SYLLABUS
of the
28th Annual
Ralph Page Dance Legacy Weekend
January 16-18, 2015

Sponsored by
The University of New Hampshire’s Dimond Library
Milne Special Collections
and
The Ralph Page Memorial Committee of the
New England Folk Festival Association
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| 7:30-11:00   | Session A | WELCOME DANCE PARTY | MC: Rich Hart with music by Sugar River Band  
Calling by: Mary Wesley, Carol Ormand, David Millstone |
| 9:00-10:30   | Session C | STRAFFORD ROOM  | Dance Session: "Gems from the Upper Midwest" Carol Ormand with Rodney Miller, David Surette, Gordon Peery  
Calling by: Mary Wesley, Carol Ormand, David Millstone |
| 10:30-11:00  |           | MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 2) | Music Workshop: Riptide  
Band Workshop: Riptide |
| 11:45-11:45  |           | DINNER         | MUB Food Court, Level 2  
Music Jam w/ Rodney Miller, David Surette, Gordon Peery |
| 2:00-3:30    | Session C | STRAFFORD ROOM  | Dance Session: "Dancing with Style"  
Dancing with Style  
David Millstone with Riptide |
| 4:00-5:15    | Session C | STRAFFORD ROOM  | Dance Session: "Square Dance Traditions of North America"  
David Millstone with Riptide |
| 5:30-7:00    | Session C | STRAFFORD ROOM  | Informal Jam Session. Food Court  
Rodney Miller, David Surette, Gordon Peery |
| 6:30-7:30    | Session C | STRAFFORD ROOM  | BANQUET  
Hustleton Hall Ballroom, 73 Main Street, Durham |
| 7:00-9:45    | Session C | STRAFFORD ROOM  | THE GRAND DANCE: Festive Attire Suggested  
Line up in hallway for Grand March  
Rodney, David, Gordon  
9:45-11:0: Riptide |
| 12:30-2:00   |           | MUSIC / DISCUSSION ROOM (Room 338-340, MUB, Level 3) | Music Workshop: Winning Walk-Through  
Carol Ormand |
| 2:00-3:00    |           | STRAFFORD ROOM  | FAREWELL DANCE PARTY  
MC: Gale Wood  
Staff and Guest Callers and Staff and Guest Musicians |

**Callers:** David Millstone, Carol Ormand, Mary Wesley  
**Saturday & Sunday Bands:** Riptide: Alden Robinson, Owen Marshall, Glen Loper  
Rodney Miller, David Surette, Gordon Peery |

**Friday Night Band:** Sugar River Band: Jane Orzechowski family & Deanna Stikes
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Introduction

"The Essence of the Past Driving the Spirit of the Future. The Ralph Page Dance Legacy Weekend (RPDLW) combines the best of traditional and contemporary New England Contra dance and music in the ballroom of the UNH Memorial Union Building in Durham, NH."

This is how the weekend’s web page starts. And this is what you’ll find if you come to this weekend.

The first RPDLW was held in January of 1988, a few years after Ralph Page’s death. It honors Page’s contribution to New England dancing – both contras and squares. The attendees love to dance both the old classic chestnuts and singing squares, and the latest, hottest choreography – and they dance them with equal enthusiasm. What other dance weekend’s highlight is the dancing of Money Musk over and over and over – even though it doesn’t have any swings?

Musicians and callers come from all over the world to learn from some of the greatest callers and musicians (both as staff and as attendees), and to build a community in which to share their experiences and grow their skills. There are magical moments such as doing a same-sex right and left through over and back where the only contact is with the eyes. And those eyes are used to communicate that those two people share a special secret about the uniqueness of these dances and dancers. Attendees can also learn some of the latest tunes and dances to take home to their communities. The weekend supports the continuation of these traditions by offering musician and caller scholarships, music and caller workshops, staff-led jams, and an open mic with feedback provided by the staff callers.

By now, you may be penciling this in on your calendar. It’s always the same weekend as Martin Luther King Jr.’s birthday in January. And it’s always on the campus of the University of New Hampshire at Durham. Yes, it may be ghastly cold outside that time of year, but walk in the door and your heart and body will warm up very, very quickly.

Another way the weekend supports the continuation of these traditions is by producing a syllabus of the weekend, documenting every dance danced, tune played, and workshop discussion held. These syllabi are an invaluable resource for those who aren’t able to attend the weekends, as well as for those who did attend, but wanted to focus their attention on the dancing and the music, not on taking notes. Since 1998, David Smukler has painstakingly created these syllabi. Now it’s time to allow him to pass the baton on to someone else – that would be me. I have tried to maintain the integrity and structure that David developed. Here’s how he described the process:

"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 I know of no published source other than earlier Ralph Page Dance Legacy Weekend syllabi]

Formation: [including information about progression for squares]

Tune type: the names of the tune or tunes that were played; other tunes can often, but not always, be substituted.

If I know the name of a tune's composer, I include it (in parentheses)

"Dance notation in this syllabus is not standardized, but changes depending on the type of dance presented. Contras are typically presented using an A-part/B-part structure. For singing squares I try to capture the lyrics more or less as sung, and add clarifications in parentheses as necessary.

"I 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. I also make a considerable effort to find sources for every dance, and attribute compositions to correct authors. If no author is indicated, I believe that the dance or tune is "traditional," that is, no single author can be identified. Please contact me with corrections if I have misidentified any material. I will happily correct egregious errors for the electronic versions of these syllabi that are available online.

"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 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, I 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)."

It takes a village to create one of these syllabi. Over the many years, David Smukler has fine-tuned the process, which I have strived to follow. The weekend staff continuously notated the dances and tunes they just called or played, and then answered my questions as I worked to document their work. Dave Bateman video-taped every session as a back-up in case of ambiguities. The organizing committee, under the auspices of the New England Folk Festival Association, consistently puts together a high quality weekend that delights us anew each year. The choreographers of the dances called were generous with sharing their material. And several people, in particular David Smukler, helped immensely with proofreading. Don't blame any of these people for mistakes that linger. Just contact me so I can correct them.

I hope to see you at the weekend next year – January 15-17, 2016 – and we'll create new memories.

Lynn Ackerson (CALLYNN1@PACBELL.NET)
Welcome Dance Party
Friday 7:30 – 11:00 PM
MC: Rich Hart
Callers: Mary Wesley, Carol Ormand, David Millstone
Music by Sugar River Band: Jane Orzechowski (fiddle), Francis Orzechowski (accordion & piano), Russell Orzechowski (fiddle), Neil Orzechowski (fiddle, accordion & piano), Deanna Stiles (flute, piccolo)

Salute to Bob McQuillen
By Ted Sannella (Apr 23, 1980)
As called by Mary Wesley
Source: Swing the Next
Formation: Contra, duple improper
Music: McQuillen's Squeezebox (Ralph Page), Janie's March (Bob McQuillen), Isle of Mull (Bob McQuillen)

A1 - Swing your neighbor
A2 - Down the hall 4-in-line, turn alone
     Return to place then make a ring
B1 - Circle left once around
     Right hand star once around
B2 - Active couples swing, end facing down
     Neighbor dosido 1 1/2

Love and Kisses
By Ted Sannella (Feb 7, 1991)
As called by Mary Wesley
Source: Swing the Next
Formation: Circle mixer
Music: Reel Des Accordéonistes (Marcel Messervier), Gaspé Reel

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

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

Cranky Ingenuity
By Bill Olson (Feb 23, 2004)
As called by Mary Wesley
Source: Bill's website
Formation: Contra, duple improper
Music: Guilderoy-Providence Reel, Hunter's House (Ed Reavy)

A1 - Circle left once around
     As couples, dosido
A2 - Neighbor dosido individually
     Neighbor swing
B1 - Gents allemande left 1 1/2
     Partner swing
B2 - Circle left 1/4
     Balance ring
     California twirl
**Thanks a Million, Mac**
By John Gallagher
As called by David Millstone
Formation: Contra. duple improper
Music: *Cat in the Hopper/The Boxman* (Liz Carroll, written for Bob McQuillen)/*Ceiltech an Airgid*

A1 - Right hands across star, ladies drop out
   Gents allemande right 1½
A2 - Partner balance and swing
B1 - Circle left ¾
   Neighbor swing
B2 - Promenade across
   Left hands across star and on to the next

**Sharon of the Green**
By Jane Ewing (Mar 2012)
As called by David Millstone
Formation: Contra. duple improper
Music: *Reel de Madame Jobin* (Bob McQuillen)/*Rear End Reel* (Bob McQuillen)/*Bachelors Reel*

A1 - Mad Robin chase clockwise around
   neighbor, ladies in front first (path of a dosido)
   Circle left once around
A2 - Ladies allemande right 1½
   Partner swing
B1 - Long lines forward and back
   Ladies chain
B2 - Left hand star once around
   Mad robin counterclockwise around
   same neighbor, ladies in front first
   (path of a seesaw)

Adapted from a Bob Green English dance with the same name. For a typical Mad Robin chase, a person does a dosido (or seesaw) around their neighbor while facing their partner.

**The Judge**
By Bob Isaacs
As called by Mary Wesley
Formation: Contra. Becket (CW)
Music: *Farewell to the Hollow* (Bob McQuillen)

A1 - Circle left ¾
   Neighbor swing
A2 - Right and left through
   On the left diagonal, ladies chain to shadow and form ring with couple across
B1 - Balance ring
   Spin one place to the right as in Petronella
   Balance ring
   Spin one place to the right
   Turn back on shadow to face partner
B2 - Partner balance and swing

This dance was written to go with the Larry Unger tune of the same name.

**Speed the Plough**
As called by Mary Wesley
Source: *Contras: As Ralph Page Called Them*
Formation: Contra. duple proper
Music: *Mrs. Fraser's Reel* (William Marshall)/*Speed the Plough/Ross's Reel 64*

A1 - Gents' line balance forward toward the ladies with two complete balance steps, and then two complete balance steps backwards to place
A2 - Ladies do the same towards the gents
B1 - Active couples down the center
   Return and cast off
B2 - Right and left over and back

*Break*
Rory O'More
As called by Mary Wesley
Source: Cracking Chestnuts
Formation: Contra, double proper
Music: Rory O'More: Brisk Young Lads

A1 - Actives cross set, go down the outside
     below one, cross up through the center
to cast off with the same sex neighbor,
then step into the center of the set and
join right hands with partner and left
with the 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, and then give
left to partner and right to next to
form the wave again
Balance left and right
Slide left
B1 - Turn contra corners
B2 - Actives balance and swing, end proper
     and facing partner

Seize Mains on Rand
As called by Carol Ormand
Source: Danses traditionnelles québécoises website
Formation: Square (no partner change)
Music: Quadrille Francois

Figure:
Couple #1 lead out to couple #2 and circle
     left
Pick up couple #3, and all six circle left
Pick up couple #4 and all eight circle left
Circle to the right to get back home
Partners swing at home
Promenade once around

Finale:
Ladies go into the center of the square and
stand back to back
Gents go around the outside track, to the left
     (clockwise)
Gents bow to their partners and swing the
next
Repeat until all have original partner back
Ends with a partner swing (although Carol
     often adds one last promenade)

Sequence: Introduction, main figure four times – once
with each couple leading, finale

Geezy Peepy
By Larry Edelman
As called by Mary Wesley
Source: On the Beat with Ralph Sweet
Formation: Square (no partner change)
Music: Kiss the Cook (Ralph Page)

Head couples go forward and back
Swing your opposite, end facing nearest side
couple
In these groups of four, circle left once
around
Rip and snort* to lines-of-4 at the sides
Lines-of-4 forward and back
Go forward again
With your opposite, box the gnat
Pull by for a right and left through – gents
courtesy turning their original corner who is
on their right.
Roll away with a half sashay
Partner swing at your original place
**Money in Both Pockets**
By Orace Johnson (Jun 1984)
As called by Carol Ormand
Source: Midwest Folklore
Formation: Contra, duple improper
Music: The Red Crow/Lady Ann Montgomery/The Notch (Dan Lanier)

A1 - 1s as a couple dosido with woman 2
   Same three circle left once around
A2 - 1s as a couple dosido with man 2
   Same three circle left once around
B1 - Down the hall 4-in-line (actives in center)
   Turn into a cozy line facing up the hall
   (1s, without releasing partner’s or neighbor's hand, turn back to back
   beneath their own hands to face up,
   while 2s turn towards partner and join
   their free hands behind the 1s
   Return, and 2s lift their joined hands
   over 1s' heads to form a clover
B2 - Circle left as clover once around
   1s swing, end facing down

Original dance had a left hand star once around instead
of the 1s swing in B2.

**Ted's Triplet #4**
By Ted Sannella (May 27, 1970)
As called by Mary Wesley
Source: Balance and Swing
Formation: Triplet, proper
Music: Conley's Reel/Quindaro

A1 - 1s cross through the 2s and balance the opposite two dancers (with hands
   joined in two rings of three; 1s are in the center with backs toward each
   other)
   Circle left 1½ and open out to form
   lines of three with the 1s in the center
   (all facing partners across the set)
A2 - Lines forward and back
   1s right hand star with the couple below

**Young at Heart**
By Steve Zakon-Anderson (1989)
As called by Mary Wesley
Source: Give-and-Take
Formation: Contra, duple improper
Music: Rocky Ray (Bob McQuillen)/Alan's Reel (Bob McQuillen)/John Brennan's Reel

A1 - Allemande left neighbor 1½
   Ladies chain across
A2 - Full hey, women pass right to start
B1 - Ladies allemande right once around and
   swing partner
B2 - Circle left ¾
   Neighbor swing

The original B2 is, "Circle left all the way and ladies chain." This dance was written for Bob McQuillen on
the occasion of his 63rd birthday.

Waltz: Allen McBride (Bob McQuillen)
Dance Workshop: Gems from the Upper Midwest
Saturday 9:00 – 10:30 AM
Led by Carol Ormand
Music by Rodney Miller (fiddle), David Surette (mandolin), Gordon Peery (piano)

Fly Around My Pretty Little Miss
By Dale Wilson (Jul 2006)
Source: Dale's website
Formation: Contra, double improper
Music: Fly Around My Pretty Little Miss

A1 - Left hands across star once around
Gents drop out and loop over your right
shoulder while ladies continue a left
hand turn until they meet their partner
Partners right allemande right once
round
A2 - Full hey, women pass left to start
B1 - Partner gypsy and swing
B2 - Right and left through across using a ½
courtesy turn so ladies can join right
hands to begin a right hand star
Gents join star behind their partner
Turn about ¼ until you meet your next
neighbor

From Dale: “I wrote this dance after a partner said, “I
love the dances where I can keep moving from one
movement to the next.” My goal was to keep the lady
“flying around” through the entire dance.”

Cozy Nella
By Orace Johnson (Feb 20, 1989)
Source: Midwest Folklore
Formation: Contra, Becket (CCW)
Music: Greenfields of America/Old French

A1 - On right diagonal, ladies chain (if and
only if there is someone there), gents
cheat courtesy turn to end across from
partner
Balance ring
Spin one place to the right as in
Petronella

A2 - Balance ring
Spin one place to the right
Repeat
B1 - Balance ring
Form a cozy line; with everyone holding
on to ring; gents raise right hand in
front of neighbor and twirl her
clockwise until she’s next to your
right shoulder, both facing same
direction; end in cozy line facing
opposite direction of other couple but
in a line.
Fly right: Turn counter clockwise
B2 - Reverse the cozy line; ladies slide back
to back, gents wheel around so you
and partner face same direction
Fly left: Turn clockwise to original side
of set
Partner swing

Original dance was in indecent formation (1s proper
and 2s crossed over), and begun half-way through the
A1 in the above. The diagonal chain was in the last
half of the B2. Note that the “cozy line” in this dance
is not the same as the “cozy line” in Money in Both
Pockets that we danced last night. This term doesn’t
have a specific meaning; it is more of a general
description of being very close (almost cuddling) to
the one you’re dancing with.
Colonel North's Contra Insurgency
By Erna-Lynne Bogue (Oct 1991)
Source: Midwest Folklore
Formation: Contra, duple improper
Music: Coloraine/Fair Jenny's Jig (Peter Barnes)

A1 - Neighbor dosido
   Grand right and left* around the set,
   starting with right hand to current neighbor
   Continue to fourth neighbor for allemande left once around
A2 - Grand right and left back to original neighbor
   Neighbor swing
B1 - 1s ½ figure eight up through their 2s
   1s start contra corners
B2 - 1s finish contra corners
   1s swing, end facing down

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

Hey, Hey, Max is on the Way
By Eric Zorn (1981)
Source: Eric's website
Formation: Square (no partner change)
Music: You Married My Daughter But Yet You Didn't

A1 - Heads forward and back
   Pass through, separate, around one, through the sides and meet again in the center of the square
A2 - Heads circle left once around
   Partner dosido; end in a row-of-4 across the hall – heads facing partner in center, sides facing back of nearest head person
B1 - Pair of full hey's across hall, heads pass right to start
B2 - All partners dosido and swing; end with heads across from home and sides at home

Sequence: Introduction, figure for heads, figure for sides, break, figure for heads, figure for sides, ending

Original switched the order of the figures in A2, and had a balance and swing in B2.

A.O.'s No-No
By Michael Fuerst (Aug 1993)
Source: Midwest Folklore
Formation: Contra, Becket (C.W.)
Music: Duck River Red Prairie Dawn (Gary Harrison)

A1 - Hey, men pass left to start; keep going until neighbors meet for second time (on the side of set men started the dance)
   Pass right shoulders with neighbor, and all immediately turn right and walk along set to face next neighbor
A2 - Future neighbor dosido
   Original neighbor swing
B1 - Left hand star once around
   With new neighbors, start right hand star 1½ until on original side of set
B2 - Finish star
   Men turn back and partners swing

Michael prefers a left shoulder gypsy to a dosido in A2. He also suggests that at the beginning of the walk through, the caller has the dancers note that the couple on the left diagonal will be their next neighbors. This will help dancers orient correctly at end of thehey. The star right in B1 will run into the first 2-4 beats of B2. This is how the dance got its name; Michael: “A1 Olson objected to this overflow from B1, despite the very positive reaction of other dancers.” Note: A1 Olson passed away last year.
**Kimmswick Diamonds**
By Jerome Grisanti (May 2010)

**Source:** Jerome’s website

**Formation:** Contra, duple improper

**Music:** Gillian's/Brenda Stubbart's Trip to Windsor

A1 - Neighbor allemande right 1 1/2 to wave across with gents in center by left hand
Balance wave
Spin right as in Petronella to a diamond shape, ladies in the center facing up/down, gents on the sides

A2 - Balance diamond
Spin right
Balance diamond
Spin right

B1 - Balance diamond
Gents draw partner into swing -- ladies twirl to the right into partner’s arms

B2 - Long lines forward and back
Gents allemande left 1 1/2 to new neighbor

In the B1, Michael suggests that ladies twirl into the swing, noting that this twirl should be the opposite of the spin in Petronella (counter-clockwise versus clockwise), and that it allows for a satisfying catch by the partner. He recommends that callers have dancers find the diamond before the walk through. More notes on the dance can be found on Jerome’s website.
Music Workshop: Band Workshop
Saturday 9:00 – 10:30 AM
Led by Riptide: Alden Robinson (fiddle), Glen Loper (mandolin), Owen Marshall (guitar)

This workshop did not have a specific theme. The participants wanted to know how the band creates their “sound”. Below are some of their thoughts.

- They don’t rehearse.

- They each have roles in the band, but they don’t talk about them. The three roles are melody, rhythm, and wild card (other stuff). The roles change.

- The mandolin switches between melody and rhythm. Glen likes to do what he can to support the dancers’ moves.

- The fiddle can also switch between rhythm and melody. Alden is always looking for “space” in the music that he can play in.

- Owen is the master of unexpected chords. It amuses him and makes the music more interesting.

- Dancers can usually find the down beat, but the band gives them the lift, the forward momentum, with the off beats.

- Even the greatest piano player can’t make the perceived speed and drive that a guitar player can create.

- When there’s a dominant piano part in the band, the guitar acts more as a percussion instrument.

- Owen sometimes plays just the 1st and 5th of the chord so there is a lot of space for the melody players.

- When Glen is playing melody, Alden will usually just play a drone or shuffle an octave below Glen.
Dance Workshop: Dancing with Style
Saturday 11:00 AM – 12:30 PM
Led by David Millstone

Music by Riptide: Alden Robinson (fiddle), Glen Loper (mandolin), Owen Marshall (guitar)

Subtitle of sessions is “David’s Pet Pees.” Quotation attributed to Dick Crum: Beginning dancer – knows nothing; Intermediate dancer – knows everything, too good to dance with beginners; Hot shot dancer – too good to dance with anyone; Advanced dancer – dances with everyone, especially beginners.

CDS Reel
By Ted Sannella (Sep 7, 1984)
Source: Swing The Next
Formation: Contra, double improper
Music: High road to Glynn The Otter’s Holt (Junior Crehan)

A1 - Neighbor swing
Long lines forward and back
A2 - The whole set circle left
Circle back to the right
B1 - Original foursome left hand star ¾
Gents roll back over right shoulder, partner swing
B2 - Gents allemande left 1½
Swing neighbor again

A2 - Repeat A1 to original position
B1 - Ladies chain to neighbor
Circle left ¾
B2 - Partner dosido and swing

Original dance had just a partner swing in B2.

David discussed use of hands: 1) allemandes – elbows down, hands up, gentle tug toward self, gentle hold on other person, 2) circle – elbows down, hands up, keep the figure strong.

Bases Loaded
By Lydee Scudder, Tom Thoreau, Jim Saves
Source: Give-and-Take
Formation: Contra, Becket (CW)
Music: Prairie Reel: Sheepskin Beeswax

David had us take two steps to the right up/down the set to be in place to start walk through.

A1 - Taking near hand with partner, face new neighbors on left diagonal: advance to meet them, drop hands with partner, taking near hand with neighbor, fall back with neighbor on right diagonal Neighbors rollaway with a half sashay
Repeat on the other diagonals with neighbor and partner interchanging roles
Coleman’s March
By Ted Crane
Source: Ted’s website
Formation: Contra, double improper
Music: Coleman’s March/Huntsman’s Chorus

A1 - Long lines forward and back
Gents allemande left 1½
A2 - Partner balance and swing
B1 - Circle left once around
Partner gypsy right ½
Ladies left shoulder gypsy once around
while gents orbit clockwise ½
B2 - Neighbor gypsy and swing

Original had A1 – Neighbor balance by right, box the gnats, gents allemande left 1⅛. From Ted: “The dance was written (obviously) for Coleman’s March. I have found that Rodney McCollum (Rodney Miller’s version) also works nicely with the dance. Both have the same emotive value that inspired the dance.”

David discussed heys: when teaching a hey to new dancers, please don’t say that it’s simply right, left, right, left. That doesn’t explain what happens on the sides. If you are not facing anyone when the hey starts, move in the same direction as the people in the center pass to start the hey. For example, if the women pass right in the center to start the hey, the gents should take a step right when the hey starts so they are ready to pass a lady by the left.

Hickman’s Hey
Not currently known who wrote this. Collected by
Steve Hickman, but not written by him.
Formation: Contra, double improper
Music: Out on the Ocean: The Lonesome Jig

A1 - Down the hall 4-in-line (1s in middle)
Half hey, 1s pass right to start
A2 - Up the hall 4-in-line
Half hey, 1s pass right to start
B1 - 1s allemande right once around
Neighbor swing
B2 - Long lines forward and back
1s swing, end facing down

David discussed timing for down the hall 4-in-line figures, and mentioned that when turning alone to return, inside people should turn towards nearer outside person so everyone has someone to look at on the turn. He then called a series of dances illustrating different timing for the “down the hall 4-in-line” figure.

The Nice Combination
By Gene Hubert (Sep 1985)
Source: Dizzy Dances II
Formation: Contra, double improper
Music: Durang’s Hornpipe

A1 - Neighbor balance and swing
A2 - Down the hall 4-in-line, turn as couples
Return and bend the line
B1 - Circle left ¾
Partner swing
B2 - Ladies chain
Left hand star once around

David on Fridays
By Paul Eric Smith
Source: Give-and-Take
Formation: Contra, double improper
Music: Cow Dog

A1 - Gypsy neighbor 1½ to trade places
Right hands across star, gents let go at home
A2 - Ladies right hand turn ¾
Partner swing
B1 - Down the hall 4-in-line, turn as couples
Return and bend the line
B2 - Circle left once around
Shift to the left to meet a new couple
Circle left ¾

The author writes: “The whole first part was intended to be a nod to some similar Playford figures. The ‘David’ of the title is David Kaynor, and ‘Fridays’ is a reference to the incomparable Friday night contra at the Guiding Star Grange in Greenfield.”
**Nova Scotia Nova Scotian**
By David Smukler (1990)
Source: David's website
Formation: Contra, duplex improper
Music: Cooley's Reel

A1 - Neighbor dosido
Is dosido partner
A2 - Down the hall 3-in-line, gent 1 between two ladies
Turn the line around with a "right hand high and left hand low"
Return to place
B1 - Partner balance and swing
B2 - Ladies chain
Left hand star

From David Smukler: "Based on a dance by Ralph Page and Maurice Hennigar called The Nova Scotian because Hennigar was from Nova Scotia. The story Page tells (p. 21 of In Elegant Collection) was that Hennigar came to him at one of his camps in the 1950s with the idea for the dance, but it did not fit into 32 bars. So the two of them played with the figures until they were workable. The dance was quite radical for its time because it contained a half ladies chain (they didn't chain back!). The timing in A2 of my dance is improved if the 'right hands high' does not begin too soon. Go down the hall for at least 6 counts before starting to turn, so that you don't get back too early. Ideally, you want to deliver lady 2 to her partner just in time for the balance at the top of B1."

**Shadrack's Delight**
By Tony Parkes (Apr 1972)
Source: Shadrack's Delight
Formation: Contra, duplex improper
Music: The Coalminer's Reel

A1 - Neighbor dosido 1½ and take hands in a wavy line-of-4
Balance the wave
Allemande right 1½ and gents join left hands to form a new wave
A2 - Balance wave
Gents allemande left ½
Partner swing
B1 - Down the hall 4-in-line, turn as couples
Return, face across
B2 - Right and left through
Ladies chain
Adina: March 23, 2015 is the 100th Anniversary of the Country Dance and Song Society (CDSS). It runs camps at Pinewoods, Timber Ridge, and Ogontz each year; runs a store where people can buy music, dance books, and Morris bells among other things; funds activities among the affiliates through its grant program; and provides insurance for affiliates and callers, and nonprofit status for affiliates. Beyond all of these things, it helps us form some of the most important connections in our lives. This retrospective will look at how these connections have been formed, and where they’re leading.

Rima Dael, the Executive Director of CDSS told a little bit of the history and mission of CDSS. The society was started on March 23, 1915 in New York City as the first US branch of English Folk Dance Society in England. As stated in the mission and vision statement, “CDSS is a national leader in promoting participatory dance, music and song that have roots in English and North American culture. We believe in the joy that participatory dance music, and song bring to individuals and communities. Within the U.S. and Canada, we educate, support, and connect participants in these living traditions. We advocate for the vitality and sustainability of these art forms into the future.” Currently, many CDSS members are seeking ways for participatory dance, music, and song to thrive in a rapidly changing environment. The organization is shifting its focus to skill-building opportunities. In particular, they are organizing programs for six sites as part of the Centennial tour. These programs will provide master teachers giving workshops for dancers, musicians, callers, and sound technicians. They will also help with building the volunteer infrastructure in the communities. On a personal note, Rima said that CDSS has provided an opportunity for her to build a connection with her daughter – sharing dance, music, and song at local events and camps.

Fred Breunig learned to love English dance from May Gadd. He noted that she was a beautiful dancer even at 80. She came from England in 1927 to run and teach for the New York City chapter of the English Folk Dance Society, and was the first director of CDSS (1939-1972).
Maid Peeped Out at the Window, or The Friar in the Well
Source: The Playford Ball
As called by Fred Breunig
Formation: 4 couple longways set
Music: Maid Peeped Out at the Window

Part I
A  1-8 Partners lead up a double and fall back a double
    Do that again.
B1  1-4 1st man, followed by the other men, cast down to bottom of the set
    while women do the same, reversing the set top to bottom
    5-8 Partners set and turn single
B2  1-8 Repeat B1, casting up to top

Part II
A  1-8 Partners side R&L
B1  1-4 All face up: Men go four slips right to women's side, passing in front of women
    while women go four slips left to men's side
    5-8 Still facing up, all forward a double then face partner, set and turn single
B2  1-4 All face down. Women slip left in front of partner while men slip right
    5-8 Facing down, all forward a double, then set to partner and turn single, ending in
original places

Part III
A  1-8 Partners arm right, then left
B1  1-4 All half-poussette clockwise, 1st and 3rd men pushing to start
    5-8 Partners set and turn single
B2  1-4 Complete the poussette to original places, 1st and 3rd men pulling
    5-8 Partners set and turn single

Glossary:
Up a double and back: Take 3 steps up the hall and close; then back up 3 steps and close.
Set: Spring onto the right foot to the right, step briefly on left foot, and back onto right foot.
Repeat to the left. Sometimes this is done forward and back instead of side to side.
Turn single: A solo turn clockwise, tracing a small circle on the floor.
Side: Move forward a double toward partner until right shoulder to right shoulder, and return back
a double. Do the same to the left.
Arm R&L: Right elbow turn once, return to place; repeat with left elbow.
Poussette: Partners facing each other, join both hands and one or the other draws their partner
back on a slight diagonal out of the set, and then the other partner draws back on a slight diagonal
into the set to trade places with their neighboring couple. This completes a half-poussette.
Continue in the same direction (clockwise or counter clockwise) till back home, completing the
poussette.
Lorraine Lee Hammond is in her third year on the board of directors of CDSS. She is an advocate of the “Song” in Country Dance and Song, and led the traditional song “The Gypsy’s Wedding Day,” with everyone joining in on the chorus. She learned it from California fiddler and singer Lani Hermann, and she in turn, learned it decades ago at Pinewoods Folk Music Week from Lotus Dickey, a traditional singer from Bloomington, Indiana. Source: The Lotus Dickey Songbook.

The Gypsy’s Wedding Day

1. My father’s a chief of a gypsy tribe, you know.
   My mother, she gave me some shopping for to do.
   With a knapsack on my back I’ll bid you all farewell
   And I started to London some fortunes for to tell.
   Some fortunes for to tell,
   Some fortunes for to tell,
   And I started to London some fortunes for to tell.

2. As I was a-walking all down a London street
   A nice and a fine young man was the first I chanced to meet.
   He viewed my pretty brown eyes, he loved them so well.
   Said he, “My little gypsy, will you my fortune tell?
   Will you my fortune tell?
   Will you my fortune tell?”
   Said he, “My little gypsy, will you my fortune tell?”

3. “Oh, yes sir, kind, yes sir, hold out to me your hand,
   For you have many a mansion way in that far off land.
   But of all the fine young ladies, just lay them all aside,
   For it is the little gypsy that is to be your bride.
   That is to be your bride,
   That is to be your bride,
   For it is a little gypsy that is to be your bride.”

4. He took her, he led her from Palestine’s bright short
   With servants to wait on her and open wide the door.
   And the bells began to ring and the music it did play,
   For it was the celebration of the gypsy’s wedding day.
   Of the gypsy’s wedding day.
   Of the gypsy’s wedding day,
   For it was the celebration of the gypsy’s wedding day.

5. I once was a poor girl but now a rich man’s bride.
   With servants to wait on me and in my carriage ride.
   And in my carriage ride,
   In my carriage ride,
   With servants to wait on me and in my carriage ride.
David Millstone is currently the president of the CDSS board of directors, head of the Square Dance History project, and creator of films about Dudley Laufman, Bob McQuillen, and Ralph Sweet. He talked about Cecil Sharp, a music teacher from England who spent 47 weeks in Appalachia collecting ballads. One night he was at the Pine Mountain Settlement School, and after the singing, someone suggested they run a set for their guest, that is, do a dance. Sharp wrote down on his paper "Kentucky Running Set" and that's how it got its name. Cecil Sharp was the founder of CDSS in 1915.

Mount Airy (NC) Big Circle
As called by David Millstone
Source: Syllabus: Dare to Be Square
Formation: Started as big circle
Music: Julianne Johnson

Introduction:
Big circle at start, circle left, into center and back
Big circle right
With partner, promenade to face another couple

Figure:
Georgia Rang Tang: Allemande right opposite once around
Allemande left partner
Allemande right opposite
Allemande left partner
Swing opposite
Swing partner
Promenade with partner to face a new couple and immediately start Georgia Rang Tang.

Not phrased, not called. Dancers just go on to another couple and start when they get there.
Quadrille Joyeux
By Ted Sannella (Oct 1960 or earlier)
As called by David Millstone
Source: Balance and Swing
Formation: Square (partner change; ladies move one place CCW each time)
Music: Rock Valley/Little Burnt Potato

Head couples forward and back (beats 1-8)
Side couples forward and back (5-12)
Head ladies chain (9-16)
Side ladies chain (13-20)
Head ladies chain back (17-24)
Side couples right and left through (21-28)
Head couples lead to the right and circle left
Head gents release left hands to open to lines-of-4 at the sides
Forward eight and back
Opposite gents dosido
Forward eight and back
The same two gents turn by the left 1½
With your opposite balance and swing
Promenade to the gent’s home

Sequence: Introduction, figure for the heads, break, figure for heads, break, figure for sides, break, figure for sides, break. ending

Adina: CDSS was the tradition bearer; they knew the “right” way to do things – and then Dudley came along with his own way of doing things.

May Gadd wanted Dudley to come to Pinewoods and show them how they danced in Nelson, New Hampshire. He showed the shuffle step. May Gadd told him to stop teaching that because the step was hard on the floors. Dudley told her “I’m not teaching it. I’m just showing it.” He got in more trouble the first night when each of the staff was asked to teach a dance. He said he was going to teach “French Whore – I mean French Four.”
French Four

As called by Dudley Laufman
Source: The Contra Dance Book
Formation: Contra, duple proper
Music: Galopede

A1 - Actives balance (4), pull by across the set and go down the outside below one (4)
    Balance again (4), pull by across and come back up the outside to where you began (4)
A2 - Actives balance and swing in the center, end facing down with the lady on the right
B1 - Active couples down the center, turn as a couple
    Return cast off
B2 - Right and left through, over and back

In A1 the 2s must move in to allow the 1s to get around them in only four counts. The 2s can also help out by moving up as the 1s move down; and vice versa. Dudley had the dancers make 4 or 5 couple sets.

When Tom Kruskal was a high school sophomore, his grandmother took him to the Berea Christmas Country Dance School. He immediately fell in love with Morris dancing. In 1965, he went to Pinewoods and studied Morris dancing. The next summer he went to England and saw how the sides there toured and danced in the streets. He came back to Boston and organized the first Pinewoods Morris Men tour in 1966. He got permission from the Harvard Board of Overseers to dance in Harvard Yard and pass the hat. He went to Pinewoods camps every year and appreciated that CDSS provided the best dance teachers from around the world. Campers could take what they learned home to their local communities.

Canterbury Morris team, formed by Dudley Laufman, performed two dances:
1) One that Dudley wrote to the tune of the Harmonious Blacksmith
2) One from the Bampton tradition. Highland Mary.

Carol Ormand said that CDSS may seem invisible where she lives (Madison, WI), but its effect is profound.
**Alamo Square**
By Ted Sannella
As called by Carol Ormand
Source: Balance and Swing
Formation: Square (partner change, ladies progress CCW once place and gents progress CW one place each time)
Music: Old Tyme Quadrille (Bob McQuillen)

A1 - Partner balance, allemande right
   Four gents to the center with a left hand star
A2 - Come back with a right hand star
   Allemande left partner twice around (join right hands with corner to form Alamo ring)
B1 - Balance ring
   Allemande right ¼
   Balance ring
   Allemande left ½
B2 - Ladies grand chain, over and back

Sequence: Introduction, figure twice, middle break, figure twice, ending

Carol learned Alamo Square from Ted in his callers' course at CDSS' English and American Week at Pinewoods in 1992. It was the first square she ever called... with Ted watching, and Bob Dalsemer (former CDSS Executive Director) playing the accordion.

Mary Wesley went to Pinewoods in 2006 to take Lisa Greenleaf's callers workshop. She has also served as one of CDSS's youth interns.

**January Mixer**
By Bob Dalsemer
As called by Mary Wesley
Source: Bob's website
Formation: Circle mixer
Music: Belle Catherine

A1 - Promenade counterclockwise around circle as couples
A2 - Gents continue single file, while ladies turn back to promenade single file in other direction
   All turn back and promenade single file
   Pass partner
B1 - With next (new partner), allemande left once around and allemande right once around
B2 - Partner dosido and swing
Dance Workshop: Square Dance Traditions of North America
Saturday 4:00 – 5:15 PM
Led by Carol Ormand
Music by Riptide: Alden Robinson (fiddle), Glen Loper (mandolin), Owen Marshall (guitar)

Le Carrousel
Source: Danses traditionnelles québécoises website
Formation: Square (partner change: ladies move one place CCW each time)
Music: Old French

Introduction
Bow to your partner, bow to your corner
All circle to the left ½: circle to the right ½
Partners swing at home
Promenade, turning the corners [couples promenade around the square, rather than around a ring, and each couple wheels around clockwise – gents going forward while ladies back up – at each corner of the square]

Figure:
Ladies right hand star, left hand star
Pick up a gent* for a star promenade
All turn alone and star promenade back to the gent’s home
Partner swing
Promenade around the square (“turning the corners”; see introduction)

* The first time through, ladies pick up their partners. Each time after that they pass their most recent partner and pick up the next. The figure is danced 5 times so that everyone gets their original partner back in the end.

Grand Finale:
Grand right and left half way around the square
With partner, right elbow turn once and a half
With the next, left elbow turn once and a half
With the next, right elbow turn once and a half
With the next, left elbow turn once and a half
Partner swing
Promenade around the square (“turning the corners”)

Sequence: Introduction, figure five times, grand finale

This is an example of a traditional Quebecois square from the Chicoutimi region, approximately 200 km north of Quebec City.
**Take a Little Peek**

Source: Carol learned this square from the calling of Larry Edelman
Formation: Square (no partner change)
Music: *Little Billy Wilson*

Couple 1 goes out to couple 2
Couple 1 separates and peeks at each other behind couple 2: “Around that couple, take a little peek”
Is go back to the center for a two-hand turn: “Back to the center and swing your sweet”
Is peek around couple 2 again: “Around that couple and peek once more”
Each couple with partner two-hand turn: “Back to the center and swing all four”
Couples 1 and 2 circle left once around: “Circle up four and around you go”
Couple 1 go on to couple 3: “On to the next and don’t be slow”
Couple 1 repeats entire sequence with couple 3 and then couple 4

Sequence: Introduction, figure for couples 1 and 2, break, figure for couples 3 and 4, ending

Carol had us do this visiting couple square “Michigan style.” To do this, when couple 1 goes to couple 4, couple 2 goes out to couple 3 and does the same figure. Couple 2 keeps going on to couples 4 and 1. Likewise, couple 4 begins their round of the dance as couple 3 is finishing their round.

This is an example of a Southern Appalachian square.
**Ends Turn In**
By Ed Gilmore
Source: *Five Years of Sets in Order*
Formation: Square (no partner change)
Music: *Horace Hawkins* (Larry Unger)

Head two couples forward and back
Forward again and pass through, separate and go around two to hook onto the ends of lines-of-4 at the sides
Forward eight and back
Forward again pass through, join hands again facing out
Arch in the middle and the ends turn in and dive through under the arch
Circle four in the center, once around (sides California twirl to face back in)
Heads (in the center) face your partner, pass through and split the sides
Separate around one and again form lines-of-4 at the sides
Forward eight and back
Forward again pass through
Arch in the middle and the ends dive through
Circle four once around in the center (sides California twirl to face back in)
Pass your partner, allemande left your corner
Swing your partner
Promenade home

Sequence: Introduction, figure for heads, figure for sides, break, figure for heads, figure for sides, ending

This is an example of a Western Square. These squares keep more people active at the same time than do visiting couple squares. Lloyd Shaw revitalized square dancing when he became superintendent of schools in Colorado Springs, CO in the 1940s. For physical activity, there were only team sports and they were just for athletic boys. He wanted an activity that all could participate in, and that was square dancing. He had a performing team called The Cheyenne Mountain Dancers, and they travelled all over the country, getting physical education teachers excited about square dancing. The Lloyd Shaw Foundation still supports the teaching of square dancing. If you want to know more about the history of square dancing, go to David Millstone’s Square Dance History Project website: squaredancharistory.org.
MWSD Figures in Mixer Sequence

By Carol Ormand
Formation: Square (partner change; ladies move one place CCW each time)
Music: Coleraine

Figure:
1. Heads promenade half way around the outside of the square
2. Go into the center and square thru 4 to face the side couples
3. Step to the position of a wave with them and swing thru: all allemande right ½. men allemande left ½.

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4. Boys run: Gents walk forward and around back of lady who was in his right hand ending in spot she just was and facing the direction she was just facing, as women slide right one place to where gent just was. These two people end up facing same direction. The other couple that was in their wave is still in line with them but facing the opposite direction.

5. Ferris wheel: Those couples facing into the square are on the right diagonal and they pass each other by the right and wheel turn to face each other. At the same time, the other two couples walk forward and wheel as a couple to face the backs of one of the center couples.

6. Center four people square thru 3
7. Corner swing, promenade to gent’s home

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Sequence: Introduction, twice for heads, break, twice for sides, ending

Western callers in the 50s and 60s started creating many new figures and a group of them got together to create a consistent terminology for these figures and codify them. This was the beginning of Modern Western Square Dance. It was (and still is) taught in clubs where squares were often done in a ‘tip’ (set of two squares); a patter square and a singing square. The dancers learn the figures in a class, but for the dances, there isn’t a walk through. The dancers just do whatever the caller calls. Carol did not do it this way. She did a walk through, but did include modern western choreography.
**Compost Pile Breakdown**

By Gene Hubert  
**Source:** *Dizzy Dances III*  
Formation: Square (no partner change)  
Music: *Speakeasy* (Samuel Ian Rothmar Burns)

Head couples lead to the right and split the sides  
Separate round the outside to meet your opposite (head ladies are home; head gents across from home) and swing (the sides can swing as well)  
All allemande left current corner (for half of the dancers it is the original corner)  
Dosido current partner  
Four gents left hand star ¼ to the same “current corner” with whom you recently did the allemande left  
Swing that corner, end facing your partner (forming diagonal lines-of-4)  
Forward eight and back  
Ladies chain to partner  
Pass through to home and swing partner  
Promenade

Sequence: Introduction, figure for heads, figure for sides, break, figure for heads, figure for sides, ending

Carol referred to this as a “midwestern square.” It was written by Gene Hubert whose squares Carol describes as “modern midwestern fusion.” Gene learned to dance and began his calling career in the Midwest.

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**Follow the Leader**

By Ted Sannella  
**Source:** *Balance and Swing*  
Formation: Square (partner change, ladies progress one place CW each time)  
Music: *Opera Reel*

Heads right and left through (counts 1-8)  
Sides right and left through (5-12: start as heads do their courtesy turn)  
Heads right and left through home (9-16)  
All circle left ½ (8)  
Gent #1 drop your left hand, turn over your left shoulder and turn the circle inside out (8)  
All promenade single file (8)  
Face in and circle right, go to the gent’s home place (8)  
Balance and swing your new partner (16)

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

This is an example of a New England square.

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Waltz: *April's Waltz*
Caller Workshop: The Spice of Life
Saturday 4:00 – 5:15 PM
Led by David Millstone

David asked us to brainstorm about different ways to add variety to our programs.

Ways to add variety to contra dance (general):
- Balance quotient
- Difficulty level
- Old/new
- Action outside minor set
- Separation from and return to partner
- Linear vs circular
- Equal vs unequal
- Whole set action
- Action on a diagonal
- Story line
- Amount of eye contact
- Progressions – cast off, slicing
- Connections among dancers – yes/no
- Same sex neighbor interaction
- Shadows/trail buddies
- Lines across the hall

Variety through music:
- jigs
- reels
- marches
- rags
- hornpipes
- Quebeccois
- jazz/blues
- polkas
- old-time
- swing
- klezmer
- Irish
- groove

Mood: sexy, bouncy, flowing, dark, major/minor/modal, driving, laid back, hypnotic

Variety through formations:
- Proper Improper
- Becket
- Whole set longways
- Triplets
- Scatter mixers
- Tempests
- Indecent
- Scatter/mixers
- Squares – keepers, mixers, singing, patter, quadrilles
- Dupletriple
- Sawtooth
- Sicilian circle
- 4x4
- Spokes of a wheel
- Grid square
- Big Circle
- Odd Formations (9 Pin, Polka Dot)

David then asked us to choose a theme and come up with dances that fit that theme. Participants met in small groups, looking intently at their caller cards, for this next activity.

Dances with Petronella turn:
- Fiddleheads
- Heart Beat Contra
- Cure for the Claps
- Spinning Yarn
- Citronella Morning
- Coming Home from TooHolic
- Generation Gap

Dances with way: line down center of set:
- Trip to Lambertville
- Snake of reel
- Rory O’More
- Trip to Peterborough
- Gypsy Star
Dances with interesting figures:

*Generation Gap* – men chain

*The Other Cars Won't Dance With Me* – long lines back, pass forward

*Nantucket Skigh Ride* – “ride the waves”

*Three’s Company* – 1s circle with man 2 and pop him home to his partner

*Strutting to the Hill* – pairs of single file promenades around set

*All You Can Eat* – gypsy to gypsy progression

*Puss in the Corner Promenade* – ¾ promenade

*Nova Scotian* – 3 down hall, RH high LH low

*Now We Are 4* – tag the line

*Notorious First Date* – roll away swing

*Cherokee Shuffle* – crooked tune

*Joy of Six* – slip jig

*Chain the Swain* – men’s chain

*Footprints in the Sand* – heys on both diagonals

*Wood Duck* – 2 concentric circles

*Smithy Hill* – starts on left

*Square Line Special* – dance for four couple line

*David’s Triplet II* – hey for 6

*The Reunion* – leave partner and come back

*Jeff’s Gypsy* – three gypsies

*Boucanier* – progression in middle of the set; balance and swing partner behind you

*Kitty Hawk* – hey for 3

*Country Doctor’s Reel* – Petronella turns only with neighbor

*Bumbling in the Shower* – pass through, loop right singly

*The Yeare* – contra corners but no actives swing

*Turning Point, I Wish They All Could be California Twirls* – circle ½

*Weave the line – weave set

*Symmetrical Force, Convergency, Triskaidekahenia* – cozy line, cloverleaf

*Dead Cat Bonne* – Double Cat Bonne* – ricochet hey

*Beneficial Traditional* – zig zag diagonal progression

*Maltiga’s Magical Mystery Motion* – first balance and spin (as in Petronella) is with one group of four, and the one right after that is with a different group of four

*Burlington, Honor Among Thieves, Over the Hill and Still Chaste, New Friendship Reel* – chasse

*Brown Bag Reel* – concentric single file promenades around set

*Hey in the Barn, Mangia Tak* – symmetry

*Rocket City Romp* – interrupted square thru

*Three Ceremonies, Country Dance Romance, Silver Anniversary Reel* – Mad Robin chasse

*There is No Way to Peace, Peace is the Way* – star promenade progression

*Pigtown Poussette, A Sure Thing* – poussette

*California Twirlin* – series of CA twirls with same group

*Paddle on the Turnpike* – full figure 8

*3-33-33, Salute to Larry Jennings* – grand right and left around set

*Dip and Dive* – dip and dive progression

*Steal This Dance* – Petronella turns on diagonal

*Hey for 40* – travel as couples

*The Eggbeater* – interleaving allemandes

*Wizard’s Walk* – wizard’s walk

*Wissatch Wiggle* – Petronella turn two places

*Tropical Gentleman* – Celtic hey

*Scout* – men scout while ladies chain

*Gypsy Madness* – gypsy star

*Handsome Young Maids* – cloverleaf turn single
Dances with circle right:
   *Rockin' Robin*  
   *Comfort Deluxe*

Dances with promenade around set:
   *Fairport Harbor*  
   *Maiden Real*  
   *Jan's Jig*  
   *Here's to the Women*  
   *Chili Pepper #4*  
   *Gang of Four*

Dances with keys:
   *Queen Bee Hey*  
   *Young at Heart*  
   *Footprints in the Sand*  
   *Rare bird*  
   *Jurassic Redheads*  
   *Sandy Rolls Rover*  
   *Hickman's Hey*  
   *Rustling Leaves*  
   *Dead Cut Bounce*  
   *Hey the Line (A×4)*  
   *American Summer*

Dances with interesting progressions:
   *A Sure Thing*  
   *Cows are Watching*  
   *Bride and Groom*  
   *Leave them Hanging*  
   *Mary Cav's Reel*  
   *Almost Sackett's Harbor*  
   *CDS reel*  
   *Amherst and Wooster*  
   *Fairport Harbor*

Dances with lots of neighbor interaction:
   *3-33-33*  
   *Fire in the Creek*  
   *West by Midwest*  
   *Country Doctor's Reel*

Dances with wavy lines:
   *David's Triplet #5*  
   *Bajin's Breakdown*  
   *Snake in Garden*  
   *Trip to Lambertville*  
   *Shadrack's Delight*  
   *Read Between the Lines*  
   *Hall's Fantasy*  
   *Together We Dance*  
   *Chuck the Bulge*  
   *Rory O'More*  
   *20 Below*  
   *Dr. Buhm's Delight*  
   *Akono Square*  
   *Beneficial Tradition*  
   *Eleanor's Reel*  
   *You Can't Get There From Here*  
   *Amherst and Wooster*  
   *The Big Bicep*

Dances with good connection:
   *Triskaidekaphobia*  
   *Marion's Delight*  
   *Sweet Music*  
   *Pedal Pushers*

Proper dances that have equal activity:
   *Indigo Silk*  
   *Partner's Delight*  
   *Charmed*  
   *To Fill a Need*  
   *Insomnia Reel*  
   *The Dogleaf Reel*

Dances with double progression:
   *Weave the line*  
   *Awesome Double Progression Dance (ADPD)*  
   *The New Flow*

Dances with formation changes:
   *Petronella*  
   *Grand Square Coupla*  
   *Sackett's Harbor*  
   *Phantom Tollbooth*  
   *Findango*  
   *Hambleton's Round-O*
Grand Dance
Saturday 8:00 – 11:30 PM
Callers: Carol Ormand & David Millstone
First half music: Rodney Miller (fiddle), David Surette (mandolin), Gordon Peery (piano)

Grand March
Led by Carol Ormand
Source for Grand March Figures: Legacy
Formation: couples one behind the other
Music: Caledonian The Rocks of the Brae Meeting of the Waters

Penn's Night Out
By Tom Hinds
As called by Carol Ormand
Source: Dance All Night 2
Formation: Contra, duple improper
Music: Flying Home to Shelley (Paul Gitlitz)/Salvation (Simon Bradley)

A1 - Neighbor balance and swing
A2 - Two men go down the center of the set
    Turn as a couple (“without hurting each other”)
    Men come up the set
    Cast off with partner
B1 - Pass through across the set
    Partner swing
B2 - Circle left ¾, pass through up/down
    New neighbor dosido

Original had B2 – Ladies chain, Next neighbor dosido.

Circle of Love
By Susan Keva (Apr 1995)
As called by Carol Ormand
Formation: Contra, duple improper
Music: Cat in Hopper (Stan Chapman)/Clare Jig

A1 - Circle left once around
    Gents gate the neighbor lady around one time
A2 - Ladies allemande left 1½
    Swing partner
B1 - Circle left ¾ and neighbor swing
B2 - Full hey, ladies pass right to start

This dance was created to commemorate the wedding of Peter Barnes and Jeanne Morrill.

Synchromesh Square
By Tony Parkes
As called by Carol Ormand
Source: Son of Shadrack
Formation: Square (partner change; ladies move one place CCW each time)
Music: Belvoir Reel

A1 - All four ladies grand chain
    Couples promenade halfway round with your opposite
A2 - Head couples pass through, turn alone
    All join hands and circle left about halfway (gents face gents across and ladies face ladies across)
B1 - Gents pass through, turn right
    Gents go single file 4 steps as the ladies pass through
    All swing your corner
B2 - Promenade to the gent’s home

Sequence: Introduction, figure twice for heads, break, figure twice for sides, ending
Deep in the Heart of Texas
As called by David Millstone
Source: On the Beat with Ralph Sweet
Formation: Square (no partner change)
Song: Deep in the Heart of Texas by June Hershey and Don Swander

Introduction and Ending:
Allemande left, and do the grand right and left
Deep in the heart of Texas
When you meet your own, promenade back home
Deep in the heart of Texas

Figure:
And now that first couple swing in the middle of that ring
Six hands round, six hands around those two
First couple make that arch, second gent lead them through
Deep in the heart of Texas you do
Take a little walk all over the floor
Take a little walk and go round some more
You're goin' up north, you're goin' down south
Deep in the heart of Texas go 'round
You take a little walk go all over the state
You take a little walk, you're all doin' great
It's time to go home, back to your own square
Deep in the heart of Texas right there
When you're home you circle eight, you're doin' great
Circle round the ring, until you're home again
Now allemande left, go home and swing your own
Deep in the heart of Texas

Sequence: Introduction and entire figure as above, repeat for each couple in turn (starting with "introduction" each time), ending

In the figure, one couple makes an arch and stays put. The remaining six dancers travel in a line anywhere in the hall going under various arches, until the "It's time to go home, back to your own square," which tells them to head back to their original square. When the lines are traveling, more than one line can go through an arch at the same time, and there is no requirement that they go in the same direction.

Reel de Béatrice
By Don Lennartson
As called by David Millstone
Formation: Contra, duple improper
Music: Reel Béatrice / Moon of the Tobique

A1 - Neighbor dosido
  Circle left once around
A2 - Neighbor allemande right ¼
  Gents allemande left once around
  Pick up neighbor for a star promenade once around
B1 - Butterfly whirl (two times works well)
  Ladies chain
B2 - Full hey; ladies pass right to start
C1 - Partner balance and swing
C2 - Ladies chain
  Left hand star once around

Ramsay Chase
By Joseph Pimentel (March, 1999)
As called by David Millstone
Source: The Cardinal Collection
Formation: Contra, duple improper
Music: Willie Coleman's Orphan

A1 - Women dance into center to a wavy line (4) and balance (4)
  Women back out as men dance in; men
do not take hands (4)
  Men turn over right shoulder, dance out
to place, facing out (4)
A2 - Single file promenade clockwise 3
  places in minor set, women following partner
  Partner gypsy ½
B1 - Half hey; ladies pass left to start
  Partner swing
B2 - Circle left ¼
  Neighbor swing
Theory of Mind
By David Smukler (Jun 2, 2004)
As called by David Millstone
Source: David Smukler's website
Formation: Contra, duple improper
Music: Tamlin Devil in the Strawstack

Begins in wavy line across: women join left hands, neighbors join right hands
A1 - Balance the wave
   Slide to the right as in Rory O'More
   Balance the wave
   Slide to the left
A2 - Neighbor balance and swing
B1 - Circle left ¾
   Partner swing
B2 - Ladies chain
   Left hand star into a wavy line with next neighbors

David Smukler: “It turns out that Theory of Mind is almost identical to a dance called United We Dance that Bob Isaacs wrote as a response to the World Trade Center bombing in September of 2001. A few months later (May 19, 2002), Gary Shapiro came up with the same sequence as Bob. He called it Amy’s Parallel Universe. The only difference between my dance and the others is that in Bob (or Gary’s) dance A1 begins with long wavy lines, with the current neighbor in your right hand and the former neighbor in your left. I’m pretty sure that all three of us came up with the idea independently and starting from different places. As usual, mine came in last, on June 2, 2004.”

Waltz: Hewlett Waltz (O’Carolan)

♫- Break ♫
Second Half
Music by Riptide: Alden Robinson (fiddle), Owen Marshall (guitar), Glen Loper (mandolin)

Money Musk
As called by David Mills
Source: Cracking Chestnuts
Formation: Contra, triple proper
Music: Money Musk (24-bar New England version of a tune by Daniel Dow, 1776)

A - 1s turn by the right 1 1/2 to change places (8)
Go down the outside below one and form lines-of-3 facing across (4)
These lines go two steps forward and two back (4)
B - 1s allemande right 3/4 until the gent 1 is standing between couple 2 facing down and lady 1 between couple 3 facing up (8)
These lines-of-3 go forward and back (4)
1s allemande right 3/4 to end progressed and proper (4)
C - Top two couples right and left through, over and back (16)

Rick's Triplet #2
By Rick Mohr
As called by David Mills
Source: Rick's website
Formation: Triplet, 1s improper
Music: Water in the Attic (Glen Loper)/Star Above the Gutter

A1 - 1s cross (passing right shoulders), go outside below 2s who move up (6)
1s cross (passing right shoulders), turn right, go outside around two people (ending proper in middle place) (10)
A2 - Circle left 6 hands round (12)
Partner allemande right 3/4 (4)
(Join left hands with neighbor to form a wave of six)
B1 - Balance the wave (4)
Half hey-for-6, neighbor pass left to start (12)
B2 - Partner balance and swing
End with couples in 3, 1, 2 order.

A Different Way Back
By Larry Jennings (1990)
As called by David Mills
Source: Give-and-Take
Formation: Contra, sawtooth formation (see note)
Music: Elkins (Larry Unger)/The Squirrel Hunters

A1 - Circle left until you can give right hand to neighbor on the side of the set
Start a grand right and left along your line (and around the horseshoe at the ends), counting current neighbor as #1 and continuing to #4
A2 - With neighbor #4, allemande left twice to reverse direction
With neighbor #3, allemande right 1 1/2
B1 - With neighbor #2, left shoulder gypsy 1 1/2
Swing neighbor #1
B2 - Circle left 3/4
Partner swing, end looking for the new neighbor couple on the left diagonal

Larry Jennings was intrigued by dances in which he called "sawtooth" formation, by which he meant a contra dance halfway between a duple improper and a Becket formation dance, with couples orienting on the diagonal. The circle left in A1 goes all the way around if the dancers line up in duple improper formation, but just three-quarters if they line up in Becket formation. After the first time through, that circle actually goes 7/8 of the way around. A Different Way Back was based on a dance by Peter Bixby, The Flirting Weaver.
**Monkey in the Middle**

By Sherry Navins
As called by Carol Ormand
Formation: Ninepin: 4 couples in a square, with an extra person (the “monkey”) in the middle
Music: Joys of Quebec

A1 - Circle left
Circle right

A2 - Into the middle and back
Monkey in the middle, swing someone

B1 - Those two separate and swing two more

B2 - Those four separate and swing four more; finish in a square with a new monkey in the middle

This is a variation of Sherry’s dance, which starts with a circle of 8 people and a 9th in the middle of the circle. Also, Sherry’s does the “into the middle and back” twice in A2, and then the swings start in B1.

**Petronella**

As called by Carol Ormand
Source: The Country Dance Book
Formation: Contra, double proper
Music: Petronella Doonagore

A1 - Is only, each turn over own right shoulder spinning ¾ while rotating just 90° counterclockwise around each other (end with the man facing up and woman facing down in center)
Balance there
All four twirl to the right one place around the ring, as the actives did, and then balance

A2 - All four repeat the turn and the balance two more times

B1 - Actives down the center while inactives twirl to their home side, turn alone
Return, cast off

B2 - Right and left through, over and back

**Leave Them Hanging**

By Luke Donforth (Jul 2010)
As called by Carol Ormand
Formation: Contra, double improper
Music: Reign of Love (Keith Murphy)/Kerry Polka

A1 - Neighbor gypsy and swing
A2 - Gents allemande left 1½
Half hey, partners pass right to start
B1 - Partner gypsy and swing
B2 - Circle left ¾
Gent one: drop left hand to break the ring and turn over left shoulder to lead the line-of-4 counterclockwise to progressed place

The author suggests “no thumbs” (finger contact only) in B2 to avoid twisting wrists.

**Scatter Promenade**

By Gene Hubert
As called by Carol Ormand
Source: Gene Hubert website
Source: Gene’s website
Formation: Couple facing couple randomly around hall; partners stay together throughout
Music: Jimmy in the Swamp

A1 - Promenade as a couple; find another couple toward the end of the musical phrase
A2 & B1 -
Circle left; begin a Georgia Rang Tang:
corners allemande right, men pass left, partners allemande left, men pass right, corners allemande right, men pass left partners allemande left

B2 - Men pass right
Corners swing
Partners swing

Original had an additional phrase between A1 and A2 that was star right and star left and was therefore, a 40-bar sequence.
Dance Workshop: Triple Minor Contras
Sunday 9:15 – 10:45 AM
Led by David Millstone
Music by Rodney Miller (fiddle), David Surette (mandolin), Gordon Peery (piano)

The Old Master
By Chip Hendrickson
Source: Give-and-Take
Formation: Contra, triple proper
Music: Scotch Hornpipe/Good For the Tongue

A1 - Actives cross, go down the outside one place and into the center
   Actives allemande right 1½
A2 - Circle left 6-hands ½
   1s right hands across star with couple
   below once around
B1 - 1s left hands across star with couple
   above once around
   Circle right 6-hands ½
B2 - Top two couples right and left through
   over and back

Good Times
By Al Olson
Source: Zesty Cowbas
Formation: Contra, triple improper
Music: Doodler’s Hornpipe/Good Willis

1s face down, 2s and 3s face up
A1 - Dip and dive six (always arch in the middle, turn as couple at end)
A2 - 1s with 2s, 3s with partner balance and swing, end facing into the set of six
B1 - Circle 6 left once around
B2 - Long lines forward and back
   All dosido partner and end facing
   correct direction

Elegance and Simplicity
Source: Cracking Chestnuts
Formation: Contra, triple improper
Music: Fred Barrell’s Jig (Will Welling)/Sean Ryan’s Jig

A1 - Couples 1 and 2 balance a hands-across right hand star and turn it ½
   Couples 1 and 3 hands-across left hand star ½
   Break the star and loop over right shoulder to face across
A2 - Couples 1 and 3 right and left through
   (with same-sex neighbor)
   Couples 1 and 2 right and left through
   (with an opposite sex neighbor who is on the unexpected side of you)
B1 - 1s down the center with your partner, turn alone, return and cast off
B2 - Ladies chain over and back

Original A1 just had the two half-stars, each given 8 counts. Variation in A1 above was suggested in Cracking Chestnuts by David Smukler.

Learned by David at the 1988 Ralph Pugeot Weekend, where it was called by Ted Sannella.
**Golden Thread**  
By Lanie McQuade  
Source: _The New Century Collection_  
Formation: Contra, triple improper  
Music: _Redigan's Virginia_

1s face down, 2s and 3s face up  
A1 - Parallel heys-for-three on the sides, 1s pass 2s by right to start  
A2 - 1s go down past two people (gent on outside, lady in center)  
   1s return (lady on outside, gent in center)  
   End with gent #1 outside the set facing next two ladies, and lady #1 in center of set facing next two gents  
B1 - On the sides, circle left and left hand star  
B2 - 1s with those above, allemande left once around  
   1s with those below, dosido

David notes that A2 is like a long Mad Robin chase.  
Also, the transition from the left hand star in B1 to the allemande left in B2 is very smooth. David requested that there be four couples per set for this dance – Scottish style (1s are active twice and then they go to the bottom, so people are only out once).

**Venus and Mars Contra**  
By Al Olson  
Source: _Give-and-Take_  
Formation: Contra, triple improper  
Music: _Dot McKinnon's Paddy on the Turnpike_

A1 - 1s cross by right shoulder, go outside set below 2s and 3s to form mirror three-hand stars as they go  
Turn stars once around until 1s are about to meet in center below 2s and 3s  
A2 - Turn the stars once again changing personnel: partners trading places as they meet (starting with 1s), each lady going in front of her partner  
Repeat
Caller Workshop: Winning Walk-Throughs
Sunday 9:15 – 10:45 AM
Led by Carol Ormand

We discussed issues with walk-throughs:

- Knowing when the dancers have learned the dance – should you do another walkthrough?

- Dancers anticipate the next move - thank the experienced dancers for being patient as I explain this figure.

- Beginners congregate together in the set – one suggestion that works well with a Becket dance, is to have everyone take hands in a large oval, and “oval” left for a ways until the new people are across from experienced dancers; then take hands four from the top again.

- After a second walk-through, you decide not to go back to where they originally lined up, but some dancers may have changed from a 1 to a 2 or vice versa, and they get confused.

- Someone talking to their newbie partner explaining how to do the moves while the caller is trying to do the walk-through.

- Multiple people talk at same time telling you why they’re confused in the walk-through.

- People who have trouble with fractions.

- How to balance efficiency of words with providing enough information?

- Find two different ways to teach each figure/sequence so maybe one way will get through.

- Getting dancers’ attention.

Next, we split up into two groups and worked on putting together a walk-through for a dance that one of the people in the class had had trouble teaching lately. Then we came together and shared what we had developed. We did this again for another dance. If only we could do this for every new dance we were getting ready to call. What an amazing learning experience!
Open Microphone Session
Sunday 11:00 AM – 12:30 PM
Sandy Lafleur, MC
Music by Riptide: Alden Robinson (fiddle), Owen Marshall (guitar), Glen Loper (mandolin)

Martha's Choice
By Gene Hubert
As called by Alice Morris
Source: Dizzy Dances 2
Formation: Contra, duple improper
Music: Billy in the Longground Big Sciony

A1 - Neighbor balance and swing, end facing clockwise around set
A2 - Neighbors promenade around set, wrapping around ends
    Turn as couples, and return until across from partner
B1 - Gents allemande left 1½
    Partner swing
B2 - Right and left through
    Ladies chain

In the original version, the allemande in B1 was just halfway.

Happy Together
By Katja Humm (2012)
As called by John Rogers
Formation: Contra, duple improper
Music: One Horned Sheep Cock o' the North

Start in wave across, ladies joining left hands, neighbors joining right hands
A1 - Balance wave
    Slide right (as in Rory O'More)
    Balance wave
    Slide left
A2 - Balance wave
    Neighbor swing
B1 - Ladies allemande right 1½
    Partner swing
B2 - Circle left ¾
    Neighbor dosido 1½

The author recommends that after the allemande right in B1, the ladies face each other, push off each other
and spin over right shoulder to fall into their partner's

Beneficial Triplet
By Al Olson
As called by Joe Kwiatkowski
Source: Give-and-Take
Formation: Triplet, proper
Music: Morpeth Rant

A1 - All with opposite, pull by right, turn to face back in
    Those who can, with person on left diagonal, pull by left and turn to face back in
    Repeat
A2 - Repeat once more, all ending improper in 3-2-1 order
    Partners balance by right hand and box the gnat
B1 - All balance and swing partner, end proper
B2 - Is go up center, turn alone, return and cast off with 2s

End with couples in 3, 1, 2 order.
**Sweet Music Variation**  
By William Watson (Feb 2002)  
As called by Helle Hill  
Source: William’s website  
Formation: Contra. Becket (CW)  
Music: Martin Wynne’s Bird in the Bush

A1 - Circle left ¾, pass through up/down set  
Swing new neighbor  
A2 - Gents allemande left 1½  
Scoop up partner for star promenade  
with butterfly whirl  
B1 - Full hey, ladies pass right to start  
B2 - Partner balance and swing

William says that this is a mistaken recollection of the dance Sweet Music, by Amy Kahn. Called for the first time February 2002 in Costa Rica.

**Rocks and Dirt**  
By Erik Weberg (2003)  
As called by Susan McElroy-Marcus  
Source: Erik’s website  
Formation: Contra. duple improper  
Music: Chrisy Barry’s My Darling Asleep

A1 - Neighbor balance and swing  
A2 - Ladies chain  
Ladies allemande right 1½ while gents  
orbit counterclockwise ½ way around  
B1 - Partner balance and swing  
B2 - Circle left ¼  
Dance 3 changes of a circular hey (pass  
neighbor by right, partner by left,  
neighbor by right), then face  
new neighbor

Erik: “I often have them use hands on the circular hey  
at the end. Contra dancers seem to have issues with  
that figure with no one to touch. But I do like the  
circular hey aspect if dancers are up for it.”

**Ants Marching**  
By Ron Blechner  
As called by the author  
Formation: Contra, duple improper  
Music: Thomas Strng Marche/Highland Laddie

A1 - Balance neighbor by right, pull by  
Pull by neighbor #2 with left hand  
With neighbor #3, balance by right hand  
and box the gnat  
A2 - Pull by #3 with right hand  
Pull by #2 with left hand  
Swing original neighbor, end facing  
down the hall 4-in-line  
B1 - Go down the hall  
Center two (2s) make an arch while gent  
on end lets go  
Center two send end lady through arch  
to partner  
All partner swing, end facing up  
B2 - Come up the hall 4-in-line, bend the line  
Circle left ¼ and pass through up/down

Ron calls the move in B1 “arch and dive and swing on  
the side.”

**Mad About Dancing**  
By Robert Cnmarie  
As called by Rickey Holt  
Formation: Contra, duple improper  
Music: Killavil Fancy/Good for the Tongue

Begin in a wavy line-of-4 across, right hand to  
neighbor, ladies take left hand  
A1 - Balance the wave  
Allemande right ½ and form a new  
wave  
Balance the wave  
Gents allemande left once around, back  
to the neighbor  
A2 - Neighbor balance and swing  
B1 - Circle left ¼  
Partner swing  
B2 - Circle left ¼ and re-form the original  
wave  
Balance wave, drop hands and walk  
forward into a new wave

Waltz: Upik Waltz
Music Workshop
Sunday 11:00 AM – 12:30 PM
Led by Rodney Miller, David Surette, Gordon Peery

A lively discussion was held on topics including the following:

- How different rhythms under the same tune can give it a different feel (smooth vs. bouncy).

- Whether or not it was proper to play a tune that is associated with a particular dance (such as a chestnut) for a different dance.

- Gordon Peery talked about his nontraditional piano influences, and also about Bob McQuillen’s nontraditional influences.

- David talked about the importance of simple, steady rhythm.

- The tensions created by the synthesis of traditional and modern styles.
Farewell Dance Party
Sunday 2:00 -- 4:00 PM
Gale Wood, MC, with staff and guest callers
Music by all staff musicians and guests

There There
By David Smukler (Jun 19, 2014)
As called by the author
Source: David’s website
Formation: Contra, dance improper
Music: Lady Ann Montgomery/Dinky’s Reel

A1 - Circle left ½
2s swing, end facing up
A2 - Full double figure 8: 1s start by crossing up through the 2s, and 2s start by casting down the outside
B1 - 1s turn contra corners
B2 - 1s balance and swing, end facing down

From David: “Based on a dance called Fair Share by Katy Heine, which David Kaynor called at the 1999 RPDLW. Katy is an organiser of the Hands Four Dance series in Ithaca, NY, and I created the dance last year for a Hands Four gig. Katy wanted a contra corners dance where both 1s and 2s get a partner swing. I was trying to create a contra corners dance that didn’t use half figure 8 to ‘properize’ dancers, and realized that simply circling half would leave the 1s proper and progressed, and following it with a swing for the 2s could leave them proper as well. Ironically, though, I ended up trading the half figure eight for a full double figure eight... but I do like the flow. I prefer the double figure eight with 2s participating because it preserves Katy’s equal opportunity idea, and it’s just a cool figure. You can teach the double figure 8, or simply encourage it as an ‘opportunity’ for those who will. Twos who find it confusing may omit.”

Marianne
By Dick Leger (1957)
As called by David Millstone
Source: On the Beat with Ralph Sweet
Formation: Square (partner change, ladies progress one place CCW each time)
Song: Mary Ann (1945) by Roaring Lion (Rafael de Leon). © 1955 by Terry Gilksin

Introduction, Break, and Ending:
All four ladies chain across the ring, turn with your left hand
Chain the ladies right on back, and you turn your Marianne
You dosido your corner, and you dosido your own
You bow to your corner, but swing your own

Chorus:
All day, all night, Marianne, keep swingin’
Down by the seaside, along the sand
Promenade
Even little children love Marianne, swing
Down by the seaside, sifting sand

Figure:
Head two couples pass through, separate, around just one you go
Cross trail, head for home you go
You box the gnat with your partner, gents star left
Home you go and dos-a-dos; but, your corner swing (Repeat chorus)

Sequence: Introduction, figure twice for heads, break, figure twice for sides, ending. Every part is followed by the chorus.
**Grandma Slid Down the Mountain**
Set to music by Tod Whittemore (based on Presque Isle Eight, a figure that Ted Sannella adapted from a dance by Rod Linnell)  
As called by Tod Whittemore  
Formation: Singing Square (partner change; gents move one place CCW each time)  
Song: *Little Old Lady* by Rich Wilbur

Introduction:  
Honor partner and corner  
Circle left and right  
Dosido partner and swing  
Promenade

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

Sequence: Introduction; figure twice, yodeling grand square; figure twice, yodeling grand square

Told us about a recent job interview he had where the interviewers asked him to tell them something about himself that wasn’t on his resume. He told them to go to YouTube and look him up. The first thing that came up was a video of him doing this square (with help from Bob McQuillen). Their response was “Wow, you can yodel.”

---

**The Quilting Frolic**
By Carol Ormand (Sep 17, 1994)  
As called by Lynn Ackerson  
Source: *Jurassic Redheads*  
Formation: Contra, duple improper  
Music: Hughie Travers: "End Diana" (Sam Bartlett)

A1 - Neighbor dosido and swing  
A2 - Ladies pass right  
   Partner swing  
B1 - Ladies allemande right once around  
   Partner courtesy turn  
   Promenade across the set  
B2 - Circle right ¼  
   Neighbor left shoulder dosido (seesaw)  
   1/2

---

**Hey for Forty**
By Carol Ormand (May 31, 2005)  
As called by the author  
Source: *Lizard Research Institute*  
Formation: Contra, duple improper  
Music: Karolenko (J.P. Loyer)/*La Maison de Glace* (Réjean Brunet)

A1 - Partners veer left, then right (to pass 1st neighbors) (4)  
   With new neighbors, circle right ½ (4)  
   Partners veer right, then left (to face original neighbors) (4)  
   Veer left then right (to pass them again) (4)  
A2 - With former neighbors, circle right ½ (4)  
   Partners veer right then left (to return to original positions, facing original neighbors) (4)  
   Original neighbor swing (8)  
B1 - Circle left ¼  
   Partner swing  
B2 - Ladies chain  
   Left hand star once around
**Scout House Reel**

By Ted Sannella (Apr 15, 1979)
As called by John McIntire
Source: *Balance and Swing*
Formation: Contra, double improper
Music: "Goff Hall" (Dan Langer)/"All the Way to Gahaw"

A1 - Down the hall 4-in-line, turn alone
   Return, bend the line
A2 - Circle left once around
   Ladies chain
B1 - Ladies dosido 1½
   Neighbor swing
B2 - Long lines forward and back
   Actives swing

---

**Masters’ Quadrille**

By Tony Parkes (Aug 1991)
As called by the author
Source: *Suit of Shadowack*
Formation: Square (partner change, ladies move one place CCW each time)
Music: "Merrily Kiss the Quaker"

A1 - Head couples forward and back
   Pass through, turn alone
A2 - Pass through again (passing by left this time); separate around one person
   And squeeze in between the sides, forming two facing lines-of-4
   Lines forward and back
B1 - With the couple across, right hand star once around
   Sides in the center, left hand star once around
B2 - Corners allemande right 1½
   Other four left hand star
C1 - Corner balance and swing
C2 - Promenade to the gent’s place

Sequence: Introduction, twice for the heads, twice for the sides, ending

---

**The Teakettle**

By Ron Buchanan (1988)
As called by Beth Parkes
Formation: Square (no partner change)
Music: "Dinah"

Head couples forward and back
Heads face partner, dosido and back up into lines-of-4 at the sides
These lines go forward and back
Forward again, pass through and turn alone into a 4-couple contra set facing the “top” of the set (see note)
Actives (couple one the first time) go down the center
Actives come back up the center and cast off one place
Lines-of-4 go forward and swing the one across (heads are with their partners, sides are not); all end facing the actives’ home
Leaders (be careful not to call them 1s) separate and go down the outside, with the others following
Leaders meet at the bottom and pull by right to start a progressive right and left grand, which ends with everybody home
Swing partner

Sequence: Introduction, figure as above, figure starting with sides and couple 2 active, break. figure starting with heads and couple 3 active, figure starting with sides and couple 4 active, ending

The “top” of the contra set that forms after the pass through is different each time through the figure. The first time it is couple 1’s spot, the next time couple 2’s spot, and so on. Ron sets up the first lines-of-4 differently: Heads forward and back; heads forward, pass through, separate and go around two, hold onto your corner.
**Hull's Victory**

As called by Jeremy Korr  
**Source:** *Cracking Chestnuts*  
**Formation:** Contra, duple proper  
**Music:** *Hull's Victory*

A1 - Actives turn by the right hand \( \frac{1}{2} \) and  
give left hand to neighbor to form a  
waivy line-of-4 (actives in center,  
gents facing down and ladies up)  
Balance the wave forward and back  
Neighbors allemande left around “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

**April Showers**

By Penn Fix  
As called by John Rogers  
**Source:** *Contradancing in the Northwest*  
**Formation:** Contra, Becket (CW)  
**Music:** *Timmy Clifford's*

A1 - Allemande right your shadow (person  
next to you who is not your partner)  
one around  
Partner swing

A2 - On the left diagonal, right and left  
through  
Straight across, right and left through

B1 - Ladies dosido  
Ladies allemande right once around  
Ladies left shoulder gypsy their partner

B2 - Full hey, ladies pass right to start

Waltz: *Amelia* (Bob McQuillen)
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