

**SYLLABUS**  
of the  
**30<sup>th</sup> Annual Ralph Page Dance**  
**Weekend**  
**January 13-15, 2017**

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



**Sponsored by**  
**Milne Special Collections, UNH Library**  
**and**  
**The Ralph Page Memorial Committee**  
**of the**  
**New England Folk Festival Association, Inc.**  
**(NEFFA)**

NEFFA  
P.O. Box 2789  
Acton, MA 01720

## 2017 PROGRAM

UNH <b>January 13-15                  2017</b> Memorial Union Building (MUB)	<h3 style="margin: 0;">30<sup>th</sup> Ralph Page Dance Legacy Weekend</h3> <p style="margin: 0;">Sponsored by the Milne Special Collections, UNH Library and                  Ralph Page Memorial Committee of the                  New England Folk Festival Association (NEFFA)</p>	
<b>FRIDAY NIGHT</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	
7:30-11:00 Session A	<b><u>WELCOME DANCE PARTY</u></b> Calling by : <b>Dudley, Rachel Shapiro &amp; Mary Wesley</b> music by <b>Canterbury Country Dance Orchestra,</b> + <b>Liz &amp; Dan Faiella with Eric Eid-Reiner</b>	
<b>SATURDAY MORNING</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> <b>(Room 338-340, MUB, Level 3)</b>
9:00-10:30 Session B	Dance Session: <b>We never met Ralph Page, but ...</b> <b>Adina Gordon &amp; Mary Wesley</b> As RPDLW dévotes, Adina and Mary share dances and traditions they have inherited through the weekend. music by <b>Calliope</b>	
<b>10:30-11:00</b>	<b>SNACK BREAK</b>	
11-12:30 Session C	Dance Session: <b><u>Ted's Lesser Known Gems</u></b> <b>Jeremy Korr &amp; Lynn Ackerson</b> music by <b>Jumpstart</b>	Caller workshop: <b>Tony Parkes</b> <b>How Do We Honor the Past While Adapting to the Present?"</b>
<b>12:30-2:00</b>	<b>LUNCH</b> (MUB Food Court, Level 2)	<b>1:15-1:45</b> (Food Court) <b>Music Jam</b>
<b>SATURDAY AFTERNOON</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB, Level 3)
2:00-3:30 Session D	Dance Session: <b><u>Classic Squares</u></b> <b>Tony &amp; Beth Parkes</b> music by <b>George Wilson &amp; Selma Kaplan</b>	No Workshop
3:30-4:00	Couples Dance with <b>Marcie VanCleave</b>	
4:00- 5:30 Session E	Dance Session: <b><u>Cracking Chestnuts</u></b> <b>David Millstone &amp; David Smukler</b> music by <b>Sugar River with Deanna Stiles</b>	Music workshop: <b>George &amp; Selma</b> <b>"we make a lot of noise for just 2 people!"</b> <b>rhythm, accents, nice chords &amp; a full sound</b>
5:30-7:00 Session F	<b>Informal Jam Session STRAFFORD ROOM</b>	
<b>SAT. EVENING</b> <b>6:30-7:30</b>	<b>BANQUET</b> Huddleston Hall Ballroom, 73 Main Street, Durham	Dinner will be served when all diners are present. <b>Please be on time!</b>
8:00-11:30 Session G	<b><u>THE GRAND DANCE:</u></b> <b>Mary DesRosiers,</b> <b>Tony Parkes &amp; Tod Whittemore</b> music by <b>George Wilson &amp; Selma Kaplan</b>	Festive Attire Suggested Line up in the hallway for the Grand March.
<b>SUNDAY MORNING</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	<b>MUSIC / DISCUSSION ROOM</b> (Room 338-340, MUB, Level 3)
9:15-10:45 Session H	Dance Session: <b><u>Genuine Triple Minors</u></b> <b>Tony Parkes w/ Sylvia Miskoe, Peter Yarensky &amp; Emeline Dehn-Reynolds</b>	
<b>10:45-11:00</b>	<b>SNACK BREAK</b>	
11:00-12:30 Session I	<b><u>Caller Open Mic Dance Session</u></b> MC: Sandy Lafleur, with <b>George &amp; Selma</b>	"Tunes of the Ralph Page Orchestra" led by <b>Peter Yarensky &amp; Emeline Dehn-Reynolds</b>
<b>12:30-2:00</b>	<b>LUNCH</b> (MUB Food Court, Level 2)	<b>1:15-1:45</b> (Food Court) <b>Music Jam</b>
<b>SUNDAY AFTERNOON</b>	<b>STRAFFORD ROOM</b> (Dance hall at the MUB, Level 2)	
2:00-4:00 Session J	<b><u>FAREWELL DANCE PARTY</u></b> MC: Gale Wood , Music director: Vince O'Donnell Staff and Guest Callers and Musicians	See You Next Year!

**Callers:** Tony Parkes, Tod Whittemore & Mary DesRosiers + Dudley Laufman, David Millstone, Adina Gordon, Beth Parkes, David Smukler, Jeremy Korr, Lynn Ackerson, Mary Wesley, Rachel Shapiro-Wallace

**Saturday & Sunday Bands:** George Wilson & Selma Kaplan; Calliope; Jumpstart; Sugar River + Deanna Stiles

**Friday Night Bands:** Canterbury Country Dance Orchestra, + Liz & Dan Faiella with Eric Eid-Reiner

## **Celebrating 30 Years!**

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2017 was the 30th glorious, joyous gathering to celebrate the traditions and transitions of the dance form made famous across New Hampshire, New England, the United States and then the world. Many participants of all kinds contributed this to year's program. Contributors from the past were scattered across the weekend program. It was a reminder of all the wonderful leaders, musicians and dancers that have graced the Ralph Page Dance Legacy Weekend in the past.

The syllabus created for each weekend provides a rich resource for future leaders and a nostalgic look back for others. I can hear Money Musk, in the hall on Saturday night and the impromptu version at lunch on Sunday. Around the edges of the syllabus breakfast with friends at the hotel, relaxing on the bean bag chairs watching a video of those no longer with us, listening to the music from the snack room, dressing up for the banquet, the banquet (official and otherwise) and the jam sessions.

The syllabus was compiled and written by David Bateman. Many people reviewed and edited the final edition. Tee Huffaker and Lisa Greenleaf managed the editing process and reviewed the content respectively. Several NEFFA volunteers helped with editing. Thank you to all contributing to the final product.

The publication of the 2017 syllabus was delayed for a variety of reasons. Today's January 2021. The 30<sup>th</sup> anniversary feels like yesterday as I review for the final time. Since 2017, there was one cancelation due to snow and 2020 will be a year now one forgets for decades, resulting in a virtual Ralph Page Event. We are up to 33 years now.

Perhaps as you read, you will be transported to a January weekend in New Hampshire where the dancing was divine, and the music was exquisite. While you are there, join me in a dance.

For the Ralph Page Dance Weekend Committee,

Tod Whittemore  
Chair  
January 30, 2021

# Welcome Dance Party

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Friday evening, 7:30 - 11:00 PM

Callers: Dudley Laufman, Sylvia Miskoe

Music by: Canterbury Country Dance Orchestra, **Russell Orzechowski**, piano; **Dudley**, harmonica & accordion; **Jacqueline Laufman**, fiddle; **Carl Jacobs**, bass; **Walt Sweet**, flute; **Allan McIntyre**, accordion; **Greg Boardman**, fiddle; **Sylvia Miskoe**, accordion; **Jane Orzechowski**, fiddle; **Vince O'Donnell**, fiddle; **Jack Perron**, fiddle; **Fred Breunig**, fiddle

## *Soldier's Joy*

Traditional

As called by Dudley Laufman

Formation: Sicilian Circle Music:

Roxburgh Castle

- A1 - Circle Left  
Circle Right
- A2 - Right Hand Across  
Left Hand Back
- B1 - Partner Swing
- B2- Forward and Back  
Pass through to new neighbors

The dance is Soldier's Joy, although Dudley introduced it as Portland Fancy, the name by which it was known locally by the old-timers in his region of central New Hampshire. David Millstone's video of this performance can be seen at <http://www.youtube.com/>

## *Swing Your Jenny*

By Dudley Laufman

As called by Dudley Laufman

Source: New England Caller Vol 1952

Formation: Contra, duple proper

Music: Marlboro Street

- A1 - Actives swing in middle
- A2 - Swing with the one below  
Swing your Jenny before you go.
- B1 - Actives down the center, turn as a couple  
Return, cast off
- B2- Right and left right over, and right and left right back.

On the return, Dudley emphasized dancers return on their own side of the set. "Stay on your own side for heaven's sake."

## *Three Hand Star*

By Rod Linnell

As called by Dudley Laufman

Formation: Square

Music: Moon and Seven Stars

- A1 - First couple swing in middle  
Lady Right, Gent go left
- A2 - Three hand RHS  
Three hand LHS
- B1 - On to the next four hand RHS, back to place  
Allemande L corner
- B2- Promenade

Alt B2: Grand Right and Left

Alt B2: Swing partner (2X)

Ralph Page used to do this to 100 Pipers one week and Reel of Stumpy the next. Or in Boston he'd do it to 100 Pipers and in New Hampshire to Reel of Stumpy the next.

## *Grapevine Twist (Variant)*

As called by Dudley Laufman

Formation: Square

Music: Scotty O'Neal

- A1 - 1st out to the right circle, four hands round  
1s lead to the next and circle six hands round
- A2 - 1st gent lead line through and around fourth lady
- B1 - Through and around the gent
- B2 - Circle eight hands round, other way back  
Swing your partners all/Promenade

On the B2, Dudley varied between a long swing with no promenade, and a shorter swing with promenade. He did not give the dance a name, but it's clearly a variant of the traditional Grapevine Twist.

### ***Gay Gordons***

Traditional

Formation: Couple dance

Source: Dance a While (as "Gie Gordons")

Music: *Monk's March*

Begins facing in "line of direction" (LOD), which is counterclockwise around the room. Couples are in "Varsouvienne" position: side by side with the lady on the right, left hands joined in front of them, the gent's right arm behind his partner's back, and right hands joined at the lady's right shoulder.

**Bars 1-2** Take four walking steps forward beginning on the left foot. Turn halfway to the right on the fourth step to reverse direction. (Note that gent is still inside circle, lady outside).

**Bars 3-4** Take four walking steps backward to continue moving in the same direction. Do not turn on beat 4.

**Bars 5-8** Repeat in reverse LOD. (Half turn is to the left.)

**Bars 9-12** Releasing left hands, man takes 4 pas-de-bas (setting steps) or 8 walking steps forward in LOD as woman (beginning on right foot) turns twice clockwise with 4 setting steps or 8 walking steps under joined right hands. End facing partner.

**Bars 13-16** Take ballroom position and dance four measures together with a two-step.

Dudley sang the song by Sydney Carter about George Fox, which was composed to the tune Monk's March.

Walk in the light, wherever you may be;  
Walk in the light, wherever you may be;  
In your own leather britches, shaggy shaggy locks;  
You're walking in the glory of the light, George Fox.

Old leather britches, shaggy shaggy locks;  
Old leather britches, shaggy shaggy locks;  
In your own leather britches, shaggy shaggy locks  
You're walking in the glory of the light, George Fox.

Johnny on your right foot, Johnny on your left foot;  
Johnny on your other foot, all together now....

Walk in the light, wherever you may be;  
Walk in the light, wherever you may be;  
In your own leather britches, shaggy shaggy locks;  
You're walking in the glory of the light, George Fox.

### ***Arkansas Traveler***

Traditional

As called by Dudley Laufman

Formation: Contra, duple proper

Music: Waterloo Dance

A1 - Everyone forward and back Everyone cross over (with neighbor)

A2 - Everyone forward and back  
Everyone return to place

B1 - Right hand star with the couple below  
Left hand star back

B2 - All couples swing

C1 - Actives down the center

Back to place on your own side, cast off

C2- Right and left four

Some people call it as a 48 measure dance, others call it as a 40 measure dance. Ralph Page recorded it as a 40 measure *Arkansas Traveler*. He played it AABBAAB, so "every other time it would come out right, the other time it come out wrong. He didn't care; he just went right through it." The tune *Waterloo Dance* is from the Thomas Hardy collection. Hardy played fiddle, as did his father and grandfather, and they had a family band. He mentions music and dancing in many of his stories, poems, and novels.

### ***The Roberts***

English/Scottish Old Time Dance

As called by Sylvia Miskoe

Formation: Circle of couples; face your partner, gents facing out of the big circle, ladies facing in

Jig:

**Bars 1-2** Join both hands; take 2 steps (step-close, step-close) counterclockwise around the circle

**Bars 3-4** Drop hands, and each turns in place once around with 4 walking steps, man turning to the left and lady to the right (a "turn single" in English country dance)

**Bars 5-8** Repeat bars 1-4 in the other direction, starting clockwise

**Bars 9-16** Repeat all of the above

**Bars 17-18** Take ballroom position, couples facing counterclockwise: starting with outside foot (man's left, lady's right) both do a heel and toe and a two-step (step-close-step) forward in a counterclockwise direction

**Bars 19-20** Repeat with inside foot

**Bars 21-24** Repeat bars 17-20

**Bars 25-32** Couples dance around the circle with 8 measures of two-step, open out to start

A couple dance from the British Isles which Ralph used to do between the regular dances. Sylvia learned it at the Boston YWCA dances.

### ***Morning Star***

Traditional

As called by Dudley Laufman

Formation: Contra, duple proper

Music: Rory O'More

- A1 - Actives give right hands, balance and swing
- A2 - Actives give left hands, balance and swing  
(typically reverse swing: counterclockwise)
- B1 - Now go down the center with your own  
Come back proper and cast off
- B2 - Right and left four

When Ralph did the dance in New Hampshire, he usually used a jig like *Haste to the Wedding*, and when he did it in Boston, he did it to a reel, and there is a reel titled *Morning Star*. When he came out with his 78 RPM recordings in the early 1950's, he recorded the dance with the tune *Rory O' More*. Ralph never called the dance Rory O'More.

### **A Note on the Discography of the Canterbury Country Dance Orchestra**

In 1972 the blue album was produced. In 1974 the Mistwold album was produced, and it's still available on vinyl. In 1986, the Belle of the Contra Dance came out, only on cassette. It never got reproduced in any other format and has been out of print for 30 years. It's now on CD. 21 tunes. There was another album -- the Orange album with five cuts is now included on Belle of the Contra Dance. In March 22, 2016, sixteen musicians met in the Chapel of Canterbury met in Concord and recorded 25 tunes, and called it *Welcome Here Again*. 677 years of musicianship on one CD!

Also, a DVD documentary will be released next month called "Welcome Here Again."

- Break -

Callers: Mary Wesley, Rachel Shapiro

Music By: Liz & Dan Faiella with Eric Eid-Reiner

### ***Frocks Rocking Frolic***

By Will Mentor

As called by Mary Wesley

Formation: Contra, duple improper

- A1 - Circle R  
Seesaw Neighbor
- A2 - Balance and Swing Neighbor
- B1 -- Give and take to the ladies' side  
Partner swing
- B2 - Circle Left 1¼  
Zig left, zag right to new neighbor

### ***Lady of the Lake***

As called by Dudley Laufman

Source: The Contra Dance Book

Formation: Contra, duple improper

Music: Blackberry Quadrille

- A1 - Actives balance and swing with the one below
- A2 - Actives balance and swing in the center
- B1 - Same four go down the hall four-in -line,  
turn alone  
Return and face across
- B2 - Ladies chain, over and back

Waltz: Shelly Murray's Waltz, written by Jordan Tirrell Wysocki

### ***Working Stiffs***

By John Kaufmann

As called by Mary Wesley

Source: <https://sites.google.com/site/cupecontradance/home/contra-dances-by-john-coffman>

Formation: Contra, duple improper

- A1 - Balance and swing neighbor
- A2 - Circle left three places around  
Swing partner
- B1 - Ladies chain across  
Mad robin
- B2 - Square through (right hand to partner, balance, pull by partner, face neighbor and pull by neighbor; right hand to partner, pull by partner and neighbor to new neighbor)

### ***Ted's Triplet #3***

By Ted Sannella (June 24, 1968)

As called by Mary Wesley

Source: Balance and Swing

Formation: Triplet, all proper

- A1 - Top two couples star by the right  
Star back by the left
- A2 - Couple one down the center, cross at the bottom (lady in front)  
Come up the outside to the top and face down; all take hands with partner (ones now improper)
- B1 - Dip and dive all six
- B2 - Ones cast down the outside, other two couples move up one place  
Ones swing at the bottom

Ends with couples in 2, 3, 1 order.

### ***Galena***

By Jo Mortland

As called by Rachel Shapiro Source: <http://web.archive.org/web/20130829034850/http://dancearuni.com/jodance.html>

Formation: Contra, duple improper (reverse progression)

Begin in wavy lines of 4, actives facing down, everyone has a neighbor in their right hand

- A1 - Balance R & L, slide R  
Balance L & R, slide L
- A2 - Allemande R halfway, walk forward  
With next Neighbor, swing

B1 - Circle left, 3 places

Partner swing

B2 - Circle left 3 places

Neighbor do-si-do to wavy lines of 4

### ***Can't Forget Me***

By Sue Rosen

As called by Rachel Shapiro

Formation: Contra, duple improper

(Couple 1 between couple 2, all facing down)

- A1 - Four steps down the hall, turn alone, rejoin hands  
Four backwards steps down the hall  
Four steps up the hall, turn alone, rejoin hands  
Four more steps up the hall, walking backwards.
- A2 - Bend the line and circle left once around  
Balance the ring  
Clover-leaf turn single (women turn over left shoulder, men turn over right shoulder) 4 counts
- B1 - Neighbor balance and swing
- B2 - Long lines forward and back  
Ones only swing; (end face new neighbors).

Rachel reminds us "it's nice to turn towards your neighbor, get a little extra hello with them."

### ***Heart of Glass***

By Cary Ravitz, October 2000

As called by Rachel Shapiro

Source: [www.dance.ravitz.us/](http://www.dance.ravitz.us/)

Formation: Contra, duple improper (becket)

- A1 - Circle left  $\frac{3}{4}$  and pass through up and down  
New neighbor swing
- A2 - Gents allemande left  $1+\frac{1}{2}$   
Gents keep left hands, pick up your partner, star promenade across, and butterfly whirl to face in
- B1 - Ladies pass right to start a hey
- B2 - Partner balance and swing

Waltz

## We Never Met Ralph Page, But...

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Saturday morning, 9:00 - 10:30 AM

Callers: Adina Gordon, Mary Wesley, and Andy Blenis-Taylor

Music: Calliope

### *La Bastringue*

As called by Adina Gordon

Formation: Circle of Couples

Music: La Bastringue

A1 -- Into the middle and back  
Into the middle and back

A2 - Circle left  
Circle right

B1 - Do-si-do corner  
Swing corner

B2 – Promenade

"There's something absolutely lovely about dancing together in a circle." One of many versions.

### *Speed the Plough*

As called by Mary Wesley

Traditional

Formation: Contra, Duple proper

Music: Speed the Plough

A1 - Gents' line balance forward with two complete balance steps, then two complete balance steps back to place (fancy steps are in order here: pigeon wings, etc.)

A2 - Ladies do the same towards the gents

B1 - Actives down the center, turn alone  
Return and cast off

B2 - Right and left four over and back

### *Shooting Stars*

By Tom Hinds

As called by Adina Gordon

Source: *Legacy*

Formation: Square

Music: Fiddle Hill Jig (Ralph Page)

Head couples right and left through (8)

Head ladies chain back (counts 9-16)

Side couples pass through (start on count 13, as soon as head ladies are no longer in the center). (Sides) turn right and promenade single file (gents follow partner), the lady round two and gent around one to lines-of-4 at the sides (these will be "she-he-he-she" lines) (8)

Lines go forward and back (8)

Right-hand star at each side of the set (8)

Gents left-hand star in the middle while ladies go single file (clockwise) on the outside track; pass your partner once (8)

The next time you meet your partner, pull right into a grand right and left (8)

When you're home, swing your own  
Promenade

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

Break: Circle left, ladies to the center and gents sashay, ladies back to the circle, and repeat four times. "And other stuff happens."

### *Deep in the Heart of Texas*

As called by Mary Wesley

Formation: Singing Square (no partner change)

Music: Deep in the Heart of Texas

Song by June Hershey and Don Swander

Intro and Ending:

Allemande left, grand right and left

Go round the ring, meet your own and promenade

Promenade home, swing with your own

Deep in the heart of Texas

Figure:

And now that first couple swing in the middle of that ring

Six hands around, six hands around those two

First couple make an arch, second gent lead them through

Deep in the heart of Texas

"You may go through as many other arches as you can. You don't have to stay with that one. It's OK if more than one line goes through the same arch at the same time as long as everyone is careful and polite about it. And at this time, if rogue arches, if anybody feels like putting some extra arches in the obstacle course, feel free."

Take a little walk go all over the floor,  
Take a little walk and go round some more,



You're goin' up north, and you're goin' down south,  
Deep in the heart of Texas.

Take a little walk, go all over the state,  
Take a little walk, you're still doin' great,  
But you gotta go *home*, go home to your square  
Deep in the heart of Texas.

"There will come a time when I will say 'you're gonna go home' and that means hopefully you haven't forgotten where you started and that gent number two will lead the line back to your home square."

When you're home you circle eight, you're doin' great  
Circle to the left, until you're home again and swing with your own  
Now allemande left, go home and swing your own  
Deep in the heart of Texas.

Sequence: Intro and entire figure as above; repeat for each couple in turn (starting with "intro" each time); ending. Last verse can be modified depending on how fast all the lines make it back home.

### ***Fiddleheads***

By: Ted Sannella (February 23, 1983)  
As called by Adina Gordon  
Source: Swing the Next  
Formation: Contra, duple improper

A1- Actives cross over, go left around one, into the center and make a "diamond shaped" ring (active gents facing up, active ladies facing down)

Balance the ring, one-quarter turn to the right (as in Petronella)

A2- All balance, one-quarter turn to the right, ones look behind you for your partner

Ones swing in the center (finish facing down)

B1- Go down the hall 4-in-line (actives in the center), ones turn as a couple and others turn alone  
Come back to place, twos gate the ones until all face across

B2- Those four circle left halfway around  
Swing your neighbor, end facing across

After the A1: "Your partner is nowhere to be seen. At the end you will have a single person hanging out saying 'I don't get it.' or three people hanging out saying 'What's going on?'. That's correct. Stand there and look pretty."

### ***Love and Kisses***

By: Ted Sannella  
As called by Mary Wesley  
Formation: Circle Mixer - Circle of Couples

A1 - Partner balance and swing

A2 - Ladies into the middle and back

Gents into the middle, turn around, come straight out, giving left hand to partner and right to corner

B1- Balance wave R and L, allemande left  
Corner do-si-do 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 back 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.

### ***Salty Dog Rag***

As taught by Andy Blenis-Taylor  
Source: Dance a While  
Formation: Couples in skaters hold facing around the room counterclockwise  
Tune: *Salty Dog Rag* by Red Foley (1952)

First Part (8 measures):

*Out from the Center and Into the Center*

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

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

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

5-8 Repeat

Chorus (8 measures):

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

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

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

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

Second Part (8 measures):

*Heel/Step*

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

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

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

5-8 Repeat

Chorus

## Ted's Lesser Known Gems

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Saturday 11:00 AM - 12:30 PM  
Callers Jeremy Korr & Lynn Ackerson  
Music by Jumpstart "Plus"

### ***Forward Six and Make an Arch***

By Ted Sannella (November 1, 1954)  
As called by Jeremy Korr  
Formation: Square

- A1 - First couple balance and swing  
First couple back away to lines away at the side.
- A2 - Forward again and back you march  
Go Forward again and make an arch
- B1 - Odd couple duck on through to the other side and swing  
Now duck on back and head on home, and when you're there
- B2 - Everybody swing your partner at home  
Promenade go round the town  
All join hands forward and back  
Forward and back once more

Ted says: Any good jig will work.

### ***Ted's Triplet #38***

By Ted Sannella  
As called by Jeremy Korr  
Source: Give and Take  
Formation: Triplet

- A1 - Partners balance and swing  
1s face down; 2s and 3s face up
- A2 - Gent #1 and gent #2 allemande left 1-1/2  
Top four swing neighbor
- B1 - Top four, ladies chain up and down; center couple power turn  
Bottom four ladies chain up and down
- B2 - Bottom four, left hand star three places round  
Lines of three forward and back  
#1 and #3 improper, ending 2-3-1 (Ted starts the first change all proper)

### ***Ted's Triplet #35***

By Ted Sannella

As called by Jeremy Korr  
Source: Give and Take  
Formation: Triplet, all proper

- A1 - Top couples right hand star 1/2; bottom two couples left hand star 1/2  
Active lady lead outside the set with partner following
- A2 - Circle six right 1/2  
Active couple cast up and follow to invert the lines
- B1 - All balance and swing partner and retire proper
- B2 - Active couple cast to the bottom  
All do-si-do partner

All proper, ending 2-3-1

### ***Ted's Double Quadrille #1 (1965 revised edition)***

By Ted Sannella (1964 NEFFA)  
As called by Jeremy Korr  
Source:  
Formation: Double quadrille (eight couple square)

Figure 1  
Face couple in your line, right and left four  
Face corner couple, right and left four

Chorus: Side couples face, head couples face opposite; Grand Square (as couples)

Figure 2  
First couple in your line, ladies chain over and back  
Face corner couple, ladies chain over and back

Figure 3.  
Face couple in your line, left hand couple arch  
Dip and dive past three couples  
With couple four: ladies chain (1/2), right and left through (1/2) and ladies chain (1/2)  
<you may not be home. Do not panic.>  
Face couple in your line, left hand couple arch  
Dip and dive past three couples

With couple four: ladies chain (½), right and left through (½) and ladies chain (½)

<NOW you're home!>

Chorus

16 beat intro: face couple in your line, four steps forward and four steps back

Face corner couple, four steps forward and four steps back

***Ted's Triplet #12 (Alternate title: There are days)***

By Ted Sannella

As called by Lynn Ackerson

Source: Zesty Contrás

Formation: Triplet, proper

A1 - Actives right hand balance, pull by, go one place down the outside

Top two couples right and left through (½)

A2 - Same two ladies chain (½)

Same two couples circle right three places, pass through up and down by the left

B1 - With the one you meet, balance and swing; retire proper

B2 - Actives balance and swing

2012 Version:

A1- Couple 1 balance, pull by across and go down the outside below one

Top four right and left through across

A2- Same ladies chain

Those four circle right ¾ and pass your neighbor by the right shoulder

B1- All balance and swing the one you meet

B2- Actives balance and swing at the bottom, ending prop

The dance was given its alternate title by the caller, who, despite having one of those days, called a wonderful dance.

***Ted's Triplet #13***

By Ted Sannella

As called by Lynn Ackerson

Source: Zesty Contrás

Formation: Triplet (1s & 2s improper, 3s proper)

A1 - Forward six and back

All six swing partner, end facing up

A2 - Peel the banana

B1 - 1s and 2s grand right and left, start right hand to partner, four changes

1s face across, 2s face down, 3s face up B2

- Grand right and left for six, four changes to new position.

Ending 2-3-1. Ted starts the first change all proper, Lynn did not.

***Yours for the Asking***

By Ted Sannella

As called by Lynn Ackerson

Source: Swing the Next

Formation: Contra, duple improper

A1 - Right hand star

Gent #1 turn over left shoulder, swing partner, face down

A2 - Swing neighbor (4)

Gypsy for couples

B1 - Circle left

Oval left

B2 - Oval right

Circle right

***Yours for the Asking***

By Ted Sannella

As called by Lynn Ackerson

Source: Swing the Next

Formation: Contra, duple improper

A1 - Right hand star

Gent #1 turn over left shoulder, swing partner, face down

A2 - Swing neighbor (4) Gypsy for couples

B1 - Circle left

Oval left

B2 - Oval right

Circle right

***Diagonal March***

By Ted Sannella

As called by Lynn Ackerson Source: Swing the Next

Formation: Square (partner change)

- A1 - Head couples forward and back  
Head couples forward and bring couples back to line of four
- A2 - Corners two hand turn 1 and ½ to change places  
Eight go forward, eight go back
- B1 - On the left diagonal, those who can: right and left through  
Straight across: ladies chain
- B2 - On the right diagonal, those who can: right and left through  
Straight across: ladies chain  
All go into the middle, come out in a circle and swing your corner (who should be your current partner).  
Gents turn around, and with your next corner promenade

Intro, heads twice, break, sides twice, closing.

Waltz

## Cracking Chestnuts

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Saturday 4:00 - 5:30 PM

Callers: David Smuckler, David Millstone

Music by Sugar River with Deanna Stiles

### *Lady Walpole's Reel*

Source: The Country Dance Book

As called by David Millstone

Formation: Contra, duple improper

A1- Actives balance and swing the one below

A2- Actives down the center, turn alone  
Return and cast off

B1- Ladies chain, over and back

B2- Half promenade  
Half right and left through

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

### *French Four*

Source: The Contra Dance Book

As called by David Smuckler

Formation: Contra, duple proper

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 twos must move in to allow the ones to get around them in only four counts. The twos can also help out by moving up as the ones move down and vice versa.

### *Queen Victoria*

Source: Cracking Chestnuts

As called by David Millstone

Formation: Contra, duple proper

Music: McQuillan's Squeezebox (Ralph Page)/Rollstone Mountain (Ralph Page)/ Ralph Page (Bob McQuillan)

A1- Actives allemande right and fall back into lines

Actives allemande left 1½ and take right hands with neighbor to form a wavy line-of-4

A2- Balance twice, Allemande right, gents continue to turn alone so that all face down

B1- Down the hall 4-in-line, actives turn as a couple while others turn alone

Return and hand cast the ones up and around to progressed place

B2- Right and left four

### *Dandies Hornpipe*

As called by David Smuckler

Formation: Contra, duple proper

A1 - Long lines forward and back (8)

Actives left-hand turn once and a half, go below couple 2 who move up (8)

A2 - Ladies chain, over and back (16)

B1 - Star left with the next neighbor couple (8)  
Star right with the original neighbor couple

B2 - Actives swing in the middle, end facing up (8)  
Hand cast (8)

### *Dandies Hornpipe: 1996*

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

An old dance from the 1800s; originally a triple minor, but Ralph Page preferred converting it to a duple minor dance, and that is the version called here.

You can find the "Cracking Chestnuts" book at the CDSS Store, and a catalog of the videos of all dances in the book can be found at <http://www.cdss.org/programs/cdss-news-publications/cdss-online-library/cracking-chestnuts/cracking-chestnuts-videos>

### ***Portland Fancy (48 bar version)***

As called by David Millstone

Traditional

Formation: Four facing four

A1 - Heads (top left gent with his opposite) take two hands and sashay inside while the two at the foot sashay individually in the opposite direction behind the line.

Sashay back in the same manner.

A2- Repeat A1 with the roles reversed.

And back.

B1 - Ladies chain across over and back.

B2 - Promenade across.

Right and left.

C1 - All go forward and back.

Pass through two couples and take 8 hands round with the next.

C2 - Circle left all eight, once around to place.

Danced how the Ed Larkin Dancers of Vermont danced the dance for many years.

### ***Market Lass***

As called by David Smuckler

Source: Cracking Chestnuts

Formation: Contra, triple minor proper

A1 - Actives cast down the outside, go below two.

Cross the set and come up the outside around one.

A2 - Forward six and back.

Actives turn by the right three quarters to end in lines of three facing up and down the hall (as in Money Musk).

B1 - Forward six and back.

Actives turn again by the right three quarters to end proper in lines of three at the sides.

B2 - Top four, right and left through, over and back

### ***Petronella***

As called by David Millstone

Source: The Contra Dance Book

Formation: Contra, duple proper

Music: Petronella

A1 - Actives spin clockwise to their right to end facing one another in the center of the set, gent facing up and lady facing down; meanwhile,

couple 2 slide up the set a bit and take hands four with the actives in a "diamond" shape; all balance.

All four repeat the spin; take hands and balance again.

A2 - Repeat twice more so that the actives end where they began and couple 2 is in the middle of the set (they must step or spin out of the way at the beginning of B1 to allow the actives to go down the center).

B1 - Actives down the center, turn alone (8)

Return and cast off proper (8)

B2 - Right and left four

This version of Petronella has all four dancers moving in the A part.

### ***Rory O'More***

As called by David Smuckler

Source: The Contra Dance Book

Formation: Contra, duple proper

Music: Rory O'More

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

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

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

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

B1- Turn contra corners

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

Waltz

# Grand Dance

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Saturday 8:00 - 11:30 PM

Callers: Mary DesRosiers, Tony Parkes, & Tod Whittemore

Music by George Wilson & Selma Kaplan

## ***Grand March***

Led by Tony and Beth Parkes

Source for Grand March Figures: *Legacy*

Formation: couples one behind the other

## ***Marshes of Mallow***

By Cal Howard

As called by Tod Whittemore Source:

Zesty Contras

Formation: Contra, duple improper and double progression

A1- Swing neighbor

A2- Long lines forward and back

Couple 1 swing in the center

B1- Down the hall, 1's in the middle of a line-of-4 with the couple below, turn Alone and return

Open, ones, twos, break, threes, four, close

B2- Ladies chain across

Circle left 3/4, pass through to the next

## ***Stoolie's Jig***

By Cammy Kaynor

As called by Mary DesRosiers

Formation: Contra, duple proper

A1- Right hand across star with the couple below  
1/2

Active man and inactive woman (first couple) swing

A2 - Those two down the set, turn as a couple  
Return and cast off with your partner

B1 - Pass through and swing your partner

B2 - Half ladies chain

Actives half figure eight

## ***Rod's Birthday Contra Square***

By Rod Linnell

As called by Tony Parkes

Formation: Square

Allemande right corner

Promenade partner half way around

Couple #1 promenaded up the middle; everyone else follow

Couples #1 and #3 do-si-do partner

Swing partner; face down with lady on right

Down the center two by two, turn alone

Return and cast off

Right and left over and right and left back

Two ladies chain

Same four people right hand star and stop in original home place

Note that "up" and "down" mean different things for different couples.

## ***Six Pass Through***

By Tony Parkes

Adapted from Dick Leger break

As called by Tony Parkes

Formation: Square

Head gents' partner and corner forward and back

Forward again, pass through, turn alone

Side gents take two ladies forward and back

Forward again, pass through turn alone

Join hands and circle to the left

Swing corner

Promenade around the set

Open, gents twice, break, ladies twice, close



### ***Pearls of Wisdom***

By Bob Isaacs

As called by Tod Whittemore

Formation: Contra, duple improper

- A1 - Allemande right neighbor 1-½  
Gents allemande left 1-½
- A2 - Partner balance and swing
- B1 - Circle left three places  
Swing neighbor
- B2 - Balance the ring and turn to the right  
Balance and turn to the right 1-½ to face  
new neighbor

### ***Grand Square Contra***

By Jacob Bloom

As called by Mary DesRosiers

Formation: Four facing four

### ***Maple Sugar Gal***

By Rod Linnell

As called by Tod Whittemore

Source: Square Dances from a Yankee Caller's  
Clipboard

Formation: Square (see note about progression)

Tune: Maple Sugar Two-Step

Intro, Break and Ending

Allemande left your corner lady and you balance  
to your own

Grand right and left all the way you will roam

Go half way around, and when you meet your  
partner

Swing your maple sugar gal

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

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

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

You swing with your maple sugar gal

Figure

Four ladies chain across, you turn those ladies  
right around

Just the head ladies chain back, straight across the  
town

Music:

A1 - Lines of four forward and back  
Swing your corner

A2 - Sides face, grand square  
Reverse

B1 - Sides pass through and stand still  
Heads pass through and stand still

B2 - Turn around and swing partner, end facing  
direction of travel

“Corner” on the end of the line, your corner is  
across from you. In the center of the line, your  
corner is next to you

Jacob first called the Grand Square Contra at the  
“dance-after-the-dance” at the Fox Hollow Festival in  
1979. For this reason its alternate title is Fox Hollow  
Fancy.

Waltz

Four ladies star right across and everybody swing

You swing with your maple sugar gal

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

Do-si-do her and promenade back home

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

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

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

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

By Pancho Baird

As called by Tony Parkes

Source: Smoke on the Water

Formation: Singing square, no partner change

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

*Figure 1*

Head couples swing your partners, round and  
round

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

When you get back home, you do-si-do  
Allemande left that corner, grand old right and left  
you go

#### Chorus

There'll be smoke on the water, on the land and on  
the sea

Right hand to your partner, around you go back  
three (start a grand right and left the other way  
back)

It's a left, right, left, go all the way around (just  
before you reach your partner at home, rather than  
simply pull by the left you allemande left once  
around)

Right hand to your partner, box the gnat and settle  
down

#### Figure II

Heads promenade around the outside of that ring  
(halfway)

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

Sides right-hand star, in the center of that ring  
Allemande left your corner, grand old right and  
left and sing (repeat chorus)

#### Bridge

Allemande left your corner, walk right by your  
own

Turn the next lady by the right, turn your partner  
by the left

Gents star right in the center of the ring  
Allemande left your corner, grand old right and  
left and sing (repeat chorus)

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

NO: Figure on four ladies circle center, do-si-do  
partner, right star gents, allemande left corner,  
grand right and left the square, right hand to your  
partner turn around go back three

Head forwards and back pass through go outside  
go home do-si-do partner allemande left corner,  
grand right and left.....

Allemande; left your corner walk past your own  
right hand to the next come back to your own.....

#### *Just Because*

From Duke Miller

As called by Mary DesRosiers

Source: On the Beat with Ralph Sweet

Formation: Singing square, ladies progress right

Song: (See note)

#### Figure

Head ladies chain right down the center

Turn and chain those ladies right back home and  
then

Side ladies chain right on over

Chain those ladies right back home again

Allemande left corner, allemande right your  
partner too

And you swing the corner lady round and round

You promenade the ring (to gent's home) and  
everybody sing, "Because, just because"

#### Break

You all do-si-do around your corner

Right hand go twice around your own ("make it  
twice!")

You allemande left with your corner

And you dos-a-dos around your own

Allemande left your corner lady, and you balance  
to your own

Grand right and left around that ring

When you meet up with this one, promenade, let's  
have some fun "Because, just because"

Sequence: Intro; figure as above; figure with rights  
and lefts instead of chains; break; figure with  
sashays across; break.

"Just Because" or "You'll Miss Me When I'm Gone," was  
recorded by Cliff Carlisle, the Shelton Brothers, Frank  
Yankovic, Peggy Lee, Elvis Presley, the Beatles, and many  
others. Although the Shelton Brothers are often credited  
with writing the song, there are earlier versions recorded,  
and so the exact origin of the song is unclear.

#### Waltz

### BREAK AND CAKE

### **Money Musk**

Source: *Cracking Chestnuts*

Formation: Contra, triple proper

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

A- *Go once and a half around, once and a half around*: actives turn by the right 1½ to change places (8)

Now below one couple and forward six: go down the outside below one and form lines-of-3 facing across (4); these lines go two steps forward and two back with a nice shuffle step (4)

B- *Three quarters around*: active turn by the right ¾ until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (8)

And forward six again: these lines-of-3 go forward... (4)

Three quarters around: ... and actives do a right-hand turn ¾ to end progressed and proper (4)

C- *And you right and left four*: Top two couples right and left through, over and back (16)

### **Bulgarian International Dance**

As called by Marcie Van Cleave

Formation: Circle

### **Flirtation Reel**

By Tony Parkes

As called by Tod Whittemore

Source: *Shadrack's Delight*

Formation: Contra, duple improper

A1- Down the hall with the ones in the center of a line-of-4, turn alone Return, face this neighbor

A2- Hey-for-4 (start by passing the neighbor by right shoulder)

B1- Gypsy neighbor and swing

B2- Long lines forward and back Couple one swing in the center

### **Merry Mix-up**

By Ted Sannella

As called by Tony Parkes

Formation: Square

Head couples forward and back (8)

Same four right and left through (8)

Head ladies chain home (8)

Head ladies chain to the right (8)

Same four pass through (4)

and swing the one who comes with you (12)

Promenade once around to the lady's home (16)

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

### **Fiddle-Fiddle**

By Jim York

Source: *Sets In Order Year Book*

Called by Tony Parkes

Couples three and four do a right and left through (8)

Couple one down the center and split the opposite two, go around one to make a line-of-4 at the foot (8)

Forward four and back (8)

Line-of-4 slide to the right behind the next couple (8)

Those six forward and back (8)

Odd couple forward, split one couple, and separate to a line-of-4 (8)

Two lines-of-4 go forward and back (same direction) (8)

Center couples (one in the middle of each line-of-4) wheel around 1½ (8)

Gents star left and the ladies star right (8)

First gent pick up your partner with an arm around, and each gent in turn do the same for a star promenade (8)

Gents back out and ladies turn in, turn 1½

Star promenade with the ladies in (8)

When you get home everybody swing (10)

Allemande left corner (6)

Promenade your partner (16)

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

### ***Grandma Slid Down the Mountain***

Set to music by Tod Whittemore (based on Presque Isle Eight, a figure that Ted Sannella adapted from a dance by Rod Linnell)

As called by Tod Whittemore

Formation: Singing Square (gents progress to right)

Song: Little Old Lady Who by Rich Wilbur

#### **Intro**

Bow to your partner, and bow to the corner girl  
Join hands and circle left, around the ring you go

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

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

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

Little-odel-lay-ee who, little-odel-lay-ee who

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

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

#### **Figure**

All the men go out to the lady on the right and  
balance to that girl

Turn by the right hand, it's once and a half you  
whirl

Ladies star by the left hand, in the center of that  
ring

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

Swing this lady round on her little-odel-lay-ee who  
Little-odel-lay-ee who, little-odel-lay-ee who

Promenade to the lady's place with a little-odel-  
lay-ee who

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

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

#### **Break and Ending**

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

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

### ***Lamplighter's Hornpipe***

By[K1]

As called by Mary DesRosiers

Source: Cracking Chestnuts

Formation: contra, duple proper

Music: Lamplighter's Hornpipe

A1 - Actives cross over, face out (4), and you  
balance (4):

Couple one cross the set to your corner's  
place as the twos move up (actives are now  
progressed, improper and facing out, twos are  
facing in); all take hands to form long wavy lines  
and balance there

All allemande right once around back to the  
same wave again (8)

A2 - Balance again (4), all allemande left until  
the actives balance in the center (4)

Actives swing (8)

B1 - Actives down the center, turn as couples

Return, coming all the way back, and cast  
off proper with couple two

B2 - Right and left four

Lamplighter's Hornpipe has many different variations,  
including triple and duple minor versions, some with a  
swing and some without, and various approaches to  
phrasing the figures. For a detailed discussion, see  
Cracking Chestnuts. See also the multiple versions called  
by Fred Breunig in the Syllabus for the 2004 Ralph Page  
Dance Legacy Weekend

#### **Waltz**

# Genuine Triple Minors

Sunday 9:15 - 10:45 AM

Callers Tony Parkes w/ Sylvia Miskoe, Peter Yarensky & Emeline Dehn-Reynolds [K2]

halfway.

What's a genuine triple minor? "The point is that there are a lot of dances that were written as triple minors particularly two hundred years ago that you can change one or two things about them and make them a perfectly good duple. I believe in that; if it's a good dance you may as well make it more usable, more accessible. ... These are triples that couldn't be anything but triples."

## *Sackett's Harbor*

Traditional

As called by Tony Parkes

Source: Cracking Chestnuts

Formation: Triple minor,  
proper

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

After A1 the gents are facing up and the ladies down. The actives move across the hall in A2, the equivalent of going down the hall and back.

## *Contravention*

By Ted Sannella

As called by Tony Parkes

Formation: Contra, triple  
proper

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

As the dance starts again, the ones can retain hands with those below them (the original threes) for the forward and back. The role of lady one is key during the B-parts. She should be certain to end each star between the other two ladies.

This is the one dance Tony Parkes didn't write which he wishes he did. Tony did get to make a suggestion on the title to Ted, however.

## *The Doubtful Shepherd*

As called by Tony Parkes

Source: Heritage Dances of Early America

Formation: Contra, triple proper

- A1 - Lady one lead your line  
counterclockwise around the gents and  
back to place while three gents balance to  
left, right, left, right, and then circle left  
once around and open to a line
- A2 - Gent one lead your line clockwise  
around the ladies and back to place while  
three ladies balance to right, left, right, left,  
and then circle right once around and open  
to a line
- B1 - Ones go down the center, turn alone;  
Return and hand cast with the twos
- B2 - All six circle to the left once around

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

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

### ***The Trial***

By Larry Jennings

Source: Zesty Contras

Formation: Contra, triple improper (Ones improper)

A1 - Ones face down, twos face up, couples one and two balance and swing neighbor and couple three balance and swing as well

A2 - Change the swing into a two-hand turn, gents leave lady on the right;

Circle left all six, just halfway (until ones are in middle place and proper)

B1 - Allemande right the one you swung, twice around to place

Allemande left your corner from there 1½ to change places

B2 - Allemande right the next 1½ to change places

Allemande left the next 1½ to change places

Allemande left the next 1½ to change places

In the three final allemandes gents are progressing clockwise around the ring of six, and ladies are progressing counterclockwise.

Tony says: "From time to time I get flack to the effect that the dances I choose for workshops are not challenging enough. I try to have something for everybody."

Larry Jennings wrote: "The dance was not named for any difficulty; instead it was designed to test the dancers on the most important zesty figures: swing, allemande, and circle."

### ***Family Change***

By: Al Olson

As called by Tony Parkes Source: Zesty Contras

Formation: Triple minor (1s improper)

A1 - Six forward and back-

Ones allemande right once and cast around "your" two

A2 - Ring of six and balance

Ladies roll one place to right, gents stay

Ring of six and balance

Ladies roll one place to right, gents stay

B1 - Ring of six and balance

Ladies roll one place to right and swing that one

B2 - Open to ring of six

Circle Left all the way around

## Caller Open Mike Dance Session

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Sunday 11:00 - 12:30 PM

Sandy Lafleur, MC

Music by: George Wilson and Selma Kaplan

### *Star Trek*

By Mike Richardson

As called by Karen Marshall, Seattle WA

Formation: Contra, Becket

- A1 - Right hand across star once around  
Gents drop out, ladies chain over
- A2 - Ladies pass right shoulder to full hey
- B1 - Ladies cross right shoulder to partner swing
- B2 - Right hand across star once around  
Slide left (To new right hand star)

### *The Compost Pile Breakdown*

By Gene Hubert

As called by Jack Mitchell

Formation: Square

- Heads out to the right, split the sides go around one
- Meet and swing **opposite** at the head; face in
- Current corner allemande left, current partner do-so-so
- Gents left hand star three places round to current corner and swing them
- End swing facing original partner in diagonal line of four
- Forward up eight and eight fall back
- Ladies chain to partner
- Pass through swing partner at home

Sequence: Open, heads, sides, break, heads, sides, close.

### *Find You at the Flurry*

By Hilton Baxter

As called by Hilton Baxter, Harrisburg PA

Formation: Mixer; Three facing three

- A1 - Lines forward and back  
Opposite do-si-do
- A2 - Opposite allemande left  
Opposite allemande right or swing
- B1 - Circle of six to the left  
Six hand left hand  
circle
- B2 **Pile** (!) of hands for right hand star  
Top hand takes the two people to their right,  
leads out to find new neighbors

The “lead out” person in the B2 can vary: top hand, bottom hand, tallest, shortest, best looking, etc.

### *Chiropractor's Reel*

By James Hudson

As called by Annabel Dryden

(Caller Scholarship Recipient)

Formation: Contra, duple improper

- A1 - Neighbor balance and swing
- A2 - Gents pass by left to start half hey  
Gents allemande left once and a half
- B1 - Gents pass partner by right to start half hey  
Partner swing
- B2 - Circle left three places  
Balance the ring and California twirl

### *Circassian Circle*

Traditional

As called by Jeannine Ameduri, Foxboro, MA

Caller Scholarship Recipient

Formation: Circle Mixer

- A1 - Everyone to the middle and back, repeat
- A2 - Ladies to the middle and back, gents to the middle, turn and
- B1 - Swing the right hand lady;
- B2 - Promenade.

***Casoulette***

By Roger Hayes

As called by Roger Hayes, Madison, WI

Formation: Contra, Duple Improper

A1 - Circle left halfway, neighbor roll ladies away

Circle left halfway, neighbor roll gents away  
(back where started)

A2 - Couple twos pousette, gents pull back then push, couple one half pousette (turn) (End up progressed and proper)

Long lines forward and back

B1 - 1's turn contra corners

B2 - 1's balance and swing, end facing down

Works best with short sets.

***Hello and Goodbye***

By Edith Goldman

As called by Chris Salmon

Source: Give and Take

Formation: contra, duple improper

Music:

Start in wavy line ladies take right hands

A1 - Balance right then left  
Swing neighbor

A2 - Circle three places to the left  
Swing partner

B1 - Make a basket with gents arms behind ladies, turn left one and one half, Unroll ("ooze") to wavy line of four facing your direction of travel

B2 - Balance right, left, slide to right,  
Balance left, right, slide to left AND  
progress



## Farewell Dance Party

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Sunday 2:00 - 4:00 PM

Gale Wood, MC, with staff and guest callers

Vince O'Donnell, Music Director with staff musicians and guests

### **Trail Markers**

By Chris Page

As called by Jeremy Korr Source:

<http://chrispagecontra.awardspace.us/dances/index.htm>

Formation: Contra, improper becket

- A1 - Promenade partner across the set  
Ladies chain across
- A2 - Pass partner by the right turn and pass  
neighbor by left, and swing the next
- B1 - Gents allemande L 1-½  
Gents pass partner by the right to start half  
hey
- B2 - Partner gypsy and swing

### **Northern Lights**

By Floyd Parker

As called by David Millstone

Source: Lloyd Shaw Foundation website

Formation: Singing square (no partner change)

Tune: Blackberry Quadrille

1. [wait four beats] The first old couple you bow  
and swing, Lead right out to the right of the ring,  
And look at those northern lights — HEY!
2. CHORUS Into the ig-a-loo by the door You clap  
your hands and clap all four Clap (own hands),  
Clap (opposite's hands), Clap (own hands), Clap  
(partner's hands) Clap (own hands), Clap  
(opposite's hands), Clap... clap-clap
3. Out of the ig-a-loo into the sleet You swing your  
honey to generate heat, Then mush your huskies  
down the street, And look at those northern lights —  
HEY!
4. Repeat CHORUS with the third couple.
5. Out of the ig-a-loo into the storm, You swing  
your honey to keep her warm, Then mush your  
huskies & show your form, And look at those  
northern lights — HEY!

6. Repeat CHORUS with the fourth couple.

7. Out of the ig-a-loo into the hall, Allemande left  
your corners all, Grand right and left, go round the  
hall, and look at those northern lights — HEY!  
And when you get about halfway round, The first  
old couple goes underground, And everybody is  
homeward bound, Under those northern lights —  
HEY!

Sequence: First, second, third, fourth.

### **Becket Reel**

By Herbie Gaudreau

As called by Bob Dalsemer

Source: Swing the Next

Formation: Contra, improper becket

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

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

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

### ***Opera Reel***

As called by Dudley Laufman  
Source: Country Dance Book  
Formation: Contra, duple proper  
Reel: Opera Reel

- A1 - Actives down the outside and back  
A2 - Actives down the middle, turn alone  
Return and cast off  
B1 - Actives reel your partner (right elbow turn)  
1½,  
Reel with the one below (left elbow with the  
opposite sex neighbor)  
Reel your partner (right elbow)  
B2 - Now reel with the one above and actives  
swing in the center, end facing up to get proper

Opera Reel is considered by many a close relative to Chorus Jig, and has a similar storyline. However, the elbow reels tend to take more time than contra corners. It is possible to push through the elbow reels quickly enough to balance and swing at the top of B2, and some dancers did this. However, it is very pleasant to use the more leisurely timing described above, as Ralph Page did when he recorded the dance. Note also that the turns are not with contrary (contra) corners; both the active gent and lady turn the one below first and the one above second.

A variation of for B1: Actives reel partner just once around, and then reel with the same sex neighbor below, etc.

### ***Kitchen Junket Version of the Lancers***

By  
As called by Tony Parkes  
Formation: Square

Couple one promenade outside the set and face out.  
Side couples fall in  
Four steps forward and back.  
Four steps right and left  
Ladies parade around the gents line.  
Gents parade around the ladies line.  
Face partner, and join long lines - -back up four steps and forward four step  
Swing partner to home place.

Sequence: Intro, ones, twos, break, threes, fours, close.

“Kitchen Junket” Lancers One of several versions of Lancers figure #5 The variation we danced included single file promenades that led dancers into other sets, but Tony brought us all home to original places and partners in the end. 200th anniversary of the Lancers

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

Ralph Page created the choreography, he called it Heads and Sides. Don Armstrong set it to Trail of the Lonesome Pine.

As called by Beth Parkes  
Source: Smoke on the Water  
Formation: Singing Square

Intro, Break and Ending  
Well you bow to your corner, bow to your own  
Join hands, circle left, around you roam  
Allemande left your corner and weave the ring  
Weave it around until you meet again  
Do-si-do [pause for echo], and your partner you swing  
Partner swing, promenade that old ring  
In the Blue Ridge Mountains of Virginia on the  
Trail of the Lonesome Pine

Figure  
Head gents take your corners, go into the middle and back  
Those four circle left around that track  
Left-hand star, come on home, turn a right hand round your own  
Allemande left your corner, then you come back home  
Do-si-do [pause for echo], but that corner you swing  
Yes, you swing, promenade 'em and sing

In the Blue Ridge Mountains of Virginia on the Trail of the Lonesome Pine

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

### ***The Boys of Urbana***

By John Coffman

As called by Lynn Ackerson

Source:

CDSS\_News\_winter\_2013-  
2014\_dance\_boys\_of\_urbana\_rev.pdf

Formation: Contra, improper becket

- A1 - Circle left three-quarters (8)  
Zig left (2), zag right (2) to meet new neighbors; gents allemande left halfway to face this new neighbor (4)
- A2 - Neighbors balance and swing
- B1 - Long lines forward and back  
Ladies allemande right once and a half
- B2 - Partners balance and swing

© John Coffman

Author's notes: To "zig left," gent leads partner left out of set; the momentum from the circle left keeps flowing into the zig left. To "zag right," lady leads partner back into set past current neighbors to face new neighbors, and then a little more so the two gents are almost left shoulder to left shoulder.

### ***The Roberts***

English/Scottish Old Time Dance

As called by Sylvia Miskoe

Formation: Circle of couples; face your partner, gents facing out of the big circle and ladies facing in

Jig:

Also called on Friday night.

### ***The Women's Wall ("Face the Windows")***

By Al Olson

As called by Roger Diggle

Source: Zesty Contras

Formation: Contra, proper

- A1 - Actives down the outside below two couples  
Actives come up the inside and cast off
- A2 - Actives turn contra corners
- B1 - Actives balance and swing with 1<sup>st</sup> corner all face "windows"
- B2.- Allemande left 2<sup>nd</sup> corner  
Actives swing in the middle

"We're going to call this dance for today 'Face the Windows' because it's that important." Windows in the UNH hall are to the left of the caller, behind the ladies line.

"This is a very valuable contra corners dance because contra corners dances are falling out of fashion. One of the reasons they are falling out of fashion is that a lot of them are proper dances; where people go down the outside and come back up the center and cast off and that wastes a lot of valuable swinging time and so only the active dancers get to swing. But this dance has a wonderful ersatz partner swing which most contra corners dances do not, particularly the proper ones. So, you can take this dance home and show the dancers who don't know about this the joys of casting out of the set to go down the outside and come back up the middle and casting off and they still get their damn neighbor swing, just in case they have to have it."

Waltz

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