SYLLABUS
of the
30th 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

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<th>UNH</th>
<th>30th Ralph Page Dance Legacy Weekend</th>
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<td>January 13-15 2017 Memorial Union Building (MUB)</td>
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| FRIDAY NIGHT | STRAFFORD ROOM  
(Dance hall at the MUB, Level 2) |  |
|--------------|----------------------------------|---|
| 7:30-1:00 | **WELCOME DANCE PARTY**  
Calling by: Dudley, Rachel Shapiro & Mary Wesley  
Music by: Canterbury Country Dance Orchestra, + Liz & Dan Faiella with Eric Eid-Reiner |  |

| SATURDAY MORNING | STRAFFORD ROOM  
(Dance hall at the MUB, Level 2) | MUSIC / DISCUSSION ROOM  
(Room 338-340, MUB, Level 3) |
|------------------|----------------------------------|-----------------------------------------------|
| 9:00-10:30 | Dance Session: **We never met Ralph Page, but ...**  
Adina Gordon & Mary Wesley  
As RPDLW dévots, Adina and Mary share dances and traditions they have inherited through the weekend.  
Music by Calliope |  |

| SATURDAY AFTERNOON | STRAFFORD ROOM  
(Dance hall at the MUB, Level 2) | MUSIC / DISCUSSION ROOM  
(Room 338-340, MUB, Level 3) |
|--------------------|----------------------------------|-----------------------------------------------|
| 2:00-3:30 | Dance Session: **Classic Squares**  
Tony & Beth Parkes  
Music by: George Wilson & Selma Kaplan | No Workshop |

| SAT. EVENING 6:30-7:30 | BANQUET  
Huddleston Hall Ballroom, 73 Main Street, Durham | Festive Attire Suggested  
Line up in the hallway for the Grand March. |
|------------------------|---------------------------------------------------|-----------------------------------------------|
| 8:00-11:30 | **THE GRAND DANCE:** Mary DesRosiers, Tony Parkes & Tod Whittemore  
Music by: George Wilson & Selma Kaplan |  |

| SUNDAY MORNING | STRAFFORD ROOM  
(Dance hall at the MUB, Level 2) | MUSIC / DISCUSSION ROOM  
(Room 338-340, MUB, Level 3) |
|------------------|----------------------------------|-----------------------------------------------|
| 9:15-10:45 | Dance Session: **Genuine Triple Minors**  
Tony Parkes w/ Sylvia Miskoe, Peter Yarensky & Emeline Dehn-Reynolds |  |

| SATURDAY NIGHT | STRAFFORD ROOM  
(Dance hall at the MUB, Level 2) |  |
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<td><strong>SNACK BREAK</strong></td>
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| 11:12:30 | Dance Session: **Ted’s Lesser Known Gems**  
Jeremy Korr & Lynn Ackerson  
Music by: Jumpstart | Caller workshop: Tony Parkes  
How Do We Honor the Past While Adapting to the Present?" |

| SATURDAY AFTERNOON 2:00-4:00 | STRAFFORD ROOM  
(Dance hall at the MUB, Level 2) |  |
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| 11:00-12:30 | **CALLER OPEN MIC DANCE SESSION**  
MC: Sandy Lafleur, with George & Selma | "Tunes of the Ralph Page Orchestra" led by Peter Yarensky & Emeline Dehn-Reynolds |
| 12:30-2:00 | **LUNCH**  
(MUB Food Court, Level 2) | 1:15-1:45 (Food Court) Music Jam |

| SUNDAY AFTERNOON 2:00-4:00 | STRAFFORD ROOM  
(Dance hall at the MUB, Level 2) |  |
|------------------|----------------------------------|---|
| 2:00-4:00 | **FAREWELL DANCE PARTY**  
MC: Gale Wood, Music director: Vince O’Donnell  
Staff and Guest Callers and Musicians | See You Next Year! |

**Callers:**  

**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
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 30th 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

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
    Swing with the one below
    Swing your Jenny before you go.
A2 -  Actives down the center, turn as a couple
    Return, cast off
B1 -  Actives swing in middle
    Swing with the one below
    Swing your Jenny before you go.
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

**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

**Formation:** Contra, duple proper  
**Music:** Waterloo Dance

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

**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

**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.”

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 1½
   Zig left, zag right to new neighbor
Working Stiffs
By John Kaufmann
As called by Mary Wesley
Source: https://sites.google.com/site/c apecontradance/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
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/
Formation: Contra, duple improper (becket)

A1 - Circle left ¾ and pass through up and down
   New neighbor swing
A2 - Gents allemande left 1+½
   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...
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 a While
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
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 1-½
   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 ½; bottom two couples left hand star ½
   Active lady lead outside the set with partner following
A2 - Circle six right ½
   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 (½), right and left through (½) and ladies chain (½)
<y 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 Contras
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

Ted’s Triplet #13
By Ted Sannella
As called by Lynn Ackerson
Source: Zesty Contras
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

The dance was given its alternate title by the caller, who, despite having one of those days, called a wonderful dance.
**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**  
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, double 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, double 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
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
   ½
   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 promenade 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

**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)

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
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-Faddle
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 swing 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**
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

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 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, ¾ 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, ¾ 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

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.”

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**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
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)

**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.

**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.

**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

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 1/2
   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
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 1st corner all face “windows”
B2 - Allemande left 2nd 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.
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