SYLLABUS
of the
32nd Annual Ralph Page Dance
Weekend January 17, 18, 19, 2020

Memorial Union Building
University of New Hampshire
Durham, NH 03824

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

David Bateman, author
Dover New Hampshire
Ralph Page Dance Weekend Syllabus 2020

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Introduction

This syllabus is a record of the dancing that took place at the 32nd annual Ralph Page Dance Weekend, January 17th through 19th 2020 at the University of New Hampshire’s Memorial Union Building. It was another great weekend and I have had the pleasure of reliving it (sometimes over and over) as I reviewed my videotapes to get the details of the dances for the syllabus. I would like to thank the musicians for writing down the tune names (when they knew them) and the callers for sending me information about their programs.

I’ve tried to present the dances in a consistent format and provide references to where they may have been published. The contras are described in a relatively concise format but not in a short-hand format nor as brief as I would have on a note card. Although the 1/2 figures are clear from context & common usage; I’ve included the 1/2 to prefix the Chains and Rights & Lefts when the full figure is not used, to be strictly accurate. The 1/2 is generally not called at modern dances. Callers should translate this information to their own shorthand for their “cards” and calls. The figures are placed in relation to the time they are danced, not when the call is spoken, typically in contra dances the call is completed at the end of a musical phrase before the figure starts. The squares are documented in a few styles. Often I’ve copied the calls verbatim. Simpler squares are handled like the contras. At the other extreme are the singing squares where I tried to capture exactly what was sung / said when it was sung That is frequently when the figure is being performed, but sometimes it’s in advance. The other style is the “patter” called squares where I’ve also tried to capture exactly what was called when it was called. In these cases the call is often in advance of the figure. However; I did not copy verbatim the calls throughout the dance since the squares are repeated for the heads and sides. The calls are similar each repeat but there are slight variations in the patter.

The normal timing of the contras is 32 bars (64 “steps”) to a jig or reel that has two parts (A & B), each part has 8 bars and is repeated. Thus the notation A1, A2, B1 & B2 for the dance figures. Each is a major phrase of the music (16 counts). A phrase generally has a single dance figure on one line if it takes the full phrase (e.g. hey for 4). If the figure is only 8 counts (4 bars), it also is generally listed on one line.

For example (These figures may look like a 32 bar dance, it doesn't work, it was made to just show notation)
A1: Neighbor Do Si Do 4 bar / 8 counts
   Neighbor Swing also 4 bar / 8 counts
A2: 1's Balance & Swing The balance is nominally 4 counts & swing 12, the combined figure is 16
B1: Down the hall 4 in line Approximately 8 counts (there is some flexibility in down the hall
   Turn alone, return & bend the line The other 8 counts (4 bars)
B2: Circle left 1/2 x (4)
   1/2 Right & Left across with neighbor (8)

Note this is crossing minor phrase With Neighbor Allemande left 1 (4)

Note that in several squares, the 32 bar form does not apply. Some southern and western style dances also cross the 8 bar phrases, especially when there are several quick moves. The timing notations for those are approximate guidelines. It is up to individual callers to adjust to their dancers.

The UNH Library has lots of material on New England dance including an extensive collection from Ralph Page, Bob McQuillen, Ted Sannella and others. They have the “Northern Junkets”, the past copies of the syllabus, audio recordings and some video of various retrospectives and the later weekends. Please visit them when you have a chance.

I hope this proves useful to you. Any comments or corrections would be greatly appreciated. Feel free to contact me by either mail: dave.bateman23@comcast.net, 16 Harlans Way Dover, NH 03820

Tell your friends about the fun you had & bring them with you next year!

Dave Bateman
## 32nd Ralph Page Dance Weekend 2020 Program

Sponsored by the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA), with additional sponsorship from the Special Collections and Archives Division, UNH Library and contributions from the NH Council of the Arts

### FRIDAY NIGHT

#### STRAFFORD ROOM
(Dance hall at the MUB, Level 2)

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<tr>
<th>Time</th>
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<th>Event</th>
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<tbody>
<tr>
<td>7:30-11:00</td>
<td>A</td>
<td>Friday Night's 'Maine' Event - Dance Party with Caller: Bill Olson (from the great state of Maine) Jordan Tirrell-Wysocki, David Surette, Sue Hunt</td>
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#### SATURDAY MORNING

<table>
<thead>
<tr>
<th>Time</th>
<th>Block</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00-10:30</td>
<td>B</td>
<td>Dance: “Style &amp; Substance”</td>
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<tr>
<td></td>
<td></td>
<td>Sue R with Julie, Mark &amp; Bruce</td>
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<tr>
<td>10:30-11:00</td>
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<td>SNACK BREAK “Schottische 1” 10:40-11:00</td>
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<td>11:00-12:30</td>
<td>C</td>
<td>Dance: “Contra Aesthetics”</td>
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<td>Will with Jordan, David &amp; Sue H</td>
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<td>12:30-2:00</td>
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<td>LUNCH Music Jam w/ Paul Lizotte 1:15-1:45 (MUB Food Court, Level 2)</td>
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<td>2:00-3:30</td>
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<td>Retrospective Dance &amp; Tribute</td>
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<td>“Tony Parkes, New England Traditional Dance Master”</td>
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<td></td>
<td>David Millstone with Jordan, David &amp; Sue H</td>
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<td>3:30-4:00</td>
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<td>BREAK “Schottische 2” 3:40-4:00</td>
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<td>4:00-5:30</td>
<td>E</td>
<td>Dance: “Before The Deluge: Early Western Squares”</td>
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<td>Will with Julie, Mark &amp; Bruce</td>
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<td>5:30-7:00</td>
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<td>Informal Jam Session in the Food Court</td>
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<td>6:15-7:15</td>
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<td>EVENING BANQUET</td>
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<td>Huddleston Hall Ballroom, 73 Main Street, Durham</td>
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<td>7:45-8:00</td>
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<td>THE GRAND DANCE</td>
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<td>8:00-11:00</td>
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<td>THE GRAND DANCE</td>
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<tr>
<td>8:00-9:30</td>
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<td>Sue R 9:45-11:00 Will</td>
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<tr>
<td>9:15-10:30</td>
<td>H</td>
<td>Dance: “Ted Sannella Dances”</td>
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<td></td>
<td>Sue R with Julie, Mark &amp; Bruce</td>
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<tr>
<td>10:30-11:00</td>
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<td>SNACK BREAK “Schottische 3” 10:40-11:00</td>
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<td>11:00-12:30</td>
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<td>Scholarship Showcase Dance</td>
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<td>MC: Shari Shakti</td>
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<td></td>
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<td>with Jordan, David &amp; Sue H</td>
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<td>12:30-2:00</td>
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<td>LUNCH 1:15-2:00 (MUB Food Court, Level 2)</td>
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<td>AFTERNOON</td>
<td>(MUB Food Court, Level 2)</td>
<td>Music Jam</td>
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| 2:00-4:00 Block J | FAREWELL DANCE PARTY  
*Staff and Guest Leaders and Musicians* | See You Next Year!  
January 15-17, 2021 |

Callers: **Bill Olson - Sue Rosen - Will Mentor**

Musicians: **Julie Metcalf, Mark Roberts & Bruce Rosen**  
**Jordan Tirrell-Wysocki, David Surette & Sue Hunt**
**Friday Night “The Maine Event”**

Jordan Tirrell-Wysocki, David Surette and Sue Hunt
with special guest Pam Weeks

**A Nice Combination**

By Gene Hubert
Tunes: Saint Anne's Reel / Mason's Apron
Duple Improper contra
Caller: Bill Olson
A1) Balance & swing neighbor
A2) Four in line down the hall turn as couples and return
B1) Bend the line & circle left 3 places Swing partner
B2) ½ Ladies chain across Star left

**Roll in the Hey**

By Roger Diggle
Tunes: Le Tourment / Maison de Glace / Simon Thoumire's jig Duple Improper contra
Caller: Bill Olson
A1) Circle left all the way Swing neighbor
A2) Circle left 3 /4 Swing partner end face across
B1) Long lines forward & back ½ Ladies chain over to neighbor
B2) Ladies start right shoulder hey for 4 ending, look for new neighbor to start the circle

**Ted's Mixer**

By Ted Sannella
Tunes: Soldier's Joy / Miss McLeod's Big Circle mixer
Caller: Bill Olson
A1) All go forward & back (into the center) All go in again, ladies back out as men turn around to follow partner back out
A2) Allemande right partner 1 1/2 so gents are on outside of the ring Do-Si-Do
B1) Allemande left partner 1 1/2 and move into promenade position

Promenade partner keeping left hands joined open out to form a wave ring with right hand to neighbor
B2) Balance in the ring twice & swing neighbor (new partner) end facing in

Bill commented on his relationship with Ted after Ted moved to Maine
He thanked Ted for being his mentor, but pointed out that there occasionally was awkward moment when Bill was doing sound and a band with a banjo was playing for a dance Ted was calling; Ted did not like banjos!

**Cherokee Shuffle**

(modified see below)
by Dave Kaynor
([http://www.davidkaynor.com/Compositions.html](http://www.davidkaynor.com/Compositions.html))
Tunes: Cherokee Shuffle (notice B 10 bars)
Duple Improper contra Caller: Bill Olson
A1) Circle left all way Neighbor Do-Si-Do
A2) With neighbor balance & swing
B1) (bars 1-4) Gents pull by the left to a wave & balance the wave
(Bars 5 – 10) Swing partner
B2) (bars 1-4) Circle to left 3 /4 (bars 5 & 6) Balance the ring (Bars 7 & 8) Balance again
(Bars 9 & 10) California twirl
David's original:
A1) facing neighbors up & down the hall forward & back Dos-Si-Do

**Reunion**

by Gene Hubert
Tunes: My Darling Asleep / Out On The Ocean
Duple Becket contra Caller: Bill Olson
A1) On left diagonal, ladies chain (1/2)
   Ladies chain (1/2) straight across
   (shadow partner)
A2) Ladies start full hey passing right
    shoulder to start
B1) Find your partner coming out of hey
    ;balance & swing
   (Partners are in different heys, you experience
    a REUNION at the end of the hey)
B2) (bars 1-3) face across circle left
    3/4 (bars 4 & 5) pass through up &
    down
   (bars 6-8) circle right 3/4
Note unusual for becket not to end with
partner swing

Hull's Victory
Traditional
Tune: Hull's Victory Duple Proper Contra
Caller: Bill Olson
A1) Actives turn by the right 1/2 to form
    a wavy line across the set Balance
    the wave
A2) Neighbor allemand left twice (or
    once) around, actives right
    allemande once to reform the wave
    Balance the wave
Actives swing, end face down
B1) Actives down the hall 2 by 2, turn as
    a couple return to the inactives for a
    proper cast around.
B2) Full rights & lefts across the set &
    back
Bill warned the crowd to take care of their
legs, there will be lots of balances the
weekend \nif we balance really hard all night long our
shins would be sore by Sunday, so take it
easy on your legs. Note the #2 gent should
start A1 by facing down & stepping up the
hall to meet the lady in the wave.

Chuck the Budgie
By Rick Mohr
(http://rickmohr.net/Contra/Dances.asp#Introdution)
Tunes: Joys of Quebec / Bowing the
Strings
Duple Improper Contra Caller: Bill Olson
The dance begins with a wavy line of 4
across the set, gents in the middle, so Bill
had them start from hands 4 by a short
right allemande just enough to put the
gents into the center
A1) Gents allemande left all the way
Swing neighbor on the side. End facing
across
A2) Circle left 3/4
   Partner swing End facing across
B1) Long lines forward & back
   Ladies allemande right 1 1/2 to
   neighbor, give left hand to him to
   form a wavy line
B2) Balance, allemande left 3/4 to long
    wavy lines on the sides
    Balance, allemande right 3/4 to put
    the gents back in the middle
Bill warned there is no balance at start of A1,
there is a pattern of balances when you form
wavy lines in B2 but there is no time for a
balance at A1.
A short story: “This is normally done to
the tune by Graham Townson from the
Ottawa valley called Pat the Budgie, a
parakeet that sat on the end of his bow
while he was playing, he was very smooth.
When Rick wrote the dance, he had the
idea that Pat and Chuck are both a nouns
and a verb Think about it.”

The Egg Beater
By Bill Olson
(http://www.billolsondance.com/billsdances.html )
Tunes: Morreson's Jig / Cliffs of Moher /
Stan Chapman's
Duple Improper Contra Caller: Bill Olson
A1) Neighbor allemande left 1 1/2
    Ladies chain (1/2) across
A2) Left hands across star about 7/8
    round until the men are in the center,
    next gent take right hands. (Briefly a
    long wavy line of gents up & down
    the hall.)
“The EGG BEATER”
Gents drop left hands and right allemande 1 3 /4 while ladies allemande left 1 1 /2
Carefully interleave the rotating pairs
B1) There is your partner, balance & swing end facing across slightly offset from the others
B2) Promenade through the gap with the same couple circle left 3 /4 (You are back to original places) & pass through

Editor's note end effects:
when there isn't a couple out at an end, the gent at the end has nobody to allemande right with. When there is a couple out at either end, the out gent can help with the allemande; but then stay out of the way as the dancing couples promenade.
If the out couple chooses to swing, do not promenade in B2, just be ready to come in at end.

From Bill's web page:
“Notes: *The Eggbeater figure is a "While" figure. That is, some folks are doing one thing while others are simultaneously doing another. In this case the Men allemand Right while the Women allemand Left. Timing is critical here so that the two allemands "interleave" and don't crash into one another. The allemands go around until partners meet for the second time. This is a little more than once and a half for the women and nearly twice for the men. Dancers should be asked to pay attention to the phrasing of the music so that the allemands start at the right time (there is PLENTY of time to do the left hand star in 8 beats!) **The Partner B&S ends with the sets staggered a bit, that is, the current neighbors are to the left across the set, in perfect position for the Gents to pass left shoulders during the half promenade. The dancers should be reminded at this point that they are still dancing with the same couple. The Eggbeater dance was written Jan 25, 2002 before the Dancing CAT dance in Kittery, ME. I had used the eggbeater figure before in my dances "L'Atterrissage" and "Bow Woman's Big Move", but this dance was designed to "highlight" the figure. Cary Ravitz, from Lexington, KY, uses the same figure in a number of his dances. He calls the figure "Pinwheels". The dance DOES require a little extra room along the set, so dancers should be DISCOURAGED from tightly packing the lines!”

Dance for Dan
By Bill Olson (written for Dan Pearl)
Tunes: Old French / Frank's Reel
Duple Improper Contra Caller Bill Olson
A1) Long lines forward & back
Ladies allemande left 1 1 /2 as the gents step slightly left
A2) Right to partner balance & box the gnat so that the gents are back to back in the middle pull by to start 1 /2 hey
B1) Partner balance & swing face across
B2) Gents allemande left 1 /2 to neighbor Swing neighbor

Charley Murray's Waltz
INTERMISSION

Weeks On The Road
By Bill Olson (Written for Pam Weeks)Tunes:
Rakes of Mallow / Liberty
Duple “Backwards Becket” Contra (i.e. the gent is on the right of the lady)
Caller Bill Olson

A1) Balance the ring & swing your partner (now normal Becket formation)
A2) Ladies 1 /2 chain on left diagonal
Ladies start a right shoulder 1 /2 hey with the couple across
B1) Balance & swing the lady that chained to
you (Gents you have been following her in the hey)
B2) Circle left 3/4 so you are facing up / down
Balance the ring & CA twirl
Your partner appears before you out of the twirl in reverse becket formation!
Editor's note end effects:
When there is nobody on left diagonal for the chain, gents you will follow your partner in the hey. Then pop out of the set at the B2 CA twirl, Balance & swing your partner on A1 end on the side, ready to be the couple on the left diagonal for A2
When you are out with a neighbor in A2, do as you will, just be ready facing into the set with the lady on the right for the start
“Backwards Becket”:
Start with normal hands 4, 1s crossover. When that settles down, have the women change places. Thus one is standing next to your partner, on the side. But the gent is on the right!
As the sets were forming for the next dance, Bill asked all to shout out HI to Dave Kaynor as Rich Hart recorded a video to sent to David
Tune: Nelly Bly by Stephen Foster played AAB only 24 bars

Nellie Bly
(AKA Nelly Bly)
Singing Square (shortened variation see below)
Caller Bill Olson
Bill asked the crowd to reply to the “Hey Nelly” with a “Hi George” in memory of George Hodgson
Intro & Chorus
A1) Allemande left your corner allemande right your own
Allemande left your corner again, grand right & left you're gone.
A2) Hand over hand around that ring when you meet your partner swing.
Swing your partner round and round and
B) Promenade that ring and sing
“Hey Nelly Ho Nelly listen love to me, I'll sing for you I'll play for you a dulcet melody.”
Main figure:

A1) Head couple, head couple separate go round the outside track All the way around that ring, when you meet her coming back
A2) Pass right by your partner, bow to your corners all turn around and swing your partners and you promenade that hall
B1) Promenade the hall and sing Her we go!
“Hey Nelly Ho Nelly listen love to me, I'll sing for you I'll play for you a dulcet melody.”
(except Bill wants all to replace Ho Nelly with Hi George since that is what George Hodgson did) especially in the YouTube of George calling at Ralph Page that Bill learned the dance from. (https://www.youtube.com/watch?v=Gisu-KyRWbI)
Bill got the words from Ralph Sweet's book, “Thank you Ralph”
Then repeat with couple #2, then #3, then #4
Chorus:
Then repeat with head couples #1 & 3 Then repeat with side couples #2 & 4 Then repeat for all four couples
Chorus
Editor's note: There are several versions through the folk process.
See the Square Dance History Project (http://www.squaredancehistory.org/)
A short clip of Ralph Sweet is at (http://www.squaredancehistory.org/items/show/633)
Another version from Walter Lenk possibly created by Tony Saletan (http://www.configular.com/SingingSquares/Singing_Sqrs_2012_Pt3.pdf) scroll down to find the text,

Trail of the Lonesome Pine
Tune: Trail of the Lonesome Pine
From an original Ralph Page dance (Gents & Corners)
modified with chorus by Don Armstrong to use the popular tune Singing Square, mixer
Caller Bill Olson
Intro & Chorus:
A1) Oh You Do-Si-Do your corner and you bow to your own All join hands, circle left go round the ring (about ½ way)
A2) You allemande left your corner and you
weave that ring (starting with partner)  
Weave it in and out until you meet again  
(you are back home)  
B1) and Do-Si-Do (dancers shout Do-Si-Do)  
and your partner you swing, you swing and  
promenade that ring Here we go!  
B2) In the Blue Ridge Mountains of Virginia on  
the trail of the lonesome pine.  
Main figure:  
A1) Head (side) gents take your corners go  
up to the center and back Same 4 circle left  
go round the track  
A2) Left hand star, go back home You  
Allemande right your own Allemande left  
your corner and you come back home and  
B1) Do-Si-Do (dancers shout Do-Si-Do)  
But then your corner you swing, swing your  
corner  
B2) Promenade that ring (and sing)  
“In the Blue Ridge Mountains of Virginia on the  
trail of the lonesome pine.  
Repeat head gents with the new corners Chorus:  
Repeat main figure twice with the side gents end  
with chorus  
Note: This is not an exact verbatim transcript,  
there are slight variations each time.  
By: Bill Olson  

**Rod's Grits**  
Written for Rod Edens of Greensboro North  
Carolina who hosted Bill. Bill really liked the  
grits Rod served for breakfast  
Tunes: Fisher's Hornpipe / Liza Jane  
Duple Improper Contra (Bill noted “Nobody is  
leaving” so there were 8 sets)  
Caller Bill Olson  
A1) Right hand to neighbor balance & box the  
gnat thrust all 4 right hands into the center  
for a right hand star turn the star exactly  
one time around  
A2) Release your grasp on neighbors wrist as  
you slide it to your partner's right hand  
(smooth move) Rights & lefts thru across  
the set (Note it is the MAINE EVENT so  
use the hands to pull across) after the  
courtesy turn the ladies Do-Si-Do 1 1 /2  
B1) Partner balance & swing  
B2) Promenade 1 /2 way across the set  
Circle left 3 /4 & pass thru to new  
neighbors  

**PB&J**  
(for the band he was in but they have since  
changed their name to T-Acadie)  
By: Bill Olson  
(Bill warned at the start there is some weirdness  
so pay attention)  
Tunes: Kerfunken / Sean Ryan's  
Duple Improper Contra Caller Bill Olson  
A1) Gents allemande right 1 1 /2+ until you get  
to your partner Swing your partner end  
facing across  
A2) Circle to the left 3 /4  
Swing your neighbor end facing across  
-----Bill warns “Here is the weirdness”-----  
B1) Gents 1 /2 chain (pull by the left to start)  
Courtesy turn but you can twirl him BUT  
don't hurt the guys arm!  
Hands across star right all the way around &  
gents drop out  
B2) Ladies 1 /2 chain to your neighbor  
Hands across star left  
Gents look forward to find the next gent to start  
the next round  
You can meet him in the middle, just before the  
end of the B2 phrase  
so you can start the allemande early to have a  
longer swing with your partner.  

**Mary Kay's Reel**  
(for Mary Kay Brass)  
By David Kaynor  
Tunes: Father Kelly's / Silver Spear Duple  
Becket contra  
Caller Bill Olson  
A1) Circle left 3 /4 pass thru by the right  
Allemande left the one you meet  
A2) Come back to your neighbor balance &  
swing , face across  
B1) Long lines forward & back  
“Ladies zig zag chain” Ladies allemande right 3  
/4 With the next lady allemande left 3 /4  
gents step left a bit
B2) Partner balance & swing
The B1 Ladies Zig Zag chain: Ladies start by
right allemande 3 /4 so they are in the middle of
the set then allemande left 3 /4 with the next lady
in that long line. That brings you to your partner.
IF he steps left to meet you.

Ending Waltz
Joseph's
Style & Substance

Saturday AM1
The Band with No Name
Julie Metcalf, Mark Roberts & Bruce Rosen

Trip To Lambertville
By Steve Zakon-Anderson
Tunes: Mississippi Palisades / Miller's Reel
Duple Improper contra
Caller Sue Rosen
A1) Ladies into the center join hands in long wave & balance
Gents go into the center as the ladies back out, join hands & balance
A2) Gents allemande left bit over 1/2 to your neighbor so there is wavy line across the set & balance Swing neighbor
B1) Same 2 gents allemande left 1 1/2 Swing partner end facing across
B2) 1/2 Right & left thru (Sue checked with the crowd; who uses hands vice no hands for R&L) “TIP OF THE MORNING” if someone approaches you with a hand, take it!
1/2 Ladies chain across
Sue made a style point of the ladies coming out of the chain so all advance together with the music! “USING THE MUSIC Part 1”

Rockin' Robin
By Rick Mohr
(written for Robin Kynoch)
Tunes: Out on the Road / Princess Nancy (tunes by Liz Carroll)Duple Improper contra
Caller Sue Rosen
Sue talked about style of circling: hands up, hand hold without trapping someone’s thumb elbows bent, have some tension in your arms so you can get all the way around in a 8 count phrase.
A1) Circle right with intention all the way “Thumbs are UP!” Allemande left with neighbor, gents pull by right to face partner (Gents are facing out ladies in)
A2) Hey for 4 across the set, start passing partner by left shoulder.
B1) Balance & swing partner face in
B2) Circle left 1 1/4 to “home location” 1s facing down, 2 face up. Let go of neighbor. With partner zig to the left & zag to the right to new neighbors

Petronella
By Traditional
Tunes: Petronella / Hunt the Buffalo Duple Proper contra
Caller Sue Rosen
Sue talked about balances, encouraged people to show off interesting balances.
Some creativity was requested. Show off your best to the others so they may pass it along. She lamented the degeneration of modern balances to simple step stamp step stamp
It uses up 4 counts but it sure ain't pretty!
Also noticed regional difference for which foot goes first in the balance.
Sue learned from Ted Sanella in Boston and goes right foot first but noticed the NHites stepping left. So she warned people to be careful not to kick others. Suggested the “Boston Way”
A1) 1's Turn over right shoulder into a diamond with the 2's. Gent facing up lady down (Petronella) Balance the ring
All spin to the right (Petronella turn) 1 place & balance
A2) All Petronella turn 1 place & balance
All Petronella turn 1 place & balance 2's step out to the side
B1) 1's down the center 2 by 2 and turn alone return to your 2s & cast off
B2) Right & lefts over and back
Sue carefully taught the same gender R&L, recognizing style differences for the turn “With or without eyes / with or without
shoulders, / with or without arms around the back”

**Anita's Square**

By Tom Hinds

Tunes: Josie O Square (Migrating home place CW each time thru. Keep partners & corners)

Caller Sue Rosen

Introduction

A1) Bow to your partner, bow to your corner
You all join hands and circle left, circle left around the track
A2) I told you wrong go the other way back,
back to the right if it takes all day
B1) All go forward now, up to the middle and
back, into the middle with a great big shout
B2) with your partner balance here and swing
your partner, swing your partner round you go. “Square your sets”

Main figure:

A1) Head couples go forward & back It's up to
the middle and back Into the middle with a
Do-Si-Do
A2) Into a a ring of four. Those four, balance,
spin one place to the right
{end facing into the middle of your group of 4,
across the square}
B1) Double pass thru,(including the sides) Pass
one, pass 2 CA Twirl
{ Heads when you get to the ends do a CA twirl
to face back in at the sides Sides after passing in
the middle CA twirl to face into the middle}
B2) Balance in the middle Spin one place to a
right hand star
Find your corner, allemande left your corner all
Swing your partners short & tall.
{end facing into the square in new home place,
All have moved clockwise. Heads are now sides.} Repeat (note the old sides are now heads
so no major change to wording of the calls)
Break:

A1) Take your partner, promenade You
promenade
A2) into the middle go forward here, up and
back, with your corner allemande left ,
right hand to your partner,
B1) pull by grand right and left you fly

hand over hand around you go, past your partner
right on by
B2) Swing your partner when you are home
Square your sets Main figure
repeat twice, still no major changes to the calls
since now all are 1 /2 way around at the
start.

Ending:

A1) Into the middle go forward now, up and
back
With your corner allemande left, right to your
partner pull by
A2) Grand right & left you fly
When you meet balance & box the gnat
B1) Pull by the other way back
Grand right & wrong
B2) Swing your partner there
Promenade, you promenade and bow to your
partners all.

**Delphiniums and Daisies**

By Tanya Rotenberg

Tunes: March de Pommerleau / Bunch of Rushes
Duple Improper contra

Caller Sue Rosen

Sue started with style points about allemandes.
Firm grip without squeezing or bending your
wrist “Your hand should be in the same plane as
your forearm “ Elbows are bent, lean back a bit
the tension you feel should be in your upper
arms.

A1) Left allemande with neighbor 1 1 /2 1 /2
Ladies chain to partner
A2) Ladies start hey for 4 across the set starting
by passing right
B1) With your partner balance and swing, face
across
B2) Circle left 3 /4
Same neighbor allemande right 1 1 /2

**Walk Along John to Kansas**

By Sue Rosen

Tunes: Walk Along John to Kansas
note it is a crooked tune B part is 10 bars Duple
Improper contra

Caller Sue Rosen

A1) Do-Si-Do Neighbor
Swing Neighbor end facing in
A2) Gents allemande left 1 1/2 around Swing partner, end facing in
B1) (counts 1-8) Long lines forward & back
(Sue said her favorite move, “A thing of beauty: a community event)
(counts 9-12)
Pass thru to a wavy line of 4 across the set
(Remember this wave, because you will come back to it) (counts 13-16)
Balance the wave (counts 17-20)
Partner allemande right 1/2 way, gents in the center allemande left 1/2 to face neighbor
B2) (counts 1-12) pass by the right t start a 3/4 hey into that original wave, ladies in the middle, partner in right hand.
(count 13-16) Balance the wave;
(count 17-20) ladies allemande left 1/2 way ; all face new neighbors up & down the set
The timing challenge is to get back into the wave in time for the balance

**The Gang of Four**

By Gene Hubert

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**Schottishe Session**

Andy Taylor Blenis & Tod Whittemore Tune: Kerfuffle Shuffle by Marianne Taylor

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**Contra Aesthetics**

**Saturday AM2**

Jordan Tirrell-Wysocki, David Surette and Sue Hunt

**Robin on a Wire**

By Will Mentor
September 2015
Tunes: Jackie Coleman's / Red Haired Boy Duple Improper contra
Caller Will Mentor
Will talked a bit about flow of the dance, summed up with one observation In the newer dances you don't progress to a new neighbor out of a chain. When you do that one person is walking forward & the other has to turn around to new neighbor. Will commented on how much he likes some of the older dances, delighted to be at the Page weekend.
A1) Neighbor balance & swing, end facing across the set
A2) (counts 1 – 8) Mad Robin
Gents start by stepping into the middle as the ladies back out
**Keeping eye contact with your partner** walk around neighbor, gents passing up/down the center Ladies step into the center as the gents back out, continue around your neighbors
Ladies move up / down the center as the gents
travel on the outside to where you stated. It is like a non twirling sideways Do-Si-Do
(counts 9-12) Gents step in the center & form a long wavy line, & balance (meanwhile ladies step left & stand behind the gent you swung)
(counts 13-16) Gents drop hands & loop to the right, follow your partner as the ladies cross the set
B1) Partner gypsy right & swing, face across
B2) Long lines forward & Back
Ladies 1/2 chain to neighbor
Will pointed out that many “modern” dances no longer have a chain at the end where the gent has to turn around to find a new neighbor to start the next round. The courtesy turn guides the lady to the next neighbor, the gent needs to be quick to meet the new lady in time for the balance.
As example of contemporary style, in the walk thru he had the ladies stand next to neighbor the position after the chain then star left once around. This is what happened in the late 80's early 90's; It was “chain star chain star circle left” why? Cause you're moving forward it was flow. Gene Hubert is partly responsible, it's all about flow. After several rounds Will changed the B2 part to demonstrate the “flow” he talked about
B2) Ladies chain across Left hand star all the way then later
B2) Circle left 3/4 walk past this neighbor, new neighbor Do Si Do A1) Stay here & balance & swing

---------- Will's notes ...
“After Mad Robin Plus
Larks form a long wave of Larks in the middle. Robins are looking at their N’s back.
A1. N B&S
A2. Mad Robin Plus * (6) start w/ Gents sliding R in front while Ladies slide L behind
Gents Form Wave while Ladies Slide L (2) Gents end in Long Wave in Middle Ladies facing N’s back
Gents Balance Wave (4)
Ladies Cross Set while Gents Loop Right and Follow their Partner (2) end on side of set

---------- Will's notes ...

B1. Partners RSR&S end facing across
B2. OL3/4 Pass Thru Along New N Dosido stay here to for the N B&S”

**First Things Fuerst**

By Will Mentor 2019
Tunes: Road to Errogie / Dinky's Duple Becket contra
Caller Will Mentor
Will commented before walking the B2 phrase that people like something new but not to new but do-able new. So he introduced the right & left thru on the half right diagonal.
“What the heck does that mean? Here is what it means” Gents in each group of four shake right hands across.
Ladies you have got a new lady to the right diagonal, shake right hands with this lady. Now ladies, this lady in your right hand is the lady you are going to find in just a moment.
When you are out in this dance when your partner is doing the right & left thru on the angle walk over with your partner if you have no one to shake right hands with.
Everybody pull by right, courtesy turn with your partner on the other side of the set. Those same two ladies you are going to be on a slight angle; not a problem.
Those same ladies allemande right 1 1/2. Gents step to your left in a line across, swing that new neighbor on the other side. Gents allemande left go 1 1/2. and there is your partner Do--Si-Do
Here is how I'll prompt it
“Long lines forward & back. Same gents new ladies shake right hands Everybody pull by right across. Courtesy turn your partner”
A1) Same Ladies allemande right 1 1/2 Swing neighbor
A2) 2 Gents allemande left 1 1/2 Partner Do-Si-Do
B1) Stay here with your partner, balance & swing
B2) Long lines go forward & back
Same gents new ladies shake right hands, pull across Courtesy turn your partner
---------- Will's notes ...

---------- Will's notes ...
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A1. Ladies Allem R 1.5 N Swing
A2. Gents Allem L 1.5 Partners DSD
B1. P B&S B2. LLFB
½ Right Diagonal R&L Thru
Neighbor Gents Pullby R on slight right diagonal
while New Ladies Pullby R on slight R diagonal
Ladies who pull-by in the B2 are the same
Ladies who find each other to begin the dance
with the Allem R 1.5

**Trip to Wilson**

By Will Mentor February 28, 2014
Tunes: Mist Covered Mountain / Cowboy's Jig
Duple Becket contra
Caller Will Mentor
Will demoed on the floor the A2 move: a mental
image of the English style turn single he
referenced instead of walking around a man hole
cover, to emphasize a large loop was to visualize
walking around a hula hoop. “Loop the hoop!”
Will mentioned that in Appalachian squares, they
do not dance strictly with the phrases, So Will
has been writing dances that allow the dancers
flexibility. He emphasized that you shouldn't
stop & stand still if you early for a swing, just go
ahead and swing.
A1) Right hands across star Same 4 left hands
across star
A2) Ladies turn out, (turn single to the right as
in English dance)
“Loop the Hoop” then cross the set. While
gents follow your partner in the loop to the right
Ladies cross right shoulder as the gents
complete their loop then ladies swing their
neighbors.
B1) Gents allemande left 1 1/2 Partner swing
end facing across
B2) Long lines go forward, as you go back, roll
the lady away with half sashay
Walk past your neighbor by right shoulder,
facing out, everyone turn 1/4 to right Ladies you
are facing your partner's back. Walk along the
side to a new couple
to be ready to merge into the right hands across
star,

.......... Will's notes ...

A1. Star R
Hands Across Star L
A2. Ladies Cast over right shoulder while Gents
follow partner Ladies Cross Set by R Shoulder
N Swing
B1. Gents Allemande L 1.5 Partner Swing
B2. LLFB Gents Rollaway Partner w/ Sashay
Pass Thru Across
All Turn R ¼ ladies facing partner’s back
Single File Prom to next couple

**111 {Alternate}**

By Chris Page
web URL for this dance
http://www.ibiblio.org/contradance/thecallersbox/
dance.php?id=14388 Tunes: Pigeon on the Gate
/ Julia Delaney's
Duple Improper contra Caller Will Mentor
A1) Long lines forward & back
“New Ladies” allemande left 1 1/2
meanwhile gents step to the left to face
gent on the other side now you are facing
partner in a line of 4,
A2) “shake right hands with partner”, balance,
pull by. (Ladies are now leaving their
major set.)
with the next give left hands & pull by.
(Gents re now leaving their major set.)
“For those that reach the very very very edge of
the set, just turn around and face back in”
(9-16) with the next shake right hands,
balance & box the gnat (for some that is
your shadow)
B1) with that one, pull by right, next pull by left
swing partner
B2) Facing your neighbors across, circle left 3
/4 Neighbor swing on the side.

Editor's notes.
This dance is a bit unusual in that you leave your
major set to find a shadow in an adjacent set.
Instead of “end effects” there are “edge effects”
in that when you are in a side set, you don't have
a shadow if you pop out of the crowd. That is in
the major set to the starboard side (left of the
band,) the #1 lady immediately leaves the crowd
in A2 after passing partner.
In the port side (right of the band) it is the #2 lady. (yes you editor is ex Navy)
They turn around instead of a left pull by and meet a non-shadow gent to box the gnat with.
The ladies are then set back out on the right pull by to turn around on the side to find their partner.
Thus the #1 lady in the starboard set meets a #2 gent, the port#2 lady meets a #1 gent.
Since 1s meet 2s they will not be shadow partners.
End effect: It is incumbent on the caller to equalize the length of the sets, be forceful in moving the dancers around during the hands four.
Have them spread down the set then take hands across the hall. Get the lines aligned and alert them that they will be working with the other major sets and set alignment is important to avoid chaos.
If there is an odd number of minor sets, it probably is best to put the “extra” set on the side of the hall. They will have had practice in popping out the sides!
The normal progression with couples out at the top & bottom, it is probably best if they do not try to join other “out” couples across the hall.

**Aioli**

By Will Mentor March 2017 Tunes: The Orphan Duple Becket contra Caller Will Mentor
Will commented on some younger dancers who are incorporating blues & swing dancing into contras. The “Disco style” emphasizing down beat and improvising; while contra style emphasizes the up beat. A new aesthetic is to give you a lot of time with neighbor & give you a lot of time with your partner.
A1) Gents just walk across the set, neighbor gypsy & swing
(note without allemande there is more time with your neighbor.)
A2) Long lines forward & back
Gents pull by left & allemande right partner
(That essentially is “Open gents chain”)
B1) Gents start full hey for 4, left shoulder to start
B2) Gypsy & swing (“Lots of time to explore your partner”)

--------- Will's notes ...
A1. Slide L
Gents Pass R Shoulders New N Swing
A2. LLFB
Gents Pullby L to Partner
Partners Allem R 1X until gents face across
Partner B&S
Alternating Corners
By Jim Kitch
Tunes: Fisher's Hornpipe / Whitefish in the Rapids Duple Improper contra
Caller Will Mentor No walk thru
A1) Balance neighbor & swing
A2) Long lines forward & back
1s half figure 8 up (alternating with 2s half 8 down to be active) B1) Contra corners
B2) Actives balance & swing
Alternating times thru A2 #2 couple half 8 down & the 2s do contra corners & swing in B2
Andy Taylor announcements regarding lunch
Waltz: Inisher

**LUNCH**
RETROSPECTIVE: TONY PARKES

Saturday  PM1
MC: David Millstone
Jordan Tirrell-Wysocki, David Surette and Sue Hunt

Uptown, Downtown
aka Bring Back One
By Ed Durlacher recording in 1946
(Tod learned it from Dick Gregory at a Louise Winston dance in Jamaica Plain MA in the 70's)
Tunes: Golden Slippers Square
Caller Tod Whittemore
Tod recalled his early dance history when he
started in NH, went home to MA and went the
dances at the “Y”. They were fine. Next year
back to NH then home to MA and back to the
“Y” and WHAT A DIFFERENCE! Everything
changed. Ted Sannella was now calling. Along
with Ted, there were the youngsters Peter Barnes
and Tony Parkes.
“When people look back 20 or 30 years Tony
Parkes will be right at the top of the list of the
people looking at as influencing the dance scene
during his lifetime and made changes that will
never, ever be repeated and will live on forever.”
The first dance Tony Called
Intro :
A1) Bow to your partner, bow to your corner,
A2) Wave to the girl across the way allemande left your corner, Do-Si-Do with your partner
B1) Swing your partner, round and round we go
B2) Then promenade, go round the ring, it's 2 by 2 round we go Until you get right back home then
Main Figure
A1) Couple number 1 go forward to couple number 3, join hands and bring them up town bring them back home with you. Now back downtown
Couple 1 split 3 walk around outside that ring,
A2) Go back home, Everybody Do-Si-Do with your partner.
B1) Do-Si-Do with your corner.
   Swing tour partner.
B2) Then promenade, go 2 by 2, walk this lady You walk her home with you
Repeat main figure with couple 2 active. Again with couple 3 active. Then again for couple 4 Ending:
A1) Join hands and circle left around that ring circle right the other way back
A2) Allemande left with your corner, right hand to your partner
right and left straight ahead. pass to the next keep on going home.
B1) Do-Si-Do with your partner (when you get back home)
B2) Swing your partner
Bow to your partner, way down low and stay right there for an other square.

Forward Six and Six Fall Back
aka Right Hand High, Left Hand Low)
Source: On the Beat with Ralph Sweet Tunes:
Ragtime Annie Square
Caller Bill Olson
Note the figures are 8 bars (16 count)but not necessarily tied to AABB sequence ideally done as 64 bar i.e. twice thru the tune.
Main Figure
8 bar) Couple 1 go to couple #2 circle left all the way Leave a line of 3 right there (drop off lady 1) Gent 1 go to couple #3, circle 3 to the left
   8 bar) Short swing lady 3
   Take her to couple #4 and circle left
Leave lady 3 there and the gent goes home alone
Ralph Page Dance Weekend Syllabus 2020

(lines of 3 at the sides (heads) with the gents in the middle)
8 bar Lines at the sides (heads) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the heads (sides) go forward and back “Forward up 6, 6 fall back” Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the sides (heads) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the heads (sides) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the sides (heads) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the sides (heads).
8 bar Lines at the heads (sides) go forward and back “Forward up 6, 6 fall back” Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the sides (heads) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the heads (sides) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the sides (heads) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).
8 bar Lines at the heads (sides) go forward and back Lone gents Do-Si-Do
In the lines of 3, gent “right hand high, left hand low” as the lady on left walks under the arch and the lady on the right walks to her left so that those ladies join lines of 3 at the heads (sides).

New England music and calling. Tony got his start in Vermont's Farm & Wilderness camps, F & W. Has called at the New England Folk Festival for the last five years, and was first heard at Fitzwilliam at Christmas time as guest caller during the Duke Miller dance. Ralph Page, dean of Monadnock region callers, describes Tony as “most promising” and has had him at his square dance camp at East Hill Farm in Troy.” So that's the word from 1974 about this promising young caller.

**Zemer Atik (ancient song)**

Israeli dance
Tunes: from a recording Large Circle
Caller Marcie Van Cleave
Facing counter clockwise, left hand raised to your shoulder palm up, right hand to the person in front. Placing your hand in their left hand.
Four steps forward, drop hands and clap twice to your right, then once to the left. Repeat 3 more times then into the center with hands raised, back out with hands lowered. Repeat 3 more times.
Directions by Marianne Taylor and Marcie Van Cleave Folk Arts Center of New England Circle, all facing to the right. Left hand by own shoulder, palm up (“tray” position), right hand on left hand of person in front.

Bars Action
(1-8) (Introduction)
1-2 4 walking steps to the right (CCW), beginning right foot
Lean out on to right foot (ct 1), clap hands twice by right shoulder (cts 2 &)
Lean in on to left foot (ct 1), clap hands once by left shoulder (ct 2)
5-16 Repeat bars 1-4 three times
Facing center, step forward right (ct 1), click fingers shoulder high (ct 2)
Repeat, stepping forward on left foot and clicking fingers
19-20 4 steps backing out of the circle, bringing arms down
21-23 Repeat bars 17-20 three times Repeat
from beginning
Hebrew Lyrics English Translation
Od nashuva el nigun atik Again we return to
the ancient song
Vehazemer ye’if v’y’er’erav And the melody
will linger on
Od gav’a m’shumar nashik, nashik When we
raise our glasses with a friend
Alzei einayim v’eivav Our eyes will be as bright
as our hearts
Tovu, tovu ohaleinu How good, how good are
our tents
Ki machol hiftzi’a Because there’s dancing
there
Tovu, tovu ohaleinu How good, how good are
our tents
Od nashuva el nigun atik Still we will return
to the ancient song

While sets were forming, David Millstone read
some comments from Dan Pearl.
“The Boston area in the late 1970's was heady
and exciting time for traditional dance. There
were dozens of dances to choose from, all with
their unique characters, traditions and spirit. It
was obvious to me, as a fledgling caller, I had a
great model to draw from in Tony Parkes.
Although it wasn't the most convenient dance to
get to, the Monday night dance at the Concord
Scout House, featuring Tony and Yankee
Ingenuity was irresistible and simply fabulous.
Tony set the standard for a well chosen program
and dances tough with accuracy and efficiency
and musical calling that can't be beat. Tony had
obviously done his homework, from the history
of the dance and to different versions that are
being called.. He was willing to tackle unusual
material and make the experience educational
and fun. Tony's books about dance calling are
really excellent. Tony is one of the best in the
business. I owe a personal debt to Tony for
setting the high standards in Boston dance
leadership.”

Friday Night Fever

By Tony Parkes
Tunes: Connaughtman's Rambles / Silver Spear
Duple Improper
Caller David Smukler
A1) Balance & swing neighbor, end facing
across
A2) Gents allemande left 1 1 /2 to your partner
Swing partner end facing across
B1) Promenade across the set only
1 /2 ladies chain
B2) Right hands to your partner balance
forward & back,
(English 4 changes of rights & lefts; square
dance :square through”
pull by right with partner left hand to
neighbor, pull by pull by right with
partnerleft hand to neighbor, pull by go on
to new neighbor.
After a while David added the folk process
modification to speed up the B2.
When you meet your partner both times by the
right hand you balance then pull by.
David Millstone read a short note from Bob
Dalsemer
“I'm so happy to see Tony honored at the Ralph
Page Legacy Weekend. He was one of my early
calling heroes, and still is. His wonderful voice,
his timing, his teaching. I could go on and on. I
learned so much from his books, even more from
the accompanying recordings and by attending as
many of his dances as I could over the years. We
were fortunate to have Tony at our square dance
weekend in Brasstown North Carolina last
October, and I was once reminded of his
consummate calling, teaching and programming
skills. Here's to Tony!

Ends Turn In
By Ed Gilmore
(modified from original see Square dance history
project recording from 1951)
https://squaredancehistory.org/items/show/1421
Tunes: Angeline the Baker Square
Caller Beth Parkes Intro:
A1) Bow to your partner, Swing your partner
A2) Now bow to your corner, Swing your partner one more time, you swing
B1) and Promenade go around the ring
Tony in his book collection has that in a book from 1800's
B2) Allemande left your corner
Swing your partner one more time. “Round and round you're doin' fine.” Main Figure:
(note it is not a 32 bar square)
A1) Head 2 couples go forward and back
Heads split your corner thru the big side door, round one make lines at the sides
A2) Go forward and back, go up to the middle and back
Forward again, pass thru Arch in the middle the ends duck in
B1) Now swing err circle! Round sorry that's Tony's fault
(Beth remembered one of Tony's dances there and then worked on recovery)
Pass thru, allemande left, is that your corner?
B2) Oh round one make lines at the sides. Are you with?
Go find your corner, You know that's how it happens sometimes.
A1) Swing your partner. That'll do
A2) And promenade with your partners all.
B1) Join your hands, go forward and back.
Everybody get home if you're not. Do it again on the same old track
B2) Allemande left on your corner
Swing your partner.

*We'll try it for the sides*

A1) Side couples forward and back. Sides split your corner around the big side door.
Round one, make lines at the heads you're close to home,
A2) Go forward & back. Up to the middle and back
Forward again, pass thru Arch in the middle and the ends duck in
B1) Circle in the middle, go all the way around, go all the way around Pass thru, split one go around one, make lines at the head once

more

B2) Go forward, Pass thru Arch in the middle and the ends duck in
A1) Circle in the middle go round again. Go all the way around, go all the way around Pass thru. Allemande left on the corner
A2) Swing your partner, partner partner partner swing. If you're not right get right
B1) And promenade around tonight.
B2) Join your hands go forward and back Do it again on the same old track
Repeat for heads (Not verbatim)

A1) Head 2 couples go forward & back
Go forward but do not pass the other couple, go out the “side door” that is around your corner make lines at the sides.
The actives, the heads, are at the ends of the lines (you are near your home spot)
A2) Go forward & back “Up to the middle and back” There are lines of 4 at sides
Forward again and pass thru, Arch in the middle ends duck thru; The sides arch, actives duck. (Those that arched CA twirl to face in.)
B1) Those 2 couples (actives) in the middle circle left all the way around
Pass thru the other couple then split the sides go around one to make lines at the sides again.
B2) Side lines of 4 go forward & back
Forward again, pass thru, Arch in the middle & the Ends Turn In

A1) Circle in the middle go round again
Pass thru, allemande left your corner and
A2) Swing partner
Start for the sides with the B1 phrase
B1) Side couples forward and back. Sides go forward Sides go forward and the sides go back.
Sides split your corner round the big side door. Close to home
B2) Lines at the heads go forward
Forward again, you pass thru Arch in the middle and the ends duck in.
A1) Circle in the middle and round you go. And
you click your heels, all the way around
Pass thru round one make lines at the heads
once more.

A2) Go forward and back. Up to the middle and back. Forward again you pass thru Arch in the middle and the ends duck in.

B1) Circle up 4, once around in the middle of the floor.
Pass thru allemande left on the corner

B2) Swing your own. Swing your partner.

Ending:

A1) Promenade 2 by 2 and you get away around walkin' around and around that town

A2) Look for the corner allemande left on your corner, right to your partner pull by Grand right and left you go half way around when you meet your partner

B1) Do-Si-Do D0-Si-Do with your partners all. Allemande left on the corner, come back and

B2) Promenade

Go forward and back

On the first time through for the heads, Beth had Tony's version come out of her mouth (She has called that one many times, but it was her first time with Ed's dance.) Chaos ensued briefly but Beth expertly recovered, improvised a new sequence to get everyone home and ready for the sides to lead the next round on time.

Millstone read some comments from musicians next

From Kate Barnes “To me, Tony is a yardstick by which all other callers can be measured. His technical skill and timing are unparalleled. I would still rather be in a square dance with him calling than anyone else I know. But another and perhaps less known skill of his is an excellent contra dance pianist. He was one of my early and much admired models.”

From Vince O'Donnell “I've known since I first met Tony over 45 years ago that he's got class. You can tell by just talking with him that he's got a special understanding of what he's doing and how he goes about it. Ans he doesn't feel the need to broadcast that. And that voice! I'm told strong women swoon over it. I'm not one of them, but I do too. I confess. I could go on to topics that will be covered by others. His great compositions, his elegant programming, his sense of history and tradition, his friendship, his voice. But I want to say a bit about it is to be a musician working with Tony. Tony himself is a great musician with high standards, whether he is calling or playing that encourages me to give it my best even in the most ordinary of circumstances. He pays attention to and appreciates the musical details and is an active partner in choosing what to play and how to play it. Sometimes he is very specific in a Ted Sannella like way and sometimes we get more leeway with helpful guidance. We actually give this stuff some thought, and it really helps when the caller is actively in the process the way Tony is. And from the vantage from the stage, we get to enjoy how the dancers respond to the clarity of his teaching. All of this, I think, is part of the total experience Tony creates in every performance. Thanks so much Tony for all you do for our community and for your great leadership example and friendship.”

Will Mentor was then introduced as the next caller. He had these comments regarding Tony. “Tony, Hi I didn't know you. I went to Winter In The Woods with Ted Sannella and Don Armstrong the callers. I had called English for a yer and a half, but I didn't know what a contra dance was when I went to that five day event. At the end of it Ted said you should get Tony Parkes' tape where he calls with Yankee Ingenuity. I could outdo Tony Parkes on that tape. I listened over and over and over and again. It was in my car. It taught me music and it taught me timing. You know what I'll never have? I'll never have (crowd shouts the voice) exactly, right. But something deeper to it to me. What the voice is When you tell the new dancer what to do or maybe they are not in the right place, you help them. You have agitation in your body or in your voice, that's all the new dancer remembers, the agitation. There is never any in
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your voice. So I was at NEFFA and there was a caller from California, you were calling a square, and she said 'I would follow that voice anywhere.' and I wasn't jealous, I was OK with that. So Thank You, you've been a big mentor to me, cuse the pun.”

The Great Escape
By Tony Parkes
Tunes: Flowers of Edinburgh Duple improper contra
Caller Will Mentor
A1) Neighbor gypsy 1 1/2 Circle left
A2) 1/2 Ladies chain to partner
Same 2 ladies allemande right 1 1/2 , don't let go give left hand to neighbor form a wavy line of 4 across
B1) Balance the wave Shortest allemande left in your life til the gents face gents pass right shoulder in the middle and swing partner, end facing across
B2) With partner 1/2 promenade across (Will suggested not to take all 8 counts so that you can start the circle early)
Circle left 3/4 & pass thru up & down to next
Millstone announced that Tony is a huge fan of roller coasters. That's where the dance got its name. Also thanks to NEFFA, UNH Diamond Library Special Collection and the NH Council on the Arts

Salty Dog Rag
By Tony Parkes written in 1972 It changed choreography by having all being active, Tunes: Coleman's / Battle Cry of Freedom / Minstrel Boy
Duple improper Caller Sue Rosen
Shadrack was a teddy Bear belonging to Betty McDermit, one of Tony's early mentors.
A1) Neighbor Do-Si_Do 1 1/4 to form wavy line of 4 across the set, Ladies in center with left hands joined. Right hands to gents on the outside Balance Neighbor right allemande 1/2 to put gents in center of the wave
A2) Balance the wave, gents turn by the left 1/2 to partner Swing, end facing down
B1) Line of 4 down the hall Turn as couples Return up
With partner, hand cast around to face across
B2) 1/2 Right & left across the set 1/2 ladies chain
David Millstone read some comments from Lisa Greenleaf who could not be present due to another commitment. Here is what Lisa has to say.

“Here is the quintessential Tony Parkes. He's standing on the stage at the last session of the New England Folk Festival, reassuring a full hall of excited and somewhat nervous dancers that all they have to do is trust him and help each other. For that they will get a memorable ride on the merry go round. This traditional square called for years by the late Ted Sannella is a high point ending. The dancers look forward to as a way of capping off a terrific weekend, and not just any caller will do. You need someone with a

https://www.youtube.com/watch?v=td9gdVjHbhQ
https://www.youtube.com/watch?v=WdQwMpOQPrU
https://www.youtube.com/watch?v=NjHKw9OZRxA

Shadrack's Delight
By Tony Parkes
Tunes: Coleman's / Battle Cry of Freedom / Minstrel Boy
Duple improper Caller Sue Rosen
Shadrack was a teddy Bear belonging to Betty McDermit, one of Tony's early mentors.
A1) Neighbor Do-Si_Do 1 1/4 to form wavy line of 4 across the set, Ladies in center with left hands joined. Right hands to gents on the outside Balance Neighbor right allemande 1/2 to put gents in center of the wave
A2) Balance the wave, gents turn by the left 1/2 to partner Swing, end facing down
B1) Line of 4 down the hall Turn as couples Return up
With partner, hand cast around to face across
B2) 1/2 Right & left across the set 1/2 ladies chain
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https://www.youtube.com/watch?v=td9gdVjHbhQ
https://www.youtube.com/watch?v=WdQwMpOQPrU
https://www.youtube.com/watch?v=NjHKw9OZRxA

Not in English but closeups of the footwork in a training video.
https://www.youtube.com/watch?v=ao6hHq7zeo
Other examples with Red Foley recordings
https://www.youtube.com/watch?v=td9gdVjHbhQ
https://www.youtube.com/watch?v=WdQwMpOQPrU
https://www.youtube.com/watch?v=NjHKw9OZRxA
commanding and clear voice who can radiate the thrill of a no walk thru dance while keeping clockwork rhythm with the full festival orchestra. That's Tony Parkes. You also need someone who can map out the choreography in his head, keeping one step ahead of the dancers as he spins increasing dramatic patterns. It's even more impressive if you have a caller like Tony Parkes who has a photographic memory and stands tall looking out at the hall the whole time.

It's not a requirement that a good dance leader have such a mental facility but if you plan to be a caller who wins a few games of Jeopardy on TV as Tony did back in the day. You've got a lot to aspire to. Hey Tony, that ought to be good for a few stories at dinner. Lastly your enjoyment of the Merry-Go-Round can be assured if Tony is your caller, because, even if this is your first time you danced to him, you feel happy and well taken care of and you sense this is a caller who knows a lot about square dancing. And perhaps you stay to hear him call a contra or a singing square and you start to see the big picture of just how talented Tony Parkes is.”

**The Merry Go Round**

By traditional adapted by Page and Sanella & now by Tony

Tunes: La Toque Bleu / Mouth of the Tobique Square

Caller Tony Parkes

The calls are quite varied and a bit of a challenge to the dancers, especially as the dance progresses. However, there is frequent returning to home place to get reorganized.

Tony reminded the dancers “Don't worry it's only a dance.” Intro:

A1) Bow to your partner, bow to your corner, bow to your opposite across the hall.
A2) Swing the one you didn't bow to at all. Now run back home and
B1) Swing with your partner, swing your own. Now look for the corner allemande left, but you come back one
B2) you promenade around you run

First lady Ready

A1) Lady #1 go out to the right. Turn the right hand gent with the right hand round. Your partner left with a left hand round. Opposite gent with a right hand round
A2) Your partner left with the other hand round Go out to the left hand gent with the right hand round and Your partner by the left, the other hand round Opposite gent with the right
B1) Your right hand gent with the left Your partner by the right 'Your left hand gent with the left
B2) Now swing your partner, go to the center and the others join hands around them. 6 hands around, and around you go. {i.e. the other 3 couples circle all the way around the swinging couple.}
A1) All the way around and when you're home Everybody swing now with your own, your partner. swing and partner whirl and
A2) promenade go round the world. Lady #2
B1) Turn your opposite gent by the right. Your left hand gent with the left Your right hand gent with the right Your partner by the left Your opposite lady by the right Your left hand lady by the left
A1) Your right hand lady by the right Her partner by the left His opposite gent by the right His left hand gent by the left
A2) And swing your own, your partner swing 6 hands around in a 6 hand ring
B1) Couple 2 swing in the middle And the other way back circle to the right on the same old track
B2) Keep moving, promenade #2 get in where you belong

Break

On the corner allemande left, right hand to your partner, grand right and left around the ring Meet your partner, keep on going. Right and left until
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you're home and do-si-do
With your partner back to back you go
Allemande left with the corner Joe and and you
come back home and swing your own You swing
yours, leave mine alone.
When you're through promenade, you go two by
two
#3 Lady
Go out to the right, turn the right hand gent by
the right Your left hand gent by the left
Your opposite gent by the right Your partner by
the left
Your right hand lady by the right Your opposite
lady by the left Left hand lady by the right Swing
your right hand gent Swing your left hand gent
Swing your opposite gent
Now swing all three of them at the same time
Now swing your own in the center and 6 go
round 6 hands round and around that town
When you get back home, everybody swing.
All join hands, into the middle and come on back
Lady #4
Take a deep breath
Swing your right-hand lady Swing her opposite
gent Swing his corner lady
Swing your right-hand gent Swing your opposite
gent Swing your partner
Swing all 4 gents at the same time
Now everybody get home and swing, swing your
own
Break:
Allemande left your corners all, right hand to
your partner, Grand right and left go round the
hall
When you meet your own, turn half by the right
go around your own Now the other way home,
half by the right, go the other way home When
you're home pull by your partner, look for the
corner Allemande left just only one and
promenade your partner, son.
Promenade go 2 by 6 and you don't get muddled
and you don't get mixed.
All join hands, go forward, up in a bunch and up
once more for the good of the floor
Gent #1

Turn your right hand lady by the right hand
round Partner by the left
Your opposite lady by the right hand round Your
partner by the left
Left hand gent by the right hand round Your
partner by the left
Your opposite gent by the right Your left hand
lady by the left Now swing your own in the
center 6 hand around
Everybody reverse and promenade, it could be
worse
Gent #2
Swing your opposite gent Swing his partner
Swing his left hand lady Swing her opposite lady
Now swing your own in the center and
6 hands around them go, walk on your heel and
on your toe and the other way back same ole
train on the eastbound track
When you get back home promenade around the
ring you've got it made.
Gent #3
Swing your left hand lady Swing your opposite
gent Swing your right hand lady Swing your
opposite lady
Now swing all three of those ladies together Now
swing your own in the center and
6 hands round them while they swing
When you get back home everybody swing and
everybody dance
Square your set Gent #4
Swing your opposite lady Swing her corner
Swing her partner
Swing her opposite lady
Swing your own partner's corner's corner's
partner Swing your own corner's partner's
partner's corner Now swing your own in the
center and
6 hands around them go
Everybody swing when you're home. Everybody
you swing with your own
Ending
Look for the corner, allemande left with the
corner,
right hand with your partner grand right and left
that ring you fly
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Hand over hand and don't ask why. All the way around you go, on your heel an on your toe. When you get back home, box the gnat with your partner, pull by allemande left your corner Come swing your partner there. Everybody swing All join hands, circle to the left and the other way back Into the middle and come on back.

One more time on the same old track
Bow to your partner there and bow to the corner And bow to the opposite across the hall, and to the right, you've seen them all.

Waltz to end the session

Schottische Session 2
with Andy Taylor music by Vince O'Donnell and Sylvia Miskoe Andy taught Varsouvienne Tune: “Put your little foot”
Youtube video of similar: with good framing to see footwork https://www.youtube.com/watch?v=xRKP493ipN8
From Lawrence Welk show basic initial footwork https://www.youtube.com/watch?v=sZVGka9Cr8o

Before the Deluge: Early Western Squares
Saturday 2PM
Julie Metcalf, Mark Roberts & Bruce Rosen
Duck Through and Swing
By Tony Parkes (Published in Shadrack”s Delight)
(Tony calling at Star Island, 2015 from Square Dance History Project
https://www.youtube.com/watch?v=Tmuriz8aTM)
Tunes: Duck River
Square , ladies progress 1 place to left Caller Will Mentor
----- The teaching
This is a Tony Parkes square.
Tony it's a little latter early western square. (laughing)
Alright, so bow to your partner, and face your corner and say Hey I’m your corner. Alright and face your opposite. Excellent
Right on each other's heels Heads do a right and left through
Sides oh no Can we go back? A right and left thru, there's a courtesy turn with a right and left thru And I should have identified, heads you know who you are?
Good, Sides know who you are? Good Heads do a right and left thru, Sides do a right and left thru Heads do a right and left thru and sides stay put, sides there. Heads go to the couple to your right and join hands in a ring.
Circle left ½ way Head gent release that left hand and unfurl to lines at the sides facing across the hall. OK Good
Go up to the middle and back with you All 8 pass thru and face out.
We did this earlier when Beth was calling. 'The Ends Turn In'
This is, I believe , I mean, Tony's in the room and we can ask him later this is an adaptation of it.
Outside dancers are going to go into the middle middle dancers raise make and arch. Outside dancers go under the arch and meet in the middle and stop The people on the outside who are holding hands, swing each other
In the middle, the one you're looking at, swing.
And promenade to the gent's home place. promenade to the gent's home place. OK Alright.
So all the ladies have moved one place to your left I believe, correct? If all the ladies would move one more place to your left, this is where you're gonna be ½ way thru the dance Good, so stuff has happened and now you're here.
Sides do a right and left thru, heads do a right and left thru Sides do a right and left back.
Sides go out to your right, to the couple to the right. Circle to the left
Break out make lines at the head. That means that side gents release that left hand. It's up to the middle and you fall back
All 8 you cross that track
Now here's that patter to the you've passed thru now that square down there You need to go thru, you need to pass thru and you're all facing out.
So the patter, middle couple arch and the ends duck in Swing the one you meet.
Now the people holding hands who are California twirling, let's just pretend this is your version of meeting and you're swinging.
Promenade, go round
Are we alright over here? You will be.
All the ladies move one more place to your left and this is where you're gonna be back Good OK good
So Break
Face your corner, good face your opposite, you gotta know who your opposite is in the break opposite opposite opposite excellent.
With your corner allemande left. With your partner, allemande right until the gents face in the middle and that puts the ladies facing around.
Two things will happen, don't move yet if you would.
Ladies you will walk 1/2 way around the square keeping the interior of the square to your right shoulder.
Gents you are going to star left back to your home. Go Gents star left, ladies walk ½ way
around.
Now you're looking at your opposite, it's the person you identified. Allemande right once and a half with your opposite. This time the ladies star left as the gents walk around. Go!
Until you're facing your partner on the other side of the square from where you started the dance and stop for a moment. This is a little bit longer of a turn than you think.
Allemande right, go all the way around and a little bit more.
Corner allemande left. Face your partner, pull right by, grand right and left go around the ring. When you get back home, you're gonna swing your own.
That is the “El Passo Break”. El Passo Star”
------ The dancing ------
Introduction:
A1) (idle for 8 bars then 48 bars for the intro figures)
A2) Now all join hands and you circle to the left, circle to the left go round the ring all the way go round the hall
B1) With your corner allemande left, now there's your partner allemande right Four gents star left Ladies walk
B2) Opposite allemande right go once and a half.
Ladies star and the gents walk around
A1) Now there's your partner allemande right keep goin' round Corner allemande left Face your partner pull right by
A2) Grand right & left go round the ring. Meet your own down the line. You swing me you're doin' fine
B1) Now promenade go around the hall
Main figure:
(note due to the 56 bar intro the main figure started on B2 phrase, it is a 32 bar figure)
(8 bars) Heads do a right & left thru Sides do a right & left thru Heads do a right & left back
(8 bars) Heads go out to the right, circle up four
Break out make lines at the sides
Go forward and back, It's up to the middle and back with you
(8 bars) All 8 you pass right thru Middle couple arch and the ends duck in swing the one you're with
(8 bars) And promenade go around the ring.
(Repeat with slight variations in the wording ending with)
“promenade go round that street, you promenade 2 by 2 to the gent's home place
Break: El Passo Star
Face your current corner, allemande left, with your current partner allemande right Four gents star left. Ladies walk around the outside
With your original partner allemande right, once and a half.
And the ladies star and the gents walk around
With your current partner allemande right Go all the way around Find that corner, allemande left on the corner. Face your partner
Pull right by grand right and left go round Meet your current partner, swing.
Promenade go round the ring.
Repeat main figure for the sides twice then another El Passo Star for the ending
Non verbatim description
El Passo Star (40 bar)
(8 bars) Corner allemande left, partner allemande right until gents face in center (note ladies are facing around the outside)
Gents star left once while ladies walk around the outside 1/2 way
(8 bars) With your opposite, allemande right 1 1/2 to put the ladies into the center Ladies star left while the gents walk around until you face partner on the opposite side of the square from home (8 bars) Allemande right once and a bit more til you find corner
Allemande left your corner right hand to partner (8 bars) Grand right & left around the ring
When you get back home swing your own (8 bars) Promenade

Wrong Way Thar

By
Tunes: Shades of Death Creek Square
Caller Will Mentor
----- The teaching ------
Will went off mic to demonstrate from the floor. (editor's notes from a video, not verbatim.) Heads go forward to opposite, allemande right, go home with partner allemande left
Corner allemande right, partner allemande thar (left) to put gents in the center right hands across star while still holding on to partner's left. Turn that CCW, gents backing while ladies go forward.
Slowly so that the ladies on the outside do not have to run. Turn about half way then gents let go and turn the ladies a bit over half way to face the next gent. Allemande right this person half way, let go, change hands and allemande left the same person 1 1/2 to come back to partner, Allemande right partner all the way & a bit so that gents form a left star in the middle still holding on to partner's right. Gents back up turning the star about 1/2, gents let go of the star & with partner allemande right and then go to your corner.
Will back on mic for a walk through for all. “Bow to your partner, Identify your corner, good. Now gents look to the lady in the couple diagonally to your right around, ladies look to the gent diagonally left around the square. Right, this is your catch all8 person, get a really good look at them. Ok good. Head couples with your opposite allemande right. Heads go home with your partner, allemande left with your partner until you face your corner,
With your corner allemande right go all the way around until you face your partner. This is the allemande thar, the first one. Allemande left, don't let go, gents form a star in the middle. And the gents backup, ladies walk forward, gents you are backing up at a leisurely pace.
Stop the action, good. Remember the catch-all8 dancer, good. Just half way, allemande right just 1/2 way, face that same person, change hands with that same person allemande 1 1/2 and now you are facing your partner Allemande right, wrong way than gents back in you form a star, ladies walk forward, gents back up. OK With your partner allemande right until you face your corner, With your corner allemande left go all the way around, shake right hands with your partner, pull by do a grand right and left. When you meet your partner half way around box the gnat with your partner, pull by your partner, go the other way back, just 'cause we can. Swing your partner down the line. OK good excellent
Now that was a very circular figure. We're gonna walk it thru one more time.” A walk thru for the sides. The break walk thru.
“This is actually a very beautiful break. Join hands in a ring, circle left. And for the sake of the walk thru stop. 2 things are going to happen. The ladies are gonna take 2 steps in, and the gents slide left behind your corner go all the way to the other side of your corner. Ladies back out reform the ring, now you have changed places with your corner, circle left. Ladies step in and the gents slide left, it's a little longer than you think gents. Circle left. Ladies step in and the gents slide left, it's like a lung, like breathing. Ladies step in and the gents slide left, Now you should be back oriented with your partner. Right, are you home? God help us all. Sometimes it actually works. But it doesn't really matter if you are home or not.”
----- The dance Introduction 48 bars, 1st idle then 40 bars moving (8 bars) “Join hands and you circle up left. Circle to the left, go round, (4 bars) Ladies step in and the gents slide left. Circle to the left, (4 bars) Ladies you step in and the gents slide left. And you circle to the left, (4 bars) Ladies you step in and the gents slide left.
And you circle to the left, (4 bars) Ladies you step in and the gents slide left. Circle left keep goin' (8 bars) With your corner allemande left, now pull right by the one you know, grand right and left go round (4 bars) When you meet your own, you swing your own; everybody swing. (4 bars) Promenade 8 go round the ring, Take a little walk and a 2 by 2, (Main figure 48 bars) Now heads go forward and back. Now heads with your opposite allemande right. Heads go home with your partner, allemande left. Everybody face your corner, allemande right. With your partner allemande thar, gents back in, you form a star. Shoot that star, catch all 8 allemande right half way change hands allemande left go once and a half. Partner allemande right hold on gents back in you form a star. Now shoot that star with and allemande right. Allemande left on the corner, pull by the one you know. Right and left go round. When you meet your own. You swing your own. You got me and I got you. Promenade and a 2 by 2. Take a little walk, go round the hall.” ---- Repeat for the sides with slight change in the patter ---- ---- Break ---- “All join hands in a big old ring. Circle up left and a left go round. Ladies you step in and the gents slide left. Circle left. Ladies you step in and the gents slide left. Circle left. Ladies you step in and the gents slide left. And you circle left. Ladies you step in and the gents slide left. And you circle to the left. With your corner allemande left. Now pull right by the one you know, grand right and left on a heel & toe Meet your own down the line Swing your partner. Promenade go round the ring” ---- repeat main figure for heads then sides except after the ½ promenade instead of the swing---

When you meet your partner box the gnat, pull by go the other way back Swing your partner, round you go.

The Rout
By "traditional, as called by Ralph Page."
Tunes: Twin Sisters Square, Caller Tony Parkes
(See also prior syllabii where Tony called this)
https://www.library.unh.edu/special/forms/rpdlw/syllabus2010.pdf
Tony first taught the Alamo Style break “Allemande left your corner, hold on with the left, give a right to your partner, as if you're going to turn and you've got an endless wave all around. Do a forward and back balance, Turn by the right just half. Hold on the right, give left to the next. So you're working your way around like an interrupted grand right & left. Balance forward & back. Turn by the left half way, right to the next balance. Turn by the right half way, balance, turn by the left half way. And from here the ground rules are just as if you met your partner in a grand right & left. I could say do-si-do, I could say swing, I could say promenade I could say grand right & left. But for now just promenade home. “The some key features of the main figure: “Head couples lead to the right, circle left, head gents break. Make a line at the sides You always make the line where you are visiting. Heads make it at the sides and vicey versy. The end lady sometimes likes to turn under her own arm rather than get flipped backwards all the way around. It's up to you. Now, there is a couple across from you, For the purpose of this dance, they will be known as the couple across from you. There is also a couple in your line, would you
Ralph Page Dance Weekend Syllabus 2020

turn and face them.
Any time you hear the word line, in your line, down your line, along your line that means face this other couple.
You're always working either the couple straight across from you or the couple straight up and down your line.
You're never working diagonally through the middle. That should make things a little clearer.
OK you all know right & left thru, you all know ladies chain so just square your sets and here we go/

Intro:
A1) .... Swing them high, whirl them low go round and round with the one you know.
A2) Allemande left in the Alamo Style, Right to your partner, balance awhile.
Balance forward, balance back, Turn right half way go down the track
B1) Balance up and balance down and you turn by the left go half way around.
Balance to and balance fro and you turn by the left and don't be slow RIGHT (Tony goofed!!)
B2) Turn by the left and promenade your partner, promenade home.

Main figure: (note crossing 8 bar phrases total 64 bars)
8 bars) Head couples forward up to the middle and you come on back Head couples promenade outside half way around
4 bars) When you're there come down the middle with a right and left thru When you turn them too
4 bars) Sane ladies chain across the set, 4 bars) and you chain right back we're not thru yet.
4 bars) Those head couples lead to the couple on the right circle up 4 Head gents break with the left make lines at the sides,
4 bars) go forward eight to the middle and back you do 4 bars) Forward again and right & left thru.
4 bars) Face them again do a right and left back 4 bars) Now face that same couple, two ladies chain across the set
4 bars) Now turn, face up and down your lines, and two ladies chain. 4 bars) Across the set, two ladies chain.
4 bars) Down the line two ladies chain.
4 bars) Look for the corner, allemande left your corner, come on back. 8 bars) Promenade, If you got your own, you've got it made.

Side couples go forward up to the middle and you come on back Promenade outside the track. Go half way around the ring you do. Down the middle with a right & left thru. And you turn them too. Lead out to the right, sides to the right and you circle up four Bust right out to a line at the head
Up to the middle and back I said
Now right and left thru the way you face Right and left back and stay in place.
Now that way two ladies chain up and down the room. Now next to you two ladies chain.
Now face up and down the room, ladies chain that way. Next to you two ladies chain, should have your partner,
Look for the corner, allemande left and you come back one and Promenade around you run eggs in the basket chicken in the pan. Everybody dance as pretty as you can.
All join hands, up in a bunch, go up once more for the good of the floor.”

Alamo Style Break
Look for the corner, hands up do an allemande left in the Alamo style,
to your partner right and balance awhile balance forward and balance back Turn her right half way, go down the track
Balance out and balance in and you turn by the left and we're gone again Balance to and you balance fro and you turn by the right and don't be slow Balance turn by the left once more and swing that one you had before.
Now allemande left just only one Promenade with the one you swung Promenade with your partner home.”
New main for the heads
Head couples lead to the right and circle up four
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Break out make lines at the sides
Up to the middle and back with pride Two ladies chain across the set
Chain down the line we're not through yet
Across the set you chain again
Chain down the line with might and main Twice around this time Keep your partner
Promenade two by two now get away round with big foot a little foot pattin' on the ground for the sides
Side couples lead to the right, and circle up four Break out make lines at the heads
All together go 8 to the middle and back you do Forward two ladies chain the way you face Now next to you two ladies chain Across the set two ladies chain Looks like down but it's really across Next to you the ladies chain, turn twice around when you get there And promenade with your partner there.
ending another Alamo style
Look for the corner, here we go do an allemande left in the Alamo style right her ….. and you balance awhile balance forward, balance back half way around down the track
Balance up and you balance down and you turn by the left go half way around Balance to and you balance fro turn by the right and don't be slow Balance, turn by the left Pull by your partner, grand right & left around that ring you go up on your heel & on your toe Swing your own leave mine alone.
And allemande left your corner, and weave the ring, don't touch a thing. In and out around that square when you meet your partner there Do-si-do with a partner Allemande left your corner, Promenade with your partner, promenade all. All join hands into the middle and you come on back Circle left go around the track and to the right, I told you wrong When you're home, everybody into the middle and come on back and bow to your partner. That's all”

Heads to the right and circle four with the sides; head gents let go of left hands to open to a line-of-4 at the sides.
Forward eight and back Ladies chain across Ladies chain down the line Ladies chain across Ladies chain down the line, courtesy turn is approximately twice around Promenade home
Sequence: Alternate heads and sides leading the figure.
Use either chains or rights and lefts, and sometimes go across and sometimes along the line, but always leave everyone near home with original partners.
Here’s the sequence that Tony used: Heads: as above
Sides: as above
Heads: R&L across; chain back Chain along the line; R&L back Chain along the line; R&L across; chain along the line

Easy Peezy

By
Tunes: Meadow Hawk Square
Caller Will Mentor
------ The teaching ------ not verbatim ----- Main figure (heads active, similar for sides) 8 bars) Heads go forward & back Heads go forward and swing your opposite and face the nearest side couple 8 bars) With this side couple circle left all the way around “Rip & Snort” ie
Sides arch, heads walk between the side couple keeping hold of the side person. Heads let go of partner and holding on to side person walk around that person and guide the sides under their own arch, turning under their joined hands to end in a line of 4 facing across with the heads on the ends of the line.
(when sides are active swap the above roles and the lines are across the hall)
Will pointed out that if the raised arms and turn under presents a problem, just have the actives walk thru the other couple and around to form the lines of 4.

Editor's note: in other dances the Rip & Snort involves the entire square where all holding hands in a circle, the active couple leads thru an arch made by their opposite couple, dragging everybody thru the arch, the actives let go of each other to separate while leading the rest around with the arching couple doing a “dishrag turn” ie turning under their joined hands while the circle reforms.

16 bars) Lines go forward and back Walk forward & box the gnat with the person you meet Pull by right, courtesy turn the person you are next to and flow into a roll away with half sashay Swing partner at home

BREAK Grand Square modified That is a Galaxy version Gents put your left hand away, ladies your right hand you will not need it! When you meet somebody “star thru” ie When going into the center: gents give right to ladies left and turn her under as you trade places ending facing the center so you can back away. When approaching on the outside (ie after backing away at sides) gents give right to ladies left and turn her under as you trade places to face into the square. Note it is twice the length of typical version and you do NOT stay in your own corner, you are working your way all around the square Sides face start by backing away whiles heads go into center & star thru as sides approach opposite Sides star thru & go into center & star thru as heads back away to the side and separate Continue to get home Note the timing is approximate there is some phrase crossing

------- The dance -------

When the music starts do the Galaxy version of the Grand Square:

16 bars) Heads go in sided divide Heads back out sides go forward Sides in heads divide Sides back out heads go forward Heads in Sides divide Heads back out sides go forward 8 bars) Now all join hands and you circle up left, left and left go round, all the way go round the hall 8 bars) With your corner allemande left and you come back home and swing your own

------- Main figure -------

“Now heads go forward and back Heads swing the one you bump into. Now face the sides and circle up left go all the way around Sides make and arch and the heads duck under rip and snort Go forward and back, it's up to the middle and back like that reach across and box the gnat Pull by courtesy turn Now roll away and get back home Swing your partner Promenade go round the hall “

Repeat for the sides Galaxy Grand Square break figures “Sides face your partner heads face in Heads go in star thru sides divide Sides walk forward star thru keep goin'

.........

Join hands in a ring and you circle up left and a left and a left go round all the way go round the hall With your corner allemande left and you pull right by your partner grand right and left go round Partner box the gnat pull by go the other way back When you get back home swing your partner keep swinging”

Repeat main figure for heads then sides ending with Galaxy Grand Square followed by “Join hands in a ring and circle to the left, left and a left go round all the way go round the hall corner allemande left swing your partner You bow to your partner, you thank your square and thank the hall”

Four Square

By Ron Buchanan
Tunes: Hell Up Coal Holler Square
Caller Will Mentor

-------- The teaching --------

Started by having the ladies identify the gent in the couple to her left.

Note: The terms heads and sides refer to current position not where you started. Ladies star right to “the same old gent” i.e. the fellow identified the star is 1 1/4 Swing that gent

Heads go forward and back, then pass thru to an ocean wave up & down the hall, i.e.

Ladies left hand 1/2 turn as gents go to end of the line right hand to the one you swung (Now comes a series of balance, allemande to new wave & repeat.)

Balance the wave, right turn 3/4 to waves across the hall at the heads, (note that the waves are gent-gent-lady-lady )

Balance the wave, left hand turn 3/4 to form waves at the sides.

Balance. Middle 2 people in each wave allemande right 3/4 to form a single wave across in the center note that the ladies are in the center Balance. Just the ladies allemande left 1/2 way to reform that wave. Balance. Allemande right 3/4 to form waves at the sides.

Balance. Allemande left 3/4 to form waves at the heads.

Bakance. Just the gents in the middle allemande right 3/4 to a wave of gents up & down the square Balance. Gents you're pretty much facing your corner .Allemande left your corner.

Find your partner at home (and stuff happens)

Next teaching it from the side's point of view.

----- Now the dance

----- note the dance is loosely related to the tune,

i.e. about 1 minute 10 seconds for the main figure-----

Intro (& basis for the break )

(8 bar delay before dance starts; intro figures took another 40 bars) “Now bow to your partner, and bow to the corner Allemande left on the corner. With your partner box the gnat

B1) Ladies star left in the middle of the square

with your partner box the gnat
Gents star left in the middle of the square with your partner allemande right. Find your corner, allemande left.

Pull by your partner, grand right & left go around the ring A1) and you pull right by keep going around the ring

When you get back home you swing your own, everybody swing.

A2) Promenade 8 go round the ring.”

Main figure:

Now heads get ready OH NO 4 ladies star by the right, all the way around and a little bit more Same old gent swing.

Now heads go forward and back. Up to the middle and you fall back Heads pass thru to an ocean wave.

And you balance here. Allamande right 3/4 waves at the head and balance here. Allemande left 3/4 waves at the sides and balance here Middle 2 allemande right waves across, ladies in the middle balance Ladies allemande left 1/2 way. Wait for it. Balance Allemande right 3/4 waves at the sides and you balance now Allemande left 3/4 waves at the heads and you balance now Gents in the middle allemande right. Wave of gents and you balance now. Corner allemande left. And you pull right by the one you know Grand right and left go around the ring.

Meet your partner down the line, pull right by you're doing fine. When you get back home swing your own.

Promenade 8 go round the ring.

Repeat for he sides except after partner swing at home delete the promenade 8 start the break

“Go back to the corner allemande left with your partner box the gnat Ladies star by the left go once around in the middle of the square.

Partner box the gnat. Gents star left in the middle of the square.

Go back to your partner. Allemande right. Find that corner allemande left. And you run back
home and swing your own. You got me and I got you. Keep swinging.”

Repeat for heads. Repeat for sides.

**Early Autumn Breakdown**

(Slightly modified)

By Gene Hubert

September 1985


Source Robert Cromartie's web site

http://www.kcomputing.com/contra

Tunes: Indian Corn

Square

Caller Will Mentor

From Gene's book Dizzy Dances Volume II AA

Four ladies chain across and back.

BB H/S Right and left thru (8). H/S Circle left 3 /4 and pass thru (8). CC Swing the one you meet. End the swing in a line of four.

DD Lines of four go forward and back. The middle four in each line (original actives) forward and box the gnat with your opposite. Those same four make a right hand star and turn it three quarters around.

EE Everyone allemande left your corner. All swing partners at home. FF Promenade all the way around.

----- teaching ----- 

Face your corner; allemande left your corner all the way around, walk pass your partner Swing the next.

Is that the same old gent? I think everybody with the same old gent and partners have dinner together your original partner is your new corner so anytime you're here gents look left ladies look right whoever that current person is that is your corner.

So in this dance, even though it's your original partner; I'll say

New Corner, Gents look left, Ladies look right allemande left go all the way around, walk pass the one you swung

Sing the next. You get the pattern here.

Face in, new corner allemande left, walk pass the one you just swung Swing the next.

Face in, new corner allemande left, walk pass the one you just swung Swing your partner.

Good Then promenade whatever it takes to get home. Just step in, yea, there you go You know what Gene Hubert said about that break?

It's so old school. I would never say it in hipster contradance land

'He goes Allemande left your corner walk pass your partner, swing the next do that 4 times kind of like sampling the talent.'

dude that's so old school

Heads go forward and back Sides go forward and back Heads do a right and left thru, Same 4 who are the heads, circle left 3 /4 around Across the hall pass thru , with the one you meet do si do and swing

If everybody yell out do-si-do at the same time that would be funny, maybe. OK So now you end up in lines at the sides

Go forward and back.

The middle 4 dancers the 2 people in the middle of each line, you're looking at your opposite just the middle 4 walk forward and the one you bump into box the gnat.

These same 4 dancers star right 3 places to your corner, I think we identified your corner earlier Allemande left your corner and then we'll go into that break or something.

Go back to your original home.”

Walked thru for the sides.

“Just 'caus; sides go forward and back. Heads go forward and back.

Sides do a right and left thru

Same 4 dancers circle left 3 places around. Up and down the hall.

Pass thru, swing the one you bump in Oh no Do-si-do, excuse me, do-si-do

I mean if you swung, it's the same difference so swing, sorry swing go ahead swing Face the sides This one person went ARHH!

Lines at the head, lines at the head go forward...
and back Middle 4 walk forward box the gnat with the one you meet. Star by the right 3 places round, and you go to your corner
Allemande left your corner, run back home and swing your own”
--- the dance ----
You bow to your partner. Now bow to your corner,
Allemande left on the corner, now walk right past your partner Swing the next one down the line.
Face in new corner allemande left. Walk past the one you just swung and swing the next. Face in new corner allemande left. Walk past the one you just swung and swing your partner. Now promenade you go round
Now heads you go forward and back. It's up to the middle and back with you. Sides go for forward and back
Heads right and left thru
Same 4 and you circle up left 3/4 round. Cross that hall you pass thru do si do Now stay right here and swing this one, everybody swing. Now lines at the sides go forward and back.
Middle 4 walk forward, box the gnat Star by the right 3 places round, With your corner allemande left on the corner walk right past your partner Swing the next.
New corner allemande left, walk past the one you just swung swing the next
Face in new corner allemande left, walk past the one you just swung, swing the next. Allemande left walk on by swing your partner down
Now promenade round “
Repeat for the sides with following modification:
“After Star by the right 3 places round, Corner corner corner allemande left pull by your partner grand right and left go round the ring Meet your partner, and you pull right on by keep goin' round when you get back home
Swing your partner.” Repeat for heads, sides

Venus and Mars

Tunes: John Riley the Shepherd Square
Caller Will Mentor
----- Teaching -----
(This is the editor's description of the demonstration based on a video. Since Will was off mic the sound was too unclear to do a verbatim transcription)
Will demoed on the floor as Lady 1. Used a restaurant's door into the kitchen metaphor. Walk out one side & walk in on the other side so as not to spill food trays.
That is the pattern for the people to transition from one star to the other. The “kitchen door” is located at the home position of the leading couple.
Gents star left in the center of the square, as you come back to your partner pick her up in a star promenade CCW once around.
As the star reaches home place, the active lady “goes out the door” to start forming the right hand star with the ladies joining in as the star promenade keeps turning and shedding the ladies out the door, until there are two stars, The gents left hands, the ladies right.
The two stars turn until the leading lady steps back through the door in front of her partner.
She joins the left hand star as her partner leaves that star going out the door to join the right hand star. Thus they trade places one going “out of the kitchen” while the other goes in.
Each lady trade places with her partner in turn until all the ladies are in the left star while the gents are in the right star. Stars keep turning.
Then the leading lady leaves the left star in front of her partner as he leaves the right star. She joins the right star as he joins the left.
The stars turn as they continue to swap. Finally the leading lady meets her partner to reform the star promenade as the other ladies follow. When all home, whirl around as a couple, don't let go of your partner, ladies going forward until the ladies form a right hand star promenade CW When you get back home, swing partner.
----- The walk thru, Will is back on stage----
“So the 1s will lead it and their home, where the
Ralph Page Dance Weekend Syllabus 2020

1s are is the exit “door in the restaurant” When the 2s lead it the 2s go in and out. When the 3s lead it.
So what I'd love you to do is move that, get as much room around you as possible. The door is the lead couple. So this is how it works.
1s swing, and we all know it's couple 1's door that we are going to exit and enter.
Ladies into the center and back to the bar. Ladies just walk in and acknowledge everybody The gents go in and form a left hand star.. Star left
Then you are going to hold on and pickup your partner with an arm around.

When you get back to your home 1, lady 1 exit, put your right hand out. Lady 4 follow The gents are staring left, lady 3 follow, and then lady 2 follow. And now we're staring.
1s when it's convenient, trade back. Lady 1 walk in front of your partner, Gent goes to the other star. You're trading the stars. OK good you have traded the stars.

When it's convenient, 1s trade back.

Lady 1 you are going to find your partner and attach yourself to your partner There is lots of laughing down there, are you guys OK?
This is serious business. This is SQUIRE DANCING.

When you get back home, the gent backs out, the lady walks forward you whirl around with your partner without letting go of your partner. Star right

And then when you're gonna get back home, this time the lady backs out and the gent curls around and flow into that swing.,

There is a version of this square where everybody laughs really loudly; but I don't know if we are doing it’

---- Then walked it with the 2s active
---- The dance -----

Couple 1 swing

Now ladies to the center and back to the bar.
Gents go in with a left hand star. Hold on Pick up your own with an arm around

Lady 1 exit. Lady 4 follow, lady 3, and lady 2 1s when its convenient, trade back
1s when its convenient, trade again
Gent 1 pick up your partner with an arm around.

When you get back home you whirl around Ladies star, gents hold on.

When you get back home, ladies back out, gents curl around and swing your partner. Face your corner, allemande left

Come back one and promenade, you promenade with the one you know

---- Repeat for couple 2. but ending with a grand right and left all the way around

---- Break ---

---- Repeat for couples 3 &4 but at end for 4s instead of promenade round it all up to the stage in order to thank the band.

Tombigbee Waltz
GRAND DANCE
Saturday Night
Julie, Mark, and Bruce

Grand March
lead by Tony & Beth Parkes
Tunes: Newcastle, Waterloo??, Multnomat???

Handsome Young Maids
By Sue Rosen
Tunes: Clare jig / Handsome Young Maids
Duple Improper contra
Caller Sue Rosen
A1) (bars 1-2) Line of 4 down hall 1s in the center, 4 steps then flip around (bars 3-4) then back down the hall in the same line of 4 another 4 steps (bars 5-8) Return up the hall & bend the line
A2) Circle left all the way Balance the circle, clover leaf turn single
B1) Neighbor balance & swing
B2) Long lines forward & back 1s swing in the middle end facing down to step into new line of 4
Tip for cloverleaf turn. Start by turning toward partner, gents to the left, ladies right,

The Mad Scatter
By Rick Mohr
Tunes: Julie Metcalf's Favorite
Mixer Circles of various couples (3, 4, 5 …)
Caller Sue Rosen
A1) Circle left, Corner do si do
A2) Partner allemande right 1 1/2 to put ladies in the middle Ladies star left while gents orbit clockwise i.e. single file walk around the star
B1) Find someone not your partner, balance & swing.
B2) Promenade this new partner anywhere to find a new circle

Chorus Jig
Duple Proper contra
Tunes: Chorus jig / Opera reel Caller Sue Rosen
A1) 1s down the outside & return
A2) 1s down the center turn alone & return, assisted cast off around 2s
B1) 1s contra corners
B2) 1s balance & swing, end facing up

Fast Hands
By Diane Silver
Duple Improper contra
Tunes: Icy Mountain / Half Past 4 Caller Sue Rosen
A1) Balance in ring of 4, pass thru and swing the next
A2) “Allemande Hey” a hey with hand pull byes
Ladies pull by right, left to partner pull by, gents pull by the right, left to ladies … etc until ending gents right allemande all the way back to partner
B1) Balance and swing partner
B2) Circle left 1/2 way. Gents roll (Roll away with 1/2 sashay BUT the ladies roll the gent in front as she steps to the side) Circle left 1/2 way. Ladies roll another 1/4 circle to home, sort of a continuation of the roll away (Roll away with 1/2 sashay with the gents rolling the ladies in front as the gents step to the side)
End in original home position, the progression is the A1 pass thru Note: The circles & roll aways flow smoothly from one to the other. Do not stop the flow from the circle to the roll away to the circle.
**Sharon of the Green**

By Jane Ewing  
**Tune:** Fingal's Cave / Highland Laddie  
**Caller:** Sue Rosen  
**A1)** Double mad robin, with new neighbors  
(Clockwise)  
(Ladies thru the center to start)  
Circle left all the way  
**A2)** Ladies allemande right 1 1/2 to partner  
Swing partner  
**B1)** Long lines forward & back Ladies 1/2 chain to neighbor  
**B2)** Star left into Mad Robin with current neighbors (Counterclockwise)

---

**Swing Two Ladies**

By Ralph Page  
**Tune:** Tipping Back the Corn  
**Caller:** Sue Rosen  
**Walk thru**  
**Main Figure**  
“All go forward and back, up to the middle and back  
Go forward again, but this time head gents bring home 2 ladies, side gents go home alone  
Head gents, you have a right hand lady, that is your partner; you got a left hand lady, that is your corner  
Turn to your partner, your right hand lady. It's a right elbow swing. So hook right arms go once or twice or however long you like. With the left hand lady it's a left elbow  
And those three people, put your arms around each other's back and swing in a basket. Hang onto those 3 people but ease it out into a circle left, circle left of 3 people  
And head couple, when you have your backs to her partner head couple raise your hands and pop that corner lady home. Everybody home and swing your own.”

--- repeat instruction for the sides. Then “Ladies you will get your turn, we're not going to walk it thru; you will be just fine.  
You are going to bring 2 gents home. And you're going to do just that  
right hand gent with the right elbow, left hand gent with the left elbow. You'll be great”  
Sue then explained she learned this from a tape of Tony Parks calling this dance on a field recording. She had got from David Millstone's square dance history project.  
The original recordings by Ed Durham, are at the UNH Diamond Library archives.  
{Editor's notes. Youtube video of this at https://www.youtube.com/watch?v=FgtDr3dQnb o From : Tony Parkes leads the walkthrough and calls the dance at the Dare To Be Square weekend held November 18-20, 2011, at the John C. Campbell Folk School, Brasstown, NC. Square Dance History Project. More information can be found here: http://www.SquareDanceHistory.org }  
Sue then did a pop quiz “Sides Face Grand Square” and the crowd passed the test by executing it without teaching.  
-----The dance----  
**A1)** Bow to your partner, do si do your partner..  
**A2)** Bow to your corner. Everybody get home  
**B1)** Sides Face Grand Square. Go  
-------------  
**B2)** Reverse Everybody's home now  
-----Main figure  
**A1)** All forward up to the middle and back  
Go forward again and head gents bring home 2 ladies  
**A2)** Right hand lady, right hand lady with the right elbow, left hand lady with the left elbow  
Put your arms around their waist, make a basket and swing in place.  
**B1)** Swing, swing that basket swing, now break it up into a ring.  
**B2)** Circle to the left  
Now pop that corner lady home. Everybody home and swing your partner.  
----- Repeat for the side gents--\ The break--  
**A1)** Face your partner do si do.
Face your corner do si do  Here it comes
A2) Grand Square -----------
B1) Reverse When you're home
B2) You balance here and swing your partner around, swing your partner upside down
---- Repeat main figure for the head ladies then for the side ladies. Ending with “Take your partner and promenade the square.
All go forward now. Do si do your partner, Here it comes Sides Face Grand Square

Joel's in the Kitchen
By Sue Rosen
Tunes: Wooden nickles / Turtle in the Grass
Duple Becket contra

Money Musk
By traditional
Tunes: Money Musk (24 bar) Daniel Dow 1776
Triple minor Proper contra
Caller Will Mentor
A1) (bars 1-6) Actives turn by the right 1 1/2 & go below the 2s to lines of 3 at the sides
   (bars 7-8) Balance in lines
A2) (bars 1-4) Actives turn by the right 3/4 & back into the centre of lines of 3 across the set (gent facing down lady facing up. This is a moderate turn)
   (bars 5-6) Lines balance forward & back
   (bars 7-8) Actives turn by the right 3/4 out to proper sides between the 2s & 3s this is a quick turn
B1) Top 2 couples (2s & 1s) full right & left over & back
   (18 minutes )

Baby Rose
By David Kaynor Tunes: ????
Duple Improper contra Caller Will Mentor
Will lead a shout out To David Kaynor.
A1) Neighbor balance & swing, end face across
A2) Circle left 3/4
   Partner do si do
B1) Partner balance & swing
B2) Ladies 1/2 chain to neighbor

Intermission
Left hand star

Promenade the Inside Ring
Tunes: Kerolenko le Tourment Square
Caller Will Mentor
Note Southern style moving to the beat but not to the phrases
so once thru the figure is longer than 32 bars.
About 45 seconds / figure.
------ Teaching ---
Couple 1 swing your partner. Good. Couple 2 swing your partner.
Couple 3 swing your partner.
Couple 4 swing your partner. Good
Face your partner, shake right hands with your partner, You are not going to turn around pull by grand right and left. Pull by right, pull by left, pull by right, go all the way around. When you get back home you are going to swing your partner.
OK I'm only going to teach this. The figure is unbelievably simple.
Couple 1 you've just swung, you are going to promenade the inside ring, visit each couple.. OK Go around, there you go, and everybody else is resting because it's late. Alright good
And when you get back there and then you walk between the 3s. Walk between them, separate, go around the outside.
Everybody face your partner. Do si do your partner, and then face your partner, shake right hands pull by, grand right and left. That's the thing you just walked. We have some new dancers here and I'm glad you're here, so we're doing this. Good.

When you get back home you're going to swing your own. Alright, so, We did a tiny little 'Rip and Snort' earlier today. Take hands in a ring and pretend you just circled left.

Couple 1, couple 3 make an arch. 1s take the lines with you, go under the arch, take those lines with you. Just the 1s drop hands with each other and separate, go around, 1 to the left, 1 to the right.

Couple 2 do the same thing. Go between the 4s, and then 2 you have to take that line with you, take that line with you. Excellent 3s do the same thing, go down thru the 1s, you gotta go down thru the 1s. Alright. And then 4s go down thru the 2s. But you gotta take that line with you. If you don't an alarm will go off. And it happens somewhere in the Appalachian mountains. OK are we there? Here we go.

--- The dance ----

Intro / break “Rip and Snort”

Join hands in a ring, and you circle to the left go around. Left and a left go round the ring all the way go around the hall.

Couple 1 “Rip and Snort” Go Take that line with you. Couple 2 “Rip and Snort” Go down the center thru the 4s. Couple 3 “Rip and Snort” Now Couple 4 “Rip and Snort”

When you get back home what do you do? You swing me and I'll swing you. Everybody swing and everybody whirl.

Promenade go around that world take a little walk go 2 by 2.

--- main figure ---

Oh couple 1 show us how it's done. When you get home, couple 1 swing your partner. Oh you're so good, now promenade the inside ring.

Now face your partner, shake right hands pull by, grand right and left go round the ring. When you meet your own you pull right by keep on goin' and away you fly.

Get on home and swing your own. Everybody swing. Promenade 8 go round the ring. Take a little walk go 2 by 2.

Oh couple 2 show us how it's done. Swing---- ----- Repeat for couple 2 -----

--- Break with Couple 2 starting rip and snorts ----

“Couple 3 we've been waiting Swing”

------ Repeat for couple 3 ------

“Couple 4 I drove from Vermont just to see you swing!”

------ Repeat for couple 4 -----

--- Read Between The Lines ---

By Bob Isaacs

Tunes: New Stove / Pat & Al's Becket duple contra

Caller Will Mentor

A1) Circle left 3/4 & swing neighbor on the side

A2) Gents allemande left 1 1/2

Partner allemande right 1 1/4 to form wavy lines up & down the hall, gents facing out

B1) Balance & “Circulate”

i.e. ladies cross the set as gents turn around to the ladies place reform the lines with ladies facing out, balance, gents cross the set as ladies turn around

B2) Balance and swing partner end facing across

A1) then slide left to new neighbors

{Editor's note: From the 2008 Syllabus p23 the following.

https://www.library.unh.edu/special/forms/rpdlw/syllabus2008.pdf#page=24c

“Omit the “slide left” in A1 the first time.

“Circulate” is a term from modern western square dancing, and when you circulate your waves come apart and reform as the four dancers in the minor set each move one place clockwise.}
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In this case, first each gent will loop over his right shoulder and take his partner’s place while each lady crosses the set and takes her neighbor’s place. Then, when the “circulate” repeats, the ladies will loop to the right and the gents will cross the set.

Bob says there are two versions of this dance, this one and a slightly harder one. To do the other version, turn your partner 1¾ in A2 and form the waves with the gents facing in and the ladies facing out. Then the gents cross and the ladies loop on the first “circulate,” and so forth. The partner swing ends in the same place. “}

Yoyo’s Ma
By Susan Petrick (Named for Yo Yo Zhou's mother)
Tunes: Meg Grey
Duple improper contra Caller Will Mentor
A1) Half poussette then swing neighbor (Ladies push gents back to start)
A2) Ladies 1 /2 chain across
Ladies start 1 /2 hey across the set passing right

Rock Creek Reel
By David Harris Tunes: Old Bob
Duple improper contra (no walk thru)Caller Will Mentor
A1) Gents go into the center to form a long wavy line & balance
As the gents back out the ladies go in to form that wave & balance
A2) Ladies allemande right all the way around & swing partner end facing down
B1) Down the hall 4 in line, turn as couple
Return up & bend the line
B2) Circle left 3 /4
Swing neighbor on the side

Sunday River Waltz

TED SANNELLA DANCES

Sunday AM1
Caller: Sue Rosen
Julie, Mark & Bruce
**Scouthouse Reel**

By Ted Sannella (1979 written as new material for NEFFA )
Tunes: Door County #2
Duple improper contra Caller Sue Rosen
Sue related her story of starting to contradance at a “barn dance” in Lincoln MA, called by Ted.
They fell in love with it and started going to Ted's regular dances at the Scout House. Ted
took then to many local dances and sold them their 1st NEFFA tickets.
Ted took her “under his wing” and her 1st public dance she called was Scouthouse Reel.

A1) Down the hall 4 in line with 1's in the middle Turn alone & return
A2) Circle left all the way flowing into Ladies 1 /2 chain to partner
B1) Ladies do si do 1 1 /2 to neighbor Swing neighbor, end facing in.
B2) Lines forward & back 1s in the middle swing

**Virginia Reel Square**

By Ted Sannella
Published in “Swing the Next”
(slightly modified by Sue)
Tunes: Gilsaw by Pete McMahan
Square
Caller Sue Rosen
------ Teaching ---
“Number 1s take your partner and walk down the center and swing the person standing there End that swing facing across to your partner in lines at the sides.
So the 1s you are at the bottom of those lines.
In your lines go forward and back. Up to the middle and back. Here's where it comes into the Virginia reel thing/
Number 1s allemande right in the middle, once around To the next in line allemande left.
1s in the middle allemande right making your way up the middle The next in line allemande left;
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B1) Hand over hand around you go all the way around that track
B2) Swing your partner there.
--- Repeat for couple 3 then couple 4
--- ending
A1) All go forward and back. It's up to the middle and back. With your partner do si do
A2) Sides face your partner. Grand square 1, 2, 3 and turn Oh Ya
B1) Reeeeversssse
B2) Balance and swing your partner

Fiddleheads
By Ted Sannella 1983 may be 1st use of Petronella turn in modern contras Tunes: The Woodcock / Kerfunken
Duple improper contra Caller Sue Rosen
   A1) 1s cross the set by the right and go to your own left around 1 person to step into the middle.
   The gent will go down below the 2s to face up.
   The lady will go up to another set of 2s (old neighbors) to stand in the middle facing down
   Form a ring of 4 (the 2s have not moved yet) The 1s are not in the same ring with partner
   Balance in the ring, Petronella to the right,
   Note at the very top, the #1 lady is all alone. At the bottom the #1 gent will be in a ring of 3
   It is very important in the walkthru to emphasize that the crossing is followed by going to the LEFT!!
   Getting the actives to loop left into separate rings is the trickiest part.
   A2) Balance & Petronella turn another place the 1s extend that turn to face partner in the other ring and swing. End facing down
   B1) Lines of 4 with 1s in the middle, 2 gents on the left side of the line, ladies on the right
   1s turn as a couple in the middle the 2s turn alone and return up the hall
   B2) Hand cast around with the 1s guided around by the 2s and circle left 1 /2 way
   Swing neighbor end facing across.
   Sue walked thru normally then had the progressed position same people trade places with partner so that the old 2s are now active and have the opportunity to walk it as actives.
   Then reset to start the dance.

Ted's Triplet #41
By Ted Sannella
(Last of Ted's published triplets)
Tunes: The Hare
Triplet proper contra Caller Sue Rosen
   A1) 1s cast down the outside to the bottom, then pass right to cross the set come up the out side past 1 to stand in between
   the 2s & 3s to form lines on the side. 1s now improper
   A2) Top 2 ladies 1 /2 chain across to partner Top 2 couples circle left 3 /4 to end facing up & down, next to partner
   B1) Pass thru, 1s swing the 3s at the bottom. End facing across
   B2) Everybody balance & swing partner, end facing up, proper
   Notes from Ted: The 1st half is leisurely, elegance. It's expansive, you have time for the trip. Then the last part has all the action, vigorous and has all the action. Intentionally to contrast the energy level and to keep the dancers on their toes.

King of the Keyboard
By Ted Sannella (Honoring Bob McQuillan 1989)
Tunes: Spootiskerry / Tour of Scotland / Wing Commander Donald MacKenzie Tripple minor proper contra
Caller Sue Rosen
   A1) 1s swing partner, end facing down 1s swing the next neighbor (the 2s) end facing across
   A2) Lines of 3 at sides go forward & back 1s allemande left 1 1 /4 ending in the middle facing partner up & down the hall . Lady facing up Form lines of 3 across the hall (like Money Musk) G1 between 2s, L1 between 3s
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B1) lines of 3 go forward & back
1s allemande left 1 1/4 to become proper in progressed place ready for
(note a quick hand change from left allemande to partner right turn into contra corners
B2) Contra corners.

Salute tp Larry Jennings
By Ted Sannella (as modified by Larry)
1980 for Larry's 2nd annual 50th birthday party
Tunes: Shenandoah Falls
Duple becket contra Caller Sue Rosen
Start in Becket formation Larry called this sawtooth formation.
A1) Circle left 3/4
Neighbor do si do end facing the neighbor

A2) Grand right & left along the lines (at ends continue around the top/bottom)
i.e., Neighbor pull by right, next neighbor pull by left next by the right, next allemande left 1 1/2 to go back pull by right, pull by left to original neighbor.
B1) Balance & swing that neighbor
B2) Lines forward “Give & Take” i.e. release neighbor you swung as gents draw their partner back she resists ever so slightly then swing. End facing across and a bit to left diagonal to new neighbors.
The look to the left for the new neighbors for the A1 circle gave rise to the “sawtooth” term.

Schottische Workshop
Taught by Andy Taylor-Blenis
Musicians: Vince O'Donnell, Sylvia Miskoe & Bruce Randell
Tunes: Harvest Home & Rights of Man

Scholarship Caller Showcase
Sunday AM 2
MC: Shari Shakti
Musicians: Jordan, David & Sue
with scholarship recipients:
Emerson Gale, Minda Cowen, Joe Sykes
Callers: Bob Peterson, Anne Lutun, Don Heinold

Doubtful Shepherd
By trad
Tunes: Bus Stop reel / Liza Jane Tipple minor
proper contra Caller Bob Peterson
A1) Lady 1 lead the ladies anti-clockwise around the 3 gents. Then back to a line of 3 at the side.
Meanwhile the gents join hands in line of 3, balance to left & right then circle up 3 to the left.

A2) Gent 1 lead the gents clockwise circle around the 3 ladies. Then back to a line of 3 at the side.
Meanwhile the ladies join hands in line of 3, balance to the right & left then circle up 3 to the right.
B1) Active couple lead down the center, turn alone, return and cast off around the 2s
B2) Top 2 couples full right & left across the set & back.
**Christmas Hornpipe**

Traditional
Tunes: Saint Antoine / Fleur de Mandragore
Duple improper contra
Caller Bob Peterson
A1) 1s with lady 2 form ring of 3 and balance twice Circle left & leave lady 2 at home
A2) 1s with gent 2 form a ring of 3 and balance twice Circle left & leave gent 2 at home
B1) Actives down the center turn alone & return, casting off around the 2s
B2) Long lines forward & back
    Actives swing in the middle.
    {original version}
B2) Full right & left across the set & back

**Gone-A_Rovin’**

By Ralph Page
Tunes: Tam Lin / Mountain Road Duple proper contra
Caller Anne Lutun
A1) 1s meet in the center with right hand & balance
    Allemande right 1 1/2
    1s cast down the outside as 2s step up
A2) With neighbor 1/2 promenade across the set
    Same 4, right & left back
B1) With new neighbors star left below With original neighbors star right above
B2) Long lines forward & back 1s 1/2 figure 8 up thru the 2s

**Lamplighter's Hornpipe**

By trad see “Cracking Chestnuts” Tunes: Lamplighter's / Mason's Apron Duple proper contra
Caller Anne Lutun
A1) 1s cross down the middle to form wavy lines at the sides The 2s step up & the 1s face out to form the lines
    Balance the wave
    On the right, allemande right & back to the wave
    Balance the wave
A2) On the left allemande left to put the 1s in the middle
    Balance
    1s swing end facing down
B1) 1s down the center, (short trip about 4 steps) turn as a couple 1s back up the center & cast off proper round the 2s
B2) Full right & left across the set & back
    Note: the 2s should take note of their 1s so they can intercept them for the cast off. The 1s need to be aware of who their 2s are since they are swinging below them as they go down the hall. It is easy to try to cast off the wrong couple if the 1s go down the hall too far.

**Sackett's Harbor**

By trad
Tunes: Rose in the Heather / Calliope House
Triple minor proper contra
Caller Don Heinold
A1) Lines of 3 at sides go forward & back
    Circle 6 hands left 3/4 to form lines of 3 across the hall, gents facing up
    Active couple lead across the hall between these lines, turn alone
    return & cast around the 2s at the end of the lines to end in the middle of the lines
B1) Actives turn contra corners
B2) Actives back in the middle of their lines go forward & back
    Join hands 6 circle right 3/4 to end at the sides progressed & proper

**French Four**

By trad
Tunes: L'Air Mignon / Down the Brea Duple proper contra
Caller Don Heinold
A1) Actives give right hands & balance, pull by and go down outside 1 place while the 2s move in towards partner and step up 1 place
    (that gets the in-actives out of the way)
    Actives repeat but go back up to place, 2s repeat to go down to place
A2) Actives balance & swing end facing down, the 2s back away to make room in the
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B1) Actives down the center, turn as a couple
Return up the hall & cast proper around the

B2) Full right & left across the hall & back

Captain O'Kane Waltz
Lunch break

Farewell Dance Party

Sunday PM MC:
Musicians: All
**Homeward Bound**
By: Andrea Nettleton
Tunes: Batchelder's Reel / Ross's Reel #4 Becket contra
Caller: Will Mentor

A1) Ladies on left diagonal (new neighbors are over there) allemande right 1 1/2
Neighbor swing, end facing across
A2) Long lines forward and back
Men allemande left 1 1/2 back out to form a ring of 4
B1) Balance & Petronella turn to the right
Balance & Petronella turn to the right
B2) Balance and swing partner
end looking to the left for new neighbors

**Retro Reel**
By: Bill Olson
Tunes: Reel de Montreal / Spootskerry Big Circle mixer
Caller: Sue Rosen

A1) Balance & swing partner
A2) Promenade the circle
B1) Let go right and open out to form wave circle with the ladies facing in gents facing out Balance the “Alamo ring”
Allemande right 1/2 way, ladies facing out Balance again
Allemande left 1/2 way, right hand to next & drop left hand
B2) Balance this one & box the gnat (Now ladies face clockwise)
Grand right & left: i.e. pull by right & pull by left, pull by right & pull by left to new partner

**Fiddle Faddle**
By: Jim York
Tunes: Kitchen Girl Square
Caller: Tony Parkes
----- The teaching -----
“Couple one you know who you are, you have your backs to the stage. 2S are on the right, 3s are facing 1s, 4 is what’s left.
This dance is a keeper, you keep your partner and you keep your number. So when you hear your number it’s always the same.
Couples 3 & 4 face each other 3 face 4 and 4 face 3.
Do a right & left thru, and square your set in your new place. Couple number 1 go down the center and split the opposite 2,
Separate around 1 hold it there make a line of 4 with the active people on the ends of the line Sides, if you need to back away a little bit because the line of 4 is going into the middle.
Line of 4 go forward and back. Same line of 4 you are going to sidle your right. Go around behind the couple that’s on your right & stop behind them.
Line of 4 behind that couple in #4’s position The end people reach up and take hands with the couple in front of you, make a glob of 6 You don’t turn around, you, it’s like circling to the right. The line of 4 it’s like circling to the right with ghosts and you end up behind the couple in front of you. There you go. “
…… some detailed corrections to a square to get them in position ……
“The glob of 6 go forward & back. OK You can drop those hands.
Couple #2 go down the center, split the first couple you come to, separate around 1 get on the ends of line of 4 in front of the other line of 4 Two lines of 4 go forward & back.
Stop right there, if you are on the end of a line, stay right there. We need you as landmarks. In the middle, acting as couples, The center 2 people in each line wheel around.
Gent backward lady forward to face the opposite wall. The balcony over there.
We have a very unusual formation now. I can't think of to many things we can do from here.
But, if the 4 ladies would put their right hands in and make a right hand star of just the ladies & the gents will make a left hand star & start turning those stars, I think I can see our way out. Any gent pick up your partner take her with you star promenade. Ladies drop off join gents star Inside out and the outside in, Turn once & a half and the ladies will star but take him with you.
Around to home and swing your partner. So each couple gets a turn. You need to listen for your numbers cause the next time thru it will be 4 & 1. Don't do this but it will be 4 & 1 doing a right & left thru and couple 2 going down the center.

Alright, this was put together by a fellow in mid 1950s in California name of Jim York. He was kind of a genius of choreography sort of the Pat Shaw of California of his era This one is called Fiddle Faddle.”

----- The dance ----

---Intro –

A1) Bow to your partners and corners all. Join hands and circle to the left go round the hall
A2) I told you wrong, go the other way back. The same old train on the Eastbound track
B1) Allemende left your corner Jack. Right hand to your partner
Grand right & left around the ring, hand over hand around you go,
B2) When you meet your partner do si do promenade, go right back home don't be afraid

Main figure

A1) “Couples 3 & 4 face each other, do a right & left thru that's 3 & 4 do a right & left thru Couple 1 go down the center split the ring go round just 1 make a line of 4
A2) Go forward, 4 to the middle and back That line of 4 slide to the right, round to the right & pickup the couple in front of you
B1) Go forward 6 Up to the middle and you come on back. Now couple #2 go down the track. Split one couple and separate around one
B2) Two lines of 4 go forward, 8 to the middle and then back down Center couples wheel around

2A1) Ladies star right, gents star left. Two stars Any gent pickup your lady star promenade
2A2) The inside out, the inside out, the outside in turn 1 /2 we're gone again Ladies in go the other way back

2B1) When you get back home partner swing Everybody swing your own, you swing yours, leave mine alone
2B2) And promenade around you roam promenade go round the set go 2 by 2 you're not thru yet”

--- Repeat with couple 2 active
“Couple 4 and 1 do a right & left thru that's 4 & 1 right & left thru Couple 2 go down the center split that couple, separate to the ends of line of 4”

………………….Break .

”On the corner allemande left, allemande left just only one and promenade with the one you swung,

{Repeat for couples 3}
When you're home couples 1 & 2 do a right & left thru That's 1 & 2 right & left thru Couple 3 go down the center separate to the ends of line of 4”

…………………. ---Break ----

When you get back home you swing, everybody swing everybody whirl Allemande left on the corner of the world right hand to your partner
Grand right & left around the ring
When you meet your own turn 1 /2 by the right the other way back Grand right & wrong. It's a wrong way around on a wrong way track
When you meet your partner, pull on by, allemande left with the corner guy Come on back and do si do with your partner, back to back you go.
Swing your partner there. Everybody swing with care.

{Repeat for couples 4}
Couples 2 & 3 do a right & left thru that's 2 & 3 right & left thru Couple 4 go down the middle split the couple go around 1 that line of 4 forward.”

…………………. …………………………………………

…………………. ---- Ending ---

“Allemande left your corners all, Do si do with
the partner 4 gents left hand star, once around,
When you get back home, you turn your partner by the right, and allemande left in the middle of the night.
Come on back, right hands to your partner, grand right & left you go.
When you meet your partner turn 1/2 way go the other way back, go the other way back When you meet your own, turn back again you're still going wrong.
Well now you're right and you can't go wrong gonna meet them this time and sing a little song. And promenade them all night long, promenade go right back home.
All join hands Into the middle and back you fall.
One more time for the good of the hall.
And thank your own, that's it that's all. “

United We Dance
By: Bob Isaacs
Tunes: Out on the Ocean / Sean Ryan's Duple improper contra
Caller: Will Mentor
A1) With the gents facing out in long wavy lines Balance to the right & left Slide right nose to nose past neighbor reform wave Balance left & right Slide left nose to nose past same neighbor
A2) Neighbor balance & swing end facing across.
B1) Circle left 3/4 Swing partner on the side end facing across
B2) Ladies 1/2 chain across the set Star left ending progressed with gents facing out to form new long wavy lines

Chiropractor's Rag
By: James Hutson
Tunes: Rose Tree / Mariposa Duple improper contra Caller: Sue Rosen
A1) Neighbor do si do & swing end facing across.
A2) Gents start 1/2 hey by passing left shoulder

Gents back into middle & allemande left 1 1/2 to face partner
B1) Gents complete hey by passing partner by the right to start
When meet partner again swing on the side
B2) Circle left 3/4 (end 1s facing up) Balance the ring & CA twirl

Coconut Cream Pie
By: Lynn Ackerson
Tunes: ?
4 facing 4 contra
Caller: Will Mentor
No walk-thru
A1) Forward & back middle 4 right hand star
A2) Partner allemande left 1 1/2 Other 4 star right in the middle
B1) Partner balance & swing
B2) Circle 8 1/2 way Balance the ring & CA twirl partner

Beneficial Tradition
By: Dan Pearl
(written for the Dance Musicians Benefit Fund)
Tunes: Joys of Quebec / Reel Saint Joseph Becket contra double progression
Caller: Sue Rosen
Warning at the top & bottom you are not out as in most contras since it is double progression
A1) Ladies allemande left once around to a wave of 4 Balance & swing partner end facing across
A2) Circle left 3/4 Neighbor swing end facing across
B1) Ladies 1/2 chain across Long lines at the sides forward & back
B2) With the person directly opposite, opposite gender, give a left hand pull by Turn over left shoulder to face in on right diagonal, same gender right pull by Turn over right shoulder to face in, with the person directly opposite pull by left Turn over left shoulder to face in on right diagonal, same gender right pull by to progressed position next to partner
Northeast on Southwest
By: Susan Petrick
Tunes: Becket contra
Caller: Will Mentor
A1) With new neighbors, circle left 3/4
   Neighbor swing
A2) Long lines forward & back star right 3 places
B1) Right hands to the one you swung & balance
   Box the gnat pull by right & courtesy turn partner
B2) Ladies allemande right once to partner
Swing partner end facing across to slide left to new neighbors. (Will suggested the ladies start the B2 allemande early)

The Mayan Apocalypse
By: Sue Rosen's choreography class, December 2012
Tunes: Barrowburn jig / Brenda Stubbart's Reel / Cape Breton Fiddler's Welcome to Shetland
Sicilian Circle
Caller: Sue Rosen
A1) Neighbor do si do
   Hands 4 circle left all the way
A2) with partner weave to the left passing your neighbors then to right past the next couple
   with the 3rd couple individually allemande right once & return to neighbor #2 allemande left 1/2
B1) Neighbor #1 balance & swing
B2) Face partner in / out of the double ring go forward & back' Swing partner face original direction

Final Waltz Amelia