

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

**January 18-20, 2013**

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



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

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## Introduction

The Ralph Page Dance Legacy Weekend celebrates contra and square dancing from New England and beyond. It was established a few years after Ralph Page's death in February 1985; the first Ralph Page Weekend was offered in January 1988. The annual gathering honors Page's extraordinary contributions to New England contra dancing.

Many consider Ralph Page responsible for keeping traditional contra dance alive through several decades when it had all but died out. Similarly, the weekend is a place where many older dances that are rarely done in most other venues are still eagerly anticipated and danced with gusto. Dancers who regularly attend the Ralph Page Weekend are convinced that no conflict has to exist between old and new, between elegant and energetic, between being gracious and having fun. These are not opposite ideas; they are entirely compatible. Those of us who make the trek through a New Hampshire winter year after year "get it" that traditional dance is a living tradition, and that being gracious and dancing, as Ralph Page used to say, "with a wee bit of elegance" is just part of the fun. We are a crowd that can dance an intriguing 21<sup>st</sup> century dance with one vigorous swing after another, and then turn around and dance a joyous Money Musk for over fifteen minutes straight (as we do most years) even though this centuries old triple minor contra dance has neither a partner swing nor a neighbor swing. We love the dances you will find below—the easy or complex, the recently composed or venerable, the dances for two or eight or eighty. All offer opportunities for us to celebrate good dancing.

Another unusual feature of the weekend is how well documented it is. A "syllabus" like this one has been produced for all but four of the weekend's twenty-five years, and an effort is underway to partially recover the dances from those years as well. This collective body of material provides an amazing snapshot of New England dancing that reflects past, present and future. As well as dance sequences, the syllabi provide summaries of conversations from the weekends' discussion workshops. This year's syllabus is a particularly rich resource for those interested in traditional square dancing, with notation for over 40 squares.

Each dance description contained in this syllabus is preceded by a header with the following information:

### ***Title***

By [author's name if known] (date of composition, if known)

As called by [caller's name; omitted in sessions called by a single caller]

Source: a publication where you can find the dance, but not necessarily the only one; the sources are listed in a bibliography at the end of the syllabus [omitted if we know of no published source]

Formation: [including information about progression for squares or Becket formation dances]

Tune type: the names of the tune or tunes that were played; other tunes can often, but not always, be substituted. If we know the name of a tune's composer, we include it (in parentheses)

Dance notation in this syllabus is not standardized, but changes depending on the type of dance presented. Most contras are presented using an A-part/B-part structure. For singing squares we try to capture the lyric more or less as sung, and add clarifications in parentheses as necessary. A couple dance may be explained in step-by-step detail. For any style, an extra note often follows the dance. Whether or not you can actually reproduce the dance based on our directions 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, you should not have trouble deciphering the notation. If you have never seen such dancing, then you might find much of this introduction and the subsequent material to be confusing. We recommend that you put down this syllabus and go find out about contra dancing firsthand. There is probably a dance near you!

We notate the dances in consultation with those who called them and, when possible, those who composed them. You may notice that certain beloved dances tend to appear repeatedly in the syllabi. The transcriptions may be very similar from one year to the next, but they are not always identical, and sometimes the newer ones improve on the older ones. We also make a considerable effort to find sources for every dance, and attribute compositions to correct authors. If no author is indicated, we believe that the dance or tune is “traditional,” that is, no single author can be identified. Please contact us with corrections if we have misidentified any material. We will happily correct egregious errors for the electronic versions of these syllabi that are available online.

We appreciate the many callers and musicians who have helped us pull the syllabus together. Unlike what is expected at most of their gigs, at the Ralph Page Dance Legacy Weekend performers are asked to save a part of their attention for the mundane task of documentation. We consult with them about the moves of each dance, or ask them to write down titles of the fine tunes that they play, so that this material may be included in this syllabus. Please be generous with your applause if you meet any of these callers or musicians! The various composers and callers whose dances and dance adaptations are included also deserve our heartfelt appreciation. Their creativity breathes life into the tradition. Any mistakes that have crept into their work as we have put together this syllabus are our responsibility, and not theirs.

We are also deeply grateful to the Ralph Page Memorial Committee, a small, dedicated group of dance enthusiasts who put forth extraordinary effort each year to pull together this superb weekend event. The committee works under the umbrella of the New England Folk Festival Association; the Ralph Page Dance Legacy Weekend is NEFFA’s “other dance weekend.” Their vision is what keeps the old and the new in such close contact.

This syllabus is available in print form from NEFFA. Earlier syllabi are also made available electronically at the website of the University of New Hampshire’s [Dimond Library](http://www.library.unh.edu/special/index.php/ralph-page-dance-legacy-weekend) at <<http://www.library.unh.edu/special/index.php/ralph-page-dance-legacy-weekend>>. They are typically put online about one year after they are first made available in print form. The website also offers a spreadsheet that indexes all of the syllabi. Even if you download the electronic material, we encourage you to support this valuable weekend by purchasing paper copies of any syllabi that you wish to own, or by simply making a donation to the Ralph Page Dance Legacy Weekend at the NEFFA office (P.O. Box 2789, Acton, MA 01720).

We hope that you can experience this unique weekend firsthand. Please come dance with us at a future Ralph Page Dance Legacy Weekend!

David Smukler (Syracuse, New York, <[dsmukler@verizon.net](mailto:dsmukler@verizon.net)>), with much appreciated help from Lynn Ackerson (El Cerrito, California) and David Millstone (Lebanon, New Hampshire)

## Program Grid

<b>UNH</b> <b>January 18-20</b> <b>2013</b> Memorial Union Building (MUB)	<b>26<sup>th</sup> Ralph Page Dance Legacy Weekend</b> Sponsored by the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA), with additional support from the University of New Hampshire Center for the Humanities.	
<b>FRIDAY NIGHT</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	
7:30-11:00 Session A	<b>WELCOME DANCE PARTY</b> MC: John McIntire with music by <b>Calliope</b> & Calling by: <b>Tod Whittemore, Bob Dalsemer, and Nils Fredland</b>	
<b>SATURDAY MORNING</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB Level 3)
9:00-10:30 Session B	Dance Session: <b>Dances with a Southern Accent</b> <b>Bob Dalsemer</b> with <b>Notorious</b>	No Workshop
10:30-11:00	<b>SNACK BREAK</b>	
11:00-12:30 Session C	Dance Session: <b>New, New England Choreography</b> <b>Nils Fredland</b> with <b>Old New England</b>	Music Workshop: <b>Tune Writing</b> <b>Notorious</b>
12:30-2:00	<b>LUNCH</b> (MUB Food Court, Level 2)	<b>1:15 – 1:45</b> (MUB Food Court, Level 2) <b>Music Jam w/ Notorious</b>
<b>SATURDAY AFTERNOON</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB, Level 3)
2:00-4:00 Session D	<b>Retrospective: Square Dances</b> MC <b>Tony Parkes</b> <b>Bob, Tod, Nils, etc.</b> <b>Notorious and Old New England</b>	No Workshop
4:15-5:30 Session E	Dance Session: <b>"It's up to you, New York" – Singing Squares and Contras from Upstate</b> <b>Nils Fredland</b> with <b>Notorious</b>	Caller Workshop: <b>Bob Dalsemer</b> <b>Keep 'em Coming Back</b>
5:30-7:00 Session F	<b>Informal Jam Session, Food Court</b>	
<b>SAT. EVENING 6:30-7:30</b>	<b>BANQUET</b> Huddleston Hall Ballroom, 73 Main Street, Durham	Dinner will be served when all diners are present. <b>Please be on time!</b>
8:00-11:30 Session G	<b>GRAND DANCE: Bob Dalsemer and Nils Fredland</b> 8:00-9:40 <b>Old New England</b> 9:50-11:30 <b>Notorious</b>	<b>Festive Attire Suggested</b> Line up in the hallway for the <b>Grand March.</b>
<b>SUNDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB, Level 3)
9:15-10:45 Session H	Dance Session: <b>Salute to Ted Sannella</b> <b>Bob Dalsemer</b> with <b>Old New England</b>	Caller Workshop with <b>Nils Fredland</b> <b>Contra Dance Analysis – "How do you know when it's good?"</b>
10:45-11:00	<b>SNACK BREAK</b>	
11:00-12:30 Session I	<b>Open Mic Dance Session</b> MC: Sandy Lafleur, with <b>Notorious</b>	Music Workshop: <b>Bob's Favorite Tunes</b> with <b>Old New England</b>
12:30-2:00	<b>LUNCH</b> (MUB Food Court, Level 2)	<b>1:15 – 2:00</b> (MUB Food Court, Level 2) <b>Music Jam with Old New England</b>
<b>SUNDAY AFTERNOON</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	
2:00-4:00 Session J	<b>FAREWELL DANCE PARTY</b> MC: Sarah Mason Staff and Guest Callers and Staff and Guest Musicians	<b>See You Next Year!</b> January 17-19, 2014

**Callers:****Saturday and Sunday Bands:****Friday Night Band:**

Tod Whittemore, Bob Dalsemer and Nils Fredland

**Notorious:** Eden MacAdam Somer (fiddle) and Larry Unger (guitar)**Old New England:** Bob McQuillen (piano), Jane Orzechowski (fiddle), Deanna Stiles (flute)**Calliope:** Amy Cann (fiddle and piano), Vince O'Donnell (fiddle), Carol Compton (piano and accordion), Ray Salvo (winds), Bruce Randall (many), Norb Spencer (accordion)

## Welcome Dance Party

Friday evening, 7:30 -11:00 PM

**John McIntire**, MC; **Tod Whittemore**, **Bob Dalsemer** and **Nils Fredland**, callers; music by **Calliope** (Amy Cann, fiddle and piano; **Vince O'Donnell**, fiddle; **Carol Compton**, piano and accordion, **Ray Salvo**, winds; **Bruce Randall**, various instruments; **Norb Spencer**, accordion)

### *Lady Walpole's Reel*

As called by Tod Whittemore

Source: *The Country Dance Book*

Formation: Contra, duple improper

Reels: *Lady Walpole's Reel/Ross's Reel #4/John Howatt*

- 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

Back in the day, Lady Walpole's was considered a traditional first dance of the evening in New Hampshire, so it is fitting that the weekend started off with it.

### *Dr. Bluhm's Delight*

By Rick Mohr (June 1, 1995)

As called by Nils Fredland

Source: Rick's website

Formation: Contra, Becket formation, progress cw

Jigs: *One Horned Sheep/Moon and Seven Stars/Stool of Repentance*

- A1- Circle left  $\frac{3}{4}$  and swing neighbor
- A2- Long lines forward and back  
Left hands across star halfway, gents drop out on the other side and ladies turn by the left  $\frac{3}{4}$  more to give right hand to neighbor in a wavy line-of-4 across the set
- B1- Balance the wave, allemande right just over halfway until gents can join left hands with a *new* neighbor gent to form a second wave-of-4 on the right diagonal  
Balance the wave, gents allemande left about  $\frac{3}{4}$  and join right hands with partner to form yet another wave-of-4 on the left diagonal
- B2- Balance the wave and swing partner (as the dance starts again, shift a bit to the left to find new neighbors)

Written for fiddler Carey Bluhm. Women reaching the end of the line will find that they need to be on one side of the set for the first diagonal wave, but then must cross over swiftly to join in the second diagonal wave and the subsequent swing with their partner.



### ***Crooked Stovepipe***

By Ralph Page, from a 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 right elbow swing, the  
rest circle left round 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.

### ***Chime Bells***

Set to music by Tod Whittemore (figure based on

Ted Sannella's *Do-Si-Do and Face the Sides*)

As called by Tod Whittemore

Formation: Singing square, ladies progress right

Song: *Chime Bells* (Bob Miller and Elton Britt – see  
note)

#### **Figure**

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-4 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.

Elton Britt's original music for Chime Bells is in 3/4  
time. Tod used Bill Staines's adaptation when he put  
together this singing square. Bill heard it shortly after  
it was created and approved.

### ***Cabot School Mixer***

By Ted Sannella (March 6, 1981)

As called by Bob Dalsemer

Source: *Swing the Next*

Formation: Circle mixer

Reels: *The Old Man and Old Woman/Old French*

A1- Circle *right* (continuing the motion of  
the promenade)

All go into the center and back

A2- Circle left

Allemande right your corner, allemande  
left your partner

B1- Do-si-do your corner and swing

B2- Promenade

### ***Spring Break***

By Nils Fredland (2008)

As called by the author

Formation: Contra, duple improper

Reels: *Possum Up a Gum Stump/Rock the Cradle*  
*Joe/Liza Jane*

A1- Balance the ring, spin to the right one  
place (as in Petronella)

Repeat

A2- Balance neighbor and swing

B1- Gents pull by left hand (2), partner pull  
by right hand (2), ladies allemande  
left once around (4)

Partner swing

B2- Circle left  $\frac{3}{4}$

Balance the ring, pass through and take  
hands in a new ring

One of Nils' first dance compositions.

**Star Trek**

By Mike Richardson (September 27, 1990)

As called by Tod Whittemore

Source: *Give-and-Take*

Formation: Contra, Becket formation, progress cw

Reels: *Julia Delaney/Catharsis* (Amy Cann)/  
*Reconciliation*

A1- Hands across star right, 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 to meet partner and swing

B2- Long lines forward and back

Same four hands across star right; drop the star and walk single file 2 steps along the set (gent in the lead with partner following) to make a hands across star right with new neighbors

The band did an amazing job of making the tune Julia Delaney sound like the theme from Star Trek!

**Waltz:** *Soir et Matin* (Gilles Le Bigot)

❧ **Break** ❧

**Salty Dog Rag**

As taught by Andy Blenis-Taylor

Source: *Dance a While*

Formation: Couples in skater's hold facing around the room counterclockwise

Tune: *Salty Dog Rag* by Red Foley (1952)

First Part (8 measures): *Out from the Center and In to the Center*

1 Grapevine to right (side R (1), behind L (2), side R (3), hold (4))

2 Grapevine to left (side L (1), behind R (2), side L (3), hold (4))

3-4 Four rhythmic steps forward (or step-hops)

5-8 Repeat

Chorus (8 measures):

1 Face partner, release right hand; holding left hands, take three steps sideways to your own right, moving away from partner using the same footwork as in the beginning

2 Tug on left hand and spin forward to the left past one another, clap

3-4 Join right hands shoulder height and turn in 4 steps or step-hops, finish with the man on the inside and the woman on the outside of the circle

5-8 Repeat, ending by returning to promenade position (skater's hold)

Second Part (8 measures): *Heel/Step*

1 Right heel forward (1), step back on right (&); left heel forward (2), step back on left (&)

2 Heels apart (3), heels together (&); right heel forward (4), cut right foot up over left ankle (&)

3-4 Four rhythmic steps forward (or step-hops)

5-8 Repeat

Repeat Chorus

**Song lyrics for [Salty Dog Rag](http://www.jukebo.com/red-foley/music-clip,salty-dog-rag,qpvzsr.html) by Red Foley**

<<http://www.jukebo.com/red-foley/music-clip,salty-dog-rag,qpvzsr.html>>

Away down yonder in the state of Arkansas  
Where my great-grandpa met my great-grandma  
They drink apple cider and they get on a jag  
And they dance all night to the Salty Dog Rag  
They play an old fiddle like you never heard before  
They play the only tune that they ever did know  
It's a ragtime ditty and the rhythm don't drag  
Now here's the way you dance to the Salty Dog Rag

*Chorus:*

One foot front, drag it back,  
Then you start to ball the jack.  
You shake and you break and then you sag,  
If your partner zigs you're supposed to zag.

Your heart is light, you tap your feet  
In rhythm with that ragtime beat.  
(Just) pack up your troubles in your old kit bag  
And dance all night to the Salty Dog Rag

Away down South 'neath the old Southern moon  
The possum's up a tree and the hounds treed a coon  
They'll hitch up the buggy to a broken down nag  
And go out dancing to the Salty Dog Rag  
They tune up the fiddle and they rosin up the bow  
They strike a C chord on the old banjo  
And holler hang on 'cause we ain't gonna drag  
'Cause here's the way you dance to the Salty Dog Rag

***Rory O'More***

As called by Tod Whittemore

Source: *Cracking Chestnuts*

Formation: Contra, duple proper

Jig: *Rory O'More*

A1- Actives cross set, go down the outside  
below one

Cross up through the center to cast off  
with the same sex neighbor, and step  
into center of set to join right hands  
with partner and left with next in a  
long wavy line of actives

A2- Balance right and left in this long wavy  
line; release hands and slide 2 steps  
individually to the right (alternatively,  
you can spin to the right by pulling  
your right shoulder back); give left to  
partner and right to next to form the  
wave again

Balance left and right, and slide left (or  
spin pulling left shoulder back)

B1- Turn contra corners

B2- Actives balance and swing, end proper  
and facing partner

***Ted's Triplet #37***

By Ted Sannella (April 19, 1987)

As called by Bob Dalsemer

Source: *Swing the Next*

Formation: Triplet

Reels: *Miss Gayton's Hornpipe/Old Grey Cat/  
College Hornpipe*

A1- All balance and swing partner, end with  
ones facing down and twos and threes  
facing across, proper

A2- Ones down the center, turn alone  
Return and cast off with couple two

B1- Forward six and back  
Actives allemande right with the  
neighbor above, allemande left with  
the neighbor below

B2- Do-si-do the neighbor above  
Bottom four balance in a ring, circle left  
halfway

## ***Smoke on the Water***

By Pancho Baird

As called by Tod Whittemore

Source: *Smoke on the Water*

Formation: Singing square, no partner change

Song: *Smoke on the Water* (Zeke Clements, 1944)

### **Figure I**

Head couples swing your partners, round  
and round

Down the center and pass through, then  
separate around (around the outside)

When you get back home, you do-si-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 around the outside of that  
ring (halfway)

Down the center, right and left through,  
that's what the head couples do

Side right hand star, in the center of that ring

Allemande left your corner, grand old right  
and left and sing (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 old right  
and left and sing (repeat chorus)

Sequence: Intro (with chorus); figure I once each for  
heads and sides; bridge; figure II once each for heads  
and sides; bridge; ending. A chorus follows every  
part. Balance as you begin each grand right and left.

## ***Maple Sugar Gal***

By Rod Linnell

As called by Tod Whittemore

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

Formation: Square (see note about progression)

Tune: *Maple Sugar Two-Step*

### **Intro, Break and Ending**

Allemande left your corner lady and you  
balance to your own

Grand right and left all the way you will  
roam

Go half way around, and when you meet  
your partner

Swing your maple sugar gal

Swing a little harder, now you swing her  
high and low

Take this lady with you, boys, and  
promenade back home

And when you get back home, you swing  
with your girl

You swing with your maple sugar gal

### **Figure**

Four ladies chain across, you turn those  
ladies right around

Just the head ladies chain back, straight  
across the town

Four ladies star right across and everybody  
swing

You swing with your maple sugar gal

Then you allemande left your corner, and  
you balance to your own

Do-si-do her and promenade back home

Promenade, go two by two and walk this  
lady home...

Sequence: Intro; figure twice for the heads; break; figure twice for the sides; ending. The progression is unusual: first, the head ladies progress to their opposites and then back their partners. After the break the same happens for the side ladies. Other versions of the dance complicate this further with an additional corner progression, so that half of the ladies progress to the left while the other two progress to the right.

## ***Just Because***

From Duke Miller

As called by Tod Whittemore

Source: *On the Beat with Ralph Sweet*

Formation: Singing square, ladies progress 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

"Because, just because"

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. Although the Shelton Brothers are often credited with writing the song, there are earlier versions recorded, and so the exact origin of the song is unclear.

### ***High Voltage Gypsy***

By John Combs (late 1980s)

As called by Nils Fredland

Formation: Contra, duple proper

Reels: *Shenandoah Falls/Juliann Johnson*

- A1- Couple two gypsy and swing;  
meanwhile ones separate, go down  
the outside (6), turn alone (2)  
Return (6), star through with partner,  
trading places and facing down (2)
- A2- All four circle left once around  
Do-si-do neighbor
- B1- Neighbors balance and swing
- B2- Ones balance and swing, end facing up

John writes: "High Voltage Gypsy is an adaptation of the Chip Hendrickson dance, Joys of Quebec:

- A1- Ones cast off, go down the outside (6), turn alone (2)  
Return (6), cross over (2) to trade places and face down
- A2- All four circle left once around  
Circle back to the right
- B1- Neighbors balance and swing
- B2- Long lines forward and back  
Ones turn by the right once and a half

"I think it was 1986, John Crumb was calling at the Atlanta dance weekend. He added a swing at the end:

- A1, A2 and B1 as above
- B2- Long lines forward and back  
Ones swing, end facing up

"I was dancing with Colleen Lang (before she was Lang). We were at the end of a very long line with no hope of becoming active. Unwilling to sit out A1, we started playing around, and settled on the gypsy and swing. So I started calling the dance that way. Here's how I call the dance:

- A1- Ones cast off, twos gypsy,  
Ones back, twos melt (into a swing),  
Ones cross, twos open
- A2- All four circle left (once around)  
Back to the right
- B1- Neighbors balance and swing
- B2- Long lines forward and back  
Ones swing, end facing up

"I do like the adaptations Nils made to the dance."

### ***Roadblock Reel***

By Bob Dalsemer (October 1987)

As called by the author

Source: *Legacy*

Formation: Contra, duple improper

Marches: *Da Guizer's March* (Gideon Stove)/*March of St. Timothy* (Judi Morningstar)/*Meeting of the Waters*

- A1- Long lines forward and back  
Pass partner by the right shoulder and face neighbor, allemande right  $\frac{3}{4}$  and ladies join left hands to form a wave
- A2- Balance the wave, ladies allemande left halfway  
Swing partner
- B1- Down the hall 4-in-line, "Dixie twirl" to face back up (see note)  
Return, bend line
- B2- Circle left  $\frac{3}{4}$  and swing neighbor

Bob described the Dixie twirl as a "California twirl for two couples." It turns the line-of-4 around as follows. Make an arch between the two couples. Without releasing hands, the lady on the right end of the line leads under the arch while the gent on the left end of the line walks behind to the other side of the set. Bob explained that in his original dance, the Dixie twirl was not used; the dancers turn alone and come back up. However, he saw the dance done this way and approved of the "folk process" change. As Bob was telling us this story, Nils Fredland stepped up to claim that *he* was the originator of this change.

Bob explained the title "Roadblock Reel" by describing this dance as a "sobriety test" for contra dancers.

### ***Waltz: Metsakukkia***

## Dance Workshop: Dances with a Southern Accent

Saturday, 9:00 – 10:30 AM

Led by **Bob Dalsemer**

Music by **Notorious (Eden MacAdam Somer, fiddle; Larry Unger, guitar)**

What are “dances with a southern accent”? A couple of traditional West Virginia squares, a couple of singing squares with something “southern” in the titles, and a few contras and other dances by southern choreographers.

### ***The Zombies of Sugar Hill***

By Gene Hubert (August 1985)

Source: *Dizzy Dances II*

Formation: Contra, duple improper

Reel: *Shove the Pig's Foot a Little Further in the Fire*

A1- Balance and swing neighbor

A2- Circle left halfway, slide left to the next couple

Circle to the left with them  $\frac{3}{4}$  and

California twirl with your neighbor

B1- Balance and swing your partner

B2- Ladies chain across

Left-hand star

### ***Maggie Mixer***

By Lynn Gault, John Ramsay and others (1969)

Source: *CDSS News #118*

Formation: Circle mixer, couples facing ccw with inside hands joined

Rags: *Stone's Rag (or Forty Dogs in the Meathouse)/ Georgia Railroad*

A1- Promenade (8)

Two chassé steps in the same direction (4), two-hand turn halfway to face the opposite way (4)

A2- Repeat A1 to end facing

counterclockwise as at the start

B1- Ladies turn back and all promenade

single file (gents counterclockwise on the inside, ladies clockwise on the outside)

Turn around and return to partner

B2- With partner left shoulder do-si-do  $1\frac{1}{2}$  to meet a new partner

Swing this new partner

Composed at the John C. Campbell Folk School to honor Marguerite Bidstrup, co-founder and “unofficial co-director” of the school when her husband, George Bidstrup, was the Director. Originally danced to the tune *When You and I Were Young, Maggie*.

### ***Goin' Down South***

By Don Armstrong

Source: *Smoke on the Water*

Formation: Singing square, ladies progress right

Tune: *Down South* (1900) by William H. Myddleton  
and Sigmund Spaeth

#### **Intro, Break and Ending**

Join your hands, circle south [left], let's go  
down south

Can't you taste the cornbread melting in your  
mouth

Do-si-do your partner, she's a pretty thing  
Swing your corner lady, give her a great big  
swing

Allemande left the next, pass the one you  
swung

Swing your partner round, now ain't we  
havin' fun?

Promenade the ring, and everybody sing,  
"We're goin' down south today."

#### **Figure**

Head two couples forward and back, let's  
have some fun

Pass through, separate, and you go around  
just one

Into the middle, pass through, around just  
one you do

Do a right and left through and turn your  
partner at home

Allemande left your corner, do-si-do your  
own

Go back and swing the corner and keep her  
for your own

Promenade the ring, and everybody sing,  
"We're goin' down south today."

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

### ***Louisiana Swing***

Based on figure by Mike Michele

Source: Western Jubilee Records

Formation: Singing square, ladies progress left

Song: *Louisiana Swing* (Sheb Wooley)

#### **Intro, Break and Ending**

Hey Joe, swing your own; round and round  
you're gonna go

Allemande left and a grand old right and left

Meet your partner mighty sweet, turn right  
back to the bayou beat

And grand right and left the other way back  
home

Meet your partner down the line, you box the  
gnat, you're doin' fine

Swing your partner around and round  
(promenade)

You promenade, go two by two; promenade  
to the big Mamou

That's how you do that Lou'siana swing

#### **Figure**

One and three go forward and back, cross  
trail through across the track

Go around just one and four in line you stand

Forward eight and eight fall back, box the  
gnat across that track

All join hands and circle eight hands round

Allemande left your corner; do-si-do your  
own

Swing that corner lady round and round  
(promenade)

Promenade go two by two; promenade to the  
big Mamou

That's how you do that Lou'siana swing

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



***Sadie at the Back Door***

By Walter Daves (2007)

Formation: Contra, duple improper

Reels: *Sadie at the Back Door* (Jere Canote)/  
*Romanian Train Song*

- A1- Gypsy neighbor and swing
- A2- Gents allemande left 1½  
Partner swing
- B1- Hey-for-4 (starts by gents passing left  
shoulders)
- B2- Same four circle left ¾  
Balance the ring, California twirl to face  
the next

As the hey in B1 ends, make sure to loop around your partner enough to face in with the lady on the right.

***Balance the Star***

By the McLain family

Source: *The New Century Collection*

Formation: Sicilian Circle

Rag: *Beaumont Rag*

- A1- Take a right hands across star and  
balance twice  
Turn the star one time around
- A2- Repeat A1 with the left hand
- B1- Do-si-do opposite  
Turn back on partner and promenade  
opposite in a tight loop to the gent's  
home (gents are where they started and  
ladies have traded places)
- B2- Do-si-do partner  
Turn back on opposite and promenade  
partner in a similar loop and then pass  
the other couple (gents passing left  
shoulders) to meet a new couple

Dancers will find about 4 extra beats at the end of B1 where they can add a flourish, extra stepping, or what they will.

***Dig for the Oyster***

Source: *West Virginia Square Dances*

Formation: Square, no partner change

Reel: *Oiling Up Julia* (Tara Nevins)

**Intro**

Join hands, circle to the left and circle south  
and put a little moonshine in your mouth  
Now the other way back in a single line, with  
the ladies in the front and the gents behind

**Break:**

Now dance around your corners all  
Dance around your partners all  
Turn that corner with your left hand, walk  
right into a right and left grand  
First time you meet her pass her by  
Next time you meet her promenade her

**Figure**

First old couple go out to the right and circle  
up four with all your might  
Now open up, pick up two more and circle  
up six hands around the floor  
Now dive for the oyster, now dig for the  
clam  
Shoot for the hole in the frying pan

Circle up six and you don't get mixed  
Now open up, take in two more, and circle  
eight hands round the floor  
Now dive for the oyster, dig for the clam  
And if you like sardines, take a whole can

Circle up eight and don't be late and home  
you go and whatcha gonna do?  
You swing your partner and she'll swing you

Sequence: Intro; figure for first couple, break; figure for next couple, break, etc. until all four couples have had the opportunity to lead the figure. For an ending, if numbers are right, bring all the squares into one big circle and do various grand march figures.

For a thorough description, go to the [Morgantown chapter](#) of *West Virginia Square Dances* online and search for Figure VII.

**Waltz:** *The Waltz of the Little Girls*

***Caught in the Act***

By Donna Calhoun (mid 1990s)

Source: Donna's website

Formation: Contra, duple improper

Reel: *Dry and Dusty*

- A1- Circle left once around  
Allemande right neighbor 1½
- A2- Allemande left next neighbor twice  
around  
Gypsy original neighbor until in  
progressed place lady 1 facing out and  
gent 1 facing in
- B1- Lady round two and the gent fall  
through; gent around two and the lady  
fall through (see note)
- B2- Actives balance and swing

B1 is based on a traditional Appalachian square dance figure sometimes called "Little Side Door" or "Lady Round Two and Gent Cut Through." (Ted Sannella was the first to use this in a contra dance for his "New Friendship Reel.") The active lady dances clockwise around the number two couple above while her partner follows her. He, however takes a short cut by coming down between the twos, and both end in each other's place. Then the roles are reversed; the gent goes around both neighbors while the lady takes the shortcut, so that B1 ends with the actives back on their own side and progressed. And, should there be any confusion about this path, the balance and swing in B2 will cure all.

## Dance Workshop: New, New England Choreography

Saturday, 11:00 AM - 12:30 PM

Led by **Nils Fredland**, Music by **Old New England**

(**Bob McQuillen**, piano; **Jane Orzechowski**, fiddle; **Deanna Stiles**, flute)

The idea behind this workshop was to feature new dances by New England composers, to balance the traditional offerings found throughout the Ralph Page Dance Legacy Weekend schedule. The opportunity to pair new contra dance choreography to the rock-solid traditional stylings of Old New England was too good to pass up.

### ***Jet Lag Rag***

By Jon Greene (June 2009)

Formation: Contra, duple improper

Reels: *Bill C's* (Bob McQuillen)/*Ice Cream Hornpipe*  
(Bo Bradham)/*Durang's Hornpipe*

- A1- With your neighbor: balance, box the gnat and pull by along the set  
Swing former neighbor
- A2- Long lines forward and back  
Swing current neighbor
- B1- Circle left  $\frac{3}{4}$  and swing partner
- B2- Ladies chain across  
Left-hand star

Written while returning from a business trip in Germany.

### ***Petrozilla***

By Marty Fager (2012)

Formation: double contra, 4-face-4

Jigs: *Nana Deanna/Regina Delaney/Millie's Jig* (all by Bob McQuillen)

- A1- Forward eight and back  
Swing your corner (see note) and square your set
- A2- Four ladies chain  
Balance the ring-of-8, spin one place to the right as in Petronella
- B1- Balance and swing partner
- B2- Sides pass through and turn alone, heads the same  
Balance the ring-of-8, spin to the right, spinning about  $1\frac{1}{2}$  to face original direction

If you are on either end of a line-of-4, your corner is opposite you in the other line. If you are near the center of the line, you will swing the person next to you, who happens to be a trail buddy that you will swing every other time through the dance.

During the pass throughs in B2, Marty recommends "when turning alone, do the polite and friendly thing, which is to turn toward your partner."

***Glen Echo Races***

By Will Mentor (2011)

Formation: Contra, Becket formation, progress cw

Reels: *Gypsy Girl/Watchmaker's/Brennan Brothers*

(Bob McQuillen)

- A1- (Slide left and) gents cross the set and swing neighbor
- A2- Hey-for-4 (starts with gents passing left shoulders)
- B1- Gents pass left shoulders again and swing partner
- B2- Circle left halfway, with your neighbor roll-away-with-a-half-sashay across the set; circle left halfway, with your partner roll-away-with-a-half-sashay along the set; circle left halfway

Omit the slide left in A1 the first time through. Mid-dance Nils switched to:

***Butter***

By Gene Hubert (October 1990)

Source: Web archive page of "recent" dances by Gene

Formation: Contra, Becket formation, progress cw

- A1- Slide left and circle left  $\frac{3}{4}$   
Swing neighbor
- A2- Lines forward and back  
Ladies chain across
- B1- Hey-for-4 (starts with ladies passing right shoulders)
- B2- Partner balance and swing

***Third Date***

By Will Mentor (2010/2011)

Formation: Square, ladies progress right

Reel: *The Kitchen*

- Heads forward and back (8)
- Same four star by the left hand (8)
- Corners allemande right, partners allemande left, corners allemande right (~10)
- Ladies left-hand star while gents single file promenade clockwise until you meet your corner again halfway round the set (~6)

- Gypsy corner  $1\frac{1}{4}$  and face in with the lady on the right and gent on the left (8)
- Circle left until the gents are home (8) and swing this new partner (16)

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

***Have I Danced This Before?***

By Nils Fredland (2010)

Formation: Contra, duple improper

Reels: *Dailey's Reel/Maguiness' Delight/Quarter Deck*

- A1- Circle left once around  
Two-hand turn neighbor  $1\frac{1}{2}$
- A2- Gents allemande left  $1\frac{1}{2}$   
Half hey-for-4 (start by passing partner by the right shoulder)
- B1- Balance and swing partner
- B2- Long lines forward and back, roll away with a half sashay (rolling lady from gent's right hand to left) as you come back  
Circle right  $\frac{3}{4}$  and change hands with partner to face the next neighbors

Written after dancing Rick Mohr's Comfort Deluxe, which features the circle left to circle right progression. The title reflects the question I asked myself once this dance was down on paper.

### ***Bridges over Montpelier***

By Mad Robin Collective of Vermont, with Nils Fredland (2012)

Circle mixer, gender free: from a big circle of couples, one member of each pair step in to make an “inner” circle, and turn around to face partner in the outer circle; then take right hands with partner and left with the next to form an “Alamo” ring (see page 27 for more information about “Alamo” style)

Reel: *Reel Tadoussac*

A1- Balance twice

Do-si-do partner

A2- Outer circle take hands and raise them to make arches: do-si-do partner again, inners moving under the arches  
Outer circle let go and inner circle take hands to make arches: do-si-do partner a third time, inners moving under the arches

B1- Allemande right partner; allemande left partner, ending back in your original ring

B2- Everyone circle right (two rings move in opposite directions)  
Circle back to the left, passing current partner to take right hands with the next and re-form an Alamo ring

This dance was the result of a group effort during a caller’s workshop hosted by the Mad Robins, following a lively discussion about the need for good gender-free material for large crowds of beginners. At an event like the Ralph Page Dance Legacy Weekend, dancers will default to the role they dance most often; that happened here, resulting in taller dancers in the outer circle and shorter dancers in the inner circle. The dance works even better if there is a mix of heights throughout the set.

### ***Chorus Jig***

Source: *Cracking Chestnuts*

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- Turn contra corners

B2- Actives balance and swing

Danced without a walkthrough or calls. Nils suggested that anyone who did not already know Chorus Jig begin as a number two couple, so that they could observe first. He gave dancers an opportunity to ask others around them if they wanted any help. Then the music started, and Nils stepped back and watched.

***Waltz:*** *Hannah Towle* (Bob McQuillen)

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**Music Workshop: Tune Writing**  
Saturday, 11:00 AM - 12:30 PM  
Led by **Larry Unger and Eden MacAdam Somer**

### **Introduction**

Larry introduced his approach to writing tunes as “going for quantity rather than quality.” He said that he tries to do some tune-making every day. He will go to the piano or another instrument and just play a bunch of notes, spending perhaps 20 or 30 minutes on this. If something sounds good to him, he keeps going with it. If he likes an idea, he records or transcribes it. It doesn’t have to be a whole tune, but can be just a phrase or an A-part. That’s okay. The rest of the tune may or may not come later. Larry keeps folders of these tune ideas, and goes back through them on a regular basis. The idea is that if you do this often enough, sooner or later great tunes emerge.

How to start? Just start playing. “Force” yourself to start. Play anything. Play a few repetitive notes. Don’t worry about it or obsess over every note. Just play. Don’t allow yourself to edit at first. Just try to create. Make sure to write something down if it sounds good. Otherwise, you’ll forget what might have become your best tune.

Eden said that her approach is somewhat different than Larry’s. She likes to work out tunes in her head, letting them form more fully in her imagination, and then bring them to her instrument.

But both Larry and Eden talked about trying to avoid the pressure of trying to create something “good” from the get go. You just have to start somewhere. Pick a key. Play a few notes. See where it might lead you.

Larry told a story about how one tune was created. One day, he was sitting at the piano, playing the Beatles song *Here There and Everywhere*. This has a chord progression that goes up a major scale. Larry found himself playing in 3/4 time, going up the scale at one pace in his left hand and another in his right. The little nugget sounded so pretty to him that the rest of the tune seemed to write itself. What worked for Larry about the tune was that the right hand note did *not* go with the chord, and that created a certain tension that he liked. (The tune that Larry created that day was one that many of us have come to love: *Judy and Jim’s Wedding*.)

### **Getting Started**

Starting often feels daunting because the possibilities are endless. So, take just two or three notes. Play them over and over. Ask, “What patterns can I make with just these?” Limit yourself to start. This helps make the task seem less overwhelming.

Some exercise ideas:

- Take an existing tune. Play the A-part over and over. Then make up a new B-part. *Then* make up a new A-part.
- Take a tune you like. Use exactly the same rhythm, but change all the pitches.

- Pick three notes and see how many ways you can play them.

Creating these kinds of parameters often can help you to get yourself going. However, if you get to a point where you want to break your own rules, just do it. Let the tune take you where it wants to go.

At this point Larry and Eden set up a group exercise: Larry played some notes at each workshop participant, who then played or sung something (anything!) in response. Everyone was encouraged to simply try – no worries! Larry and Eden said that the ideas in such musical conversations often get better and better as you continue to go around.

Here are other ways to get started:

- Use words or phone numbers or license plate numbers.
- Think about odd newspaper headlines: “Peace Breaks Out,” “Dewey Beats Truman,” “Tippecanoe and Tyler Too,” “The Martians Have Landed and They Are Hungry.” Use the rhythm.

The sillier the better – it is just to get started. Be playful in other ways.

- Name a president – Barack Obama.  
Now, a memorable meal from the last week – Carbonara.  
“Barack Obama ate Carbonara.” Use the rhythm.

Don’t take it seriously. Be like a three-year old. Take the pressure off yourself.

Whatever playful thing you do to get started, remain on the alert for musical ideas you like. If you like part but not all, scrap the part you don’t like, and continue to play with the piece that appeals to you.

### The Group Writes a Tune

Someone volunteered their phone number and this was translated into notes as a melodic starting place.



What next? Once you have an idea you like, a phrase that feels right, then try using repetition to give your tune coherence. What would an answering phrase be? Can you repeat the first phrase again? Try to resolve the idea (coming back to the home note in the key). Or not.

Eventually scraps of melody have to coalesce into a tune that makes sense. Many tunes have a structure that sounds like a conversation: statement and answer, then restatement and a different answer. Phrases matter a lot – especially to dancers. These make a tune memorable. Always look for opportunities to get simpler rather than more complicated. The simplest of melodies may work well if you change chords under them. Similarly, the simplest of chords may work well under a more complex melody. Ultimately, you decide if it sounds good.

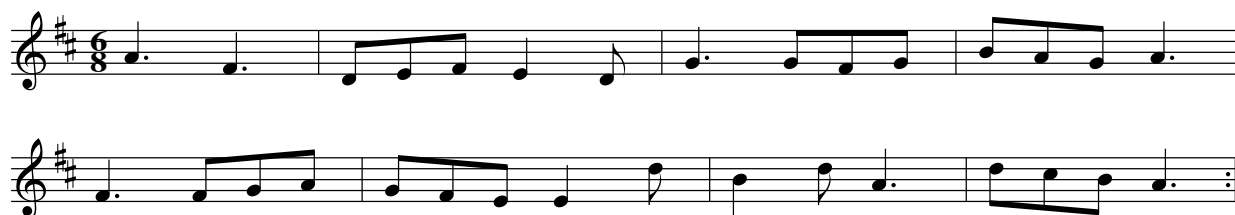
Eden said that anyone in the workshop might come up with a different tune based on the scrap of melody above. Individuals often take things in different directions. To demonstrate, she quickly created the following tune idea based on this melody fragment:

**"Phone Number Jig"**  
(A-Part)

*Eden MacAdam Somer*



Using a similar approach, with folks volunteering as ideas occurred to them and Eden jotting down their ideas, the group generated a new tune. They agreed to do a jig as well, and after a surprisingly short time settled on this A-part, which they then played several times:



At this point there was discussion about where to go next with the tune. Eden and Larry emphasized that one can go anywhere. They encouraged the group to consider going off in a new direction in some way, to create some contrast and avoid monotony.

Someone came up with a phrase that put this D tune temporarily in A. More phrases coalesced and soon an entire tune had emerged! (See next page.)

During the tune-writing process in the workshop, Larry played chords behind people as ideas were forming. However, he cautioned that the sound of the chords can easily affect where you see a tune going. Although this might be fine, at times it is worthwhile to resist this influence in order to discover a different direction for a tune.



*Legacy Jig*  
January 19, 2013

*Workshop Participants*

The musical score for 'Legacy Jig' is written in treble clef, D major (one sharp), and 6/8 time. It consists of four staves of music. Above the staves, the following chords are indicated: Staff 1: D, Em, G, A; Staff 2: D, Em, G, D, G, A; Staff 3: A, Bm; Staff 4: A, A, D, G, A, D. The melody is composed of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and repeat dots.

Above is the tune that was created during the workshop. Eden and Larry played it during a dance session the following day (see page 54). Please note that the title of this tune was not created during the workshop, but arrived later. Eden suggested that workshop participants could take “our” tune home and write other versions. Given the group process involved in creating it, you might find that one part of the tune does not appeal to you as much as the rest of it.

The judgment about what sounds good comes from individual taste and one’s experience with music. Eden made the point that music of all sorts is more accessible to us than ever. But we rarely devote ourselves entirely to listening. It is good to be open to multiple influences. Listen to various kinds of music. Perhaps give yourself an assignment to try to write something that resembles a particular genre that you like. If something else comes out, that’s fine too! You can get a folk tune from anywhere.

Larry’s idea about “quantity rather than quality” is not meant to suggest that the goal is to write mediocre tunes. Rather, the path to a great tune is to generate lots of ideas and be ready to discard most of them. Playful strategies allow new ideas to emerge, but ultimately the composer makes judgments about what to retain and what to let go.

## Retrospective: Square Dances

Saturday 2:00 - 4:00 PM

**Tony Parkes**, Master of Ceremonies

Music for first half: **Notorious** (**Eden MacAdam Somer**, fiddle and **Larry Unger**, guitar)

Because square dancing was this year's retrospective theme, the transcriptions below include all the improvisation that our callers brought to the session. If a subheading "Intro" "Break" or "Ending" is in italics, this indicates material that does not "belong" to the dance, but was either plugged in or improvised on the spot for this session.

### *Parisian Star*

By Tony Parkes (November 1970)

As called by the author

Source: *Shadrack's Delight*

Patter Square, ladies progress across and gents progress right

Reel: *The Year of Jubilo or Kingdom's Coming*  
(Henry Clay Work, 1863)

### *Intro*

(Music starts, and...) Bow to you partner,  
swing your partner

Bow to you corner, swing your partner one  
more time

Promenade (16)

Wheel around and promenade, go the other  
way back (16)

### *Figure*

Four ladies right-hand star (8)

Left-hand star back and give right hand to  
partner (8)

Balance (4), "move up," (ladies star halfway  
as gents move one place clockwise), take  
right hands here (4)

Balance and move up again (8)

Balance and move up one more time (8)

Swing original corner (8); promenade once  
around (16)

### *Break:*

Circle left all the way around (16)

Turn partner right hand (4), allemande left  
your corner (4)

Do-si-do partner (8)

Gents left-hand star (8); right-hand back,  
pass your partner (8)

Allemande left corner (8); do-si-do partner  
(8)

### *Ending*

All join hands, forward and back (8); circle  
to the right halfway (8)

Allemande left corner (~6), right hand to  
partner, grand right and left (~10)

Meet your partner and do-si-do (8); swing  
your partner (8)

Promenade (16)

Sequence: Intro; figure twice; break; figure twice;  
ending. To "move up," pass two people without  
touching, and then take hands with the third. Dancers  
may notice that they meet the same person each time  
they arrive in the same position.

The figure is adapted from the fifth figure of the  
*Parisian Varieties*, a quadrille from the 1870s.

***Kitchen Lancers***

As called by Tony Parkes

Quadrille, no partner change

March: *L'homme à deux femmes* (*The Man with Two Wives*)

***Intro***

(Music starts, and...) Bow to you partner,  
bow to you corner (16)

Forward and back (8); do it again (8)

On the corner allemande left, with your  
partner allemande right, on the corner  
allemande left, right hand to your partner  
(16)

And grand right and left, go all the way  
around (16)

Complete the grand right and left (~4) and  
swing your partner (~12)  
Into the middle and out, twice (16)

***Figure***

Couple one promenade the inside of the set,  
greeting each of the other couples; end at  
home but facing out and couples two and  
four fall into place behind them to create a  
column of couples facing up (16)

All go forward and back (8); all sashay four  
steps to the right and back to the left (8)

Lady one lead the four ladies single file, go  
counterclockwise around the gents and  
back to where you began (16)

Similarly, gent one lead the four gents  
clockwise round the ladies (16)

All face partners, back away and come  
forward (8)

Swing partner to original place in the square  
(8)

Into the middle and out, twice (16)

***Ending***

(started after the swing to place – no forward and back  
the last time):

... Promenade (16)

Circle to the left (8); go the other way back,  
circle right (8)

On the corner allemande left, with your  
partner allemande right, on the corner  
allemande left, right hand to your partner  
(16)

And grand right and left, go all the way  
around (~20)

Right hand round partner (~6), allemande left  
your corner (~6)

Do-si-do your partner (8); swing your partner  
(8)

Into the middle and back (8); one more time,  
and bow to your partners all (8)

Sequence: Intro; figure giving couple in turn the lead  
role; ending. The orientation of the column depends  
on the lead couple and changes each time. The order  
in which the side couples fall into place is  
unimportant.

This is one of many countrified versions of the fifth  
figure of the Lancers.

### ***Tin Lizzie Quadrille***

By Jerry Helt

As called by Bob Dalsemer

Patter Square, ladies progress left

Tunes: Two Danish jigs

#### ***Intro***

(Music gets going, and...) Bow to you  
partner, bow to you corner (16)

All four ladies chain across (8)

Chain them back the same old way (8)

Sides face, grand square (16)

Reverse (16)

#### ***Figure***

Head ladies chain across (8)

Head couples promenade halfway inside the  
set (8)

Side ladies chain across (8)

Side couples promenade halfway inside the  
set (8)

Give right hand to corner and grand right and  
left in that direction (~10)

Meet corner and turn by the right halfway,  
ending in promenade position facing  
counterclockwise (~6)

Promenade to the gent's home (16)

#### ***Break:***

With your corner do-si-do (8), with your  
partner allemande left (8)

All four ladies grand chain straight across the  
ring (8), and chain them back (8)

Sides face, grand square (16)

Reverse (16)

On the corner allemande left, with your  
partner allemande right, on the corner  
allemande left, right to your partner (16)

And grand right and left, go all the way  
around (16)

#### ***Ending***

All join hands and circle *right* (8); go into the  
middle and back (8)

Circle left (8), with your corner allemande  
*right*, with your partner allemande left (8)

With your corner do-si-do (8); swing your  
partner (8)

Promenade (16)

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

Jerry writes that he recorded his dance Tin Lizzie on  
Mac Gregor Records, #816-A. "It was inspired by the  
late Henry Ford who inspired so many of us with his  
'Tin Lizzie'!"

"Please be my guest and do include it in your  
syllabus for the Ralph Page Dance Legacy Weekend.  
Ralph and I were great friends and had many laughs  
together."

## ***Back to Donegal***

By Rod Linnell

As called by Bob Dalsemer

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

Singing Square, ladies progress right

Song: *Dear Old Donegal* (Irish folk song popularized by Bing Crosby)

### **Intro, Break and Ending**

Allemande left [corner], the ladies star

[right], the gentlemen promenade [single file counterclockwise]

Allemande left, the gentlemen star, the ladies promenade

Allemande left in the Alamo style [right hand to partner], you balance up and back

Turn by the right, go halfway round and balance around the track

Box the gnat and pull right by, you do a right and left grand

'Tis a grand old right and left you go to good old Ireland

And then you swing your partner, you swing your partners all

And you promenade back home again to dear old Donegal

### **Figure**

The head two couples lead to the right and circle to a line

The head two ladies chain across [on the diagonal], the sides go any old time

The head two ladies chain on back, the sides go home in time

Then down the line [staying on your own side of the set] you turn and chain the ladies one more time

Straight across go right and left thru and turn as you always do

Down the line you pass thru and swing the one that came with you

You allemande left your corners, promenade your partners all

And you take 'em right back home again to dear old Donegal

Sequence: Intro; figure as above; figure for the sides; break; figure as above; figure for the sides; ending.

"Alamo" style in the break refers to a 1950s western term for allemande left corner, hold on, and give right to partner to make a wavy ring. The break is based on a figure by Rex Hudson of Browley, CA.

### ***Birdie in the Cage and Seven Hands Round***

As called by the Nils Fredland

Source: *On the Beat with Ralph Sweet*

Patter Square, ladies progress to new squares

Reel: *Buck Mountain*

#### ***Intro, break and Ending***

Swing your partner

Allemande left your corner, grand right and left

When you meet, do-si-do, and promenade home

Swing some more

#### **Figure**

First lady out to the right

Turn that gent with a right hand round

Back to your partner with a left hand round

Opposite gent with the right hand round

Partner again with the left hand round

Left-hand gent with a right hand round

Partner left as you come down

Birdie in the cage (lady one in the center) and seven hands round

Birdie fly out, the crow stay there (seven dancers raise their hands to make arches; leave them up until you acquire a new “bird”)

Birdie fly away to another square

Swing your partner, partner swing (the new lady in the square swings the “crow” who was abandoned)

And promenade around the ring

Sequence: Intro; figure and break for each lady in turn; figure for all four ladies, and fly back to your original square.

There are many versions of this dance. Ralph Sweet calls this one the “Ladies Whirligig” version, because the series of hand turns at the beginning is often is called that.

### ***The Auctioneer***

By Marshall Flippo

As called by Nils Fredland

Source: *On the Beat with Ralph Sweet*

Singing Square, ladies progress right

Song: *The Auctioneer* (Leroy VanDyke and Buddy Black)

#### ***Intro, Break and Ending***

Join up hands, form a ring, circle left like everything

Reverse trail along in single file

When you’re home, swing your own, swing your partner round and round

Allemande left your corner, then a grand old right and left

Now pretty soon he began to see how the auctioneer talked rapidly

Do-si-do and promenade from here

He said, “Oh my, it’s do or die, I’ve got to swing my partner now

Gotta make my mark and be an auctioneer”

#### **Figure**

One and three...

Go up to the middle and you come on back  
You pass through, separate, and you go around one

Then into the middle and pass through

Split the outside two, and you go around one  
Then down the middle, do the right and left through

Do-si-do the corners all, then do-si-do your partner

Swing that corner girl and promenade!

*Ten* dollar bidda, now *twenty* dollar twenty

Will ya *gimme* twenty make it twenty *bid-in-the form* of twenty dollar

Who’ll make it a twenty-five dollar bid?

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. Some additional patter: 25 dollar bidda, now 30 dollar 30 will you gimme 30 make it 30 bid-in-the form of 30 dollars. Who’ll make it a \$35 bid? 35, 40, 45, etc. Keep the price going up!

Music for second half: **Old New England**  
 (Bob McQuillen, piano, Jane Orzechowski, fiddle and Deanna Stiles, flute)

***Three Ladies Chain***

As called by Dudley Laufman

Singing Square, no partner change

Song: *There's a Tavern in the Town* (F. J. Adams, 1891)

First couple go out to the right and four  
 hands around

The gent in the middle and three ladies chain,  
 three ladies chain (see note)

Oh you chain those ladies, chain 'em back  
 again, you chain those ladies back again.

Then on to the next and it's two ladies  
 chain... (etc.)

Then on to the last and circle four hands  
 around

The gent step back and it's three ladies  
 chain... (etc., as above)

All home and swing  
 Promenade

Repeat beginning with each couple in turn.

"Three ladies chain" as follows: Couple one is in the center lined up with couples two and four. Ladies one and two chain, but gent one does only a half courtesy turn with lady two and sends her off to chain with lady four. He turns lady four halfway as well. Continue this process until all three ladies are back where they started. The chain with couple three is a normal ladies chain. When the ones go on to the last the three ladies chain starts with couples one and four.

Dudley reminisces – "There was a dance that was popular back in the day called 48, or 96 (or double that) swings: 'First lady (or gent) swing your corner, swing your partner, swing your corner again then your opposite, then your corner, then your partner...corner again, opposite, and the last one, then the opposite, then the corner, and everyone swing partners. Repeat with first and second ladies, or men, and then with three, and then with all four.' Page would sometimes do it that way, but usually he would have all four ladies at once, then all four gents, making 24 swings. He would do it all twice to make the 48. Usually he used the Devil's Dream or Old Joe Clark, and mostly at Tuesday night at the Boston YWCA. But I heard him do it in Peterboro, New Hampshire outdoors, at a street dance in front of the Town Hall, storm threatening, and he sang the whole thing to Pistol Packin' Mama. This really surprised everyone. (You can find this in Frank Lyman's One Hundred and One Singing Calls.)

"Page was a good one for surprising folks. For years in New Hampshire he would always do Lady Walpole's Reel first off, and to the chune Fireman's Reel in the key of A. So when the recordings came out what does he use for that dance but Reel of Stumpey on G. He always did Lady of the Lake to a jig like Paddy Whack. But come recording time he chose a song, Climbing Them Golden Stairs.

"He sang a lot of his squares. Billy Boy, Buffalo Gals, Casey Jones, Hinky Dinky, Jingle Bells, Life on the Ocean Wave (Bob's favorite), Nelly Bly, Nellie Gray, Red River Valley, Wait For The Wagon, Wearing of the Green, to name a few. He recorded Odd Couple Promenade to Road To Boston, but before that he used Hot Time In The Old Town Tonight. But it was a long time before he took on My Little Girl and Just Because."

***Chains Across***

As called by Dudley Laufman  
 Singing Square, no partner change  
 Song: *Grandfather's Clock* (Henry Clay Work, 1876)

***Intro***

Bow to your partner, bow to your corner,  
 bow to the one across the hall  
 Swing the handsomest man in the hall – if he  
 isn't, swing him anyway!  
 And you all promenade

***Figure***

Now the head two couples out to the right  
 with a right-hand star  
 And you circle once around (that is, turn the  
 star) to your place  
 Now the head two ladies chain, side ladies  
 chain  
 And you chain the ladies right back home  
 again  
 Swing your partners everyone  
 And you all promenade

Now the head two couples make a right-hand  
 star  
 Circle once around to place  
 Head ladies chain, side ladies chain  
 And you chain them home  
 Swing your partners everyone  
 And you all promenade

Now the head two couples out to the *left* with  
 a *left*-hand star  
 And you circle once around to your place  
 Now the head two ladies chain, side ladies  
 chain  
 And you chain the ladies right back home  
 again  
 Swing your partners everyone  
 And you all promenade

***Ending***

Join hands and you circle to your right, circle  
 right  
 All to the middle, and you circle back to  
 place  
 Swing your corners everyone  
 And then you swing your own

Sequence: Intro; figure as above; figure for the side  
 couples; ending.

Dudley reminisces – “Joe Perkins liked to do this  
 dance to the tune of *Grandfather's Clock*, despite the  
 fact that he was not much of a singer.”



## ***Monadnock Muddle***

By Ralph Page

As called by Dudley Laufman

Patter Square no partner change

Reel: *Soldier's Joy*

### **Figure 1:**

First couple promenade, halfway promenade the outside ring; stand to the right of the opposite two... (that is, couple three) (16) ...and forward and back (the line-of-4) (8); now forward again and you break in the middle (8)

Side ladies chain through that line-of-4 (open a "hole" between the two head couples; side couples step slightly to their right and then the side ladies chain through that hole; over and back) (16)

Now swing your partners everyone (16)

### **Figure 2:**

Now the second couple you promenade, go halfway round the outside ring; stand to the right of the opposite two (16); and forward and back (8); now forward again and you stand right pat (8)

Side couples right and left along that line-of-4 (travel across on either side of the line-of-4 and courtesy turn as usual on the other side; over and back) (16)

Swing your partners everyone (16)

### **Break:**

Right hand to your partner, grand right and left (~16)

Now around you go the other way home, around your own and the other way home (~16)

Now when you get home, it's around again, around your own and back again (~16)

Now halfway round and then go fore, and around your own and the other way around the floor (~16) (square your set at home)

### **Figure 3:**

Now the third couple promenade, it's halfway round the outside ring; stand to the right of the opposite two (16) and forward and back (8); forward again and face the sides (couples three and one are now in the center with their backs to one another, facing out toward the sides) (8) Right and left along that line; you right and left and you keep in time (pass through with all the couples and courtesy turn when you run out of couples, continue until back in place) (~20)  
Swing your partners all, swing around the hall (~12)

### **Figure 4:**

Now the fourth couple you promenade around the outside of the ring; stand to the right of opposite two (16) and forward and back (8); now forward again and face the heads (8)

Four ladies chain in line; you chain those ladies, keep in time (~24) (a series of chains, similar to the three ladies chain above; the inside couples' courtesy turns are just half so that the ladies travel to each gent, eventually arriving back to the place they began)

Swing your partners everyone (~8)

### **Ending**

Now you all promenade (16); now you promenade back the other way (16)

Swing your partners everyone (16); now you bow to you partner, bow to your corner; and you bow to the orchestra (16)

### ***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

Singing Square, gents progress right

Song: *Little Old Lady Who* by Rich Wilbur

#### **Intro**

Bow to your partner, and bow to the corner girl

Join hands and circle left, around the ring you go

The other way back, the same old track, and get along back home

You do-si-do your partner, it's back to back and swing

Yes, swing this lady round on her little-odel-lay-ee who

Little-odel-lay-ee who, little-odel-lay-ee who Promenade to the lady's place with that

little-odel-lay-ee who

Yodel ay-ee, little-odel-lay-ee who

#### **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, in the center of that ring

You balance to this fellow, you do-si-do and then you swing

Swing this lady round on her 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

#### **Break and Ending**

Sides face, grand square (yodeling improvised throughout the grand square figure)

Sequence: Intro; figure twice; break; figure twice; ending. The music changes for the grand square.

For a lovely rendition of this square during which Bob McQuillen spontaneously adds his voice during the yodeling, take a look at this [youtube video](http://www.youtube.com/watch?v=Ge5mtrTSTLY) <<http://www.youtube.com/watch?v=Ge5mtrTSTLY>> from the 2006 Ralph Page Dance Legacy Weekend.

Tod told a story about meeting someone at a dance. When she realized who he was, she said, "You're Tod Whittemore? I saw you on youtube!"

### ***Four Couple Hey***

As called by Bob Dalsemer  
 Patter Square, no partner change  
 March: Black Cat Quadrille

#### ***Intro***

Bow to your partner and your corner too  
 Do-si-do your corner, swing your partner  
 Now all four ladies chain across; chain back  
 And you promenade, go round the ring

**Figure** (called without a walkthrough as follows...)

*First, with music running, Bob taught the ladies' their role:*

All join hands in a circle, go into middle  
 and back  
 All four ladies go into the center and stand  
 back-to-back facing partner  
 Walk around partner passing right  
 shoulder  
 Left-hand star in the middle halfway  
 Walk right shoulder around opposite  
 Left-hand star in the middle halfway  
 Swing your partner  
 Promenade

*After trying the ladies' role a few times, Bob taught the gents' their part:*

Gents left-hand star halfway  
 Walk around your opposite passing right  
 shoulders  
 Left-hand star halfway  
 Right shoulder around partner  
 Allemande left your corner and grand  
 right and left, halfway  
 Promenade home

*Finally he put the two parts together, but replaced the left-hand stars with "virtual stars" so that the figure became:*

All go into middle and back  
 Ladies in and stand back-to-back facing  
 partner  
 All four couples hey  
 Swing your partner when you meet at  
 home  
 All promenade

***Break:***

Sides face, grand square

***Ending***

Heads face, grand square; reverse

Do-si-do corner, allemande left your partner

All four ladies chain, go straight across (not back)

From there, sides face, start a grand square  
(just 8 counts, so all are with their opposites)

Stop there, join hands and circle to the left;  
swing your corner

Promenade; honor partner and corner

Sequence: Intro; teaching four couple hey as described above; break, four couple hey a couple of times; ending.

### **Four Square**

By Ron Buchanan

As called by Nils Fredland

Patter Square, no partner change

Reels: *Mrs. Frasier's/McDonald's*

#### **Intro**

Bow to your partner, bow to your corner  
(~12); face your corner and you allemande  
left (~4)

Do-si-do your partner (8); all four gentlemen  
into the middle and left-hand star (8)

Allemande right with your partner 1½ (8);  
four ladies star left in the middle (8)

Back to your partner and swing, square your  
sets (16)

#### **Figure**

Circle to the left (8)

And back to right, gents roll partner from  
right hand to left (8)

Swing the next, end by squaring your set in  
the gent's home place (16)

Head couples pass the ocean (see note) to  
make a wavy line down the center of the  
square (4), and balance the wave (4)

Turn by the right hand ¾ and join hands with  
those on the sides to make wavy lines at  
the head and foot (4), balance (4)

Turn by the left hand ¾ to make wavy lines  
at the sides (4), balance (4)

In the middle of the line turn by the right  
hand ¾ to make one wave across the  
center (4), balance (4)

Two center ladies turn by the left hand  
halfway and re-form the wave (4), balance  
(4)

Turn by the right hand ¾ to waves at the  
sides (4), balance (4)

Turn by the left hand ¾ to waves at the heads  
(4), balance (4)

Gents turn by the right hand ¾ to make one  
wave of gentlemen through the center (4),  
and balance (4)

All walk forward to your corner and  
allemande left (~6)

Come back and swing your partner (~10)  
Promenade (16)

#### **Ending**

Face your corner and you allemande left (8);  
do-si-do your partner (8)

Gentlemen left-hand star (8); allemande right  
with your partner 1½ (8)

Four ladies star left in the middle (8); do-si-  
do partner (8)

Allemande left your corner (4); swing partner  
(~8); thank your partner, that's all (~4)

Sequence: Intro; figure as above; figure starting with  
sides; ending. You can also add a break and repeat the  
figure for heads and for sides.

To "pass the ocean," two facing couples begin to pass  
through, ladies catch each other's left hand and gents  
walk all the way across and take right hands with the  
lady you started with, thus forming an "ocean wave"  
(or "wavy line-of-4": a line of dancers facing in  
alternate directions).

Two variations suggested by Ron:

On the third and fourth time through, you can go  
straight into the grand right and left from the corner  
allemande left without the partner swing. It is also  
possible to vary the first segment of the figure as long  
as it ends in the gent's home place with the original  
corner as your partner.

## ***Duck Through and Swing***

By Tony Parkes (April 1975)

As called by the author

Source: *Shadrack's Delight*

Patter Square, ladies progress left

Reel: *Growling Old Man and Grumbling Old Woman*

### ***Intro***

(Music starts) Bow to your partner, bow to your corner, bow to the opposite across the hall (16)

Swing the one you didn't bow to at all (16)

Now run back home and swing your own, aren't you glad the bird ain't flown (~10); allemande left with the corner, come back one (~6)

Promenade with the one you swung – promenade with your partners all, take a little walk, go around the hall (16)

### ***Figure***

Head two couples right and left through (counts 1-8); sides couples right and left too (5-12)

Heads couples right and left back (9-16)

Heads lead to the right and circle four; head gents break right out, make lines at the sides (8 beats)

Everybody go into the middle and back you do (8)

Forward again, you pass through (4); arch in the middle and the ends duck in (4)

Swing in the middle and swing on the ends (8)

Promenade, you've got a new friend, to gent's place (16)

### ***Break:***

(Take a good look at this partner) All join hands and circle left (8)

To the right, go the other way back, drop hands go single file (8)

Ladies turn out, go the other way back, gents keep going on the same old track (8)  
Gents step in behind *that* lady, follow her! (8)

Ladies turn out, go the other way back, gents keep going on the same old track (8)  
Gents step in behind her again, and follow her! (8)

Now gents move up and promenade – you go two by two, now get on around, with a big foot, little foot patten' on the ground (16)

### ***Ending***

Allemande left your corner, right hand to your partner grand right and left around the land (16)

Go round your own, turn half by the right, go the other way home (~12); when you meet this time turn back again, you're still going wrong (~4)

Well now you're right and you can't go wrong, gonna meet 'em this time (8) and promenade along – promenade all night long, and you get back home and settle down (8)

You're gonna bow to your partner, bow to your corner, and you wave to the folks across the hall; that's the end of the last old call (16)

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

The band played *Growling Old Man and Grumbling Old Woman*, Tony's preferred tune for this dance.

***Waltz:*** *Erin's Waltz* (Bob McQuillen)

## Dance Workshop: “It’s up to you, New York” – Singing Squares and Contras from Upstate

Saturday, 4:15 - 5:30 PM

Led by **Nils Fredland**, Music by **Notorious**  
**Eden MacAdam Somer** (fiddle) and **Larry Unger** (guitar)

All but one of the dances in this session were drawn from the repertoire of Keith Blackmon. See page 39 to learn more about Keith.

### ***New River Train***

Formation: Singing square, no partner change  
Song: *New River Train* (traditional bluegrass song)

First lady right, three around  
Now back to your partner left hand round  
Lady in the center with seven hands around  
And you’re riding on that New River Train  
Lady step out, the gent step in  
Join your hands and circle left again  
When you’re back at home, it’s everybody  
swing  
And you’re riding on that New River Train  
(To your corner)

Do-si-do your corner, do-si-do  
Now do-si-do your partner, do-si-do  
And allemande left, and a grand old right  
and left  
And you’re riding on that New River Train  
(All the way around)  
Riding on that New River Train  
Riding on that New River Train (Swing,  
swing)  
The same old train that brought me here  
Gonna carry me home again

Sequence: Figure starting with each lady in turn.

### ***Pony Boy***

Keith Blackmon paired this song with the traditional  
figure, Texas Star

Formation: Singing square, ladies progress left  
Song: *My Pony Boy* (Bobby Heath and Charley  
O'Donnell, 1909)

### **Intro, Break and Ending**

Join your hands and circle left  
Circle left now don’t be slow  
Circle right, go the other way  
Around the ring you go  
When you’re home you swing your own  
Swing your partner round  
Giddy-up, giddy-up, giddy-up, whoa  
Wha ho, oh oh

### **Figure**

Gents to the center, right-hand star  
Right-hand star, but not too far  
Left hand back the other way  
Keep your step in time  
Pass your own, the one at home  
Pick up the next in time  
Giddy-up, giddy-up, giddy-up, whoa  
Wha ho, oh oh

Gents back out, the ladies in  
Now once-and-a-half, you star again  
Turn that star all around  
Until you get back home  
When you’re home you swing your own  
You swing your partner round  
Giddy-up, giddy-up, giddy-up, whoa  
Wha ho, oh oh

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

### ***The Meadowlark***

By Katy Heine (2001)

Source: Katy's website

Formation: Contra, duple improper

Jig: *Red Prairie Dawn* (Garry Harrison)

- A1- Couple two gate couple one down the  
center and back to place  
Ones swing
- A2- Down the hall with ones in the center of  
a line-of-4, turn alone  
Return and face neighbor
- B1- Half hey-for-4 (start by passing  
neighbor by right shoulder)  
Neighbor swing
- B2- Right and left through across the set  
Long lines forward and back

Katy suggests adapting the right and left in B2 by joining nearest hands with your neighbor and turning as in an English gate figure or a hand cast. This leads more smoothly into the long lines.

In 2001, Katy and a friend were coming home from a cross-country car trip. When they tired of listening to CDs and could not find something of interest on the radio, Katy would amuse herself by creating dances. The Meadowlark was composed in North Dakota, and is named after the state bird, the western meadowlark.

### ***San Antonio Rose***

Formation: Singing square, no partner change

Song: *San Antonio Rose* (Bob Wills, ~1938)

- Now the first couple right and you circle  
four and smile  
You twirl the other lady right in that good  
old mountain style (see note)  
Now swing this lady round, go back and  
swing your own  
You swing with your Rose of San Antone

Now move on to the next and circle four and  
smile  
You twirl the other lady right in that good  
old mountain style... etc.

Now move on to the last and circle four and  
smile  
You twirl the other lady right in that good  
old mountain style  
Now swing this lady round, go *home* and  
swing your own  
You swing with your Rose of San Antone

### **(Bridge Music)**

Do-si-do your corner, now do-si-do your  
own  
Allemande left your corner, grand old right  
and left you roam  
Grand old right and left now, it's all the way  
around  
All the way back home, then you swing with  
your own

Broken smile, empty words I know  
Still live in my heart all alone (Promenade  
that ring)  
And that moonlit path by the Alamo  
My Rose, my Rose of San Antone

Sequence: Figure starting with each couple in turn.

To "twirl the other lady in that good old mountain style": from a circle of four, gents continue facing each other and drop partner's hand; raise joined hand with opposite so it is just above the gent's head, and the lady walks clockwise in front of the gent, all the way behind him, ending back in the place she began.



***Bully of the Town***

Formation: Singing square, no partner change  
 Song: *Bully of the Town* (Charles E. Trevathan, 1903)

First couple down the center and you cast  
 off six  
 Lady go east and the gent go west  
 Swing at the head and the foot of the floor  
 And you swing with that Bully of the Town

All down the center and you cast off four  
 Lady go south and the gent go north  
 Swing at the head and the foot of the floor  
 And you swing with that Bully of the Town

All down the center and you cast off two  
 Separate, the outside like you used to do  
 Everyone swing little honeydew  
 And you swing with that Bully of the Town

**(Chorus Music)**

Do-si-do your corner, now do-si-do your  
 own  
 You allemande left that corner, grand right  
 and left go round  
 I'm lookin' for that Bully of the Town (all  
 the way)

Lookin' for that bully, that Bully of the  
 Town  
 I'm lookin' for that bully (swing) that bully  
 can't be found  
 I'm lookin' for that Bully of the Town

Sequence: Figure as above starting with each couple  
 in turn.

***Around the Corner***

Formation: Singing square, no partner change  
 Song: *Around the Corner* (Gus Kahn and Art Kassel,  
 1930)

**Intro, Break and Ending**

Around the corner you do-si-do  
 Around your partner, you do-si-do  
 You allemande left your corner, then  
 allemande right your own  
 You allemande left your corner again, grand  
 right and left you go

Around the corner, and under a tree  
 A pretty maiden said, "Stroll with me"  
 I said, "Nay nay," I said, "No, no"  
 But ever since I've been there once I always  
 want to go (see note for alternate lyrics)

**Figure**

Now the first couple right and circle four  
 On to the next couple and circle six  
 On to the last, and you circle eight  
 You circle eight around the hall and listen to  
 my call

Sequence: Intro; figure plus break for each couple in  
 turn; ending.

The following lyrics that can be substituted at the end  
 of some of the breaks:

Around the corner, and under a tree  
 That pretty maiden made love to me  
 First she kissed me once, then she kissed me twice  
 It wasn't just the thing to do, but God it was so  
 nice

Around the corner, and under the tree  
 The breeze was sighing, and so was she  
 She held my hand, she talked so grand  
 Then went away, and stayed away, while every  
 night I stand

***Sioux City Sue***

Formation: Singing square, no partner change  
 Song: *Sioux City Sue* (Ray Freedman and Dick Thomas, 1945)

**Figure**

First couple separate and swing the one you find (see note)

Either one or both of them, I know that they won't mind

Now in the center swing your own, you swing your own, go *home*

Allemande left your corner, and you grand right and left around, and sing:

Oh Sioux City Sue, Sioux City Sue

Your hair is red, your eyes are blue

I'd swap my horse and dog for you

Oh Sioux City Sue (swing, swing), Sioux City Sue

There ain't no gal as true as my sweet Sioux City Sue

**Ending**

All four gentlemen leave your square, swing the gal way over there

Make it quick and head for home, your partner's waiting there

When you're home, swing your own, swing your partner round

Allemande left your corner, and you grand right and left around, and sing:

Oh Sioux City Sue, Sioux City Sue... etc.

Sequence: Figure as above for each couple in turn; figure for head two couples; figure for sides two couples; ending as above; ending with ladies leading.

In the figure you may choose to swing either your corner or your corner's partner.

***Waltz: Gaye's Steps*** (Larry Unger, 2000)

Keith Blackmon was a square dance caller in the Twin Tiers region of southwest New York and northwest Pennsylvania. He began collecting and calling square dances at age 14, and continued until his death at age 84. Over his 70-year calling career, he amassed an enormous collection of square dance calls. Nils had a chance to meet Keith late in his life, and learn about his repertoire; those meetings provided the foundation for the pending Country Dance and Song Society publication, *New River Train: Singing Squares from the Collection of Keith Blackmon*. This session featured dances from the CDSS publication, due out in the spring of 2013.

## Caller Workshop: Keep 'em Coming Back

Led by **Bob Dalsemer**

Saturday, 4:15 - 5:30 PM

The theme for this session came from an article by Susan Davis published in the May/June 2004 issue of the *CDSS News*: “Keep 'em Coming Back for More – Beginner Friendly Programming and Teaching.” Bob began by presenting some of his feelings about the topic.

If a beginners' workshop is done, the most important thing is to teach the dancers how to dance to the music. The caller ought to contact the dance organizers before the evening to be sure the band's sound check will be completed before the beginners' workshop begins.

Bob said that when an evening dance begins with a contra, he prefers that it have a clear progression, be very different for the ones and the twos, and keep the dancers on one side of the set the whole time. Then, introduce new figures one at a time. This requires the caller to have a large repertoire of easy dances, and to spend a lot of time preparing for the evening. Dances in other formations such as circle mixers and squares should reinforce figures already taught, not introduce new figures. It is good to include long lines forward and back early in the evening so people feel the connection with the whole hall. If two walkthroughs are necessary, the first may have stops and starts as figures are taught, but the second one should be up to tempo. The first dance that introduces a ladies chain should have a ladies chain that goes over and back to really reinforce the figure. An example dance that Bob likes for this purpose is *Syracuse Special* by David Smukler. In addition to having a ladies chain over and back, and being appropriate for new dancers, it has an extra twist to keep the experienced dancers alert. After going down the hall 4-in-line there is a neighbor swing, which is not what dancers usually do at that point in a dance. Bob encouraged us to collect dances that are both beginner friendly and still interesting for experienced dancers.

The main job of the caller is to tie the dancers to the music. It can be hard for newer dancers to listen to both the caller and the music. Callers can greatly help by making their calls fit in with the music both rhythmically and melodically.

Bob remembers a number years ago when people faced their partner as they lined up for a dance. Now, people face their neighbor. This may be an example of a trend that reduces the feeling of connection in the hall.

Callers may want to call the best dance they just picked up at a dance camp, but if the dancers on the floor don't have enough experience to handle such a dance, the caller should not use it. Callers must put the dancers first. A lot of what makes a better caller is what they **don't** call. It is better to do an easy dance with everyone being successful than to choose a harder dance that results in the beginners getting frustrated, followed by the experienced dancers getting frustrated.

After Bob finished making the points he had planned, he opened the floor up for other thoughts about beginner-friendly programming.

Consider renaming the beginners' session the "introductory lesson/session." This has better connotations. Having visiting callers lead the session on the evening they call may attract more experienced dancers to this session. Experienced dancers may come out of curiosity.

How to encourage dancers to think about dancing as a whole set? One thing Tod Whittemore does during a walkthrough is to introduce long lines forward and back with something like, "And now for the most powerful figure in contra dancing."

How to teach the concept of "giving weight"? First, most of the workshop participants did not like this term; it doesn't mean anything to the new dancers. Alternatives include "sharing momentum," "sharing weight," "giving tension," "putting spring in your arms." Bob likes to use Tony Parkes' dance *The Flirle* in the beginners' lesson to help teach this concept. (He replaces the gypsy with a do-si-do.) He may ask the dancers to put a little "muscular tension" in their forearms, but not to hold on too tightly with their hands (for allemandes). We heard that Diane Silver teaches the concept by having the dancers take two hands with their partner. Then they are asked to lean in while pushing away, and lean out while pulling together. Next, do that without any observable movement. Several workshop participants recommended watching [George Marshall's beginners' session](http://www.youtube.com/watch?v=14nxFdcaKWA), which can be seen on youtube at <www.youtube.com/watch?v=14nxFdcaKWA>. People may also want to find out about the beginners' lesson used at Glen Echo, which is well documented.

How to break up pairs or clumps of new dancers? When approaching a couple, bring another experienced dancer of the opposite gender, and the two of you can ask them to dance. Neither is left sitting out while the other dances. Sometimes the new dancers will all line up at the bottom of the set. One option to mix them in with the experienced dancers is to move the dancers into Becket position, have the entire set circle left a bit, take hands four from there, and circle until all are back to being across from their partner. Another idea is to take hands four, then have the dancers pass through to a new neighbor, then pass through to another neighbor, and finally pass through a third time to new neighbors and stay here.

When a single caller calls all (or most) of the evenings at a particular dance, he or she can set the tone and create the desired atmosphere for that dance series. When a series has different callers each time, this is harder to do. It helps if the organizers can have a statement about their vision for the series, as well as information on the level of the dancers and number of new dancers they usually have. This information can be given to all visiting callers.

When teaching, think about what the inactive person or couple is doing. Often they're the most important people. Consider a ladies chain. The men need to be ready to receive the lady chaining to them including taking a step to the right. For a dance where the ones swing in the middle of the set and then do something with the twos, the twos need to be ready and in the correct place for the next figure.

Thanks to Bob for leading an informative and thought-provoking discussion.

## Grand Dance

Saturday evening, 8:00 - 11:30 PM

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

### ***Grand March***

Led by Tony and Beth Parkes  
 Source for Grand March figures: *Legacy*  
 Formation: Couples one behind the other  
 Marches: *Roddy McCorley/Prince Imperial Galop*  
 (Charles Coote, 1885)/*George Cheroux*

### ***Hull's Victory***

As called by Nils Fredland  
 Source: *Cracking Chestnuts*  
 Formation: Contra, duple proper  
 Hornpipe: *Hull's Victory*

- A1- Actives turn by the right hand halfway  
 and give left hand to opposite to form  
 a line-of-4 (actives in center, gents  
 facing down and ladies up), balance  
 the wave forward and back  
 Actives allemande left around with the  
 one below, "once for elegance or  
 twice for excitement"
- A2- Actives allemande right once in the  
 center to same line-of-4, balance  
 Actives swing
- B1- Active couple down the center, turn as a  
 couple  
 Return, cast off proper
- B2- Right and left through, over and back

### ***Jenny's Star***

By Roger Whynot  
 As called by Nils Fredland  
 Source: *On the Beat with Ralph Sweet*  
 Formation: Square, ladies progress right  
 Jig: *Blackberry Quadrille*

- Ladies promenade the outside  
 (counterclockwise) while the gents basket  
 swing (16)  
 Ladies right-hand star once around, give left  
 hand to partner (8)  
 Balance the star (4), allemande left halfway  
 to put the gents in the center (4)

- Balance the star (4), walk forward (4)  
 And swing corner (8)  
 Promenade to the gent's home (16)

Sequence: intro; figure twice; break; figure twice;  
 ending. This is Ralph Sweet's variation of Roger  
 Whynot's original dance, and includes a basket swing  
 and some other minor changes.

### ***Bingham's Pie***

By David Smukler (September 16, 2012)  
 As called by Nils Fredland  
 Source: David's website  
 Formation: Contra, duple improper  
 Reels: *President Garfield's Hornpipe/Christmas  
 Hornpipe/Headlight Reel*

- A1- Long lines forward and back  
 Circle left once around
- A2- Gents gate their neighbor ladies once  
 around  
 Ladies allemande left 1½
- B1- Half hey-for-four (start by passing  
 partner's right shoulder)  
 Partner swing
- B2- Gents allemande left 1½  
 Neighbor swing

***April's Hornpipe***

By Ralph Page (1980)

As called by Bob Dalsemer

Source: *An Elegant Collection*

Formation: Contra, triple improper

Jigs: *Fiddle Hill Jig* (Ralph Page)/*Black Friday* (Bob McQuillen)/*Lindberg's Crate* (Bob McQuillen)

- A1- Actives allemande left below 1½  
Do-si-do the next below
- A2- Circle left six hands round  
Circle back to the right
- B1- Actives left-hand star with couple 3  
Swing above
- B2- Same four right and left through  
Over and back

Created for April Limber.

***Ashley's Star***

By Bob Dalsemer

As called by the author

Source: *Swing the Next*

Formation: Square, ladies progress right

Reel: *Quadrille Français*

- A1- Allemande right partner 1½ to an  
Alamo ring with men facing out (8)  
Balance (4), allemande left person on  
left once around (4)
- A2- Do-si-do partners, ladies left-hand star  
once around, ladies keep the star and  
pick up partner around waist
- B1- Star promenade about halfway around  
(6), gents roll (i.e., cast) back (to their  
right), swing the lady behind
- B2- All into the center and back  
Circle left halfway until the gents are  
home

***Becket Reel***

By Herbie Gaudreau

As called by Bob Dalsemer

Source: *Swing the Next*

Formation: Contra, Becket formation, double  
progression, progress cw

Reels: *Opera Reel/The Contradiction*

- A1- Allemande left your corner and swing  
your partner
- A2- Ladies chain over and back
- B1- On the left diagonal: right and left  
through (see note)  
Straight across: right and left through
- B2- Left-hand star; right-hand star

Your corner is the one next to you in line who is not your partner (except at the ends, where your corner is across). This person is also a “shadow” because the same person will be your corner throughout the dance. The rule for diagonal action in Becket formation dances applies: if no one is there, do nothing.

This was the original Becket formation dance, composed at a dance camp in Becket, Massachusetts. It is also known as the Bucksaw Contra.

***Waltz: Chryssandra*** (Bob McQuillen)

**Notorious** provided the music for the second half of the evening  
**Eden MacAdam Somer** (fiddle) and **Larry Unger** (guitar)

### ***Money Musk***

As called by Nils Fredland

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

Reel: *Money Musk* (24-bar New England version of a tune by Daniel Dow, 1776)

- A- Actives turn by the right  $1\frac{1}{2}$  (8)  
 Go down the outside below one, form lines-of-3 (4) and these lines 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)  
 These lines-of-3 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 through, over and back

Danced with distinct balances, which is popular in New Hampshire and has become "Ralph-Page-Weekend-style."

### ***Sally Goodin***

As called by Nils Fredland

Source: *On the Beat with Ralph Sweet*

Formation: Square, no partner change

Reel: *Johnny Court the Widow*

### **Figure**

First gent go out to the right...

Turn Sally Goodin by the right hand round

Back to your honey with a left hand round

Your opposite girl with a right hand round

Sally Goodin once more by the left hand round

Partner right with a full turn around

Corner lady with the left hand round

Home you go and swing your own

Allemande left corner, etc.

"Sally Goodin" is the gent's right-hand lady (that is, not his partner, corner or opposite). The "etcetera" at the end of the figure can mean anything from swing your partner and promenade, to any of dozens of grand right and left variations, depending on the needs of the dancers and the skills of the caller.

Sequence: Intro; figure for each gent in turn; break; figure for head gents, figure for side gents; break; figure for all four gents; ending.

### ***Tempus Fugit***

By David Smukler

As called by Nils Fredland

Source: David's website

Formation: Tempest formation (see note)

Reels: *Gaspé/Good for the Tongue*

charge. (In the original dance both sides circled left. Nils suggested this change, and David approved it.)

A1- Ones go down the hall 4-in-line, turn as couples

Return and face a side couple

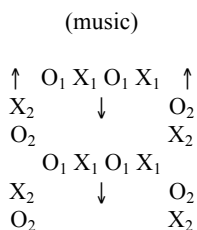
A2- Circle halfway, either to the left or right (see note) (4), twos arch and the ones dive through (2), then immediately pass through with the other active couple (2)

Do-si-do with the neighbor you meet on the other side (8)

B1- Same neighbors balance and swing, end facing up or down

B2- Circle left halfway and swing partner, ones moving down as they swing and twos moving up; end with ones facing down and twos facing in

Tempest formation is a particular kind of double contra formation. Two couples (the "heads" or "ones") face down in a line-of-4 between and just above two couples (the "sides" or "twos"), who face in from the sides as if in a widely separated Becket formation line. Nils described the shape formed by the eight dancers as a "staple." In the following diagram, an 'x' is a gent, and an 'o' is a lady. The arrows represent the direction of progression:



(etc.)

In A2 the couple on the left of the line (as they face the music) turns left and circles to the right with their neighbor couple, while the couple on the right turns right and circles to the left. Momentum will naturally carry the circle the correct way. Because the twos always circle the same way, if in doubt they are in



### ***Hora Miresii (Bride's Dance)***

Region of origin: Bihor, Transylvania, Romania

Led and transcribed by Marcie Van Cleave

Formation: Women's dance, done in a circle, with hands held down

Tune: *Hora Miresii* (available in the *Pinewoods International Collection*), simultaneously fiddled and sung by Eden MacAdam Somer

#### Abbreviations

R = right; L = left

LOD = line of direction; RLOD = reverse line of direction

Numbers on left indicate measures of 2/4, and numbers in parentheses are counts

#### **Part A** (*moving R around the circle in LOD, beginning R foot*)

- 1 Step R, L (1-2)
- 2 Step R (1) – step L beside R (&) – step R (2)
- 3 Step L, R (1-2)
- 4 Step L (1) – step R beside L (&) – step L (2)
- 5 Step R (1) – step L beside R (&) – step R (2)
- 6 Step L (1) – touch R beside L (2)
- 7 (*In RLOD*) Step back on R, (*turning to face center*) (1), step sideways L (2)
- 8 Step R across L (1), touch L beside R (2)
- 9 (*Still facing center*) Step sideways L (1), touch R beside L (2)
- 10 Step backward out of center R (1), touch L beside R (2)

#### **Part B**

- 1 (*In RLOD*) Step L (1), step R (2)
- 2 Step L (1), touch R beside L (2)
- 3-4 Repeat measures 1-2 with opposite footwork in LOD
- 5-6 Repeat measures 1-2
- 8-9 (*Continuing in RLOD, facing center*) Step R behind L (1), step sideways L (2)
- 10 Step R behind L (1), close L to R (2)

### ***When You're Smiling***

As called by Bob Dalsemer

Formation: Singing square, no partner change

Song: *When You're Smiling* (Larry Shay, Mark Fisher and Joe Goodwin)

#### **Intro, Break and Ending**

Allemande left the corner girl, come back home, swing and whirl.

Swing your partner round and round.

Gents star left around the ring, come back home and there you swing,

Swing to the stars above.

Four ladies chain (grand chain) and don't you ever roam,

You chain 'em back and then you promenade on home

When you're smiling, when you're smiling, the whole world smiles with you.

#### **Figure**

Head two couples separate go halfway round the square,

Swing your partner when you meet, don't leave her standing there

Same two couples cross trail thru, around just one and then,

Make a right hand star in the middle and turn it to the end.

Allemande left your corner girl, and you do-si-do your own,

Go back and swing your corner and you promenade her home

When you're smiling, when you're smiling, the whole world smiles with you.

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

In the figure, only the heads (sides) are active. Remind the dancers that after the cross trail, those four active dancers will go around the outside, meet their opposites, lead into the center and make a star. *They do not make lines of four with the inactive couples.*

Bob learned this version from one of his calling students - a retired National Parks Service Ranger.

### ***Olsson's Family Waltz***

As called by Bob Dalsemer

Formation: Circle mixer, couples facing in

Music: *Waltz from Southern Karelia (Etela-Karjalan Valssi)*

#### **A-Part (16 measures)**

**1-2** Waltz balance forward and back

**3-4** Gents roll ladies from their left hand to their right

**5-8** Repeat measures 1-4

**9-10** Waltz balance forward and back

**11-12** Ladies roll gents from their right hand to their left

**13-16** Repeat measures 9-12

#### **B-Part (16 measures)**

**1-2** Waltz balance forward and back

**3-4** Reverse California twirl to trade places with corner (man dancing under his own left arm, woman crossing behind man)

**5-8** Repeat measures 1-4; end facing this new partner and taking ballroom hold

**9-10** Step-close toward the center twice

**11-12** And similarly back out

**13-16** Waltz with this partner; end opening to face the center

This variation of the Family Waltz (mixer) was introduced at Scandia Festival in February 1998 by Sven and Britt-Marie Olsson from Säffle, Sweden. On the west coast of the US it is often referred to as the Petaluma Waltz, as that is where the dance was introduced.

### ***The Dancing Sailors***

By Ed Shaw (sometime before March 1982)

As called by Bob Dalsemer

Source: *Zesty Contrás*

Formation: Contra, duple proper

Tunes: *Kolomeike/Aolean de la Petresh* (traditional Romanian dance tunes)

***Waltz: Anar Anar*** (traditional song from Afghanistan)

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

Ralph Page printed a triple minor version of Dancing Sailors in Northern Junket, Vol.14, No. 2, March 1982, so we know the date of composition must be before then. Ralph attributed it incorrectly to Ted Sannella. According to a note in *Zesty Contrás*, Al Olson advised Ed Shaw when he was creating the dance, and “Ted Sannella named the dance after he learned that Ed and Al had long known each other as sailors.”

## Dance Workshop: Salute to Ted Sannella

Sunday, 9:15 - 10:45 AM

Led by **Bob Dalsemer**; music by **Old New England**

**Bob McQuillen** (piano), **Jane Orzechowski** (fiddle) and **Deanna Stiles** (flute)

All dances from the fertile imagination of Ted Sannella.

### ***Salute to Michael McKernan***

Introduced May 28, 1988 by Ted at a caller's retreat  
organized by Michael McKernan

Source: *Give-and-Take*

Formation: Contra, duple improper

Jigs: *Steve's Y Factor* (Bob McQuillen)/*Munster  
Lass/Rock Valley*

- A1- Circle left once around  
Neighbor do-si-do
- A2- Ones go down below two (lady inside,  
gent outside, keeping eye contact) and  
loop to the right around second  
neighbor to face up (8)  
Return passing one (gent inside, lady  
outside) while the twos face down,  
take hands in a wavy line-of-4 with  
original neighbors (4)  
Balance the wave (4)
- B1- Gents allemande left once around to the  
same wave, balance again  
Swing neighbor
- B2- Circle left once around  
All swing partner in the center

### ***Double Happiness***

Composed June 12, 1979

Source: *Balance and Swing*

Formation: Contra, duple improper

Reels: *Aunt Maddie's/Rocky Bay/John Campbell's*  
(all by Bob McQuillen)

- A1- Ones down the center while twos come  
up the outside (4), ones up the outside  
and twos down the center (4)  
Repeat
- A2- Ones down the center while twos come  
up the outside, turn alone (8)  
Return, allemande neighbor  $\frac{3}{4}$  with the  
nearest hand ("handy hand"), and  
form long wavy lines
- B1- Balance the wave, allemande left  
Balance the same wave, allemande right
- B2- Couples one balance and swing

Written by Ted for his 25<sup>th</sup> wedding anniversary.

***Fluid Drive***

Composed October 12, 1974

Source: *Balance and Swing*

Formation: Square, ladies progress right

Reel: *Gaspé Reel*

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.

***Circle Three-Quarters, Pass Through***

Composed May 9, 1974

Source: *Balance and Swing*

Formation: Square, ladies progress right

Jigs: *Harborview/Bertha's* (Bob McQuillen)

Heads couples lead out to the right (4), circle  
 left  $\frac{3}{4}$  (6), pass through and turn *alone* to  
 form lines at the sides (6)  
 Forward eight and back (8)  
 The middle four right and left through (8)

All eight circle left, go halfway around (8)  
 Allemande left your corner, right hand to  
 partner and grand right and left halfway  
 around (16)

Swing new partner at gent's home (8)

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

***Lost Love***

Composed for Valentine's Day 1992; introduced by

Ted at Knoxville Festival, February 15, 1992

Source: *Give-and-Take*

Formation: Circle Mixer

Reels: *Saratoga Hornpipe/Golden Legs* (Liz Carroll)

- A1- All go forward and back  
 Circle left
- A2- Gypsy partner  $1\frac{1}{2}$  to trade places  
 Swing the next (after the first time this  
 is your former partner), end facing  
 the center
- B1- Forward and back  
 Circle right
- B2- Allemande left the one you swung,  
 pass your original partner  
 Swing your corner, who becomes your  
 new partner

***Fiddleheads***

Composed February 23, 1983

Source: *Swing the Next*

Formation: Contra, duple improper

Reels: *Hommage à Edmond Pariseau* (Marcel Messervier)/*Reel Béatrice/Reel de Montréal*

- A1- Actives cross over, go left around one, into the center and make a “diamond-shaped” 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 continue spinning halfway more to find each other  
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, end facing across

The diamonds in A1 are like those in the dance Petronella when couple two participates. Note that if both active dancers turn *left* in A1 as they should, they head in opposite directions, the gent going down and the lady going up. Actives are not in the same diamond as their partner, but are reunited at the end of A2. Near either end of the set, you may find that you are in a diamond with only three dancers, or one active dancer may be standing out alone until the swing.

Many dances have been composed that borrow the highly satisfying “spin to the right” from Petronella. The earliest was probably Simple Gifts by Heidi Stridde, but Fiddleheads was the first such dance to spread widely, as well as the first to use the version of Petronella that evolved in the 1970s (sometimes disparagingly dubbed “Citronella”) in which all four dancers spin. And few other dances use the diamond shape.

***King of the Keyboard***

Composed June 18, 1989

Source: *Swing the Next*

Formation: Contra, triple proper

Reels: *Madam Jobin* (Bob McQuillen)/*Castle Hornpipe/Grant Lamb’s*

- A1- Actives swing and face down  
Swing the neighbor below and face across
- A2- Forward six and back  
Actives allemande left 1¼ until the active gent is standing between couple two facing down and the active lady between couple three facing up
- B1- Forward six and back  
Actives allemande left 1¼ to end proper and progressed, release left hands with partner
- B2- Actives turn contra corners

Bob noted that this dance combines elements of both Money Musk and Chorus Jig. Composed for Bob McQuillen’s birthday, and presented to him at a surprise birthday party.

***Waltz: A to Z Waltz*** (Bob McQuillen)

**Callers Workshop:**  
**Contra Dance Analysis – “How do you know when it’s good?”**  
 Sunday, 9:15 - 10:45 AM  
 Led by Nils Fredland

What makes a contra dance “good?” Worthy of collecting? Worth keeping in your repertoire? Opinions vary as to what makes a good dance. Workshop participants were asked to brainstorm what they thought made a good dance, and developed the following list:

- Transitions/choreography/clear progression
- Interaction/connection
- Appropriate level for dancers/suitability
- Match music to dance/tempo
- Offers variety
- Meets community standards
- Fun
- Appropriate for available dance space
- Good storyline
- Teachable
- Builds tension
- Pacing – not all figures short or all figures long

Next, the group narrowed these ideas down to six topics:

1. *Transitions* – good ones make a dance feel “inevitable”
2. *Connection* – both body and eye; brings the room together
3. *Storyline* – people don’t get confused; transitions between figures occur without hesitation; changes feel good without complexity; memorable/distinctive sequences; caller can drop out earlier
4. *Fun* – easy to remember; includes partner, neighbor, and whole hall interaction; has an interesting hook; easy to call well
5. *Teachability* – can teach concisely and to crowd’s experience level
6. *Context* – appropriate to level of experience level of crowd; appropriate for type of music the band plays; fills a gap in the caller’s repertoire (e.g., a particular caller may need more dances for early in the evening)

At this point in the workshop, participants broke out into five small groups, each group assigned one of the first five of the ideas listed above. They were asked to describe characteristics of their topic, and choose a dance that exemplifies their topic. Here is what they reported:

1. *Transitions*: For every guideline they created, there can be a reason not to use that guideline. For example, one may think that nice flow is an important part of good transitions, but there are good beginner dances that don’t necessarily flow, using transitions such as star left to star right, to circle left to circle right. Example dance was *Al’s Safeway Produce*.

2. *Connection*: Connections aren't just physical, but also include eye contact. Different traditions in different parts of the country affect connections. For example, when hands are used on a right and left thru, there is more connection than when hands are not used. Flourishes can also affect connections. Example dance was *Give the Scout a Hand*.
3. *Storyline*: The sequence is easy to remember and distinctive. Example dance was *Washington Hey*.
4. *Fun*: The dance is not overly mentally taxing. The whole hall can succeed in doing the dance. It contains interesting figures. There is good interaction with neighbor and partner and whole hall. Example dances (depending on the experience level of the dancers) are *Fiddleheads*, *Bridge of Athlone*, and *The Female Soldier*.
5. *Teachability*: Teach concisely giving the most information with the fewest words. No example dance was chosen.

Finally, the group danced *Washington Hey* and *Al's Safeway Produce*. After each dance, the participants discussed how well the dance fit the five criteria. Not all dances will fit all criteria, so what is the minimum number of criteria that must be met? There was no agreed upon number. The common answer was, "It depends."

Thanks to Nils for leading this intriguing and beneficial callers workshop. The dances below were exemplars suggested during the session:

### ***Al's Safeway Produce***

By Robert Cromartie

Source: *Give-and-Take*

Formation: Contra, duple improper

- A1- Left hand star once around  
Neighbors allemande left 1½
- A2- Ladies allemande right 1½  
Partner swing
- B1- Circle left ¾  
Neighbor swing
- B2- Long lines forward and back  
Right hand star once around

### ***Give the Scout a Hand***

By Bob Isaacs and Chris Weiler (June 17, 2007)

Source: Chris Weiler's website

Formation: Contra, Becket formation, progress cw

- A1- (Slide left and) circle left ¾ with new neighbors  
Neighbor swing
- A2- Long lines forward and back  
Gents allemande left 1½ and give right hand to partner
- B1- Partner balance and box the gnat  
"Half hey with hands": Partner pull by right, men pull by left, neighbor pull by right, women pull by left
- B2- Partner balance and swing

Omit the "slide left" in A1 the first time through.



***Washington Hey***

By Ralph Sweet (early 1980s)

Source: *Zesty Contras*

Formation: Contra, duple improper

- A1- Right-hand star once around  
Ones swing in middle, end facing down
- A2- Ones go down the center, turn alone  
Return and cast off
- B1- Ladies chain over and back
- B2- Full hey-for-4, starts with women  
passing right shoulders

Ralph Sweet's adaptation of an old dance called the Washington Quickstep into which Ralph inserted the hey-for-4. Twos can help make room for the ones' swing in A1 by moving out of the way after the star.

***Fiddleheads***

By Ted Sannella

Formation: Contra, duple improper

See page 50 for directions

***Bridge of Athlone***

Source: *Community Dances Manual*

Longways set of five couples

- A1- Lines advance and retire  
All cross over
- A2- Lines advance and retire  
All cross back
- B1- Top couple lead down the middle and  
back
- B2- Top couple cast to the bottom where  
they make an arch; other couples  
follow, lead through arch to new  
places
- A3- All arch with partner: Active lady come  
up the middle and go down the outside  
while active gent come up the outside  
and go down the middle
- B3- All swing partners

***The Female Soldier***

Source: *New Country Dances from Maine, 1795*

Formation: Contra, triple proper

- A1- First couple cast off down the outside  
and back
- A2- First and second couple change places  
with partner then change back
- B1- First couple lead down the middle  
Lead back and cast off, second couple  
moving up
- B2- First and second couples, four changes  
of rights and lefts with hands

Although this would have been danced as a triple minor dance in 1795, none of the figures involve the third couple, and so it works well as a duple minor dance.

## Open Microphone Session

Sunday, 11:15 AM - 12:45 PM

Sandy Lafleur, MC; Music by Notorious

Eden MacAdam Somer (fiddle) and Larry Unger (guitar)

**Soundcheck Tune:** *My Baby Likes to Honkytonk All Night Long* (Larry Unger, 2007)

### **Balance the Star**

By the McLain family  
As called by Jinny Jinks  
Source: *The New Century Collection*  
Formation: Sicilian Circle  
Rag: *Beaumont Rag*

(See page 15 for directions.)

### **A Quirk of Fate**

By Gene Hubert  
Source: *Dizzy Dances*  
As called by Jack Mitchell  
Formation: Contra, duple proper  
Reel: *Door County* (Larry Unger, 1988)

- A1- Ones star through, take hands four with neighbors and circle halfway  
Neighbor swing
- A2- Long lines forward and back  
Couple one swing in the center
- B1- Circle left all the way round  
Twos half figure eight up through couple one
- B2- Ones down the center, turn as a couple  
Return (proper) and cast (assisted) around the twos

Gene did not keep his first *Dizzy Dances* book in print, and it can be difficult to find. His favorite dances from this first collection were also included in *Dizzy Dances II*, but alas not this dance.

Gene's description in A1 was "Ones turn the lady under with convenient hand," that is, the gent's right hand and the lady's left. While the term "star through" will be familiar to many square dancers, one can also call "twirl to swap." Also, note that after the cast in B2 the active gent's right hand and lady's left hand are free for the star through in A1.

### **Le Brandy**

As called by Kenlyn Clark  
Source: *Listen to the Mockingbird*  
Formation: Longways set, top couple sashays to the bottom to progress  
Jig: *Legacy Jig* (RPDLW '13 tune-writing workshop, January 19, 2013 – see page 23)

- A1- Lines forward and back  
Repeat
- A2- Partner allemande right  
Do-si-do partner, end standing back to back
- B1- Say "Un, deux, trois, poussez!" On "poussez!" all bow so as to bump posteriors with partner  
Turn around and swing partner
- B2- Top couple sashay to the bottom while the others (clap and) move up one place

This is a dance with many variations. This version is quite similar to one published in *Listen to the Mockingbird*, which is why it is given as a source. A similar dance also appears in *Step Lively 2*, by Marian Rose as "Rump Bump #3." According to Rose, "The Rump Bump move, so common in French Canadian dances, is not really traditional at all, but appeared in the 1950s, probably a case of city folk adding to the rural dance." The same book contains another Brandy, quite different from this one. Rose says that it is a cousin to the Irish dance, Drops of Brandy, as well as the Scottish Dance, Strip the Willow, and our own Virginia Reel.

### ***Listen to the Mockingbird***

As called by Mary Wesley

Formation: Square, no partner change

Song: *Listen to the Mockingbird* (Septimus Winner using the pseudonym Alice Hawthorne, 1855)

#### **Figure**

Couple one promenade round the outside  
Round the outside, to the inside  
And you swing in the center while they  
circle all around  
And the mockingbird is singing all the day

With your corner do-si-do, back to back  
around you go  
Swing your honey on the way  
Promenade that little girl, all the way around  
the world  
While the mockingbird is singing all the day

Sequence: Figure for each couple in turn; break;  
figure for each couple in turn; ending.

A similar dance was published in *Listen to the Mockingbird: More Great Dances for Children, Schools & Communities*.

### ***Crazy Eights***

By Roger Diggle

As called by Louise Siddons

Source: *Midwest Folklore*

Formation: Contra, duple proper, double progression

Reel: *Fisher's Hornpipe*

- A1- Couple one half figure eight down  
through the twos  
Ones allemande right once around and  
form a wavy line-of-4 with neighbors  
(gents are facing down and ladies up),  
balance the wave
- A2- All allemande left with neighbor and  
the ones swing in the center
- B1- With the next neighbor, balance and  
swing
- B2- Same four, circle left once around  
Ones half figure eight up through the  
twos

This is a slightly folk-processed version. The original dance was not double progression. The balance and swing in B1 was with original neighbors.

***Passion Breakdown A***

By Cary Ravitz (February 2008)

As called by Rachel Shapiro

Source: Cary's website

Formation: Contra, duple improper

Marches: *Highland Laddie/Table Rock March* (tune writing class in South Carolina led by Larry Unger, 2008)

A1- Neighbors balance and swing

A2- Half hey-for-4 (women start by passing right shoulders)

“Mad Robin chase” (women start by stepping forward and left; see note)

B1- Ladies walk straight across the set and partners swing

B2- Circle left  $\frac{3}{4}$

Balance the ring, California twirl

The “Mad Robin chase” in A2 is an adaptation of a figure from the English country dance Mad Robin that has been used in many recently composed contra dances. Facing your partner throughout, rotate once around your neighbor. In this dance the women move to the center first just as in the hey, and neighbors move counterclockwise around one another.

Cary's dance “Passion Breakdown B” is a parallel dance in which gents lead the hey in A2, etc.

***Woven Waves***

By Cary Ravitz (May, 1999)

As called by Dugan Murphy

Source: Cary's website

Formation: Contra, duple improper

Jigs: Two unnamed jigs from Toronto written by Eden MacAdam Somer

A1- Neighbors balance and swing

A2- Ladies walk forward and make a wavy line in the middle, balance the wave

Gents walk forward and join hands beneath the ladies' wave to form interlocking waves, balance this “woven wave” to the right and left (see note)

B1- “Gypsy star”: gents drop left hands and ladies drop right, gents walk forward and ladies back up to turn the star  $\frac{3}{4}$

Partners swing

B2- Circle left  $\frac{3}{4}$ , face neighbor and pass through

Do-si-do next neighbor (this is the dancer with whom you will start the next A1)

Given the physical closeness of the woven wave, it is helpful to specify that the balance is right and left, just so that all are on the same page. Dugan suggested maintaining eye contact during the woven waves and the gypsy star.

***Two-step: There Stands the Glass*** (Conway Twitty)

## Music Workshop: “Bob’s Favorite Tunes”

Sunday, 11:00 AM - 12:30 PM

With **Old New England: Bob McQuillen, Jane Orzechowski and Deanna Stiles**

(The following tunes were played before the workshop by the early arrivals: *Red Wing*, a reel in G, and *Roddy McCorley*, a march in G.)

For the past several years at the Ralph Page Dance Legacy Weekend, Bob McQuillen has led a workshop where participants have had an opportunity to play through some favorite old tunes. Bob, who turns 90 years old later this year, has been a fixture on the traditional dance scene in southern New Hampshire for well over sixty years. He has been a featured musician at every Ralph Page Dance Legacy Weekend since the event began in 1988. In 2002 Bob was honored by the National Endowment for the Arts as a National Heritage Fellow. Bob is also a prolific composer of dance tunes—more than 1,500 to date! Many of Bob’s tunes were played during this weekend, and several of his compositions have become “classics.” However, for this workshop, Bob chose to focus on traditional tunes.

Bob opened the workshop by passing out a list of many of the tunes he encountered when he first joined Ralph Page’s Orchestra in 1947 (see the list next page). The group then played through the following tunes from his list:

*Blackberry Quadrille*, jig in D  
*Bonny Dundee*, jig in G  
*All the Way to Galway*, reel in D  
*Chorus Jig*, reel in D/G  
*Crooked Stovepipe*, reel in G  
*Broken Lantern*, jig in C  
*Irishman’s Heart to the Ladies*, jig in A  
*Kitty Magee*, jig in D  
*Fisher’s Hornpipe*, reel in D  
*Fireman’s Reel*, reel in A  
*Steamboat Quickstep*, jig in A  
*Opera Reel*, reel in D  
*Spitfire Reel*, reel in Bb (Bob sang this one using do re mi syllables)  
*Galopede*, reel in G  
*Lamplighter’s Hornpipe*, reel in A  
*Saint Anne’s Reel*, reel in D (Bob said, “Everyone knows it; my *cat* knows it!”)  
*Larry O’Gaff*, jig in G  
*Money Musk*, 24-bar reel in A  
*Soldier’s Joy*, reel in D

The workshop closed with one tune that was not on Bob’s list, but was one of Ralph Page’s favorite singing squares: *Darling Nellie Gray* (by Benjamin Hanby), a popular song in D.

## Bob's List

New England Fiddler's Repertoir		Randy Liddle and Jack Perren		REELS + HPS
D Blackberry Q	D All the Way to Green Mt	D Chorus Jig	A Meeting of the H <sup>2</sup> D	
G Bonnie Dundee	D Crooked Stone Pipe	G Crooked Stone Pipe	G Miss McCLOUD's R	
C Broken Lantern	A Devil's Dream	A Devil's Dream	A Money Musk	
A Irishman's Heart	D Durang's HP	D Durang's HP	B My Love's Last Lament	
D Kitty McGee	A Earl of Mansfield	A Earl of Mansfield	D Opera Reel	
G Larry O'Gall	A Fireman's Reel	A Fireman's Reel	G O'Donnell's Reel	
D Little Bunt Pot	F Fisher's HP	F Fisher's HP	D Petronella	G Pigeon
D Muckin' o' Geordie's	G Galopede	G Galopede	G Quindaro	G Rake
D Off She Goes	F Hills Victor	F Hills Victor	D Road to Boston Mall	
A Portland Fanny	D Lady's Walpole Reel	D Lady's Walpole Reel	D St. James Reel	
C Rock Valley	A Lamplighters HP	A Lamplighters HP	B Spitfire (B)	
A Romy O'more	G Maorie's Wedding	G Maorie's Wedding	A St. d of mrdm sdtr	
notes	A Mason's Apron	A Mason's Apron	B St. d of mrdm sdtr	
D Steamboat				
D Smash the W. P. Step				

## Farewell Dance Party

Sunday afternoon 2:00 - 4:00 PM

**Sarah Mason**, MC, with staff and guest callers, and staff and guest musicians

### *The Wild Woman From North Carolina*

By Bill Olson (April 2000)

As called by Ruth Sylvester

Source: Bill's website

Formation: Contra, duple improper

Reels: *Mississippi Sawyer/Sandy River Belle/Rock the Cradle Joe*

A1- Neighbors balance and swing

A2- Circle left  $\frac{3}{4}$ , with *partner* roll away with a half sashay (on the side of the set); circle left halfway, with *neighbor* roll away with a half sashay (across the set)

B1- Balance and swing partner

B2- Circle left  $\frac{3}{4}$ , face neighbor and pass through

Do-si-do next neighbor (this is the dancer with whom you will start the next A1)

The "wild woman" of the title is Carol Thompson from Greensboro, NC: contradancer, clogger and organizer of the weekly Winston-Salem dance.

### *The Bouquet Waltz*

As called by Nils Fredland

Source: *On the Beat with Ralph Sweet*

Formation: Square, no partner change

Reel: *Kitchen Girl*

Lady number one go out to the right and you circle up three with all your might

Lady move on and the gent follow up (lady 1 circles with couple 3 and gent 1 with couple 2), you go three by three (two threesomes circle left)

And a bouquet waltz (as the circles of 3 circle left or clockwise) they also rotate counterclockwise around each other)

Lady number one move on to the next (to couple 4) and the gent follow up (to couple 3), and three by three it's a bouquet waltz

Now gent number one you join your partner (couple 1 with couple 4) and couple number two follow up (with couple 3), go four by four and a bouquet waltz

Four by four go around that floor, four by four go around some more

And you get along home; home you go and you swing your own

Swing your partner and she'll swing you  
Promenade you go two by two

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

### ***Nelly Bly***

As called by Nils Fredland

Source: *On the Beat with Ralph Sweet*

Formation: Singing Square, no partner change

Song: *Nelly Bly* (Stephen Foster, 1850) played AAB

#### **Intro**

Honor to your partner, and to your corners  
all; join your hands and circle left, circle  
round the hall

All the way around the ring until you get  
back home; and when you're there, swing  
your own, swing your partners all

Promenade around the ring, promenade the  
hall; ho Nelly, hi Nelly, ho Nelly Bly

#### **Figure**

The first couple separate, go round the  
outside track; all the way around the ring  
and meet her coming back

Pass right by your partner, bow to your  
corners all; turn around and swing your  
partner, then promenade the hall

Ho Nelly, hi Nelly, listen, love, to me; I'll  
sing for you, play for you a dulcem  
melody (see note)

#### **Break and Ending**

Allemande left your corner, do-si-do your  
own; allemande left your corner again,  
and a grand old right and left

Grand old right and left around, and when  
you meet your own; all the way around  
the ring until you meet your own

Then swing your partner once or twice and  
promenade back home

Ho Nelly, hi Nelly, listen, love, to me; I'll  
sing for you, play for you a dulcem  
melody

Sequence: Intro; figure above for each couple in turn;  
break; figure for heads; figure for sides; ending.

Nils was thoroughly pleased (and amused) when the  
dancers, en masse, responded to his singing of "Ho  
Nelly" in the chorus with "Hi Nils!"

Stephen Foster's original lyric was "I'll sing for you  
and play for you a dulcet melody." We are not sure  
where in the folk process "dulcem" arose.

### ***The Doubtful Shepherd (or Kiss Your Granny)***

As called by David Millstone

Source: *Heritage Dances of Early America*

Formation: Contra, triple proper

Marches: *Coleman's/Roddy McCorley/Down the  
Brae*

A1- Lady one lead your line of three ladies  
counterclockwise around the gents  
and back to place *while* three gents  
balance to left, right, left, right, and  
then circle left once around and open  
back to a line

A2- Gent one lead your line of three gents  
clockwise around the ladies and back  
to place *while* three ladies balance to  
right, left, right, left, and then circle  
right once around and open back to a  
line

B1- Couple one go down the center, turn  
alone

Return and hand cast with the twos

B2- All six circle to the left once around

Ralph Page took two dances from the Otsego, NY,  
dance manuscript (1808) and combined them to  
create this dance. Both dances had the opening lead-  
around figure; from "What a Beau Your Granny  
Was" he incorporated the notion of men balancing  
while the women lead around, and from a dance  
called "Memory" he took the second half of the  
dance.

Page commented: "I think of this dance as a study in  
counterpoint. The dance will grow on you. I have no  
qualms about combining the two dances to form  
another dance; all the old-time dancing masters did  
it."



### ***Forward Six and Back (Right Hand High, Left Hand Low)***

As called by Bob Dalsemer  
Source: *On the Beat with Ralph Sweet*  
Formation: Square, no partner change  
Reel: *Ragtime Annie*

#### **Intro and Break:**

Allemande left corner, right hand to partner,  
grand right and left halfway, do-si-do (or  
swing) partner and promenade partner  
home

First couple lead out to the right and circle  
four hands round

Leave that lady where she be, go on to the  
next and circle three.

Swing that lady, take her on to the next and  
circle four

Leave her there go home alone

#### **Figure**

Forward six and six fall back and the two  
gents do-si-do [or right elbow swing]

Right hand high, left hand low, on to the  
next and don't be slow

Forward six and six fall back and the two  
gents do-si-do

Right hand high, left hand low, on to the  
next and here we go

Forward six and six fall back and the two  
gents do-si-do

Right hand high, left hand low, on to the  
next and don't be slow

Forward six and six fall back and the two  
gents do-si-do

Right hand high, left hands low, and right on  
home you go

#### **Ending**

Allemande left corner, allemande right  
partner, do-si-do corner, do-si-do partner  
Allemande left corner, right hand to partner,  
grand right and left halfway, do-si-do  
partner, swing partner and promenade  
partner home

### ***Sponge Bob Square Dance***

Carol Ormand (October 2007)  
As called by Bob Dalsemer  
Source: *The Lizard Research Institute*  
Formation: Square, no partner change  
Jig: *Little Burnt Potato*

Couple one down the middle and split the  
opposite couple

Separate and come round the outside to  
place

Partners right elbow swing 1x; corners left  
elbow swing 1½

Next corner, right elbow swing 1½

*Next corner*, left elbow swing 1½

Lead up the center, while others follow

Make an arch at the top, others go through  
the arch and separate

All head for home and swing your partner

Sequence: Intro; repeat for each couple in turn;  
ending.

This is a slight modification of Carol's original  
dance. She says she prefers it this way.

### ***Queen's Hall***

As called by George Fogg  
Source: *Contra Dances from New Hampshire 1783*  
Formation: Contra, duple proper  
Tune: *The Queen's House*

A1- Right hands across star  
Left hands back

A2- Couple one cross the set and go below  
one place as the twos move up  
Two-hand turn 1½ to end progressed  
and proper

B- Four changes of rights and lefts

This lovely 24-bar sequence would have been danced  
as a triple minor dance in 1783, but as none of the  
figures involve the third couple, it is easily converted  
to duple minor to suit modern tastes.

**Deer Park Lancers**

As called by Beth Parkes

Source: *Northern Junket*, vol. 10, no. 4

Formation: Square, no partner change

March: *Scotty O'Neill* (Bob McQuillen)

Heads promenade the outside counter-clockwise (expected direction) (16)  
Head ladies chain to the right and back (16)

Facing same couple, dip and dive once around (sides arch first) (16)  
Do-si-do the one you meet (8)  
Swing partner (8)

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

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

Sequence: Intro; figure above starting with heads; break; figure starting with sides (head couples will make the arch first for the dip and dive); ending.  
Adapted by Ralph Page and Ed Moody from a late 19<sup>th</sup> century Lancers figure. Tony Parkes contributed the do-si-do.

**The Trail of the Lonesome Pine**

Set to music by Don Armstrong (based on *Gents and Corners* by Ralph Page)

As called by Beth Parkes

Source: *Smoke on the Water*

Formation: Singing square, ladies progress right

Song: *Trail of the Lonesome Pine* (Ballad MacDonald and Harry Carroll, 1913)

**Intro, Break and Ending**

Bow to your corner and bow to your own  
Join your hands, circle left, around you roam  
Allemande left your corner and weave the ring  
Weave it around until you meet again

Do-si-do [pause for echo], and your *partner* you swing  
Partner swing, promenade that old ring  
In the Blue Ridge Mountains of Virginia on the trail of the lonesome pine

**Figure**

Head gents take your corners, go up to the middle and back  
Those four circle left around the track  
Left-hand star, come on home, turn right hand round your own  
Allemande left the corner, then you come back home  
Do-si-do [pause for echo], and then your *corner* you swing  
Yes, you swing, promenade 'em and sing  
In the Blue Ridge Mountains of Virginia on the trail of the lonesome pine

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

**Three Thirty-Three**

By Steve Zakon-Anderson (April 1992)

As called by Adina Gordon

Source: *Give-and-Take*

Formation: Contra, duple improper

Reels: *Green Willis/Spotted Pony/Liza Jane*

A1- Right hand to neighbor, balance (4);  
pull by this neighbor, pull by next neighbor with left hand (4)  
Right hand to neighbor #3, balance (4);  
box the gnat to reverse direction (4)  
A2- Pull by, pull by neighbor #2 with left hand (4)  
Swing original neighbor (12)  
B1- Circle left  $\frac{3}{4}$   
Swing partner  
B2- Long lines forward and back  
Same two ladies do-si-do  $1\frac{1}{2}$  to find next neighbor

**Waltz:** *Westphalia*

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