade! So I was sort of prompting the calls that were being sung inside.

Then about the third or fourth day of the week, Dick and Beth had to leave. And so the next night everybody got together for the square dance but there wasn't any caller, and so everybody looked at me and said Ted! You've been calling! And I said oh, I can't call, and they said you've been dancing a year, you ought to be able to call. So I did. We didn't even have an accordion any more, we just had a harmonica and a jew's harp and a couple of guitars—a very basic group. So I just did the dances I remembered, mostly singing calls. And it immediately became apparent to me that people applauded, they were having a good time, and I was responsible for it. And it just got to me. Wow! I really don't know what I'm doing, but they couldn't be dancing if I wasn't here. And then people said I did a good job, so I continued calling the rest of the week, and then when I came back I decided I would pursue the subject. So I went out and bought records with calls, and all the books I could find. I memorized all the dances I could, and then from that day forth—and I still do it today—whenever I go anywhere I take a pad of paper and pen and I take notes of other callers, dances they do, little tips and teaching techniques.



### ***Fiddleheads***

By Ted Sannella (February 23, 1983)

As called by David Millstone

Source: *Swing the Next*

Formation: Contra, duple improper

Reel: *Frenchie's Reel* (Ward Allen and Mel Lavigne)

The dance Ted wrote of which he was most proud.

- A1- Active cross over, go left around one, into the center and make a ring (active gents face up, active ladies face down)  
All balance, one-quarter turn to the right
- A2- All balance, one-quarter turn to the right  
Actives swing in the center (finish facing down)
- B1- Go down the hall four in line (actives in the center), active turn as a couple and others turn alone  
Come back to place, cast off with a hand cast
- B2- Those four circle left halfway around  
Swing your neighbor (finish facing across)

### ***Remembrance of Ted Sannella***

By Dan Pearl

Excerpt from a piece published in the *CDSS News*, #153 (Mar/Apr, 2000)

Read aloud by David Millstone

I assisted Ted a half dozen times for a variety of groups and situations. I was certainly glad to help, but it was only later that I realized what was really going on. It was not I who was assisting Ted. It was the other way around. Ted was interested in seeing me succeed as a caller, and felt I could get vicarious experience by exposing me to situations where I could see a master in action. Ted generously offered me, and his other proteges, access to his dance cards and reference materials.

It meant a lot to me to have Ted show up and dance at the very first full evening dance I ever called. Looking back, I probably was

awful, but Ted had nothing but kind words and encouragement for me. Many of today's callers can cite the influence Ted had on them, whether it was with individual mentoring or at callers' classes at dance camps. I attended Ted's classes whenever I could. He took complex topics and made them simple. That was characteristic of his calling, too. Groups often rose to new heights of achievement when Ted Sannella was behind the microphone.

Ted had an impish way of playing tricks on the dancers: ("Bow to your partner...Swing your partner...Bow to your corner... Swing... your partner again!") The old-timers weren't fooled by the tricks, but they smiled nonetheless. The dancers were part of the comfortable routine, too. Ted would announce "And now let's do Ted's Triplet #20!" and everyone would cheer wildly as though they knew what dance that was.

Just how did he do it so effortlessly? Over forty years of experience helps a lot, but he also had a relaxing personality which instilled confidence. You got the sense that there was more to dancing than just that one night. There was a whole world of dance out there, and you trusted Ted to be your guide to that world.

Alas, Ted's talents and skill were taken for granted by blasé Boston dancers, some of whom had literally grown up with his calling. Ted was most appreciated when calling out of town. He'd respond to the enthusiasm of the crowd by picking up on the old-time patter, putting a little singsong in his voice and calling his favorite dances.

He set the standard in professionalism when working with other callers and musicians. His attention to detail is reflected in his two excellent books *Balance and Swing* and *Swing the Next*. Ted leaves behind many wonderful dances, notes and drafts for more articles, and most importantly, a positive and warm attitude about dancing for callers everywhere.

If there is a heaven, there will be dance halls there. I can see Ted calling for a large and spirited group. Ted announces "Let's do Ted's Triplet #34!" And everyone cheers wildly.

***Ted's Triplet #25***

By Ted Sannella (September 10, 1977)

As called by David Smukler

Source: *Swing the Next*

Formation: Triplet

Jig: *Cowboy Jig*

- A1- Top two couples right and left through across  
Actives go around the one above (gent moves up the outside and down the center, lady comes up the center and down the outside)
- A2- Actives circle left with the bottom couple  
Same four star left (slowly) halfway and a little more
- B1- Actives with the top couple, ladies chain along the set, active gent (with new lady) courtesy turn 1½ in the middle  
Bottom two couples, ladies chain along the set, middle couple separate into the nearest line at the sides
- B2- All six circle left halfway around  
All swing your new partner, then back away to lines at the sides (proper)

Ted was famous for the way he kept track of tunes and dances. Although he did not play a musical instrument, he was a master at finding tunes that fit particular dances perfectly. Vince O'Donnell came to the microphone to tell how one day, he woke up excited with a wonderful "new" tune in his head. That evening as he was playing it for some of his band-mates, Ted said, "Oh, that's *Mill Brae!*" (a tune by Ronnie Cooper). Vince had played the same tune once, six months before at another dance with Ted. David Millstone was reminded of a story Bob Mills told him. Ted asked Bob if he could play a certain tune for a particular dance. Bob said, "Oh yes I know that tune." Ted replied, "I know you know it. You played it for this dance the last time we worked together." The last time they had worked together was five years earlier.

***The Reunion***

By Gene Hubert

As called by Tony Parkes

Source: *Swing the Next*

Formation: Contra, Becket formation

Reel: *Cooley's Reel*

Before teaching the dance, Tony talked about Ted's voluminous correspondence about dance, as well as some of the many other ways that he mentored younger callers. Ted shared his own dance collection freely, and often promoted other choreographers' work. Ted was known to have said, "Of all the dances I haven't written, *The Reunion*, by Gene Hubert, is the one I most wish I had."

- A1- Ladies chain on the left diagonal  
Ladies chain across the set (to their shadow)
- A2- Hey-for-4 across (same two ladies pass by right shoulders to begin)
- B1- All balance and swing original partner
- B2- With the opposite two, circle left three-quarters around, pass through  
With the next couple, *circle right* three-quarters around

***The Merry-Go-Round***

Ted Sannella variant of a traditional dance

As called by Ted Sannella, recorded at the Ralph Page Dance Legacy Weekend, January 16, 1994

Source: *Calling Traditional New England Squares*

Formation: Square (no partner change)

Reel: *Pat the Budgie* (Graham Townsend), played by the band "Fresh Fish" on the same recording

***Waltz: Nancy's Waltz*** (Chris Romaine)

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

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

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

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

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

Note: swings are sometimes substituted for hand turns.

The session closed with dancing to Ted himself (on recording), calling one of his signature dances, a square he used to call *The Merry-Go-Round*. We are thankful to the weekend's sound engineers, Rick Watson and Jerry Short, who made the recording over a decade earlier at the seventh Ralph Page Dance Legacy Weekend (1994), and who *still* do all the sound at the weekend.

The dance description above is one that Ted contributed to that year's syllabus. It explains the basic structure of the dance, but does not communicate the playfulness and wit of Ted's delivery and improvisation. A complete transcription of two different recordings of this dance (including this one) is available in *Calling Traditional New England Squares*.

## Unusual Formations

Saturday, 2:00 P.M.

Led by **Lisa Greenleaf**; Music by **Old New England**

### ***Black Mountain Triplet***

By Gene Hubert

Source: *Give and Take*

Formation: Triplet

Reels: *Down the Broom/Gypsy Girl* (Ed Reavy)

- A1- Couple one cross over and go below one place as the twos move up  
Couple one ½ figure eight up through couple two, end in the center approximately left shoulder to left shoulder with one another
- A2- Hey-for-4 on the right diagonal (start with a right shoulder pass with first corners, gent one passing lady three and lady one passing gent two)
- B1- Three handed right-hand stars, lady one with the couple above and gent one with the couple below  
Ones in the middle, a quick turn by the left (4), and go down the outside to the bottom (4)
- 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.

### ***Ted's Tempest***

By Ted Sannella

Source: *Zesty Contrás*

Formation: Tempest (see note)

Marches: *Scotty O'Neil/Janie's March/Isle of Mull*  
(all by Bob McQuillen)

- A1- Ones down the center as the twos slide up the side, ones turn as couples  
Return and face the side couples
- A2- All eight right and left
- B1- Complete the rights and lefts (4) and swing the one you face (12)
- B2- Circle left just halfway and swing partner, ending in Tempest formation

“Tempest formation” looks like this:

(music)

↑	L <sub>1</sub>	G <sub>1</sub>	L <sub>1</sub>	G <sub>1</sub>	↑
G <sub>2</sub>		↓			L <sub>2</sub>
L <sub>2</sub>					G <sub>2</sub>
	L <sub>1</sub>	G <sub>1</sub>	L <sub>1</sub>	G <sub>1</sub>	
G <sub>2</sub>		↓			L <sub>2</sub>
L <sub>2</sub>					G <sub>2</sub>

(etc.)

The right and left eight that begins at the top of A2 is a continuous pass through for all in your group of four couples, with courtesy turns only at the ends. Continue until you are back where you began, which is accomplished comfortably in 20 counts of music.

Ted used to push the dancers to finish the same figure in 16 counts. His notes on the dance say, “It is essential that the set be kept compact across and that the dancers hustle on A2 (no hands across and turn quickly at the ends, turning the lady under with a “California twirl!”—I don’t use those words but usually demonstrate what I want. This is a zesty dance!!” With all due respect to the author, Lisa’s adaptation (the 20 count right and left eight) is delightful.

**Black Joke**

Source: *Community Dances Manual* (as “Black Jack”)

Formation: Sicilian Circle

Jig: *The Black Joke*

- Bars 1-4** Clap and circle left  
**Bars 5-6** Sing, “Hi, ho, diddly do!”  
**Bars 7-10** Clap and circle right  
**Bars 11-12** Sing, “Hi, ho, diddly do!”  
**Bars 13-14** Facing partner, clap: together, right, together, left  
**Bars 14-16** Repeat clapping pattern with opposite  
**Bar 17** Women trade places with a half left-shoulder gypsy  
**Bar 18** Men trade places with a half right-shoulder gypsy  
**Bar 19** Women return to place with a half left-shoulder gypsy  
**Bar 20** Men return to place with a half right-shoulder gypsy  
**Bars 21-22** Pass your opposite by the right shoulder and greet the next

Lisa suggested an optional turn single during the singing (bars 5-6, 11-12).

**Hexitation**

By Tom Hinds

Source: *Dance All Night II*

Formation: Hex formation, a “square” with four head couples and two side couples as follows:

```

          h h h h
         s       s
         s       s
          h h h h

```

Reels: *McEachern's* (Cecil McEachern)/*La Tadeusac*

Heads go forward and take hands four with the opposite couple (4), balance there (4) Circle left  $\frac{3}{4}$  and pass through (8) With the one you meet, gypsy and swing, ending in lines-of-6 at the heads (16)

All go forward and back (8)  
 Do-si-do the corner from this position (across from you if you are on the end of the line) (8)  
 Swing that corner and “hex” your set (8)  
 Head ladies chain halfway back to your partner (note: not a grand chain) (8)

Sequence: Intro; figure three times; break; figure three times; ending. Each time through you get your partner back, but you are in a new place. Lisa's middle and ending breaks played on the fact that the side couples are so far from each other. She began with, “Side couples, right and left throooough!”

**Circle Waltz**

Source: Cf. *Oslo Waltz* in *Dance a While*

Formation: Circle of couples

Waltz: *The Goose's Minuet*

- Bars 1-2** Balance forward and back
- Bars 3-4** Ladies roll to the right as gents slide to the left, exchanging places
- Bars 5-16** Repeat bars 1-4 three more times, end taking the fourth person in ballroom position
- Bars 17-18** Take two slow chassé steps into the center
- Bars 19-20** The lady turns once under the gent's arm (starting the turn toward the center)
- Bars 21-22** Take two slow chassé steps away from the center
- Bars 23-24** The lady turns under toward the center again
- Bars 25-32** All waltz, moving in line of direction, opening up into the big circle to finish

**Labor of Love**

By Kathy Anderson

Formation: Sicilian Circle

Reels: *Snowshoer's Reel/Peace River Breakdown/President Garfield's Hornpipe*

Begin by identifying couple one (facing clockwise) and couple two (facing counterclockwise)

- A1- Neighbors balance and swing, face partner (facing in or out of circle)
- A2- As couples with the one you swung, go forward and back  
[Ones/Twos] balance, box the gnat and change grip to an allemande grip
- B1- [Ones/Twos] turn contra corners
- B2- [Ones/Twos] balance and swing, end facing original direction

Every other time, substitute the directions in the brackets in order to alternate the active role. In A2, for your shoulders' sake, don't try to join hands all around the circle.

**Kim's Game**

By Colin Hume (April, 1995)

Source: *Dances with a Difference, Vol. 4*

Formation: Double duple improper contra (two side-by-side sets that interact in the B-parts)

Jigs: *Fiddle Hill Jig* (Ralph Page)/*Harbour View Jig*

- A1- Long lines forward and back  
Swing neighbor
- A2- Circle left  $\frac{3}{4}$  (four hands round) and swing partner
- B1- Down the hall 8-in-line, turn as a couple  
Return, face the neighbor you swung
- B2- Circle  $\frac{1}{2}$ , insides arch and walk forward as the others dive through; those who arch California twirl as the others pass through to other set  
Ladies half chain to the one you face

The author writes: "Kim Pankhurst challenged me to write a longways dance where couples progressed across the set rather than up and down. So some couples progress the normal way; others just go across and back. I've had people complain that they didn't progress, even though I *had* explained this—one man was so annoyed that he walked out of the dance! But men don't complain that they don't progress in a square. You're dancing with the same partner and a different neighbor each time—does it really matter which piece of floor you're on?"

**Fast Living**

By David Kirchner (approximately 1993)

Source: *Give and Take*

Formation: Double contra, four-facing-four

Reels: *Rock the Cradle Joe/Liza Jane's/Quarterdeck*

- A1- Forward eight and back  
Four ladies grand chain
- A2- Hey-for-4 along the line-of-4 (women start by passing right shoulder)
- B1- Balance and swing this neighbor
- B2- Four gents star by left hands halfway  
Swing partner, end facing original direction in a line-of-4

Progress along the set past successive lines-of-4, and also by swapping sides within your own line.

## **“Who Is Larry Pickett?” or Why Do You Call Dances?**

Saturday, 2:00 P.M.

Callers Workshop led by **Tod Whittemore**

Tod structured the discussion with a series of five questions. Answering these five can help a caller answer the larger question, “Why do I call dances.” The various answers below represent what was said in this discussion. Obviously, another group of callers at another place or time might answer differently, and that is as it should be. While Tod also shared his own answers as part of the discussion, his underlying theme was not that there is a single best answer. Rather, it is the process of reflecting on the questions that is helpful. (We found out who Larry Pickett was at the end of the workshop.)

1. Do you habitually book dances ahead?

Overall, most members of this group were uncomfortable with the practice of booking ahead, preferring to focus on the partner of the moment. There was some discussion about borderline situations. Do you refuse another’s invitation? How far “ahead” counts as booking ahead?

2. In a dance hall of six lines across, where would you choose (generally) to dance?

- On the sides. It’s cooler. There’s more room. It’s more fun to have fun with folks who know they are learning. In the center you get tossed around. (One person suggested that some dancers’ resistance to dancing on the sides might relate to sound; it can be harder to hear on the sides.)
- Farthest from the entrance. Last-minute joiners-in can create chaos.
- Join the shortest set. (They need me.)
- Dance in all parts of the hall. I like to vary my experience.
- Bottom of the set; I can influence more newcomers there. (Tod responded that he sometimes waits until a long walk-thru is over, then grabs a newcomer, and joins bottom of the line, saying, “I will get you through it.”)

The answers to question 2 led to a digression about the role of the caller in teaching etiquette. A suggestion from the caller to “Join the shortest set” is an instance of this, and people felt that such suggestions are rarer now than they used to be. The question was raised: “Why is there resistance from dancers to the teaching of etiquette and style points?” Here are some responses:

- The teaching of etiquette and style is not dead, but a light touch is necessary. If it feels like you are belaboring a point, even dancers who do not object will tune out. To avoid such tuning out, consider teaching etiquette, “a little here, a little there.”
- Embed style points efficiently in your initial teaching of figures. An example (from David Kaynor): “Down the hall, 4-in-line. Face your neighbor. Come back up the hall.” The dancers were positively directed without being told they were learning a nice point of etiquette.
- Present style suggestions as “opportunities,” something dancers can have fun with, rather than as something they “should” do.
- “Sell” etiquette as a salesperson sells a product: economy of words, pick your issue, return to it often. (“Rule of marketing”: they have to hear it nine times.)
- Lead by example. People learn more from your behavior than they do from what you say. This is a point Ted Sannella used to make often. If you are a caller in a community, you are a teacher willy nilly.

3. What is your most memorable (positive) dance experience?

- Last year (at the RPDW), Money Musk, the 23 minutes long trance. Frank (Ferrel) played the tune as if it was brand new and exciting. It got more exciting every time through.
- The very first Ralph Page Legacy weekend. I had very little experience as a dancer. I found out that people were accepting and helpful and dancing wasn't hard.
- My first dance with live music—a full band on stage. This opened up a whole new world. It created a sense of immediacy. Suddenly dancing was a three-way conversation.
- Dancing to tapes of Ted Sannella.
- Dancing in a square full of experienced dancers, who were all messing up and laughing about it and having a great time.
- During Christmas dance weekend Brasstown. There was an evening dance open to the public. A group of teens came who were intimidated by the squares. I took one of these as a partner, and something really clicked for her during the square. She was aglow after. I loved watching her light up.
- Peterborough Town Hall with Alistair Anderson and the Ranters. Alistair has a heavy accent. The dance was in a 3-face-3 formation (not what I would have called my favorite formation). There was nothing about the dance that was hard or intricate. It was great because every dancer in the line was exactly where they should be all the time. The simplicity created dance opportunities that complexity would not have allowed. Each of us was happy and each was “on.” I went into total dance ecstasy. When I got to the end of the line, and someone grabbed me and swapped me into another line, I was so angry at being taking out of it!
- *Petronella* with just the ones doing it. Whenever things slow down in life, I think there is a chance to discover something. There is nothing sedate about the old *Petronella*, but some people stand and watch.
- Newcomer smoothing out rough edges. (Now I see why we dance.)

(It was noted that it was no accident that Tod's first three questions asked callers to consider the *dancer's* point of view.)

4. What is your most memorable (positive) calling experience? (Tod then added, “...that had an impact on you as a caller?”)

Most of the answers focused on situations where calling something easy was deeply satisfying.

- Teaching Virginia Reel to kids. Rather than give the call, I started to ask, “What's next? What's next?” All the kids knew all the calling.
- At UNH, after Woodsmen's Meet. I was hired to provide a contra dance after day of stuff. There was a keg of beer. None of what I had prepared would work. The hardest figure they could handle was star right and star left. These folks did *exactly* what I said (overly literal). When I said, “Go into the middle with a great big shout,” they yelled so loud that we couldn't hear our own music. That night taught me that dances don't have to be complicated. It's about dancers' interaction with each other.
- I was sharing the bill at a benefit dance, where I was caller number three. The first caller was okay, but the second was not skilled at all. When dancers did not understand him, he simply repeated the same jargon louder. The frustration on the floor was palpable. When it was my turn, I did something very easy, and was struck by a wave of relief on the floor. It's more important that people can do it than that I can show off what I can do.
- I was in New Orleans, visiting a musician friend, who set up a small through her church, which was in what I now know was the 9<sup>th</sup> ward. Lots of excitement while setting up from some local 8-



10 year olds running in and out, saying, “Yo, dude, check it out!” There was a sign outside that read: “Dance Tonight.” Attendees included older folks, actor friends, kids. It was by far the most integrated dance I ever did. I used “Sasha” and other family dance repertoire. It was good music. I loved not feeling like I had to impress anyone. Whatever we did was fine.

- May Gadd (venerable teacher of English Country dance) used to say, “If you are at a point in your dancing where you cannot enjoy *Cumberland Square Eight* (a very easy dance) anymore, then you are past it.”
  - It wasn’t going well. I could not even seem to get everyone to circle four at the same time. Finally, I gave up “explaining,” and just said, “Do this.” The crowd noise dropped, and they were suddenly together. It happened because I’d stopped fussing and just delivered directions. I learned that when I started saying things that were worth listening to, it got quieter in the room.
5. When you plan a program, what criteria do you focus on? What are your top three? (You have some pre-indication of what to expect from the dancers). It was understood that callers vary in how much in advance they “plan.” But even those who pick dances on the fly are picking them according to some criteria, consciously or unconsciously. The list below (in no particular order) emerged as some of what matters most to members of this group:
- Keep it fun (for myself, for the dancers, for beginners, for musicians, etc.). Dancers should always feel engaged. Dancers should always feel that they are winning.
  - Keep things moving (I like to include at least a dozen dances in an evening)
  - Variety (of moves, formations, tunes, moods)
  - Get people up to speed a.s.a.p.; use early dances to teach figures and the idiom
  - Slightly expand dancers’ boundaries
  - Match difficulty of dance to ability of dancers; “realistic” level; choose material they can handle
  - Focus on connection between dancers, working together, community.
  - Opportunities to teach style
  - Focus on music and musicians; their joy (like caller’s joy) is contagious; matching music to the individual dance
  - Use my own favorite dances/repertoire (e.g., I love singing squares and so try to include them); I call best the dances that I know the best
  - Return to tradition; valuing older dances and not just latest fashions

Who was Larry Pickett, anyway? He was the mayor of Keene, NH. He introduced the sweepstakes program for benefiting the NH schools. He was also a caller. He sounded a lot like Ralph Page; they had a similar repertoire and the same “chanting” style. Pickett was a gentleman—a courtly, well dressed, pleasant, and thoroughly agreeable man. He was also an excellent dancer, with an unerring sense of phrasing. He sometimes playfully made it seem like he might be running late for some move in a dance, but he never was, always getting there just on time. Tod said that his mom liked Pickett because he was so pleasant. Did same dances as Page, but pleasant.... (This was a dig at Page, who was renowned for being curmudgeonly in his old age.)

## Modern Singing Squares and Favorite Contra Dances

Saturday, 3:45 P.M.

Led by **Tod Whittemore**; Music by **Rodney Miller, Peter Barnes and Marko Packard**

### *Wheels Q*

By Dick Leger

Source: *Northern Junket*

Formation: Singing square (ladies progress to right)

Tune: same

#### **Intro, break and ending:**

Circle left [halfway]

Head couples right and left through

Circle left [halfway]

Side couples right and left through

Allemande left your corner, right to your  
partner, balance

Grand right and left all the way around

Swing at home

#### **Figure:**

Four ladies chain across

And chain them back

Around your corner, do-si-do

Gents star by the left hand round

Home you go and do-si-do

Allemande left with the corner lady, box the  
gnat with your own pretty baby

Pull by, turn your corner under

And promenade

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

Dick Leger played the electric guitar. Tod  
commented that people used to make the joke: "The  
guitar was in tune when he bought it, I think."

### *Louisiana Swing*

By Mike Michelle

Source: *Smoke on the Water*

Formation: Singing square (ladies progress to left)

Tune: same

Head two couples forward and back, and

cross trail through across that track

Gent right and ladies left, around just one [to  
a line-of-4 at the sides]

Forward eight and eight fall back; forward  
again and box the gnat

Circle to the left eight hands around the land

Allemande left with your corners all, and  
right hand round your partner too

Then swing that corner lady round and  
round

You promenade [to the gent's place], go two  
by two; walk right through that old  
bayou

That's how we do that Louisiana swing

Sequence: Intro; figure above twice for heads; break;  
figure twice for sides; ending. Breaks start, "Hey Joe,  
swing your own," and include an allemande left and  
grand right and left.

**Joy**

By Lannie McQuaide

Source: *Zesty Contras*

Formation: Contra, duple proper

Reels: *Silver Spear/Musical Priest/Frank's Reel*  
(John McCuster)

- A1- All go forward and back  
Actives cross and go down the outside  
below one
- A2- Right hands across star  
Two ladies half chain
- B1- Hey-for-4 (ladies start by passing right  
shoulders)
- B2- Ladies half chain again  
Actives half figure eight through the  
couple above

**Chime Bells**

Set to music by Tod Whittemore (figure based on  
Ted Sannella's *Do-si-do and Face the Sides*)

Formation: Singing square (ladies progress to right)

Tune: *same*

- Head two couples forward, and then you  
come back
- Forward again and do-si-do, go back to back  
Face the sides, circle left, it's one time  
around
- Split the side couples, walk around just one  
[to a line of four at the sides]
- Forward up and back, yodel-iddle, ay-ee-ti  
Swing your corner, yodel-ay-ee, odel-ay-ee,  
ay-ee-ti
- Promenade, go two by two, you walk this  
lady home
- And hear those chime bells ring

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

**Smoke on the Water**

By Pancho Baird

Song by Zeke Clements

Source: *Smoke on the Water*

Formation: Square (no partner change)

**Figure I:**

- Head couples swing your partners, round  
and round
- Down the center and pass through, then  
separate around [the outside]
- When you get back home, you dos-a-do  
Allemande left that corner, grand old right  
and left you go

**Chorus:**

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

**Figure II:**

- Heads promenade the outside ring just about  
halfway
- Down the center, right and left through  
Side right hand star, in the center of that ring  
Allemande left your corner, grand old right  
and left and sing [and repeat chorus]

**Bridge:**

- Allemande left your corner, walk right by  
your own
- Turn the next lady by the right, turn your  
partner by the left
- Gents star right in the center of the ring  
Allemande left your corner, grand right and  
left and sing [and repeat chorus]

Sequence: Intro; figure I once each for heads and  
sides; bridge; figure II once each for heads and sides;  
bridge; ending. A chorus follows every part.

***Hull's Victory***Source: *Country Dance Book*

Formation: Contra, duple proper

Reels: *Hull's Victory/Vinton's Hornpipe*

- A1- Actives, right hand with your partner,  
and left to the next (4) and balance  
four in line (4)  
Turn on the left hand, twice around
- A2- Actives turn by the right hand once  
around (4), balance again (4)  
Actives swing
- B1- Active couples go down the center,  
turn as a couple to get proper  
Return, cast off
- B2- Right and left through  
And right and left back

***The Magpie and the Seal***

By David Zinkin

Source: *Give and Take*

Formation: Contra, duple improper

Reels: *Bus Stop (Anita Anderson)/Tuttle's/Gravel  
Walk*

- A1- Right-hand star with neighbors  
Left-hand star with former neighbors
- A2- Do-si-do original neighbor 1¼ to form  
a wavy line-of-4  
Balance, turn on the right halfway,  
gents turn on the left halfway
- B1- Balance and swing partner
- B2- Two ladies half chain  
Hey-for-4, just halfway (ladies start by  
passing right shoulders)

***Waltz:*** *Hewlett* (Turlough O'Carolan)

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## Favorite Medleys From Our Repertoire

Saturday, 3:45 P.M.

Music Workshop with **Old New England**

Tunes that were played at the workshop:

The sets with rhythm changes are ones that O.N.E. created for concerts. (The changes of rhythm are not intended for dancing.)

March to jig to polka:

*Scotty O'Neil* (Bob McQuillen)

*Mary Elder's Jig* (Bob McQuillen)

*Johnny Rhino's Polka* (Bob McQuillen)

Jigs:

*Miss McKinnon's Fipple* (Bob McQuillen)

*The House Band Jig* (Bob McQuillen)

*The Humours of Ballymore* (traditional)

Reels:

*Yerrow's Reel* (Bob McQuillen)

*The Watchmaker* (traditional) (note: the A-part is half-length; if for a dance play 4x instead of twice)

*The Funnel in the Tunesmith's Truck* (David Kaynor)

Jig to schottische to reel:

*Star Island Jig* (Bob McQuillen)

*Bob's Fancy* (Deanna Stiles)

*Edith and David's Hornpipe* (Bob McQuillen)

Reels:

*Bill's Reel* (Bob McQuillen)

*Ice Cream Hornpipe* (Bo Bradham)

*Altan's Reel* (Bob McQuillen)

## Informal Dance

### Saturday, late afternoon

A small group of diehards danced some delightful and interesting dances. Vince O'Donnell picked up his fiddle to provide music for them. Soon a few other musicians joined in.

#### ***Dummer's Reel***

As called by Jacob Bloom

Formation: 5 dancers in a circle, one of whom is designated, "Jack"

Reels: *Gaspé/Reel des Jeunes Mariés*

- A1- Circle left  
Drop hands, continue to circle left single file
- A2- Jack turn back (over left shoulder) and weave the ring (pass each person alternately by right or left shoulders)
- B1- Swing "someone" (whomever is there)  
Swing the one across the set
- B2- Those three hey-for-3
- A3- Swing someone else  
Swing the one across the set
- A4- Those three hey-for-3
- B3- All five dancers join hands in a circle, "Jack" lift left hand, turn over own right shoulder to back under the arch, and pull two other dancers under the arch as well; all joined hands inside the circle are raised and the outside dancers duck under them to form a basket
- B4- Basket swing

Agree on a new "Jack" each time. The formula, "Swing someone, the one across, someone else, the one across," gives everyone a swing. The heys begin with a convenient shoulder, which will change depending on whether Jack ends the swings on the left or the right.

"Dummer 5-Hand Reel" was created by members of Dummer Women's Institute (Dummer is just outside Basingstoke in Hampshire, UK) in the mid-twentieth century. It was collected from them by Roy Dommett, through whom the dance spread to various Morris dance teams. Jacob learned it from the calling of Rich Blazej.

#### ***Square Line Special***

By Gary Roodman

As called by Dave Bateman

Source: *Calculated Figures*

Formation: 4-couple longways, couples 1 and 3 improper

Reel: *Eddie's Reel*

- A1- Lines forward and back  
Pass partner by right shoulder and turn to the right to face back in
- A2- Give right hand to partner, balance; pull by right, left with next (for square dancers: "square through two"; for English country dancers: "two changes of a circular hey with hands")  
Swing the one you meet (if you are at the ends of the lines it is your partner; in the middle it is the person coming toward along the line), end the swing in a square formation
- B1- Head couples half right and left through  
Head ladies chain back
- B2- Heads out to right to the side couples, circle left all the way to put heads back in the center  
Sides arch, heads duck through, separate and go around one to form new lines

When the dance ends the set is in 2-4-1-3 order according to original numbering. All are across from partner, and first and third couples are magically improper. Four times through puts the set back in the original order, and everyone will have had a turn in each position.

The author writes, "I got the main idea for this dance sitting in the Scranton Airport waiting for a delayed plane to take off (which it never did)."

***Levi Jackson Rag***

By Pat Shaw (1974)

As called by Lisa Sieverts

Source: *Pat Shaw's Pinewoods*

Formation: 5 couples in U formation (1 couple at top facing down, 2 couples on each side)

Tune: *Colored Aristocracy*

- A1- Sides half right and left through and the head couple moves to middle place  
Sides right and left back and the heads move to the bottom
- A2- Sides circle left 4-hands once, while the head couple separates and returns up outside to home  
All do-si-do partner at home
- B1- Five ladies chain: ladies form a right hand star, pass partner, pass the next, and courtesy turn with the third gent  
Repeat the five ladies chain to new partner (ladies have moved one place to the right)
- B2- With new partner promenade one place around the ring to the right (4),  
balance (4)  
And swing in a new place (8)

At the end of the sequence the gents have moved one place to the right and the ladies have moved two places to the right. Five times through brings you home after giving everyone a turn with every partner and in every position.

## Grand Dance

Saturday evening, 8:00 -12:00

**Old New England** provided the music for the first half of the evening.

***Polka: His Dad's Polka*** (from Don Braley)

***Grand March***

Tod Whittemore directed traffic; Tony and Beth Parkes were the lead couple  
 Source for Grand March figures: *Legacy*  
 Formation: As many couples in a row as wish to participate  
 Marches: *Black Cat Quadrille/Prince Imperial Galop/George Cheroux/Neil Vincent Orzechowski's Welcome to Earth* (Bob McQuillen)/*Janie's March* (Bob McQuillen)

Every grand march is different. This year's filled the hall! A serpentine path helped to accommodate the many dancers.

***Lady Walpole's Reel***

As called by Tod Whittemore  
 Source: *The Country Dance Book*  
 Formation: Contra, duple improper  
 Reel: *Lady Walpole's Reel/Speed the Plough/Durang's Hornpipe*

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

***Life on the Ocean Wave***

As called by Tod Whittemore  
 Formation: Singing square (ladies progress to left)  
 Song (1847) by Henry Russell and Epes Sargent

The head two ladies cross right over, by the opposite gentleman stand  
 The side two ladies cross over, you all join hands  
 You bow to your partner; bow to your corners too  
 Swing that corner, and all promenade

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

Tod learned this dance from the calling of Duke Miller. Such is Bob McQuillen's aversion to this tune, which for many years he had to play innumerable times for Duke Miller, that the dance had not been done at the Ralph Page weekend since 1996. Such is Bob's affection for Tod that he was willing to play it, but we did hear the story again of just how often Bob was required to play it in. With tongue in cheek, Duke used to call this tune, "Mac's favorite." On one or two nights during twenty-six years of Duke Miller dances, Bob would simply say, "Not tonight," and Duke could tell he meant it and would do something else.



***Crooked Stovepipe***

Ralph Page, from traditional French Canadian dance  
 As called by Tod Whittemore  
 Source: *Contras: As Ralph Page Called Them*  
 Formation: Singing square (no partner change)  
 Reel: *Crooked Stovepipe*

Ladies one and three go into the center and  
 you come right back  
 Forward again and swing, the rest circle left  
 round the outside, the outside of that ring  
 Get home, and swing partner

Allemande left your corner lady, allemande  
 right your own  
 Left shoulder do-si-do your corner, do-si-do  
 your partner  
 Don't hurry, don't hurry, you've got time to  
 swing...  
 ...your partner round and round

Sequence: Intro; figure for head ladies; figure for side  
 ladies; break; figure for head gents; figure for side  
 gents; ending. Ralph Page used to suggest a right  
 elbow swing for the gents.

***Flirtation Reel***

By Tony Parkes  
 As called by Tod Whittemore  
 Source: *Shadrack's Delight*  
 Formation: Contra, duple improper  
 Reels: *Rich Hart's Reel/Aunt Maddie's/Rocky Bay*  
 (all by Bob McQuillen)

A1- Down the hall, actives in the middle of  
 a line-of-4, turn alone  
 Return, face your neighbor  
 A2- Hey-for-4 (start by passing neighbors  
 by right shoulders)  
 B1- Gypsy neighbor and swing  
 B2- Long lines forward and back  
 Actives swing

The flirtation (always optional, of course) can begin  
 as you go down the hall.

***Square Affair***

By Becky Hill  
 As called by Lisa Greenleaf  
 Source: *RosenHill Collection*  
 Formation: Contra, duple improper  
 Reels: *Canadian Jig/Woman Fiddler* (Deanna Stiles)/  
*Munster Lass*

A1- Balance and swing neighbor  
 A2- Circle left  $\frac{3}{4}$  and swing partner  
 B1- Long lines forward and back  
 Ladies chain across  
 B2- Give right hand to partner: balance (4),  
 pull by across the set (2), with your  
 neighbor pull by along the set (2)  
 Face across and repeat: balance, pull  
 by partner and pull by neighbor

B2 is a square through four, interrupted (or  
 "punctuated") with the balances. Becky's published  
 version is in Becket formation and reverses the A and  
 B-parts.

***Money Musk***

As called by Lisa Greenleaf  
 Source: *An Elegant Collection*  
 Formation: Contra, triple proper  
 Reels: *Money Musk* (24-bar version)/*Monkey Mush*  
 (Bob McQuillen)/*Money Musk*

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

In many old dance manuals the word "swing" does  
 not refer to our modern buzz-step swing, but simply  
 means a hand turn. So, in some old descriptions of  
 Money Musk the actives "swing round by the right  
 hand." Similarly, one may consider the word  
 "balance" in the description above to be open to  
 interpretation. Ralph Page did not approve of a noisy

or vigorous balance step in this dance, preferring a quieter “shuffling” forward and back. Many dancers however relish punctuating this fine old tune with snappy footwork. The seeds of this controversy lay in the fact that the same figures used to be danced in 32 measures, but at some time in the early twentieth century it became fashionable to compress them into 24 measures and leave out one part of the tune. That is still how it is done each year at the Ralph Page Dance Legacy weekend. This requires going forward and back in 4 counts instead of 8, which invites the balances. It also usually makes the final right hand “swing” quite rapid.

Money Musk is a great favorite of the crowd at the Ralph Page Legacy Weekend. Lisa took the marriage-preserving precaution of announcing a “Money Musk alert” before teaching *Square Affair* (the dance before this one).

The change tune, “Monkey Mush,” was composed in 24 measures and a minor key by Bob McQuillen for the purpose of having an alternate tune that would work with this dance.

### ***Double Pass Through***

A 1950s square from the calling of Louise Winston  
As called by Lisa Greenleaf  
Formation: Square (no partner change)  
Reels: *Dailey’s Reel/Reel Ste. Louise*

Couple one promenade, go halfway around behind couple three (8)

Those two couples (facing same direction) go forward and back (8)

Forward again, “lead couple” (couple 3) goes right, “next” (couple 1) goes left, end behind the side couples (8)

All go forward and back with you (8)

Forward again and pass through two (passing both couples that you face), lead couples go right, next go left, until you face another couple across (8)

Right and left through with the ones you face (8)

Ladies chain across (8)

Chain back to your partner with a “power turn” (turning nearly twice around) (8)

All promenade home (16)

Sequence: Intro; figure with couple 1 leading; figure with couple 2 leading; break; figure with couple 3 leading; figure with couple 4 leading; ending. Lisa used grand squares for her breaks with this figure.

### ***Mary Cay’s Reel***

By David Kaynor (1988)

As called by Lisa Greenleaf

Source: *Legacy*

Formation: Contra, Becket formation

Reels: *Castle Hornpipe/Mrs. Frasier’s/Cincinnati*

A1- Circle left  $\frac{3}{4}$

Pass neighbor by right shoulder, allemande left the next neighbor

A2- Balance and swing the original neighbor

B1- Long lines forward and back

Ladies turn  $\frac{3}{4}$  by the right hand, turn the lady you meet  $\frac{3}{4}$  by the left hand (gents should “adjust” to the left)

B2- Balance and swing your partner

The “Mary Cay” of the title is Mary Cay Brass, a fine musician from Vermont.

***Waltz: Augusta Waltz*** (Bob McQuillan)

**Rodney Miller, Peter Barnes and Marko Packard**  
provided the music for the second half of the evening

***Chorus Jig***

As called by Tod Whittemore  
Source: *The Contra Dance Book*  
Formation: Contra, duple proper  
Reels: *Chorus Jig/Opera Reel*

- 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

***Grandma Slid Down the Mountain***

Set to music by Tod Whittemore (based on *Presque Isle Eight*, a figure that Ted Sannella adapted from a dance by Rod Linnell)  
As called by: Tod Whittemore  
Formation: Singing Square (gents progress to right)  
Song: *Little Old Lady Who* by Rich Wilbur

**Intro**

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

**Figure**

All the men go out to the lady on the right  
and balance to that girl  
Turn by the right hand, it's once and a half  
you whirl  
Ladies star by the left hand, go back to that  
gent again  
Balance with that fellow, go back to back  
and then...  
Swing this lady round with a little-odel-lay-  
ee who  
Little-odel-lay-ee who, little-odel-lay-ee  
who  
Promenade to the lady's place with a little-  
odel-lay-ee who  
Yodel ay-ee, little-odel-lay-ee who

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

***Just Because***

From Duke Miller  
As called by Tod Whittemore  
Source: *Smoke on the Water*  
Formation: Singing square (ladies progress to right)  
Song: (See note)

**Figure:**

Head ladies chain right down the center  
Turn and chain those ladies right back home  
and then  
Side ladies chain right on over  
Chain those ladies right back home again  
Allemande left corner, allemande right your  
partner too  
And you swing the corner lady round and  
round  
You promenade the ring [to gent's home]  
and everybody sing, "Because, just  
because."

**Break:**

You all do-si-do around your corner  
Right hand, go twice around your own  
("make it twice!")  
You allemande left with your corner  
And you dos-a-dos around your own  
Allemande left your corner lady, and you  
balance to your own  
Grand right and left around that ring  
When you meet up with this one,  
promenade, let's have some fun

Sequence: Intro; figure as above; break; figure with  
rights and lefts instead of chains; break; figure with  
stars (*left-hand* first); break; figure with sashays  
across; break.

"Just Because" or "You'll Miss Me When I'm  
Gone," was recorded by Cliff Carlisle, the Shelton  
Brothers, Frank Yankovic, Peggy Lee, Elvis Presley,  
the Beatles, and many others. Who, exactly, first  
wrote the song is unclear. You can find lyrics and see  
several different accounts about the song's origin at  
<<http://www.ohek.co.uk/history/justbecause.htm>>.

***Nova Nova Scotian***

By David Smukler (1990)

As called by Tod Whittemore

Source: *Dance a While* includes a variation

(“Supernova Scotian”) in which the active lady takes two gents down the hall

Formation: Contra, duple improper

Reels: *Cameronian/Walker Street/Reconciliation*

- A1- Do-si-do neighbor  
Couple 1 do-si-do partner
- A2- Gent 1 down the center three-in-line with both ladies, turn the line around with a “right hand high and left hand low,” (see note) and return to place
- B1- All balance and swing partner
- B2- Ladies chain across  
Left-hand star

Based on a dance by Ralph Page and Maurice Hennigar called “The Nova Scotian.” To turn the line around, the gent makes an arch with the lady on his right, the other lady goes under the arch, pulling the gent behind her under his own arm as the right hand lady walks loops forward and to the left behind them. The timing of all this is improved if the “right hands high” does not begin too soon. Go down the hall for at least 6 counts before starting to turn.

***Two Faced Line***

By Doc Heimbach

As called by Lisa Greenleaf

Source: *Sets in Order Yearbook*

Formation: Square (no partner change)

Reel: *La Belle Catherine*

- Head couples forward and back (8)
- Forward again and pass through, separate and go around one to lines at the sides (a “he-he-she-she” line) (8)
- Forward eight and back (8)
- Middle four pass through and join opposite line with convenient hand, still facing out (the “two-faced line” of the title; Lisa called them, “funny lines”) (4)
- Balance (4)
- Turn on the outside hand  $\frac{3}{4}$  to similar lines at the head and foot (4)
- Balance again (4)

Middle four pass through, and cross trail to allemande left corner (8)

Swing partner (16)

Sequence: Intro; figure as above; break figure with sides leading; break; figure with heads leading; break; figure with sides leading; ending. Lisa used a break from the 1950s she calls the “pheromone break.”

***Wardwell Quadrille #1***

By Jim Saxe (late 1980s)

As called by Lisa Greenleaf

Formation: Square (no partner change)

Reel: *Waiting for Nancy*

- Head couples forward and back (8)
- Head ladies chain across and roll away with a half sashay (8)
- Head couples pass through, separate and go around one to form lines at the sides (8)
- Forward eight and back (8)

- Ladies chain straight across and roll away with a half sashay (8)
- All pass through, turn individually to the left (to face counterclockwise) (4)
- And promenade single file (8)
- Ladies continue while gents roll back over right shoulder, pass one (4)
- And swing partner (8)

Sequence: Intro; figure as above; figure with sides leading; break; figure for heads; figure for sides; ending. Lisa’s break used an “allemande thar” figure.

The dance was named for the social hall at the St. Paul’s Church in San Francisco (then called Wardwell Hall, since renamed to Bowcock Hall), site of the Bay Area Country Dance Society’s San Francisco contra dance. Jim has also written a variant in which each ladies chain is replaced with a right and left through. Then it is the ladies who roll back and pass one to find partners for a swing. In the original version, partners swing at or close to home; in the variation they are approximately across from home.

***Star Island Star***

By Phoebe and Emily Troll (Fall, 2002)

As called by Lisa Greenleaf

Formation: Contra, duple improper

Tune: *Colored Aristocracy*

- A1- Balance and swing neighbor
- A2- Down the center four-in-line, turn alone toward your neighbor to face up (4), and continue moving down the hall by backing up, still in the line-of-4 (4)  
Up the center four-in-line, turn alone toward your neighbor to face down (4), and continue moving up the hall by backing up; as you reach home the ends turn in to form a ring (4)
- B1- Circle left  $\frac{3}{4}$  and swing partner
- B2- Pass through across the set, and immediately turn back and catch left hands with the same-sex corner to form a left hands across star (4), balance the star (4)  
Turn the star with determination  $1\frac{1}{4}$

The action in A2 is similar to that of the English Country dance, *Dublin Bay*.

The authors explain the background as follows: “We wrote the dance in the fall of 2002, after returning home from the contra dance weekend on Star Island. When Mum and Dad went out dancing without us (on a school night, don't worry it wasn't neglectful), we were dancing around the living room and Emily said ‘Hey let's write a dance!’ So we did. And we named it after Star Island in memory of our awesome experiences there and because of the star balance in the dance.”

***Daffie's Becket***

By John Gallagher

As called by Lisa Greenleaf

Formation: Contra, Becket formation

Jigs: *Cape Breton/Gallagher's*

- A1- Ladies chain  
Hey-for-4, just halfway (ladies start by passing right shoulders)
- A2- Ladies turn by the right hand  $1\frac{1}{2}$   
Another half hey-for-4, (start by passing partner by the *left* shoulder)
- B1- Balance and swing partner
- B2- Long lines forward and back  
Circle left all the way and slide to left to meet a new couple

***Waltz: Far Away*** (Peter Jung)

## Hot Squares and Favorite Contras

Sunday, 9:15 A.M.

Led by **Lisa Greenleaf**; Music by **Rodney Miller, Peter Barnes and Marko Packard**

### *After the Solstice*

By Lisa Greenleaf

Formation: Contra, duple improper

Reels: *Miss Susan Cooper/Mill Brae* (both by Ronnie Cooper)

- A1- Do-si-do neighbor and swing
- A2- Long lines forward and back  
Gents allemande left 1½
- B1- Balance and swing partner
- B2- Right and left through  
Circle left ¾ and pass through along  
the set

### *Cross Trail Through Variation*

Dance figure by Tony Parkes

Variation by Lisa Greenleaf

Formation: Square (ladies progress to right)

Reel: *The Dionne Quintuplets* (40 bar tune)

#### **Figure:**

- Head couples cross trail through around one  
to lines at the sides (8)
- Forward eight and back (8)
- All cross trail through to your partner (8)
- Swing partner (8)
  
- Allemande left corner (4), grand right and  
left (12)
- When you meet your partner, box the gnat  
and pull by (4), swing your corner (12)
  
- Promenade to gent's home place (16)

#### **Triple allemande break:**

- Allemande left corner just ¾
- Ladies star right ½, gents single file  
promenade just ½ to same corner
- Allemande left just ½, let go
- Gents star right ½, ladies single file  
promenade just ½ to same corner again
- Allemande left all the way, find your partner
- Grand right and left
- Promenade

Sequence: Intro; figure as above; figure with sides leading; break; figure with heads leading; figure with sides leading; ending. Lisa's variation leaves out a ladies grand chain in the beginning.

### *Rory O'More*

Source: *The Country Dance Book*

Formation: Contra, duple proper

Tune: same

- A1- Actives cross set, go down the outside  
below one; cross up through the  
center to cast off with same sex  
neighbor, and step into center of set
- A2- Joining right hands with partner and  
left with next, actives balance right  
and left in long wavy line; release  
hands and slide 2 steps (or spin)  
individually to the right; give left to  
partner and right to next to form the  
wave again  
Balance left and right, and slide left
- B1- Turn contra corners
- B2- Actives balance and swing, end proper  
and facing partner

***Fiddle Faddle***

By Jim York

Source: *Sets in Order Yearbook*

Formation: Square (no partner change)

Tune: *Goodbye Eddy Street* (Russ Barenburg)

Couples three and four do a right and left through (8)  
 Couple one down the center and split the opposite two, go around one to make a line-of-4 at the foot (8)  
 Forward four and back (8)  
 Line-of-4 slide to the right behind the next couple (8)

Those six forward and back (8)  
 Odd couple forward, split one couple, and separate to a line-of-4 (8)  
 Two lines-of-4 go forward and back (same direction) (8)  
 Center couples (one in the middle of each line-of-4) wheel around 1½ (8)

Four ladies right-hand star and four gents left-hand star (8)  
 First gent pick up your partner with an arm around, and each gent in turn do the same for a star promenade (8)  
 Gents back out and ladies turn in, turn 1½ (8)  
 Star promenade with the ladies in (8)

When you get home everybody swing (16)  
 Promenade (16)

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!

Lisa did a number of grand square variations as her breaks.

***Are You 'Most Done?***

By Russell Owen (November, 1992)

Source: *Give and Take*

Formation: Contra, Becket formation

Tune: *Beaumont Rag*

A1- Gents allemande left 1½  
 Swing your neighbor  
 A2- Long lines forward and back  
 Left-hand star 7/8  
 B1- Diagonal hey-for-4 (gents start by passing next neighbor gent by the right shoulder)  
 B2- Gents right shoulder gypsy around each other to loop back, and swing partner

When you are out on the end, you should stand on the right-hand line and put the gent to the right of his partner, ready to lead into the hey in B1.

Russell's original dance has the two gents allemande left ¾ in B2 (rather than gypsy). He says of the dance, "Begun in 1990, finished November, 1992, the title is a line from the sea chanty, "Let the Bulgine Run," and is a play on the 7/8 star and long gestation.

***The Anchor Man***

By Don and Madeline Allen

Source: *Sets in Order Yearbook*

Formation: Square (no partner change)

Reels: Up Downy/Tongadale/Johnny Murray of  
Lochee

Head couples right and left through (8)

Heads pass through, cross trail, and go  
around one to lines at the sides (8)

Forward eight and back (8)

Pass through (don't turn) and take hands,  
left-hand-most man (the "anchor man")  
lift right hand to make an arch and his  
partner (at opposite end of the line) dive  
through the arch, pulling the lines out  
until they are at the head and foot (12)

Forward and back (8)

Anchor couples (on the right diagonal) right  
and left through (8)

All do a right and left through straight across  
(8)

All pass through, the new anchor man arch,  
and the new end lady dive through to  
pull the lines out into (12)

... a single file promenade

Ladies turn in over left shoulder and make a  
right-hand star (the gents keep going)

Meet your corner and allemande left, go all  
the way round back to your partner

Swing partner

Promenade home

Sequence: Intro; figure as above, figure with sides  
leading; break; figure with heads leading, figure with  
sides leading; ending. The suggested phrasing does  
not parse neatly into a 32-bar tune and callers should  
allow chips to fall where they may. There is  
flexibility in the single file promenade and partner  
swing that can be used to reconnect with the tune if  
desired.

***Petronella***

Source: *The Country Dance Book*

Formation: Contra, duple proper

Tune: same

A1- Actives only each turn over own right  
shoulder to move one quarter turn to  
the right (until the man is facing up  
and woman facing down in center) as  
the twos move up slightly (4); all  
take hands in a ring of four and  
balance the ring (4)

All four repeat the turn and the balance

A2- Around to right and balance twice  
more

B1- Actives down the center (the twos  
need to get out of their way and can  
do so with another turn around to the  
right), actives turn alone

Return, cast off

B2- Right and left four

***Waltz: Bluemont*** (Rodney Miller)



**Open Microphone Session**  
Sunday, 11:00 A.M.  
**John McIntyre, MC; Music by Old New England**

***Careless Sally***

As called by Hanny Budnick  
Source: *Ralph Page Book of Contras*  
Formation: Contra, triple proper  
Reels: *Mountain Ranger/Reel des Jeunes Mariés/  
Ross's Reel #4*

- A1- Actives balance, turn by the right hand  
1½ and go down the outside one  
place
- A2- Actives balance, turn by the left hand  
1½ and go down the outside one  
more place
- B1- Circle left all the way around with the  
couple above (couple three)  
Come up the center and cast off with  
couple two
- B2- Couples one and two, right and left  
through, over and back

***Star Trek***

By Mike Richardson  
As called by Dan Black  
Source: *Give and Take*  
Formation: Contra, Becket formation  
Reels: *The Notch (Dan Lanier)/Lord McDonald's*

- A1- Right hands across star, gents drop out  
Ladies chain across to neighbor
- A2- Hey-for-4 (ladies start by passing right  
shoulders)
- B1- Ladies pass right shoulders once more  
and swing partner
- B2- Long lines forward and back  
Same four right hands across star  
again, and then as a couple slide to  
the left to new neighbors

***Kentucky Circle***

As called by David Merrill  
Formation: Circle of three couples; mixer  
Reels: *Bill's Reel/Ice Cream Hornpipe/Altan's Reel*  
(all by Bob McQuillen)

- A1- Circle left; circle right
- A2- Do-si-do partner  
Take right hands with the one across  
and turn that right-hand star
- B1- Starting with the two whose hands are  
at the bottom, each gent successively  
pulls his opposite under the center of  
the star and swing her
- B2- Scatter promenade; end by finding two  
more couples to form a new circle

***Ashokan Flirtation***

By Chris Weiler (January 15, 2006)  
Called by the author  
Formation: Contra, duple improper  
Reels: *John Egan's/Chicago/Never Was Piping So  
Gay (Ed Reavy)*

- A1- Do-si-do neighbor  
Ladies pass left shoulders across the  
set, all half gypsy partner by the right  
shoulder, and gents catch left hands,  
turning once around to face back  
toward partner
- A2- Gypsy partner once around, gents  
cross set  
Swing neighbor
- B1- Give and take (to woman's side) and  
swing partner
- B2- Ladies chain  
Left-hand star

In A1, an allemande right 1¼ can be substituted for  
the do-si-do for dancers that need more direction. The  
second half of A1 starts out like a hey-for-4 but the  
gents change all that with their left-hand turn.

**Ring Balance**

By Leslie Lassetter (May, 2005)

Called by the author

Formation: Circle of couples; mixer

Waltz: *Gram Lis*

- A1 (8 meas.) Circle left  
 A2 (8 meas.) Circle right  
 B1 (2 meas.) Balance in and out (this is the “ring balance” of the title)  
 (2 meas.) Take two slow chassé steps to the right, end facing partner  
 (2 meas.) Balance forward and back to partner  
 (2 meas.) Two-hand turn with partner once around, and open out to face the center  
 B2 (2 meas.) “Ring balance” again  
 (2 meas.) “Chassé to change” (see note)  
 (2 meas.) Balance forward and back to new partner  
 (2 meas.) Two-hand turn with new partner once around, and open out to face the center

This dance is in waltz time. Take three steps for each measure, except for the chassé steps. It is helpful to use a waltz with a slightly slower tempo than for a couple waltz. Leslie likes a 32-bar Cajun waltz.

The slow chassé step is a quiet step-close in waltz time. “Chassé to change” is a way for partners to exchange places using two diagonal chassé steps. Each lady takes two slow chassés going in front of the gent and to the left. Meanwhile each gentleman goes behind the lady and to the right, and the two have changed places. There is no turn or “rollaway” as the dancers progress.

Leslie says that there is also an easier, non-progressing version in which B2 is as follows:

“Ring balance”

Two slow chassé steps to the right

Balance forward and back toward neighbor

Two-hand turn neighbor, end where you began, facing the center

**Because of a Cow**

By Rachel Nevitt (August, 2005)

As called by Rachael Cohen

Formation: Contra, duple improper

Jigs: *Blackberry Quadrille/Bride’s Favorite*

- A1- Right-hand star with neighbors  
 Left-hand star with former neighbors  
 A2- Right shoulder gypsy with neighbor once around (8)  
 Modified half hey: ladies cross the set passing left shoulders (2), all pass partner by right shoulders (2), ladies loop right as gents allemande left once around (4)  
 B1- Gypsy partner and swing  
 B2- Circle left  $\frac{3}{4}$  and swing neighbor

The figure in A2 feels different depending on your role. To the ladies it feels like crossing the set with half of a normal hey-for-4, but while the gents also start to do a  $\frac{1}{2}$  hey, as they meet in the middle they get caught up in an allemande left once around that sends them back to their partners.

Written to commemorate the wedding of two friends of the author, who were unable to go to the festival that year, because owning a cow, like marriage, can be a big responsibility.

***White-Toed Cat***

By Ted Crane (May 14, 1992)

As called by Gale Wood

Formation: Contra, duple improper

Jigs: *Paddy Fahey's/Caileagh and Aighid*

- A1- Balance neighbor (4)  
And do-si-do 1½ to trade places (12)
- A2- Circle left all the way  
Right hands across star, gents drop out
- B1- Ladies chain to partner  
And chain back
- B2- Long lines forward and back  
Do-si-do partner across set

While it can fit to other tunes, *White-Toed Cat* was written to fit the Bob McQuillen tune, *Boys of Antrim*. The author explains: "So, this black cat with white toes shows up on the porch one late-winter morning. It has a very delicate way of lifting its feet when walking. Laurie Andres' version of *The Boys of Antrim* was in the air and I saw the figures to match the light-footed kittenish style.

"The cat only visited with us once or twice and then moved on to another neighbor or, perhaps, back home. Another white-toed cat entered our lives shortly afterward; Willsey shared our home for more than a decade.

"Swings aren't necessary for all contras. I use this one as a change of pace."

***Swing Tunnels***

By Bob Isaacs

Called by the author

Formation: Squares arranged in a grid

Reels: *Quadrille Français/Kiss the Cook* (Ralph Page)

- All go forward and back (8)
- Heads right and left through (8)
- Circle left halfway (8)
- Sides right and left through (8)
  
- Allemande left corner, grand right and left  
halfway round (16)
- Swing partner (see note) (16)

- Gents left-hand star  $\frac{3}{4}$  and swing corner (16)
- Ladies right-hand star  $\frac{3}{4}$  and swing next  
corner (16)

- All circle left halfway (8)
- Ladies grand chain to partner, turn with a  
"power turn" to face out of square (8)
- Swing the one you face, end with ladies on  
the right and facing partner (8)
- Swing your partner and face into your new  
square (8)

Sometimes, "Swing partner" after the grand right and left can become, "Do-si-do and swing partner," or, "Balance and swing partner."

## Contradance Tune Swap

Sunday, 11:00 A.M.

Led by **Rodney Miller**, **Peter Barnes** and **Marko Packard**

The following tunes were played at the session:

*Jack Coen's* (jig in G)

Reel in D also called *Jack Coen's*

*Rocky Road to Greenfield* by Michael Kerry (reel in D)

*Sailor's Set on Shore* (reel in Gm)

*Jimmy's Favorite Jig* by Jim Magill (jig in G)

*Calliope House* by Dave Richardson (jig in E)

*Frenchie's Reel* by Ward Allen and Mel Lavigne (reel in Bb)

*Three-part jig from the repertoire of Joseph Bouchard* (played in Bm/D/G, but can also be played Am/C/F)

*Manitoba's Golden Boy* by Andy De Jarlis (2/4 tune in D)

*Repeal the Poll Tax* by Sandy Mathers (reel in A)

*The Torn Jacket* by Connie O'Connell (reel in D)

*Mist on the Mountain* by Marianne Taylor (waltz in Fm/F)

*Lady of the Lake* (reel in G)

Original tune by one of the participants: *The Tree Frog* (jig in E)

*Chance Creek* by Rodney Miller (waltz in D)

*Maple Sugar* (reel A/E)

*John Howatt's* (reel in D)

*Humors of Maine* by Frank Ferrell (reel in D)

*Fisher's Hornpipe* (reel in D)

*Bluff* by G. L. Tracy (reel F/Dm)

*Shenandoah Falls* (reel in A)

*Blackberry Quadrille* (jig in D)

*Les Fraises et les Framboises* (2/4 in G)

*Penobscot Memory* by Vince O'Donnell (waltz in D)

## Farewell Dance Party

Sunday afternoon 2:00 - 4:00

Patrick Stevens, MC, with staff and guest callers and musicians

### ***Polka: Sunset Polka/Rollaway Hornpipe***

#### ***Tamarack Reel***

By Penn Fix

As called by Tod Whittemore

Source: *Contra Dancing in the Northwest*

Formation: Contra, duple improper

Reels: *Flowers of Edinborough/Piper's Lass*

- A1- Down the hall four-in-line (actives in the center), turn alone  
Return, ends turn in
- A2- Circle left all the way around  
Active couples ½ figure eight through the couple above
- B1- Actives turn contra corners
- B2- Actives balance and swing, end facing down

#### ***Rod's Right and Left***

By Rod Linnell

As called by George Hodgson

Source: *Square Dances from a Yankee Caller's Clipboard*

Formation: Square

Reel: Glise de Sherbrooke

- 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
- Swing corner, promenade

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

### ***Circle to the Middle***

By Ted Sannella (November 15, 1964)

As called by Jeremy Korr

Source: *Balance and Swing*

Formation: Square (ladies progress to right)

Reel: *The Kitchen*

- First couple separate, go halfway around the outside (8)  
Both head couples do-si-do around your own (8)  
Same four circle left, to the middle, (go) once around (8)  
Pass through, go between the outside two, separate around just one and form a line (at the sides) (8)
- Forward eight and back (8)  
Forward again and all pass through, turn alone (8)  
Opposite ladies chain, over and back (16)
- All eight circle left, go halfway around (8)  
Everybody swing your corner (8)  
Promenade once around to gent's home (16)

Sequence: Intro; figure with couple 1 leading; figure with couple 2 leading; break; figure with couple 3 leading; figure with couple 4 leading; ending

***Jim's Whim***

By Rich McMath

As called by Lisa Greenleaf

Formation: Contra, duple improper

Jigs: *Saddle the Pony/Sean Ryan's/Rose in the Heather*

- A1- Gypsy neighbor and swing
- A2- Long lines forward and back  
Left hands across star all the way  
around, ladies drop out
- B1- Gents continue to turn by the left hand  
to partner and swing
- B2- Circle left  $\frac{3}{4}$ , give right hand to  
neighbor  
Pull by neighbor, partner, and neighbor  
("Three changes of rights and lefts")

***Tribute to Linda and Bob***

By Chris Ricciotti (Jan, 2001)

As called by Bob Golder

Formation: Triplet

Jigs: *Money in Both Pockets/Cowboy Jig*

- A1- Couple one balance (4), pull by and go  
down the outside one place (4)  
Allemande right  $\frac{3}{4}$  and pull by up and  
down to waves-of-3 across (gent 1 is  
with couple 3 and lady 1 is with  
couple 2 (8))
- A2- Balance, allemande right once around  
Balance, allemande left almost once
- B1- Actives balance and swing partner in  
the center, end facing up
- B2- Up the center to the top, separate and  
go down to the bottom (others move  
up)  
All do-si-do partner

***Quadrille Joyeux***

By Ted Sannella

As called by Jim Saxe

Source: *Balance and Swing*

Formation: Square (ladies progress to right)

Reel: *Reel Béatrice*

- Heads go forward and back (1-8)
- Sides go forward and back (5-12)
- Head ladies chain across (9-16)
- Side ladies chain across (13-20)
- Head ladies chain back home (17-24)
- Sides *right and left through* (21-28)
- Heads lead to the right and circle left to a  
line of four at the sides (25-32)

- All eight forward and back (8)
- Gents go forward and do-si-do (the opposite  
gent) (8)
- All eight forward and back again (8)
- Gents turn by the left (the same opposite  
gent)  $1\frac{1}{2}$  around (8)

- Balance and swing the opposite lady (16)
- Promenade to the gent's home place (16)

Sequence: Intro; figure twice for the heads; break;  
figure twice for the sides; ending. Jim had two  
variations he used to vary who turns in the center  
before the balance and swing:

- 1) All eight forward and back (8)  
Right and left through with the opposite two (8)  
All eight forward and back again (8)  
Opposite ladies turn by the right  $1\frac{1}{2}$  around
- 2) All eight forward and back (8)  
Ladies chain to the opposite gent (8)  
All eight forward and back again (8)  
Half hey-for-4 (starts by women passing by the  
right shoulder) (8)

***Grandma Slid Down the Mountain***

Called by Tod Whittemore

A reprise (see page 43) but this time the yodeling was a duet that featured both Tod and Bob McQuillen.

***Bumbling in the Shower***

By Paul Eric Smith

As called by Beth Parkes

Source: *Give and Take*

Formation: Contra, Becket formation

Marches: *Batchelder's Reel/Speed the Plough/Ross's Reel #4*

- A1- Long lines forward and back  
Gents allemande left 1½
- A2- Balance and swing opposite
- B1- Ladies chain across  
Pass through and loop individually to the right (see note)
- B2- Circle left with the next neighbors  
Swing your partner

The progression in B1 could be accomplished as follows: pass through, turn individually 90° to the right, take two steps along the line, and turn right again to face the next neighbor couple. Beth made the figure more flowing by having the dancers move to the new spot with a wider loop, over the right shoulder, out from the set and back in. In either case, note that your partner is now on the unexpected side: ladies on the left, gents on the right. The swing in B2 changes that. Ideally, after waiting out at the end the gent will lead his partner back in, but no real harm is done if they come in the other way around.

***Roll in the Hey***

By Roger Diggle

Called tag-team style by Lisa Greenleaf and Tod Whittemore three times through, after which they abandoned the microphone and joined the bottom of one set, prompting at least one dancer who passed them in line to ask, "Who's driving this car?"

Source: *Midwest Folklore*

Formation: Contra, duple improper

Reels: *Tam Lin/Brae Reel/Peter Street*

- A1- Circle left once around  
Swing neighbor
- A2- Circle left ¾ and swing partner
- B1- Long lines forward and back  
Ladies chain across
- B2- Hey-for-4 (ladies start by passing right shoulders)

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

*See you next year  
at the Twentieth Legacy Weekend!*

## Appendix: A Resource Guide to Writings by and about Ted Sannella

Compiled by David Millstone for Ted Sannella Retrospective at the Ralph Page Dance Legacy Weekend, January 14, 2006

### Books by Ted Sannella

*Calling Traditional New England Squares*. CDSS, 2005.

Unlike Ted's first two books, this is an instruction guide for calling squares rather than a collection of dances. Contains a lengthy discussion on calling breaks with multiple examples that Ted transcribed from recordings of his own improvised breaks. Booklet includes a CD of 15 live recordings of Ted calling square dances.

*The Contra Connection and Basically for Callers*, CDSS, 2001

"The Contra Connection" was a series of columns co-authored with Larry Jennings and Dan Pearl, published in the *CDSS News*, from 1988 to 1995. Also included here are three other newsletter articles written by Ted for callers.

"Calling Techniques," *CDSS News*, #151 (Nov/Dec 1999)

"The Walk-through and Calling the Dance," *CDSS News*, #152 (Jan/Feb 2000)

"The Caller's Responsibilities," *CDSS News*, #153 (Mar/Apr 2000)

*Swing the Next: A collection of eighty squares, contra, triplets, & circle dances*. CDSS, 1996.

More dances and greater variety of dance formations than above. Less introductory material, but does include a short essay in which Ted outlines the "rules" of what he describes as "good traditional style country dance choreography." Updated bibliography and discography.

*Balance and Swing: A collection of fifty-five squares, contras, and triplets in the New England tradition with music for each dance*. Country Dance and Song Society, 1982.

Introductory material on history of traditional New England dances in general and the Boston area in particular. Also discussion of live music, NEFFA, square dance choreography, western or club dancing, and different ways of classifying dancers. Each dance appears with dancing tips, notes for the caller, background of how it was written, and notation for a suggested tune. Includes glossary of common dance terms, and list of suggested records, separated into different styles.

### Articles by Ted Sannella

"Controlled Dancing is Safe, Sane and Downright Satisfying," *CDSS News*, #121 (Nov/Dec 1994), shortened version of piece in *DEFFA Newsletter*, March 1994.

"Calling in Denmark and Belgium," *CDSS News*, #95 (July/Aug 1990)

"Planning a Dance," *CDSS News*, #66 (Sep/Oct 1985)

"Contra Dancing at The National Square Dance Convention," *Northern Junket*, Vol. 12 #12 (Oct 1977)

"Thoughts on Composing Dances," *CDSS News*, #21 (Jun 1977); not an article, but comments accompanying publication of Ted's dance Fluid Drive

"Ted's Triplets," *Country Dance and Song*, Vol. 4 (1971)

Review of *The Ralph Page Book of Contras*, *Northern Junket*, Vol. 10 #7 (March 1971)

"Christmas Country Dance School in Berea," *Northern Junket*, Vol. 9 #8 (Feb. 1969)

"One Caller's Experience" (calling for the Zionist Youth Leaders' Institute), *Northern Junket*, Vol. 1, #10 (Feb. 1950)



## Other material about Ted and his work in the dance world

David Smukler, David Millstone and Lynn Ackerson, "I Was There: Ted's Triple Triplet Marathon," *CDSS News*, #172 (May/June 2003)

Tony Parkes, review of *Swing the Next*, *CDSS News*, #133 (Nov/Dec 1996)

"Remembering Ted Sannella," *CDSS News*, #130 (May/June 1996) (7 letters/remembrances written to the *News*)

"Ted Sannella, 1928–1995," *CDSS News*, #128 (Jan/Feb 1996), short bio and memorial tributes

Tom Phillips, "The New New England Tradition: An Interview with Ted Sannella," *Country Dance and Song*, #16, April 1986, pp. 24-33.

Ralph Page, brief review of *Balance and Swing*, *Northern Junket*, Vol. 14 #4 (Oct. 1982). The review starts, "This is an excellent book. Buy it."

Jacob Bloom, "Ted Sannella – Caller – Author," *NEFFA News*, Volume VII #4 (Jan 1981).

"Index of Ted Sannella's Dances," compiled by David Smukler,

Lists sources for Ted's published dances. The 168 dances include original compositions as well as Ted's variants of dances written by others.

<http://www.davidsmukler.syracusecountrydancers.org/>

Ted was folk dance editor for *Northern Junket*. Among the many dances presented by him:

Mayim Mayim (Israeli)	Vol. 4, #2
Milanova Kolo	Vol. 6, #8
Norwegian Polka	Vol. 4, #5
Oslo Waltz (English Old Tyme)	Vol. 5, #8
Pant Corlan Yr Wyn (Welsh)	Vol. 3, #9

Links to these can be found in the online digital library of *Northern Junket* at UNH:

<http://www.izaak.unh.edu/dlp/NorthernJunket/NJindex/folk%20dances.htm>

Story by Dan Pearl about Ted's funeral: [http://www.neffa.org/ted\\_funeral.html](http://www.neffa.org/ted_funeral.html)

The Ted Sannella Collection at UNH's Library of Traditional Music and Dance

Contains about 3000 vinyl and cassette recordings, approximately 250 books, close to 100 periodicals, boxes of dance calls, and personal papers representing Ted's long involvement in contra dance.

<http://www.izaak.unh.edu/nhltmd/nhltmd1.htm#sann>

**Boston Globe, November 20, 1995**

[http://www.neffa.org/ted\\_obit.html](http://www.neffa.org/ted_obit.html)

Ted Sannella of Wiscasset, Maine, a former pharmacist at Richardson Drug in Concord and a choreographer whose forte was traditional dancing, died at his home Saturday after a long battle with cancer. He was 67.

Mr. Sannella was born and raised in Revere [MA]. He graduated from Revere High School in 1945 and Tufts in 1949, receiving degrees in biology and chemistry.

He worked as a pharmacist for 35 years before retiring in 1989 and moving to Maine.

Mr. Sannella devoted much of his time to traditional New England dancing as a caller, choreographer and dancer and was known among his peers at the 'dean of New England callers.' He began calling professionally in 1946 and organized dance series in Cambridge, Westport, Concord [MA] and North Whitefield, Maine.

He was the past president of the New England Folk Festival Association and the North of Boston Callers' Association. He was an Honorary Life Member of the Boston Centre of the Country Dance Society and honorary member of the Country Dance and Song Society. Mr. Sannella also served on the Board of Directors of the New England Folk Festival Association, the Folk Arts Center of New England and the National Council of the Country Dance and Song Society. He wrote three books on the subject and called dances in five foreign countries.

He leaves his wife, Jean (Davis); two daughters, Marianne Tibbetts of Windsor, Maine, and Janet Breslau of Jamaica Plain; two sons, Donald Sannella of Edinburgh, and Michael Sannella of Morristown, N.J.; a sister, Anna Mayo of Concord; a brother, Joseph Sannella of Muncie, Ind; and five grandchildren

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