

SYLLABUS

of the

Ninth Ralph Page Legacy Weekend

Friday, January 12 through Sunday, January 14 1996

Memorial Union Building

University of New Hampshire

Durham, N.H. 03824



Sponsored by

the Ralph Page Memorial Committee

of the

New England Folk Festival Asociation, Inc.

1950 Massachusetts Avenue

Cambridge, Ma 02140 - 2102

NINTH PALPH PAGE WEEKEND
January 12 - 14,1996

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	MAIN HALL	DISCUSSION ROOM	MUSIC ROOM
<u>FRIDAY</u> 7:30 - 11:00 PM	Welcome Dance Party - Music: The Milford Band Staff Callers plus D. Bateman, D. Laufman, C. Mattin, M. Taylor		
<u>SATURDAY</u> 9:00 - 10:30 AM	David Millstone "Triple to Duple Minor Contras II"		
10:30 - 11:00 AM	SNACK BREAK		
11:00 AM - 12:30 PM	"An Evening at Porter Square" m.c. George Fogg with staff callers		
12:45 - 1:45 PM	LUNCH at New England Center		
2:00 - 3:30 PM	David Millstone "Double Dances"	DISCUSSION - Don Armstrong "Traditional Dancing - Quo Vadis?"	
3:30 - 5:00 PM	Mary Desrosiers "Duke Miller's Dances"		MUSIC WORKSHOP - K. Murphy "Playing Backup Rhythms"
6:15 PM	BANQUET at New England Center		
8:00 PM - 12 mid	GRAND DANCE in Main Hall -- Staff Callers		
<u>SUNDAY</u> 9:00 - 10:30 AM	OPEN MIKE SESSION m.c. Larry Jennings Guest Callers		HUMANIST - Jill Linzee "Musical Landscape of New Hampshire" (3rd floor - Dimond Library)
10:30 - 11:00 AM	SNACK BREAK		
11:00 AM - 12:30 PM	Don Armstrong "Ralph's Contra Discoveries"	DISCUSSION - Mary Desrosiers "Your Community, Your Dances"	MUSIC WORKSHOP - B. Tracy "How to Play for Dancing"
12:45 - 1:45 PM	LUNCH at New England Center		
2:00 - 4:00 PM	Farewell Dance Party in Main Hall - All Staff Callers and Musicians		

12/28/95

RALPH PAGE LEGACY WEEKEND - M.U.B., University of New Hampshire, Durham, N.H.
January 12-14, 1996



SYLLABUS OF THE NINTH ANNUAL
RALPH PAGE LEGACY WEEKEND
12, 13 & 14 JANUARY 1996

Assembled by
Donald Parkhurst
&
Mary Wakefield

Welcome Dance 7:30 - 11:30 PM

FRIDAY NIGHT with the MILFORD BAND

SPEED THE PLOW

called by: Dudley Laufman
music: Speed the Plow
formation: duple proper

- A1: Ladies line balance forward and back (2 balances each direction)
- A2: Men's line balance forward and back (2 balances each direction)
- B1: Actives down the center; turn individually and back cast off
- B2: Right and left over and back

BERKSHIRE FOOL

called by: David Millstone
music: Highland Mary, Jimmy Allen, Huntsman's Chorus
formation: circle partner on your right

- A1: Everyone into the center and back and again
- A2: Allemande partner by the right, neighbor by the left and repeat
- B1: Face partner holding right hands (men facing ccw ladies facing cw) Grand right and left four places (counting partner as number one) and balance number five
- B2: Long swing

FIDDLE HILL JIG

called by: David Bateman
music: Broken Lancers, Kitty McGee, Maggie Brown
formation: duple improper

- A1: Do-si-do your neighbor: actives do-si-do your partner
- A2: Allemande left your neighbor; actives swing
- B1: Down the hall in line of four (actives in middle) turn alone come back and bend the line
- B2: Circle left and star left the other way

(Friday night welcome dance con't)

MONADNOCK REEL (by Ralph Page)

called by: Mary DesRosiers
music: St. Anne, Glise a Sherbrooke, Pays de Haut
formation: duple improper

A1: Actives balance partner and do-si-do your partner
A2: Allemande left the one below and actives swing
B1: Actives balance and swing the one below
B2: Ladies chain over and back

SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

called by: Claire Mattin
music: She'll Be Comin' 'Round the Mountain
formation: square

Circle to the left, when your home swing your partner
(square your sets)

Head ladies chain, while the sides swing
Side ladies chain, while the heads swing
Allemande left your corner, and walk right by your
partner, and swing the one you meet and promenade to
the man's home place
Allemande left your corner again and a grand right and
left, half way around, when you meet your new
partner promenade to the man's home place
(do four times)
Join hands and circle left, when your home swing your
partner

SMOKE ON THE WATER

called by: Clair^A Mattin
music: Smoke on the Water
formation: square

Intro:

Bow to your partner and bow to the corner girl
Join hands circle left, around the ring you go, other
way back the same old track, get along back home.
Allemande left your corner, grand old right and left
you'll roam. (chorus)

Break

Well now you allemande left your corner and you walk
right by your own
You turn a right hand round the right hand lady and a
left hand round your partner
Four gents star right in the center of the ring
Allemande left your corner grand right and left and
sing (chorus)

(Friday night dance con't)

(Smoke on the Water con't)

Chorus

There'll be smoke on the water, on the land and the
sea.
It's a right hand to your partner, turn around and go
back three.
And it's a left and right and a left hand all the way
round.
And a right to your partner, box the gnat and settle
down

Figure 1 (once with heads and once with sides)

Well now the head couples swing your partner, swing
her round and round
Down the center and pass thru and separate around
And when you're home, you do-si-do
You allemande left your corner, grand right and left
around you roam (chorus)

Break (and chorus)

Figure 2 (once with heads and once with sides)

Head couples promenade around outside half way, and
down the center right and left thru, that's what
you do
Side couples star right in the center of that ring
Allemande left your corner, grand right and left and
sing (chorus)

Break (and chorus)

Ending (and chorus)

Now you all join hands and circle around the left,
other way back the same old track, get along back
home.
When you're home, do-si-do
Allemande left your corner, grand old right and left
and sing. (chorus)

(Friday night welcome dance con't)

MARION'S DELIGHT (by Carol Kapp)

called by: Don Armstrong
music: Piper's Jig, Charlie Hunter,
Rakes of Mallow
formation: duple improper

- A1: With the one below, balance and swing
- A2: In long line and go forward, Two ladies do-si-do
1 1/2
- B1: Ladies gypsy partner and swing
- B2: Two men allemande left 1 1/2 and bring opposite
lady home with half promenade

ERIC'S BECKETT

called by: Marianne Taylor
music: Blackberry Quadrille
formation: beckett

- A1: Circle once to the left and back to the right
- A2: (With partner hold nearest hand and face opposite)
and do a Petronella (figure) in tandem (men
follow lady and start on right foot), step on
right and balance right and left and turn to
right for four do again end up on opposite side
- B1: Two ladies chain over and back
- B2: Promenade across set and face in and do a right
hand star all the way around and men lead along
line in direction of progression to next couple
and lady follow

THE TEMPEST

called by: Dudley Laufman
music: Tempest, Off She Goes
formation: tempest

- A1: Down center four in line and back up
- A2: (face your respective side couple) Balance to them
twice and circle once around to the left
- B1: Two ladies chain over and back
- B2: Half promenade and half right and left

FESTIVAL JIG (By Ted Sannella)

called by: Clair Mattin
music: Jackson's Fancy, Steamboat Quickstep
formation: duple proper

- A1: Long lines go forward and back
Active couples do-si-do 1 1/2
- A2: Balance and swing your neighbor
- B1: Line of four go down the center and turn as a
couple, come back and bend the line
- B2: Circle to the left once around, and a half figure
eight up thru the inactives

(Friday night welcome dance con't)

LANCERS

called by: David Millstone
music: Road to Boston
formation: square

Intro:

Bow to partner, bow to corner, bow to center all
Join hands and circle once around and with your
partner do-si-do, with partner swing
Promenade once around square

Figure:

Couple one promenade inside of square and face out
at home place
Sides fall in behind
Lines chassez right and balance forward and back
Lines chassez back to place and balance forward and
back
Couple one down the center of line and others follow
Couple one cast up outside
Lines of four (face in) go forward and back
Forward again and all turn partners two hands to
place

(do figure for #2, then break, than #3 & #4, then
ending)

Break:

Join hands in a ring and circle to the left, and
back the other way
Ladies in to the center and back, men go in and back
With your partner do-si-do, with partner swing

Ending:

Join hands in a ring and circle to the left, and
back the other way
With your partner do-si-do, your corner do-si-do,
your partner swing, and Promenade

(Friday night welcome dance con't)

FLUID DRIVE (by Ted Sannella)

called by: Dave Millstone
music: Saint Joseph's
formation: square

Intro:

Bow to partner, bow to corner, bow to center
Swing corner, Swing the next, Swing the next, Swing
the next and all promenade to home

Figure:

Head couples forward and back, same four right
hand star, back with a left hand star.
Heads promenade half way outside the set, while
sides right and left thru
All join hands and circle right half way around
and swing your corner
All promenade to the man's home place

Break:

Ladies into the middle and back
Men into the middle and back
Corners bow, partners bow, swing corner, swing
partner and promenade

DON'T LET GO 2

called by: David Bateman
music: Mistwold, Scotland the Brave,
Silver & Gold
formation: duple improper

A1: Circle left 3/4 and swing partner on side
A2: Down the hall four in line, (active couple is on
right side of line), right hand high
(partner), left couple low (inactive couple), up
the hall and bend the line
B1: Circle left all the way and star left back
B2: Promenade partner 3/4, (she is in front of you)
(ones facing up, twos facing down)
In a ring balance and California twirl

(Friday night welcome dance con't)

ETNA STAR (by Fred Breunig)

called by: Mary DesRosiers
music: Glen Towle
formation: Double Sicilian circle

- A1: All go forward and back
Ladies grand chain 1/2 way
- A2: All go forward and back
Ladies grand chain 1/2 way
- B1: Left hand star with opposite couple
Right hand star with opposite couple
- B2: All circle left 1/2 way
Swing partner, (end facing original direction)

TRISTA'S DANCE (by Don Armstrong)

called by: Don Armstrong
music:
formation: duple proper

- A1: Lines go forward and back
Actives allemande right 1 1/2
- A2: Balance and swing opposite
- B1: 1/2 promenade over and 1/2 right and left back
- B2: Circle left once around
Actives 1/2 figure eight above

IMPROPER APOTHECARY

called by: Marianne Taylor
music:
formation: duple improper - double progression

- A1: Allemande right below 1 1/2, with the next
Allemande left 1 1/2
- A2: Ladies chain over and back
- B1: Actives balance and swing, end facing up
- B2: Cast off turn twice around (with couple you
chained with)
Half figure eight up thru couple above

Waltz

Saturday 9:00 - 10:00 AM

"Triple to Duple Minor Contras II"
David Millstone, caller
music by Nightingale

This workshop followed the structure of a similar session led by Ted Sannella at the 8th RPLW. Triple minor versions were danced in sets of four couples. After each couple was active twice, they moved to the bottom of the set. Each triple minor was danced eight times, then the sets re-formed in long lines for the duple variation.

DANDIES' HORNPIPE (traditional)

formation: triple minor proper
music: Miss Thompsons & Derry Reel

- A1: Actives walk forward and back; turn by right hand
1 1/2
- A2: Walk around the couple below and ladies chain,
over and back
- B1: Actives left hands across star below (#1's & #3's)
Actives right hand across star above (#1's & #2's)
- B2: Actives swing face up and cast off

formation: duple minor
music: same

- A1: Actives balance forward and back twice; turn by
right hand 1 1/2
- A2: Left hand turn with neighbor, into a ladies chain,
over and back
- B1: Actives left hands across star below
Actives right hand across star above
- B2: Actives swing face up and cast off

LAMPLIGHTER'S HORNPIPE (traditional)

formation: triple minor proper
music: Batchelder's, Lamplighter's Hornpipe

- A1: Actives cross down the set between couple two and
face out on opposite line, forming a wave of
three with actives in center (4), balance forward
and back (4); turn right hand person by the right
hand once around to form wave again (8)
- A2: Balance forward and back twice (8)
Actives turn left hand person once around (8)
- B1: Actives down the center, wheel around as couple,
return, cast off on proper side
- B2: Top two couples in each group of three, right and
left over and back

("Triple to Duple Minor Contras II")

ROAD TO CALIFORNY (traditional)

Variation of Lamplighter's Hornpipe
formation: duple minor proper
music: Lamplighter's Hornpipe

- A1: Actives cross through #2s, face out on opposite side, balance in long wave (8)
Actives right hand turn once around with right hand neighbor (4), balance the wave (4)
- A2: Actives allemande left hand turn with left hand neighbor (4); actives swing in center (12)
- B1: Actives down center, turn as couple; return, cast off on proper side
- B2: With couple above, right and left, over and back

THE DANCING SAILORS (by Ed Shaw)

formation: triple minor proper
music: Hammy Hamilton's, Music in the Glen

- A1: Actives down the outside below two; up the center, cast off on proper side
- A2: Actives turn contra corners
- B1: With actives starting by right shoulder, hey for four on the diagonal (actives and their second corners from preceding figure)
- B2: Actives swing, end facing up the set, ready to separate and **go** down the set
(Meanwhile, the inactives get opposite their partner, above the swinging actives)

Note: The dance was published in Northern Junket as a triple minor. Several callers at the RPLW thought this was a transcription error on Ralph Page's part and that the dance was always intended to be a duple minor. We danced the triple minor version to a jig, and the duple minor to a reel; the dance instructions were unchanged.

LONG VALLEY (by Don Armstrong)

formation: triple minor proper
music: Forester, Good for the Tongue.
Walker Street

- A1: Actives cross by right shoulder, go down the outside below two.
With the couple above, circle left once around
- A2: These two ladies chain, over and back
- B1: Actives cross back and dance up the set to original places
With couple below, circle left once around
- B2: Actives go down the center two places, separate; come up around one person, move to center to meet partner, continue coming up set one place to original place, separate and cast down to progressed place

("Triple to Duple Minor Contrás II")

(Long Valley con't)

Note: The duple version (Ted Sannella's) is the same,
with these changes:

In A1, instead of circle left, actives do a right
hands across star with the couple above

In B1, instead of circle left, actives do a left
hands across star with the couple below

RORY O'MORE (traditional)

formation: triple minor proper
music: Rory O'More

A1: Actives cross by the right shoulder, go down the
outside below two persons (4)

Actives come up the center, crossing to proper
place, and cast off to meet partner by right hand
in center (4)

A2: Actives balance together, then apart (right, then
left) (4), then each slide to the right and takes
left hand with partner (4)

Actives balance together, then apart (left, then
right) (4), then each slide to the left and takes
right hand with partner (4)

B1: Actives turn contra corners

B2: Actives balance and swing in center

Note: In A2, actives pass face to face in center or, as is
more commonly done in the contemporary duple version of
the dance, twirl past each other. In the duple version,
at the end of A1, actives meet in the center with right
hand to partner and left hand to another active of the
opposite sex, forming a long wave.

SATURDAY 11:00 - 12:30 PM

"AN EVENING AT PORTER SQUARE"

M.C. George A. Fogg

A Personal Recollection of Ted Sannella's Newtowne Hall Dances.

By George Fogg

This essay is a recollection of Ted's Newtowne Hall dances held in the Stephen James House, Davenport St, Porter Square, Cambridge Mass when I attended in the mid-fifties.

My first visit to Newtowne Hall was after I'd taken employment in Stoneham, a Boston suburb, when a fellow employee introduced me to the square and contra dance at the YWCA, 7 Temple St, Cambridge, Mass. When I asked where else I might find more square dancing I was informed about the Newtowne Hall dance. Being eager to do more I decided to try it out. In my most naive way I assumed all dances started at 8 o'clock. Wrong! Ted's dance commenced at 8:30 pm. Thus, I arrived a little before 8 pm to find only three total strangers there: Ted & Anne Sannella & Jean Davis, who was soon to be Mrs. Sannella. The hall was otherwise empty. I was interrogated by a lady at the card table desk. "who was I? Where did I come from? How did I learn of the dance?" I was asked to sign in: name, address, fee requested and informed the dance would begin at 8:30. I thought this was all very strange.

I learned much later that everyone had to sign the register as the Cambridge Police Department would not give Ted a permit to hold a dance, but a "Class" was different. Thus it was always called a "Class"; never a dance. Ted would have been pleased if the Police would have issued a permit but it never happened. Nevertheless, we, students, came every week to a "dance class"; not a dance

As I had a Half hour to kill, I observed a man fussing about on the stage, setting up a PA system, opening record cases, standing up a blackboard & generally busying himself. Of course, it was none other than Ted: little did I know who he was then and what an influence he would have on my life. At 8:30 pm he announced form up for the first square dance of the evening. One of the ladies asked me to dance and I was taken into a square as the third couple. Off we went! I thought I knew how to square dance but Ted called figures that were a bit unfamiliar. How my lady partner kept me in line with gentle pushing, pulling, and general shoving! I loved it! That lady at my first dance at Newtowne Hall was none other than Anne Sannella.

The order of the evening's programme was a set of squares; followed by two folk dances; followed by a contra; then back to squares continuing throughout the evening with the seventh dance being a mixer.

("An Evening at Porter Square" con't)

The dances were written on the blackboard with a drawn square representing a 'square dance'; two vertical parallel lines equaled a 'contra dance'; 'folk dances' which have proper names were written out. Remember that in those heady days callers called three tips and latter the callers reduced it to two, which I believe is common practice now.

Ted's formula at Newtowne Hall was as followed:

Squares - 3 tips; later reduced to 2 tips.

Folk Dance - 2 (generally a kolo type & a couple type)

Contra

Folk Dance (mixer)

Squares

Folk Dance

The 7th dance was always a mixer & continue on the rest of the evening.

As I did not know any folk dances I sat them out, but was up for every square and contra. However, I could see how much fun the folk dances were and I suppose I secretly wished I was able to participate. That wish was answered when Ted announced an hour Beginners Folk Dance Class from 7:30 - 8:30 pm would be starting in a few weeks. Of course, I attended at 50¢ cost per session.

After I had learned my first folk dance, I thought, erroneously, I'd arrived. How diminutive was my understanding of folk dancing. How was I to know then I was only beginning a long trip into the fantastic world of folk dancing. But, I did know that what I was learning was my greatest craving and desire. To wit that desire to dance has never faulted. It's an appetite that has never been completely satiated.

In these classes Ted taught many dances some of which are still being done in folk-dance circles today. We learned: La Russe, Patch Tanz, Ersko Kolo, Nebesko Kolo, Coatian Waltz, International Waltz, Rye Waltz, Norwegian Polka, Hambo, Snurrboken, Sonderhonig, La faria de Starta, Schottische, Gie Gordens, Road to the Isles, Vienna Two Step, Never on Sunday, the Roberts, Little Man in a Fix, St. Bernard's Waltz, Hineh Ma Tov, Harmonica and dozens more.

In the mid-fifties, there was no live music at Newtowne Hall. We danced only to recorded music. Ted even had a small record business which included squares and contras by Ralph Page and a number of the international folk dances. It was interesting to note that other dances which I attended were using these same records. It was always very reassuring to hear the same recording to which you'd learned that particular dance. It was from Ted that I purchased my first international folk dance records.

("An Evening at Porter Square" cont)

For this presentation I've selected Friday, March 26, 1954 because Ted Sannella was Dance Chairman of NEFFA's Tenth Anniversary Festival held at Cousens gymnasium, Tufts College, Medford, Mass. on April 9 & 10, 1954. Ted always canceled his Friday evening Newtowne Hall dance the weekend of NEFFA's Folk Festival. He was a strong and enthusiastic promoter of NEFFA's New England Festivals serving on and chairing many of it's committees. He served NEFFA faithfully even to taking on the task of chairing the Ralph Page Memorial Fund drive and then continued chairing the Ralph Page Legacy Weekend.

I can only give a representative idea of Ted's Newtowne Hall evenings, as they were 3 hours long. Regrettably, I have only one and a half hours. This truncated programme is only a brief and a very fragmentary representation. I have called it up from my feeble memory bank; remembering I started dancing there in the mid-50's. A representative evening follows:

Newtowne Hall, Davenport St., Porter Square,
Cambridge, Ma.
Friday, April 2, 1954 - 8:30 PM

"The Band": Andy Davis, Fred Breunig, Bob McQuillen,
Keith Murphy, Becky Tracy

FOLLOW THE LEADER (as called by Ted Sannella)
Source: Northern Junket Jan. 1955 Vol. 4, no. 11

called by: Don Armstrong
music: St Anne's
formation: square

Introduction

Bow to your partner and to your corner; circle left;
allemande left your corner and grand right and left
do-si-do your partner, swing and promenade

Figure

Head two couples forward and back; forward again, half
right and left; do-si-do corner, do-si-do partner,
circle left
First man turn outside and reverse back (all follow
the leader in a single track). Circle right; swing
new lady on your right; promenade

repeat for heads and twice for sides

Ending

Allemande left your corner and grand right and left;
promenade

("An Evening At Porter Square" con't)

BOSTON TWO STEP (**An** English Old-Tyme Dance)

lead by: George Fogg & Marianne Taylor
formation: Couples in side-by-side position with
inside hands joined & with free hand
lady holds skirt; man in small of
back palm facing out

Part 1

Balance away from partner; man's left, woman's right
(an English setting step or low "pas de basque")
Then balance toward partner; man's right, woman's left
Dance forward 4 steps-turning inwards to face other
direction; re-join hands; repeat the balancing &
dance 4 steps in other direction (back where you
started)

Part 2

Face partner & join both hands do a balance to man's
left & woman's right & repeat the other way
Take two chasse steps to man's left & woman's right,
(step-close; step-close)

Part 3

Take ballroom position & with 4 turning two-step move
forward in line of direction; finish in opened
position with inside hands joined ready to begin
again

CHORUS JIG

called by: Mary DesRosiers
music: Chorus Jig
formation: duple proper

A1: Actives down the outside and back
A2: Actives down the center, back and cast off
B1: Turn contra corners
B2: Actives balance and swing

ERSKO KOLO (a Kolo from Yugoslavia)

lead by: George Fogg & Marianne Taylor
formation: single circle, no partners, stand
close together with hands joined and
held down

Part 1

Counts:

A1 1 All move sideways to right
Place right heel forward and to side with full
weight on it. (count 1)
Step on left foot behind right with full weight
on it. (count "and")

("An Evening At Porter Square" con't)

(Ersko Kolo con't)

- 2 Place right heel forward and to side with full weight on it. (count 2)
Step on left foot behind right with full weight on it. (count "and")
- 3-14 Continue moving sideways to the right with the above step until you have danced this step 14 times
- 15-16 End with a stamp on the right foot, follow by a stamp on the left foot (slow tempo)
After you stamp with left foot, bring it up sharply, ready to start the same to the left
- A2 1-16 Repeat the same step in A1 count 1 -16 except start on the left foot
Finish with two stamps, left, right

Part 2

- B1&2 1-32 To the right, (r,l,r lift) & back (l,r,l lift)
(The lift is a very low hop movement)
Repeat the r,l,r lift toward center, & back out
Repeat all the above movement again
(This has a schottische feeling with light low running steps with a low hop)

CHAIN THEM RIGHT AND LEFT (by Ted Sannella)

called by: David Millstone
music: Red Haired Boy
formation: square

Introduction:

Bow to your partners, bow to your corner; circle right, other way back; do-si-do your corner, swing your partner and promenade

Figure

1st couple balance and swing, go down the center and split the opposite come home and do-si-do;
right and left over and back; 1st man chain lady to the left, turn and chain to the right, allemande corner, swing new partner and promenade

Ending

Circle left, circle right, ladies into middle and back; swing and promenade

("An Evening At Porter Square" con't)

DANISH MASQUERADE

TED'S SOLO MIXER (by Ted Sannella)

called by: Tony Parkes
music: Robertson's
formation: mixer

Promenade your partner anywhere around room,
face partner and turn by left hand, left shoulder
do-si-do; balance and swing, open out into two hand
turn; right shoulder do-si-do once and a half then
move onto another partner

NEWLYWED'S REEL (by Ted & Jean Sannella)

called by: David Millstone
music: Reel de-Ti Jean, Reel de Montreal
formation: duple proper

- A1: Actives turn right half, give left to next into
line of four, balance forward and back, turn
left twice
A2: Men face down\ladies face up, promenade (in
direction you are facing) turn, come back and
turn left hand once with partner
B1: Swing opposite
B2: Half figure of eight, do-si-do partner

CROATIAN WALTZ (An American Croatian Couple Dance)

As taught by Dick Crum

lead by: George Fogg & Marianne Taylor
formation: Couples in side-by-side position with
inside hands joined & with free hand
lady holds skirt; man's hand on hip

(Begin dance with outside foot: man's left & woman's
right)

Take two waltz steps forward; (6 steps) with near
hands joined
Half turn inwards toward partner, join other near hand
& take two waltz steps backwards (6 steps)
Join right hands for a right hand turn in two waltz
steps (as allemande right)
Then all face original line of direction; with outside
foot take 1 waltz step backwards, then 1 more step
(inside foot) backwards & hold for two counts

For a progressive dance; Woman does final step & hold;
while man takes 1 more waltz step backwards to new
partner

("An Evening At Porter Square" con't)

THE LADIES SWITCHEROO

An original as called by Ted Sannella.

Source: Northern Junket Feb. 1958 Vol. 1, no. 10

called by: Mary DesRosiers

music: Old French

formation: square

Introduction:

Heads forward and back, sides forward and back;
grand chain over and back; allemande left your corner,
allemande right your own; do-si-do your corner; swing
your partner

Figure:

Two head ladies chain to the right halfway; grand
chain halfway; heads right and left over sides right
and left over; allemande left your corner, allemande
right your own; swing corner and promenade

Ending:

Heads chain over, sides chain over, heads back, and
sides back; head ladies to the right and swing,
straight across and swing, ladies to the left and
swing and home and swing; promenade, circle left,
circle right, forward and back twice.

HAMBO

WALTZ

music: Margaret's Waltz

SATURDAY 2:00 - 3:30 PM

"DOUBLE DANCES"

David Millstone, caller
with music by Nightingale

PORTLAND FANCY (traditional)

This version is danced in Danville Vermont; taught there **by** Emerson Lang, who adapted a variation by Ed Larkin.

Tune: Portland Fancy

formation: Two couples facing two couples
One line of four faces back of hall, next is facing them, and so on down hall
For this dance, the "heads" are the individuals at the right-hand end (from caller's perspective) of each line; "foots" are individuals at the left-hand end of the lines

- A1: Heads chassez individually "down" the outside of the set (across the hall) while foot individuals join hands and chassez up the center; chassez back to place
- A2: Heads chassez down center while foot individuals chassez up outside; and return
- B1: Opposite ladies chain, over and back
- B2: Promenade over; right and left back to place
- C1: Lines of four, forward and back; forward again and pass through two lines, wheeling about as a couple at the top and bottom of the hall
- C2: New groupings, circle left all eight once around

Note: The dance begins with C2, and then follows the pattern listed

TED'S TEMPEST (by Ted Sannella)

music: Jules Verret, Pere Leon

formation: Tempest: line of two (active) couples facing down flanked by one (inactive) couple at each end of the lines, facing across

- A1: Actives, go down the hall four in line, turn as couples (8)
Return and face the nearest side couple
- A2: Right and left through all eight (to original starting place) (16)
- B1: Swing the one you meet, then face up or down (facing the couple that includes your partner) (16)
- B2: Those four, circle left halfway around (4)
All swing partner, then actives face down, others face across

("Double Dances" con't)

Ted's Tempest con't)

Notes by Ted Sannella: After first time through, inactives must move up as actives go down hall. Actives return to next inactives at end of A1. It is essential that the set be kept compact across and that the dancers hustle on A2 (no hands across and turn quickly at ends, turning the lady under with a "California twirl") - I don't use those words but usually demonstrate what I want. This is a zesty dance!!

LOVELY LANE (by Bob Dalsemer)

music: 24th of June, Hommage a la Belle Gaspese
formation: double Sicilian circle

- A1: Ladies chain with opposite woman, over and back
- A2: Partners standing side by side, balance and change places, with lady rolling left in front of gent as he moves to the right; lines of four, forward and back
- B1: Inside four right hand star, then left hand star while outside individuals swing their opposite, ending facing their partner (coming out of star)
- B2: Starting with right hand to partner, grand right and left (in reverse direction) halfway
Meet partner and swing, face original direction

K&E (by Pat Shaw)

music: K&E, Reel a Queteux Pomesleau
formation: Double Becket; four lines of couples facing couples; inside couples are standing back to back and outside couples are facing them

- A1: Inside couples lead through outside couples, separate and cast home and do a right hand star with other inside couple in center. End facing outside couples
- A2: Outside couples lead through inside couples, separate and cast home, then do a left hand star with own inside couple. Inside couples should end the star facing each other to go right into a half ladies chain
- B1: Inside couples half ladies chain, turn ladies extra half turn to face outside couples, then half ladies chain with outside couples
- B2: With inside couples facing outside couples, form two rings on each side of set; circle left 3/4 round, inside couples change hands and face center; outside couples swing, moving slightly up the set, and end facing the center; while the inside couples circle left 3/4 round, moving slightly down the set, change hands with partner to face new side couples for next round.

("Double Dances" con't)

(K&E con't)

Note: As in any duple minor set such as the Tempest, side couples on reaching the head wait out one round and then start back down the set as inside couples; the inside couples on reaching the foot wait out one round and start back up outside as couples

Medley of two dances, each with a double swing

IOCA REEL (by Al Smith)
(IOCA - Intercollegiate Outing Clubs Association)

formation: duple minor improper
music:

- A1: Circle left in groups of four; swing neighbor
(finish in progressed position)
- A2: Circle left again; actives only swing in center
(in progressed position)
- B1: Actives down center, turn single; return and cast
off on improper side
- B2: Ladies chain, over and back

DOUBLE SWING (by Nick Hawes)

formation: duple improper
music: George White, Castle Kelly, Convenience

- A1: Facing neighbor couple, go forward and back (up
and down); do-si-do neighbor
- A2: Allemande right with neighbor, twice around;
actives only allemande left, twice
- B1: Swing neighbor; circle left 3/4 around
- B2: All swing partner; circle left 3/4 (to original
position); inactives arch and pull actives
through

WITH THANKS TO THE DEAN (by Steve Zakon)

formation: duple minor improper, double
progression
music: Silver and Gold

- A1: Allemande left neighbor, once and a half; opposite
ladies chain over
- A2: Ladies turn by right hand in middle, once around;
swing partner on side
- B1: With opposite couple, circle left once around;
shift left along line one place, join hands with
new opposite couple, circle 3/4
- B2: Do-si-do this new neighbor; allemande right this
neighbor, once and a half

SATURDAY 3:00 - 5:00 PM

"DUKE MILLER'S DANCES"

Mary DesRosiers, caller

music by Fred Breunig, Andy Davis & Bob McQuillan

DUKE'S CONTRA

formation: duple improper

music: Roddy McCorley, Glise a Sherbrooke

A1: Balance and swing below

A2: Actives down outside, up the center and cast off

B1: Grand right and left four changes and allemande
left with last person twice around

B2: Ladies chain, over and back

CROOKED STOVEPIPE

formation: square

music: Crooked Stovepipe

Intro

Circle left, circle right

Allemande left corner, allemande right partner

Do-si-do your corner, do-si-do with your partner,

Swing your partner and promenade

figure

Head two ladies forward and back, forward again and
swing in center

Others six hands around you go, Break and swing your
own

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

Repeat figure for side ladies, then head men, and side men

Ending

Circle left, circle right, allemande left your corner,
grand right and left all the way around and swing mother
(your partner)

("Duke Miller's Dances" con't)

LIFE ON THE OCEAN WAVE

formation: square
music: Life on the Ocean Wave

Introduction

Bow to your partner, bow to your corner
Join hands, circle left, eight hands around
Other way back, you're going wrong. To your partner
all. Swing your partner this time. Promenade the hall

Figure

Head ladies over, and by the opposite gent stand
Side two over, you all join hands
Bow to your corner lady, Bow to your partner all
Swing your corner lady. Promenade the hall

Break

Just the head two men with the right hand around step
right out in time. Back by the left, right to your
own. Balance four in line. Gents out, ladies in.
Balance there in line. Swing and the head two ladies
chain over and back

Ending

All the gents right hand in, Back by the left the
other way, Balance four in line. Allemande right your
own allemande left your corner, Swing your own,
Promenade the hall

Repeat figures for heads and sides, and break for heads
and sides

SACKETT'S HARBOUR (traditional)

formation: triple proper contra
music: O'Donnell Abbu, Meeting of the Waters

A1: Forward and back and circle six to the left 3/4
A2: Actives down the center and back and cast off
(actives are actually going across the hall)
B1: Actives turn contra corners (in your small set and
fall back between the two inactives as you come
out of your last contra corner)
B2: Forward and back and circle six to the right 3/4

("Duke Miller's Dances" con't)

BECAUSE, JUST BECAUSE

formation: square
music: Because, Just Because

Introduction

Everybody bow to your partner, bow to your corner girl as well. Allemande left, and you grand right and left, halfway around. Reverse when you meet your partner, grand right and left back home. You all get home, and you all swing your own, Because, just because

Figure

The heads right hand star in the center
Left hand star right back home again,
Sides left hand star in the center, right hand star
right back home again. And then you allemande left
your corner, and you allemande right your own.
Swing your corner round and round. Take this maid and
you all promenade. Because, just because.

(Repeat with ladies chain, rights and lefts, chassez)

End

All do-si-do round your corner, right hand twice
around your own. allemande left with the lady on your
left, and do-si-do with your own. Then you allemande
left your corner and you allemande right your own.
Swing your partner round and round. Now you've got
your own, so promenade her home. Because, just because

RED RIVER VALLEY (by Don Armstong)

formation: square
music: Red River Valley

Introduction

Everyone bow to your partner. Bow to your corner girl
as well, you allemande left, grand right and left
halfway around you go. Well you reverse when you meet
your partner, around her and the other way home, now
you all swing your girl in the valley, all swing your
red river girl

("Duke Miller's Dances" con't)

(Red River Valley con't)

Figure

Well you allemande left and do-si-do your partner,
just the head two couples promenade half way, then
it's sides right and left and you turn the girls
around, four ladies chain across the town.
Join your hands and circle in the valley (halfway),
all swing your corner girl around, allemande left just
once, (new corner) balance the one you swung. Grand
right and left around you go. Now you reverse when you
meet this lady, grand right and left the other way,
swing that girl in the valley, swing that red river
gal.

Repeat for heads and twice for sides (sides promenade and
heads right and left)

VARSOUVIAN WALTZ

music: Amelia's Waltz

GRAND DANCE 8:00 - 12:00 Midnight

M.C. David Millstone

Music first half by Fred Breunig, Andy Davis and
Bob McQuillen

PETRONELLA

called by: David Millstone
music: Green Mountain Petronella
formation: duple proper

- A1: Actives turn by the right one place and balance
(like going around the bases of a baseball
diamond)
- Actives turn by the right one place and balance
- A2: Actives turn by the right one place and balance
Actives turn by the right one place and balance
- B1: Down the center, turn individually and back
- B2: Rights and lefts

SCATTER THREESOME (mixer by Ted Sannella)

called by: David Millstone
music: Fiddle Hill Jig, Ripplin' Waters
formation: lines of three people

- A1: Left hand person in each line lead line to join
other group; circle six to the left
- A2: Allemande right opposite person 1 1/2 and re-form
lines. Forward six and back
- B1: Couples from each line, right and left over only
In these new lines, forward and back
- B2: Basket swing, ending in lines with lone sex
individual in the middle

Note: "Couple" in each line is the woman with a man on her
left; the half right and left may be on diagonal or
straight across, depending on location of couple in
the line

SALUTE TO BOB McQUILLEN (by Ted Sannella)

called by: Mary DesRosiers
music: Flowers of Edinborough, Flowers of Mich.
formation: duple improper

- A1: Swing below
- A2: Down the center four, turn single, return
- B1: Circle left, star right
- B2: Actives swing, do-si-do neighbor 1 1/2

(Grand Dance con't)

DAVID ON FRIDAYS (by Paul Eric Smith)

called by: Mary DesRosiers
music: Connaughtman's Rambles, Irishman's
formation: duple proper

A1: Right gypsy below 1 1/2, Right hands across
A2: Women allemande right 1 1/2, all swing partners
B1: Down the center four, turn as couples, return
B2: Circle left once around, slide left as couple
Circle 3/4

RYE WALTZ

called by: Don Armstrong
music: Rye Waltz
formation: couples dance
closed dance position

Heel and toe twice and slide four steps, and repeat
other way (repeat twice)
Waltz (for 12 measures)
Chassez (4)

TAMARACK REEL (by Penn Fix)

called by: Don Armstrong
music: Quindaro, Julie Delaney
formation: duple improper

A1: Down center four in line (actives in the center)
Turn alone, and come back to place
A2: Bend the line and circle four left,
Actives face up, half figure of eight
B1: Turn contra corners
B2: Actives balance and swing

RAMBLIN' ROVER (By Don Armstrong)

called by: Don Armstrong
music: Scotch Hop
formation: duple improper

A1: Do-si-do corners into a wave, double balance
A2: Ladies pass left, hey for four
B1: Ladies turn left to the same corner, corner swing
B2: Circle left, star left

(Grand Dance con't)

GENTS AND CORNERS (Ted Sannella variation of Ralph Page
dance)

called by: David Millstone
music: Maggie Brown's Favorite
formation: square

Introduction

Bow to your partner, bow to your corner, bow to the
center. Join hands and circle left once around
Into the middle and back, do it again
Promenade once around

Figure

A1: Head gents with your corners, go into the center
and back; same four circle left
A2: Go back with a left hand star
Everybody allemande right your partner, allemande
left your corner
B1: Balance to your own (4), do-si-do your own (6),
swing your corner (6)
B2: Promenade to the gent's home place

Break

With your corner allemande left, your partner
allemande right, your corner allemande left, give right to
your own and balance then grand right and left all the way
around. When you're home swing your own and promenade

repeat once above; repeat twice for side gents with their
corners

(Grand Dance con't)

DUCK THROUGH AND SWING (by Tony Parkes)

called by: David Millstone
music: Scully's Reel
formation: square

Introduction

Bow to your partner, to your neighbor.
Wave to someone of the same sex, swing that person.
Go home and swing your own, promenade

Figure

- A1: Head couples right and left through, (after four counts) Sides right and left through; heads right and left back
- A2: Head couples lead to the right, circle four; head gents break to a line of four, go forward and back
- B1: Lines pass through, join hands again, arch in the middle and the ends duck through, swing the one you meet (arches swing each other)
- B2: Promenade to the gent's home place

Repeat once as above; break; repeat twice for side gents with their corners

Break

On the corner allemande left, your partner allemande right, your corner do-si-do, your partner balance and swing Promenade. Join hands into middle and back and again

Ending

On the corner allemande left, your partner allemande right, your corner allemande left, right to your partner balance, grand right and left, half way around go the other way back. When you're home swing your own. Promenade.

SLIPPERY SWING (by Ted Crane)

called by: Mary DesRosiers
music: Ross's Reel #4, Batchelder's
formation: becket

- A1: Circle left once around, slide left as couples
- A2: Circle 3/4, do-si-do below, swing below
- B1: Hey (women start), women pass right
- B2: Swing Partner

(Grand Dance con't)

SPANISH DANCE (traditional)

called by: David Millstone
music: Vals per Pollee
formation: Sicilian circle

- A: Balance forward and back to opposite, change places
(4 waltz steps)
Balance forward and back to partner, change places
(4 waltz steps)
Repeat to opposite and to partner (8 waltz steps)
B: Right hands across star (4 waltz steps); left hands
across star (4 waltz steps)
Waltz around other couple and on to the next (8
waltz steps)

Music second half by NIGHTINGALE

TRIOLET

called by: Don Armstrong
music: Battle of Waterloo
calls unavailable

KITTYHAWK HORNPIPE (by Don Armstrong)

called by: Don Armstrong
music: Kohler's, Louis Cyr
formation: duple improper

- A1: Actives, as a couple - Hey for three (across) with
the couple below, starting left shoulder with the
#2 lady
A2: Actives in center - down in four, center wheel,
ends turn alone, come back, cast off
B1: Actives turn contra corners
B2: Actives balance and swing

NEW FRIENDSHIP REEL (by Ted Sannella)

called by: David Millstone
music: Concert Reel, Andy McGann's, Otter's Holt
formation: duple improper

- A1: Balance and swing neighbor, end in progressed
position
A2: Long lines, forward and back; actives do-si-do,
end with active lady facing out
B1: Lady round two and the gent cut through
Gent round two and the lady cut through
B2: Same four, circle left once around; left hand star

(Grand Dance con't)

BOX THE GNAT

called by: Mary DesRosiers
music: Saute de Lapin
formation: square

Introduction:

Circle to the left, circle back to the right.
Forward and back, forward and back again
Swing partner and promenade

Figure :

Heads balance and swing and promenade half way around outside. Up the center and pass through, face out and go around one person to form lines (at sides). Forward eight and eight fall back, forward again and box the gnat (with the opposite). End couples arch and centers dive through, around one into lines (at heads). Forward eight and eight fall back, forward again and box the gnat. End couples arch and centers dive through, around one into lines (at sides). Forward eight and eight fall back, forward again and box the gnat. End couples arch and centers dive through, around one into lines (at heads). Forward eight and eight fall back, forward again and box the gnat. End couples arch and centers dive through, around one, and Everyone swing partner and promenade

Repeat for heads, break then twice for sides

Break:

All grand chain. (ladies chain over and back twice, at the same time the head men face right and change places by the right hand (1&2, 3&4) (4) and courtesy turn the lady he meets (4) continue three more times) Swing and promenade.

(Grand Dance con't)

ON THE TRAIL OF THE LONESOME PINE (by Don Armstrong)

called by: Mary DesRosiers
music: Trail of the Lonesome Pine
formation: square

Introduction:

Bow to your partner, and to your corner as well.
Join hands and circle left around the track, allemande
left with your corner lady and weave the ring. When
you meet your partner do-si-do and swing then
promenade.

Figure:

Head gents take your corner into the center, join
hands and circle left, star left and go home. Right
hand turn around your own, allemande left your corner,
go back home and do-si-do your partner. Now you swing
your corner and promenade home.

Repeat for heads and twice for the sides

Ending

Bow to your partner, and to your corner as well.
Join hands and circle left around the track, allemande
left with your corner lady and weave the ring. When
you meet your partner do-si-do and swing then
promenade.

GRAND SQUARE CONTRA

called by: Mary DesRosiers
music: Levi Boileux, Fireside
formation: two couples facing two couples in line

A1: Forward and back, swing corner (square your set)
A2: Grand square
B1: (reverse to place) Grand square
B2: Side couples pass through (face out)
Head couples pass through (turn away from the
person you were dancing with) Swing partners, and
face original direction

(Grand Dance con't)

SNEAK PREVIEW (by Claudio Buckwald)

called by: David Millstone
music: Maids of Glenroe, Bloom of Youth,
Hand me down the tackle
formation: duple improper

- A1: With neighbor, do-si-do once and one-half
With next neighbor, gypsy once around
- A2: Balance and swing first neighbor
- B1: Circle (with original neighbors) to the left 3/4
around; all swing partner
- B2: Those two ladies chain; same four, left hand star
once around

Note: After the first time, the dance begins with a
neighbor whom you met briefly during the previous
gypsy. This explains the title of the dance

INSOMNIA REEL (by Paul Moore)

called by: Don Armstrong
music: Newlywed's Reel, Ricky's White Face
formation: duple improper

- A1: With corner, do-si-do, and swing
- A2: Half promenade, half right and left
- B1: Ladies lead (right shoulder) hey for four
- B2: Ladies chain over (1/2), Circle left 3/4, and pass
through

LADY OF THE LAKE

called by: Mary, David, Don
music: Lady of the Lake
formation: duple improper

- A1: Balance and swing your neighbor
- A2: Actives only balance and swing in the center
- B1: Actives down the center, turn single; return to
place, cast off
- B2: Ladies chain

SUNDAY 9:00 - 10:30 AM

"OPEN MIKE SESSION"

M C. Larry Jennings
Guest Callers

Music by Nightingale

QUEEN VICTORIA

called by: Sylvia Miskoe
music: John Brown's March
formation: Duple proper

- A1: Actives turn partner once by right hand
Actives turn partner by left once and a half
(into a wave line actives in center)
- A2: Balance forward and back twice;
active turn partner half and man turns around to
face down
- B1: Down the center; actives turn as a couple;
inactives turn alone; back up and cast off
- B2: Right and left over and back

SWEET MUSIC (by Amy Cann)

called by: Tamara Golden
music: Bus Stop
formation: duple improper

- A1: Men allemande left 1 1/2 and scoop up partner and
go another half
- A2: Whole hey for four (ladies lead)
- B1: Balance and swing partner
- B2: Right and left over and courtesy turn; roll away
with a half chassez; into right hand star 3\4

RANT AND RAVE (by Russell Owen)

called by: Annette Kirk
music: Pat the Buggie
formation: duple improper

- A1: Allemande right below; ladies cross by left
shoulder; swing partner
- A2: Long lines forward and back; ladies chain 1/2
- B1: Ladies hey for four; end with ladies facing in
and men facing out (long wavy lines)
- B2: Balance right and left and slide right:
balance left and right and slide left

(Open Mike con't)

VIRGINIA REEL SQUARE (by Ted Sannella)

called by: John McIntire
music: Quadrille Bouchard
formation: square

Introduction:

Bow to your partner and your corner; wave to opposite
Balance and swing your partner;
Promenade once around; in a circle all go into center
and back twice.

Figure:

Couple one cross over and swing your opposite; end
swing and fall out into line with nearest side.
Lines go forward and back.
Active couple allemande right once around with
partner; allemande left (next in line) once;
allemande right partner in center once and a half;
allemande left next once; actives allemande right
once and a half in middle. All allemande left to
corner and swing partner

Break:

Promenade once around; allemande left corner:
allemande right partner; allemande left corner;
do-si-do partner; balance and swing corner; balance
and swing partner

repeat figure for couple 2, break 3, break, 4

Ending:

Allemande left corner and grand right and left; when
you get home balance and swing partner and bow

BILL BAILEY WON'T YOU PLEASE COME HOME

called by: David Smukler
music: same

Introduction:

Head gents chain over; side gents chain over
Head ladies chain over; side ladies chain over
Head ladies chain back; side ladies chain back
Head gents chain back; side gents chain back

(Open Mike con't)

(Bill Bailey Won't You Please Come Home)

Figure:

Head couples forward; ladies pull opposite back
to place and swing; sides the same;
Gents into center and star left 3/4 and swing the
one you meet; promenade once to the women's home
place

repeat heads; break then twice for the sides

Break and ending same as the introduction

MR MAC'S REEL (by Penn Fix)

called by: Robin Henlich
music: PJ McComiskey's, Reddican's
formation: duple improper

- A1: Allemande left below; gents cross over and swing
partner
- A2: Actives cross over, split opposite couple and
cast to place; inactives do the same
- B1: Three changes of a circular hey; allemande left
partner
- B2: Promenade over and ladies chain back

CDS REEL (by Ted Sannella)

called by: Eric Holman
music: Bobby Casey, Longford Collector,
Big John McNeil
formation: duple improper

- A1: Swing below; lines go forward and back
- A2: Large ring circle to the left and back to the
right
- B1: Left star 3/4; gents cast to the right and swing
your partner
- B2: Gents allemande, left once and a half; swing
opposite

WALTZ

Shebeg Shemore

SUNDAY 11:00 - 12:30 PM

DON ARMSTRONG

"Ralph's Contra Discoveries"

BRITISH SORROW (traditional)

music: Scotland the Brave, Down the Brae
formation: triple improper

- A1: Actives down the outside below two; up the middle
and cast off
- A2: Right hand star with couple below, left hand star
with couple above
- B1: Circle six to the right. once around
- B2: Right and left with the couple above

JENNY NETTLE (traditional)

music: Farewell to Whiskey, Whalen's Breakdown
formation: triple proper

- A1: 1st man down outside, 3rd woman up outside, pass
two, return through middle, turn right into
place
- A2: 1st woman down outside, 3rd man up outside,
return through the middle and turn left into
place
- B1: Actives down the center, turn alone, come back
and cast off
- B2: Circle six

LANCERS (windmill figure)

music: Pays de Haut, Off She Goes
formation: square

1st figure

Ladies star right $3/4$, while men move to right one
position and turn partner once around; repeat three
times

Grand square

2nd figure

Men star right $3/4$, while ladies move right one
position and turn partner once around; repeat three
times

Grand square

3rd figure

Same as 1st and 2nd but alternate stars; ladies, men,
ladies, & men (turns are 1 and $1/2$)

("Ralph's Contra Discoveries" con't)

(Lancers con't)

Grand square

Turn corners, two hands $1\frac{1}{2}$ and pass by; turn partner
two hands and promenade

THE HAUNTED VILLAGE

music: Merrily Kiss the Quaker's Wife
formation: triple proper

- A1: Circle six $1\frac{1}{2}$; partner two hand turn
- A2: Circle six $1\frac{1}{2}$; partner two hand turn
- B1: Actives down center, pass #3, cast out, then up,
weaving in and out; cast off, with new couple
below circle left
- B2: Circle right; with couple above slow square
through

GONE A ROVIN' (by Ralph Page)

music: Reel de Jeune Maries, You Married my
Daughter
formation: duple proper

- A1: Active couple balance partner (double) then turn
by right hand once and a half (face out)
- A2: Go below one couple (on opposite side) and take
that person and half promenade; Same four right
and left through
- B1: With the next below, left hand star; with the
couple above, right hand star
- B2: All join hands, go forward and back; actives half
figure of eight

APRIL'S HORNPIPE (by Ralph Page)

music: McQuillen's Squeezebox
formation: triple improper

- A1: Allemande left below once and a half; do-si-do
next below (#3)
- A2: Circle six all the way around
- B1: Actives star left with couple below; and swing
above
- B2: Right and left over and back (with the couple you
have swung)

SUNDAY 2:00 - 4:00 PM

FAREWELL DANCE PARTY

M.C. Dudley Laufman

THE OLD MASTER (by Chip Hendrickson)

called by: David Millstone
music: Fisher's Hornpipe & Sheenan's Reel
formation: triple proper

- A1: Actives cross by right shoulder and go below one place; actives allemande right once and a half
A2: All six, circle left half; actives do a right hand across star with couple below
B1: Actives do a left hands across (star) with couple above, finish with actives between inactives, and everyone on the opposite side from the start;
All six, circle right half. (to proper sides) with actives in progressed position
B2: First two couples, right and left over and back

MERRY MIXUP (by Ted Sannella)

called by: Tony Parkes
music: Aunt Mae's Canadian Jig
formation: square

Introduction:

Bow to your partner and corner; circle left; balance and swing and promenade

Figure:

Heads forward and back, forward again and right and left; ladies chain across, turn twice and chain to the right; pass through and swing and promenade

repeat for heads

Break

Circle left, circle right, allemande left your corner and grand right and left; do-si-do your partner; allemande left your corner, swing your partner and promenade

Figure twice for sides

Ending

Allemande left your corner, allemande right your partner, allemande left your corner again; balance partner and grand right and left; swing your partner and promenade

(Farewell Party con't)

MONEY MUSK (traditional)

called by: Mary DesRosiers
music: Money Musk (24 bars)
formation: triple proper

A1: Actives turn once and a half and go below;
forward six and back (8)
A2: Actives turn 3/4, into line; forward and back (8)
B1: Actives turn 3/4, into lines (2)
B2: Right and left with couple above (6)

MADAM, YOU ARE THE ONE (traditional)

called by: Don Armstrong
music: Scotch Hornpipe, Reconciliation
formation: triple proper

A1: Actives cross, go down below two, up, cross
to place and cast off
A2: Lady up, man down; left shoulder hey for three
B2: With couple below star right and left
B2: With couple above right and left over and back

GIRL I LEFT BEHIND ME, BRANDY, REEL OF TULLICK

called by: Dudley Laufman
music: Girl I Left Behind Me, Irish Washerwoman
formation: square into contra into square

Figure

1st couple swing; out to the right, right hand star
w/2nd couple; left star w/3rds; right star w/4th
couple; promenade

repeat three more times; last promenade into contra lines

A1: 1st couple promenade inside of set and face up
rest fall in behind and face
A2: Forward and back twice
B1: Swing partner w/right elbow; swing w/left elbow;
swing w/both hands
B2: Do-si-do; chassey down the set and back
C1: Strip the willow-(start first turn 1 1/2
w\partner right elbow, (rest of turns once
around)
C2: Next below left elbow, partner right etc. stay at
bottom

All swing partner and promenade around into
square

(Farewell Party con't)

(Girl I Left Behind Me, Brandy, Reel of Tullick con't)

Figure: (1st & 2nd hands four; 3rd & 4th same
ladies face each other and men fall in behind
partner)

Ladies jig to each other (8 Measures); turn right
elbow; turn left elbow and face partner; partners jig;
do turns and finish w/men facing; jig and turns, end
facing opposite lady continue until home.

DANCE (by Larry Jennings)

called by: Larry Jennings
music: Rollstone Mountain
formation: duple improper

A1: Circle left; face neighbor and do-si-do
A2: Grand right and left (in big set) r-l-r
left allemande 4th and return to place
B1: Balance and swing neighbor
B2: Forward two steps (holding neighbor in shoulder
waist position) take free hand with partner,
bring back and swing. (next couple will be on
left diagonal)

RORY O'MORE (traditional)

called by: David Millstone
music: Rory O'More
formation: triple proper

A1: Actives cross by right, down outside around one
Actives up the center, crossing and cast off
proper
A2: Actives balance together, apart, slide right
Actives balance together, apart, slide left
B1: Actives turn contra corners
B2: Actives balance and swing in center

TEDDY'S BIRTHDAY (by Chris Madigan)

called by: Mary DesRosiers
music: Father Kelley's, Paddy on the Railroad
formation: duple proper

A1: Right hands across; left hands across
A2: First corners allemande left once and a half;
Allemande right partner twice
B1: Balance four in line; all swing
B2: Ladies half chain; Actives half figure eight

WALTZ

music: Penobscot Memory

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