

# **Tenth Legacy!**

**A SYLLABUS**  
of the  
**10<sup>th</sup> Annual Ralph Page Dance Legacy Weekend**

**January 17, 18, 19, 1997**

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



**Sponsored by  
the Ralph Page Memorial Committee  
of the  
New England Folk Festival Association, Inc.  
(NEFFA)**

**1770 Massachusetts Avenue  
Cambridge, MA 02140-2102**

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**Index by Title.....42****Index by Author.....43****Index By Dance Type.....45****Bibliography of Published Sources.....46****Whinam's Reel**

The image shows the musical notation for "Whinam's Reel". It is written in G major (one sharp) and 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody. The third and fourth staves show the continuation of the piece, including a repeat sign at the beginning of the third staff. The notation is clear and legible, with standard musical symbols for notes, rests, and bar lines.

This Northumbrian tune came to us from Laurie Andres. It was used twice during the weekend, for *Fiddle Faddle* (p. 13) and *La Russe* (p. 35).

## Introduction

Since 1998 I have had the privilege of being the “historian” for the Ralph Page Dance Legacy Weekend that takes place in mid-January each year in New Hampshire. The Ralph Page weekend is unique because it combines an appreciative delight in traditional dance and dance style with openness to recent developments within the tradition. Although I took over the task in 1998, before that time other capable hands had been creating “syllabi” for many years that recorded the event. I know that before Ralph Page died, syllabi of his dance camps were also created at times. However, I am convinced that this tradition was established at the Legacy Weekend because of its close association with Ted Sannella through its early years up until the time of his death. Among his many other talents Ted was an exceptionally scrupulous record-keeper.

I always regretted that no syllabus had been created for the tenth annual Ralph Page Legacy Weekend, which took place in January of 1997. An audio recording of the weekend that year was meant to be the basis of the syllabus, but was mislaid. I attended the weekend as a dancer in 1997, and remember that it was a particularly rich and wonderful three days. I have often wished that those audiotapes had been preserved.

Recently, I have been trying to create a computerized master index of all the Ralph Page syllabi. In the course of that work I began contacting people who had been on staff in 1997 to try to reconstruct some of what had taken place. Some of the callers keep remarkably accurate records; others have some clear memories that date from that time. In the course of this project I discovered that an archival copy of the tape recordings from 1997 did in fact still exist as part of the collection of traditional dance materials at the University of New Hampshire’s Dimond Library. Once I had access to those recordings I undertook the task of creating this “Tenth Legacy” syllabus with great relish.

In the pages that follow you will find a great mix of traditional and modern contra dances, squares and related dances. I hope you enjoy what you read here half as much as I enjoyed putting it together.

### *Notes on Notation*

Because of the wide variety of dances that appear at the weekend each year, I try to adapt the form of notation I use to suit the style of the dance I am presenting. Syllabi from 1998-2001 contain my rambling descriptions of the notational choices I make. Whether my goal is met – that you the reader can reproduce each dance from my directions – depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained herein. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

Each dance starts with a header, as follows:

***Dance Title***

By (the author of the dance followed by the date of composition – included only if I know the information)

Song by (for singing squares only, again provided when I know)

Called by (omitted when an entire session is led by the same caller)

Source: (omitted if I do not know of a published source; please refer to the list at the end of the syllabus for more complete bibliographic information; if something appears in multiple sources I present just one)

Formation: (omitted if a session is devoted entirely to dances of one formation)

Tune titles: (I also try to indicate the rhythmic type of the tune(s))

I make every effort to find sources and attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is “traditional,” *i.e.*, no single author can be identified. Please contact me with corrections if I have misidentified any material (as I have in the past!). I include the names of tunes, in part because the musicians at the Ralph Page weekend seem unerringly to choose tunes that suit the dances so well. I have not included notation for most of the tunes in this syllabus, and suggest those who are interested track down the many fine collections and recordings of tunes that are available. I hope that the tune titles are still useful for musicians and callers interested in questions such as how a truly fine band puts together its tune medleys, or which tunes best fit particular dances. When I am aware of a tune’s composer, I include that information as well.

For many of the squares, including the singing squares and many patter squares, my notation is simply the lyrics, more or less as recited or sung by the caller. Occasional explanatory notes are inserted in parentheses. I used a similar method to present the Appalachian big circle dance that was called by Glenn Bannerman on Sunday afternoon.

I am extremely grateful to the callers, musicians and organizers of this weekend who, given the unusual lag time, might have responded to my pestering with impatience, but instead were unfailingly considerate and helpful in providing the information that I needed to create this syllabus. I owe a particular debt of gratitude to Roland Goodbody of the Dimond Library who uncovered the previously missing recordings. George Fogg, Tony Saletan and Scott Higgs deserve special mention for some incredible record-keeping skills, as does Harvey Tolman for marathon telephone tune reconstruction. As in the past David Millstone has saved me from much embarrassment by generously donating his time to cast a keen editorial eye over the syllabus and catch my errors before others do. I am grateful to him for doing so yet again. Thanks are also due to the composers and callers whose dances and dance adaptations are included. Because so many different systems of notation are common, I often modify the notes that people give me in an attempt to be somewhat consistent. Any mistakes that may have crept into their work during this process are my responsibility and not theirs.

I hope you are adding this syllabus to your collection of Ralph Page Dance Legacy syllabi. If it’s the first in your collection, perhaps it will inspire you to acquire some more, or – better still – to come and experience the weekend with us in a future year!



David Smukler  
December, 2003

## Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC, with

Music by Harvey Tolman (fiddle) and Bob McQuillen (piano)

### *More of a Mixer*

By Al Olson

Called by Scott Higgs

Source: *Zesty Contras*

Formation: Circle Mixer: starts in an "Alamo"

("wavy") ring with men facing out and women in

Reels in A: *Lardner's Reel/Johnny Muise's Reel*

(Jerry Holland)/*Carleen's Reel* (Johnny Campbell)

- A1- Balance (first to right), slide right past partner as in *Rory O'More*  
Balance (first to left), slide left
- A2- Allemande right partner twice around; allemande left the one on the left (former partner after the first time)
- B1- Balance and swing partner
- B2- Promenade the ring; end keeping left hands with this partner and giving right hands to a new partner

### *Flirtation Reel*

By Tony Parkes

Called by Dick Forscher

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Reels in D: *Bonny Isabella Robertson/Mary*

*MacLaine* (Dan R. MacDonald)/*Ivy Leaf Reel/*

*Sainte Anne's Reel*

- A1- Down the hall, actives in the middle of a line-of-4, turn alone  
Return, face your neighbor
- A2- Hey-for-4 (start by passing neighbors by right shoulders)
- B1- Gypsy neighbor and swing
- B2- Long lines forward and back  
Actives swing

### *Do-si-do and Face the Sides*

By Ted Sannella (1953)

Called by Susan Kevra

Source: *Balance and Swing*

Formation: Square

Reels in A: *Ludger LeFort* (Bob McQuillen)/*The*

*Shetland Visit/Big John MacNeil/The Red Shoes*

- A1- Head couples forward and back  
Forward again and do-si-do opposite, end in the center facing corner
- A2- Take hands four and circle left  
Sides arch, heads dive through and separate; go around one to form lines-of-4 at the sides
- B1- Forward eight and back  
"Insides" (sides) right-hand star
- B2- Allemande left corner 1&1/2  
"Outsides" in for a right-hand star
- C1- Balance and swing corner
- C2- Promenade to the gent's home

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

**Double Pass Thru**

Called by Susan Kevra

Source: Louise Winston's calling notes

Formation: Square

Reels in Em/G: *Rights of Man/Sheehan's Reel/  
Pigeon On A Gate/Beautiful Swanee River  
Hornpipe*

Couple 1 promenade halfway round the  
outside to fall in behind opposite couple  
(couple 3)

Forward four and back

Forward again; the lead (couple 3) go right  
and the next (couple 1) go left, ending  
behind the side couples

Forward eight and back (as couple behind  
couple, not in lines-of-4)

Double pass through (pass through two  
couples); each lead go right and next go  
left to end at the sides facing across

Right and left through with the opposite two  
Ladies chain across

Ladies chain back with an extra spin in the  
courtesy turn

Promenade home

Sequence: Repeat starting with each couple in turn.

**Friday Night Special**

By Sam Flinders

Called by Tony Saletan

Source: *Zesty Contras*

Formation: Sicilian Circle Mixer (couples facing  
counterclockwise are 1's)

Reels in D: *Old French/McNabb's Hornpipe/The  
Farmer's Daughter/John Howatt's/Lenny  
Chiasson's Reel (Harry Slaunwhite)/Forester's/  
Molly Rankin*

A1- Four changes of a dip and dive ("2 is  
higher than 1," so the 2's arch first)

A2- Left hands-across star with the fifth  
couple

Right hands back

B1- Same ladies chain with an extra half  
turn

Chain again with an extra half turn

B2- Balance and swing this new partner

The turns in B1 are what Kathy Anderson has dubbed  
"power turns." At the end of the first one the women  
are still facing their original direction but the men are  
not. After the second turn all are facing in original  
direction, but with new partners.

Tony ended with a Ralph Page variation, as follows:

A1- same as above

A2- Right-hand star; left-hand star

B1- same as above

B2- All facing original direction, forward and back  
Do-si-do the one you face

**You Can't Get There from Here**

By Carol Ormand (June 10, 1994)

Called by Bill Olson

Source: *Another Contra\*Bution*

Formation: Contra, duple improper

Reels in A: *Castle Hornpipe/Trip to Windsor/Johnny  
Muise's Reel (Jerry Holland)/Sean Maguire's Reel  
(Bert Murray)/Scottsville Reel*

(starts in a wave-of-4, women in the middle)

A1- Balance the wave, allemande right 3/4  
to form long wavy lines at the sides  
Balance again, allemande right 3/4 to  
form a new wave-of-4 (same  
neighbors, but men in the middle)

A2- Balance the wave and swing neighbor

B1- Circle left 3/4 and swing partner

B2- Circle left 3/4

Do-si-do neighbor 1&1/2

**Marshes of Mallow**

By Cal Howard

Called by Nancy Raich

Source: *Zesty Contras*

Formation: Contra, duple improper and double progression

Jigs in A: *Harvey Tolman's Fancy* (Jerry Holland)/*The Miller's Floorboards/Dave MacIsaac's Jig* (Jerry Holland)/*Salute to Boston/Lakevale Jig/Irishman's Heart to the Ladies/Scotty Fitzgerald's Jig*

A1- Swing neighbor

A2- Long lines forward and back  
Couple 1 swing in the center

B1- Down the hall, 1's in the middle of a  
line-of-4, turn alone

Return

B2- Ladies chain across

Circle left 3/4, pass through to the next

**Nelly Bly**

Called by George Hodgson

Formation: Singing Square

Song by Stephen Foster (1850)

Head two couples separate

Around the outside ring

Go all the way around the ring

And meet her coming back

Pass right by your partner

And swing your corners all

Swing that corner lady now

And promenade the hall

Hi, Nelly (dancers respond, "Hi, George!")

Hey now Nelly Bly

(One line of music without lyrics)

Sequence: Intro; figure twice for heads, figure twice for sides; break; figure once for heads, figure once for sides, figure twice for all four couples; ending.

This is George's signature dance. To introduce the dance he says, "You're all Nelly." So whenever he calls out, "Hi, Nelly," the crowd responds with, "Hi, George!"

**Little Old Log Cabin in the Lane**

Called by George Hodgson

Formation: Singing Square

Four ladies form a right-hand star and turn it  
once around

Your partner by the left, go once around  
(1&1/2)

Four gents form a right-hand star, go once  
around that ring

Your partner by the left all the way around  
(once and a little more)

Corner by the right, and partner by the left  
hand

Go back to the corner and promenade

Four gents form a right-hand star and turn it  
once around

Your partner by the left, go once around  
(1&1/2)

Four ladies form a right-hand star, go once  
around that ring

Your partner by the left (just over 1/2), your  
corner by the right

Partner by the left, and swing that corner girl

Swing that corner lady round and round

Promenade

Sequence: Intro; figure twice with women; break; figure twice with men leading; ending. Note that when gents lead the figure the left-hand turn with your partner is shorter and a corner swing is inserted.



***P.S. Becket***

By John McIntire

Called by John McIntire

Formation: Contra, Becket formation (clockwise progression)

Jigs in F: *Winston at the Glenville Hall/The Royal Circus* (William Marshall)/*Munster Lass/Miss Gordon of Park/Champion Jig/Gordon Quigley/Light and Airy*

- A1- All forward and back  
Circle left 3/4 and pass neighbor along the set
- A2- Allemande left next neighbor 1&1/2  
Ladies chain across to partner
- B1- Ladies lead a right hands across star once around and enough more for the ladies to meet the next lady to their left in the center  
Ladies lead a left-hand star (see note for explanation of “ladies lead”)
- B2- Gents drop out on own side and ladies allemande left to partner  
Swing partner

In B1, the opposite ladies turn by the right hand about 1/4 and their partners fall in behind them. Then the gents continue to follow their partners to form left hand stars with different neighbors.

Based on a dance by Pat Shaw, and written to honor him.

***Waltz:*** *Margaree Valley Waltz*

– ***Break*** –

***Warm-up Tunes For the Second Half***

Reels in G: *Nine Pint Coggie/Anna Mae’s Reel* (Anna Mae MacEachern)/*Morning Star/Loch Eran/West Mabou Reel*

***Ted’s Mixer***

By Ted Sannella

Called by Bill Olson

Source: *Balance and Swing*

Formation: Circle Mixer

Reels in F: *Batchelder’s/Ross’s Reel #4/Dan Galbey/Fisher’s Hornpipe/Pottinger’s Reel* (Tom Anderson)/*Alex Sandy Skinner* (J. Murdoch Henderson)

- A1- All go forward and back  
Forward again; as each lady backs out her partner turns right to end facing her with his back to the center
- A2- Allemande right partner 1&1/2  
Do-si-do
- B1- Allemande left partner 1&1/2  
Promenade partner, give right hands back to next (gent reaching back and lady forward)
- B2- Balance in an Alamo ring; balance again  
Swing new partner, end facing center

In B2, an Alamo ring is a “wavy” circle, one in which dancers face in alternate directions. In this case all the men face out and women face in. The action at the end of B1 is the same as at the end of B2 in *More of a Mixer* (see page 6).

***Lady Walpole’s Reel***

Called by George Hodgson

Source: *The Country Dance Book*

Formation: Contra, duple improper

Reels in B-flat: *Lady Walpole’s Reel/Doug McPhee’s Hornpipe* (Howie MacDonald)

- A1- (Gents) Swing the lady on the left
- A2- Actives down the center with partner, turn by yourself  
The other way back, cast off
- B1- Ladies chain and chain back
- B2- Half promenade  
Half right and left to place

George’s very traditional sounding call fits right to the tune and begins, “Swing the lady on the left, the left-hand lady swing.” Younger callers would call the same thing a neighbor swing. It’s also common to *balance* and swing at the beginning of A1.

***The Emptied Crack***

By Al Olson

Called by Dick Forscher

Formation: Contra, duple improper

Reels in G: *Temperance Reel/The Dismissal Reel/West Mabou Reel/Tarbolton Lodge and Dismissal/The Poppy Leaf Hornpipe/Anna Mae* (Anna Mae MacEachern)/ *The Nine Pint Coggie*

- A1- Allemande left neighbor 1&1/2  
Swing the next neighbor (N2)
- A2- Allemande left *next* neighbor (N3),  
pass the one you swung  
Swing your original neighbor (N1)
- B1- Those four circle left 3/4 and swing  
partner
- B2- Ladies chain across  
Right-hand star

***Ninepin***

Called by John McIntire

Source: *Square Dance Caller's Workshop*

Formation: Square with extra dancer in the center

Reels in A: *St. Kilda Wedding/George IV Reel/The Old King's Reel/Put Me in the Box/The Snow Plow* (Dan Huey MacEachern)/*The Bridge of Baymore/The Clumsy Lover*

Figure:

Ad lib ladies chains and right and left  
through (the extra dancer – the “ninepin”  
can get involved)

Chorus:

“Ninepin” swing one person in couple 1 as  
his or her partner goes to the center  
Repeat for each other couple in turn until  
there are four dancers in the center  
“Ninepin” join those four and all five circle  
Ad lib circles and stars for five  
Caller blows a whistle; break in the middle  
and swing the nearest dancer on the  
outside (the one who ends up without a  
partner is the ninepin for the next round)

Sequence: Intro; figure and chorus repeated as often  
as the caller desires; ending.

Regarding this dance, Ralph Page suggested, “Don’t  
be polite; be quick!”

**Mary Cay's Reel**

By David Kaynor (1987)

Called by Scott Higgs

Source: *Legacy: 50 Years of Dance and Song*

Formation: Contra, Becket formation (clockwise progression)

Jigs in G: *Johnny's Jig/Highland Jig* (Winston Fitzgerald)/*The Tea Gardens* (Angus Chisolm)/*The Rose of Tennessee/Jimmy MacKinnon of Smelt Brook* (Winston Fitzgerald)

- A1- Circle left 3/4, pass this neighbor by the right shoulder and allemande left the next
- A2- Balance and swing original neighbor
- B1- Long lines forward and back  
Ladies allemande right 3/4, allemande next lady in the middle 3/4
- B2- Balance and swing partner

**Double Dreydl**

By Tony Saletan (December 15, 1987)

Formation: Contra, duple improper

Reels in A: *Lamplighter's Hornpipe/The Clumsy Lover/Jack Daniels' Reel* (John Morris Rankin)/*MacKenzie Highlanders/Anne MacQuarrie's Reel*

- A1- Balance and swing neighbor
- A2- Circle left 3/4 and swing partner
- B1- Down the hall 4-in-line, turn as couples  
Return, couple 2 hand cast
- B2- All circle *right*  
Ladies chain across and face next

In B2 the women draw their partners into the circle.

**Belles of Boston**

By David Kaynor (variation by Nancy Raich)

Called by Nancy Raich

Formation: Sicilian Circle

Reels in D: *Scourdiness/Homeward Bound/Forester's*

- A1- Allemande right opposite 1&1/2  
With next couple left-hand star
- A2- Right-hand star with original neighbors  
Allemande left with 2<sup>nd</sup> neighbor
- B1- Balance and swing original neighbors,  
face partner
- B2- Balance and swing partner and end  
facing original direction

**Waltzes:** *Mrs. Jamieson's Favorite/  
Margaret Ann Robertson*

## Squares To Write Home About

Saturday, 9:00 A.M. program

Led by **Susan Kevra**; music by **Dave Langford, Bill Tomczak and Mary Cay Brass**

### ***“Thar” Square***

By Gene Trimmer (1985)

Reel: *Roscoe*

#### **Figure**

Four ladies grand chain (8)

Circle left halfway (8)

Do-si-do this corner (8)

Allemande left current partner (4)

Hang on to that left hand as gents form a  
right-hand star in the center (as in a  
Western “allemande thar”) (4)

Turn that star, gents backing up and ladies  
walking forward (ladies set the pace) (6)

Gents let go of right hands and all allemande  
left 1/2 to original corner (2)

Swing that corner (8)

Promenade to the gent’s home (16)

Sequence: Intro; figure twice; break; figure twice;  
ending. Bob Dalsemer mined this 32-bar figure from  
a book of Western square dance sequences. His  
working title comes from the Western square dance  
name for this kind of “back up” star.

### ***Oh Johnny***

Singing Square

Source: Ralph Sweet

Song: *Oh Johnny, Oh Johnny, Oh!* by Ed Rose and  
Abe Olman

#### **Intro, Break and Ending**

*Sides face, grand square!*

Oh, Johnny, oh, Johnny, how you can love

Oh, Johnny, oh, Johnny, heavens above;  
*reverse!*

You make my heart jump with joy

And when you’re near, four ladies you chain  
across the square

Oh, Johnny, oh, Johnny, chain ’em right  
back

What makes me love you so? *Promenade!*

You’re not handsome, it’s true, but when I  
look at you

I just oh, Johnny, oh, Johnny, oh!

#### **Figure**

*Four ladies grand chain!*

Four ladies chain, you turn ’em and then;  
just the *side* two ladies chain on back

Head couples forward: pass through,  
separate, around just one, go into the  
middle

You make a right-hand star; turn the star  
three-quarters round

Do an allemande left on the corner, do-si-do  
your own

Go back and swing your corner round and  
round; *promenade*

You’re not handsome, it’s true, but when I  
look at you

I just oh, Johnny, oh, Johnny, oh!

Sequence: Intro; twice through the figure as written  
above; break; figure twice with the head ladies only  
chaining back and then the sides passing through;  
ending.

***Fiddle Faddle***

By Jim York

Source: *Square Dance Party*Tune: *Whinam's Reel***Figure**

Couples 3 and 4 right and left through

Couple one down the center and split the  
opposite twoGo around one to make a line-of-4 at the  
foot

Forward four and back

Line-of-4 slide right and pick up a couple  
(slide around the square behind next  
couple; the standing couple reaches back  
and joins hands with the end people in  
the line-of-4 in a "D" shape)

Those six forward and back

Odd couple forward, split one couple, and  
separate to a line-of-4Two lines-of-4 go forward and back (same  
direction)"Middles" (the couple in the middle of each  
line-of-4) wheel around 1&1/2Four ladies right-hand star and four gents  
left-hand starAny gent scoop up partner with an arm  
around, and each gent in turn do the same

Star promenade

Gents back out and ladies turn in, star  
promenade with the ladies in

When you get home everybody swing

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

Remember your number!

***Chain All Eight***

By Kathy Anderson

Reel: *Cumberland Gap***Intro, break and ending ("Chain all eight")**

Right hand to corner, balance (4)

Pull by, left to next and courtesy turn (4)

Four ladies grand chain and give right hand to  
the next corner (8)(Note that the timing is very tight; repeat 3  
more times to home)**Figure**

Head couples forward and back

Head gents allemande left in the center

Pick up partner by the inside hand and  
"weathervane" one time roundGents let go of one another and ladies chain  
to the right

At the sides go forward and back

Forward again, swing opposite in the center  
and face the outside (the nearest head  
person)

Circle left four hands round

Insides split two, separate and go around  
one to lines-of-4

Forward eight and back

Ladies walk straight forward and allemande  
left cornerBox the gnat with your partner and pull by  
Swing your corner

Promenade to the gent's home

Sequence: Intro; figure twice as above; break; figure  
twice with sides leading; ending.Kathy Anderson wrote this dance to go with the  
break figure, which she adapted from a sequence in  
*Sets in Order*. The dance is named for the break  
figure.

**Marianne**

Singing Square by Dick Leger  
 Song by Terry Gilkyson  
 Source: *Smoke on the Water*

**Intro, Break and Ending**

All four ladies chain across, turn with your  
 left hand (just a normal courtesy turn)  
 And then you chain 'em back again, and you  
 turn your Marianne  
 You do-si-do your corner, and you do-si-do  
 your own  
 You bow to your corner, but swing your  
 own

**Chorus**

Oh, all day, all night, Marianne  
 Down by the seaside, along the sand,  
*promenade 'em*  
 Even little children love Marianne  
 Down by the seaside, sifting sand

**Figure**

Now the head two couples pass through,  
 and around just one you do  
 You go into the middle and cross trail, and  
 right on home you go  
 You box the gnat with your partner, four  
 gents a left-hand star  
 All the way around and you do-si-do; with  
 your corner swing  
 (Repeat chorus)

Sequence: Intro; figure twice for heads; break; figure  
 twice for sides; ending. Every part is followed by the  
 chorus.

**Ends Turn In**

By Ed Gilmore  
 Source: *Sets in Order, Five Years of Square Dancing*  
 Reel: *Spotted Pony*

**Figure**

Head couples forward and back  
 Heads pass through, separate and go behind  
*two* to form lines-of-4 at the sides (all are  
 standing next to corners)  
 At the sides go forward eight and back  
 Forward again and pass through, arch in the  
 middle and the ends duck through  
 Middles circle left once around (others must  
 automatically do a California twirl to  
 face in)  
 Middles pass through, split the sides,  
 separate and go around one  
 Lines at the sides forward and back  
 Forward again and pass through, arch in the  
 middle and the ends duck through  
 Middles circle left once around  
 Middles pass through, allemande left corner  
 (The end of the figure is improvised and  
 ends with all at home with partner)

**Break and Ending** (a grand square with swings  
 inserted)

Heads to the center and sides divide  
 Swing on the insides, swing on the sides  
 (Heads go forward and swing their opposites  
 out to the side places; meanwhile sides  
 back away from each other and then go  
 forward into head positions to swing  
*their* opposites there. Repeat three more  
 times to get home. In this figure the call  
 "heads" or "sides" refers to your current  
 – not original – position.)

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

***I'm Gonna Lock My Heart and Throw  
Away the Key***

By Joe Lewis  
Formation: Singing Square  
Song by Jimmy Eaton and Terry Shand

**Intro, break and ending**

Four ladies grand chain  
Chain the ladies cross the ring, yeah chain  
    'em cross that ring  
Turn 'em back around and chain 'em back,  
    chain 'em back once more  
You do-si-do your corners all, seesaw round  
    your own  
Do an allemande left with your left hand,  
    right to your own, a right and left grand  
Hand over hand around you go, when you  
    meet your own, swing your partner  
You swing your partner round and  
    promenade  
You promenade that ring and if you ever set  
    me free  
I'm gonna lock my heart and throw away the  
    key

**Figure**

Four ladies promenade single file around the  
    inside of that ring (to the right)  
When you see her comin' swing and swing  
Now the head two couples to the center,  
    do-si-do your opposite round  
Make a right-hand star in the middle of the  
    town, now turn that star, go rollin' round  
You allemande left your corner, allemande  
    right your own  
Go back and swing your corner round and  
    round  
Then you promenade with me, right here is  
    where you oughta be  
I'm gonna lock my heart and throw away the  
    key

Sequence: Intro; figure twice with heads leading;  
break; figure twice with sides leading; ending.

***Willis' Route***

By Willis Brown  
Source: *Sets in Order Yearbook*  
Reel: *Yellow Barber*

Head couples swing  
Heads to the right, circle halfway, and head  
    gent drop left hand to open up to lines-  
    of-4 at the sides  
Forward eight and back  
Roll away with a half sashay  
Up to the middle and back *that* way  
Forward again, right hand to your opposite  
    and box the gnat  
Right and left through the other way back  
Ladies chain straight across, then face along  
    the line  
Ladies chain along the line  
All four ladies star by the right about  
    halfway round, courtesy turn with  
    partner  
Four ladies to the center and back  
Four gents to the center with a right-hand  
    star  
Gents hang on to the star and scoop up your  
    partner with an arm around: star  
    promenade  
Ladies loop back and allemande left corner  
(Improvised from there)

Sequence: Intro; figure with heads leading; figure  
with sides leading; repeat figure for heads; repeat  
figure for sides; ending.

***Waltz: Tombigbee Waltz***

## Retrospective

Saturday, 11:00 A.M. program

George Fogg, M.C.

Music by **Drastic Measures** – David Kaynor, Rick Mohr, Robin Kynoch and Bruce Rosen

### *Saint Lawrence Jig*

By Ralph Page

Called by Susan Kevra

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Jig: *St. Lawrence Jig* (Ralph Page)

- A1- Allemande left neighbor until the actives meet in the middle and swing
- A2- Down the hall, the actives in the center of a line-of-4; turn alone  
Return, cast off
- B1- Right and left four
- B2- Long lines forward and back  
Right-hand star

### *Cheshire Hornpipe*

By Ralph Page (1958)

Called by Scott Higgs

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, triple to duple improper

Reel: *Crooked Hornpipe* (Ralph Page)

- A1- Couple 1 balance and swing, face down
- A2- Allemande left neighbor 1&1/2  
Do-si-do *next* neighbor
- B1- Top two ladies chain across and back
- B2- Same four half promenade  
Half right and left

Named for Cheshire County in New Hampshire.

Scott had sets begin in triple minor formation, but at the whim of any couple waiting out each set could choose to become duple minor instead. Once this begins at the top it perpetuates itself down the set.

### *Ways of the World*

Reconstructed by Ralph Page from 1795 manuscript

Called by George Hodgson

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, triple proper

March: *McQuillen's Squeezebox* (Ralph Page)

- A1- Heys-for-3 along the sides (starts with 1's and 2's passing by right shoulder)
- A2- Couple 1 down the center, turn alone  
Return and cast off
- B1- Circle left six hands around
- B2- Top two couples right and left four

Ralph Page's directions (in *Northern Junket*) indicate that the heys-for-3 are symmetrical and begin with couple 1 splitting couple 2. Roger Knox also believes that Ralph inadvertently gave this dance as proper in *Northern Junket*, when in fact he preferred it with the actives crossed over.

Regarding the need in triple minor dances of dancing with a "ghost" couple at the bottom, George Fogg told us that Ralph used to say, "If you don't dance with the permanent foot couple they're gonna get mad and go home. Then there'll be a new permanent bottom couple and *they're* gonna get mad. The first thing you know you only have one couple at the top of the set."



***The Tourist***

By Ted Sannella (February 6, 1970)  
 Called by Tony Saletan  
 Source: *Contras: As Ralph Page Called Them*  
 Formation: Contra, duple improper  
 Reels: *Ralph Page Breakdown/East Hill Breakdown*  
 (both by Ralph Page)

- A1- Actives down the outside  
Return
- A2- Actives do-si-do  
Circle left once around
- B1- Balance and swing your neighbor
- B2- Ladies chain over and back

Tony walked us through the dance, which we then danced to recorded calls by Ted Sannella. The tunes on the tape come from a 1969 LP recording: *Southerners Plus Two Play Ralph Page*, EFDSS RP 500. The Southerners Orchestra was from Kent in England.

In *Swing the Next*, Ted gives the B2 as 1/2 promenade; 1/2 right and left. The version above was published in *Northern Junket*. Ralph Page's notes there read: "The sequence given here is not quite like Ted's original dance but it works!"

***Needham Reel***

By Herbie Gaudreau  
 Called by Susan Kevra  
 Source: *An Elegant Collection*  
 Formation: Contra, duple improper and double progression  
 Reel: *Dublin Hornpipe* (Ralph Page)

- A1- Long lines forward and back  
Swing neighbor
- A2- Down the hall 4-in-line, turn as couples  
Return, face across
- B1- Ladies chain over and back
- B2- Pass through, gents turn left and ladies right to find your next neighbor  
Promenade home with this new neighbor (making a large loop)

***Fiddle Hill Jig***

By Ralph Page  
 Called by Tony Saletan  
 Source: *An Elegant Collection*  
 Formation: Contra, duple improper  
 Jig: *Fiddle Hill Jig* (Ralph Page)

- A1- Do-si-do neighbor  
Actives do-si-do
- A2- Allemande left neighbor until the 1's meet and the 1's swing in the center
- B1- Down the hall 4-in-line, turn alone  
Return, bend the line
- B2- Circle left  
Left-hand star

Note that the allemande left in A2 is uneven; the #1 gent and #2 lady turn just a little more than once, while their partners must turn either just 3/4, or once and 3/4. One of the subtle challenges of the dance is for everyone to time the allemande turn such that the actives arrive together in the center after 8 counts.

***Waltz: Southwind***

## Having Fun With George Hodgson: Singing Squares

Saturday, 2:00 P.M.

Led by **George Hodgson**; Music by **Mary Cay Brass, Dave Langford** and **Bill Tomczak**

With only a couple of exceptions (noted as such) the following dances are all singing squares. They date mostly from the 1940s and 50s. In those days singing square dances were tremendously popular, and these dances were the first ones George learned. "At the time I didn't know there was anything else!"

### *I Want a Gal Just Like the Gal That Married Dear Old Dad*

Song by Harry von Tilzer, and Will Dillon (1911)

Now the heads two couples promenade just  
halfway around the outside  
Right and left down through the middle  
Head ladies chain to the right  
Four ladies grand chain right straight across  
Chain them right back home  
And promenade that lady, oh you  
promenade her home  
Promenade that girl, she's kind of like the  
girl (*swing!*) that married dear old dad

Sequence: Intro; figure as above, figure with heads leading but ladies chaining to the left; break; figure with sides leading and ladies chaining to the left, figure with sides leading and ladies chaining to the right; ending.

### *When You Wore a Tulip*

Song by Percy Wenrich and Jack Mahoney (1914)

Head two couples bump it, go halfway  
round and swing it  
Side couples right and left right through  
Allemande left your corners and do-si-do  
partners  
All four gents go straight across the set  
And swing that opposite lady; you swing  
her, I don't mean maybe  
Take that corner girl and promenade  
She wore a tulip, a big yellow tulip  
And I wore a big red rose

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. "Bump it" is a "bumps-a-daisy:" stand back to back with your partner and both bow, with obvious results.

### *I Like Mountain Music*

Song: *I Like Mountain Music* by Frank Weldon and James Cavanaugh (1933)

#### **Figure**

All four gents you promenade the outside of  
the circle  
Four ladies form a right-hand star and turn it  
once around  
Do-si-do your partner, step right back and  
bow to her  
And swing her!  
And then you allemande left your corners  
and do-si-do your own  
Now take that corner girl and promenade  
your corner home  
Promenade, go two by two; walk that lady  
back with you  
(One line of music without calls)

#### **Break**

The head two couples right and left through,  
side two right and left through  
Everybody one quarter promenade  
The head two ladies chain, side ladies chain  
Everybody one quarter promenade  
Four ladies grand chain, go straight across  
that ring  
Chain the ladies back, oh you chain 'em right  
back home again  
Promenade, go two by two; walk that lady  
back with you  
(One line of music without calls)

Sequence: Intro; figure twice for heads; break; figure twice for sides; break; ending. The gents promenade in the figure is traditional, and the additional right-hand star for the ladies is George's own contribution. The break is based on the figure from Rod Linnell's *Mountain Music Madness*, which can be found in *Square Dances from a Yankee Caller's Clipboard*.

***If You Knew Susie***

Source: *Smoke on the Water*

Song by B.G. DeSylva and Joseph Meyer (1925)

**Intro, Break and Ending**

Join hands with Susie; circle left with Susie  
 Circle to the right, go the other way round  
 Swing so classy with your fair lassie  
 Allemande with your left hand  
 The grand old right and left around  
 Go meet Susie's sister, there's Mary Jane  
 There's little sister, and promenade go down  
     the lane  
 Go home with Susie, swing with Susie  
 (one line of music without calls)

**Figure**

Heads gents bow to little Sue  
 Head couples right and left through  
 The side gents you bow  
 Sides right and left through  
 Four little ladies chain now, it's a three-  
     quarter chain  
 Go by two, Holy Moses what a chassis  
 Do-si-do your corner, come home and you  
     swing  
 Swing that little lady round, and promenade  
     *all* the way around  
 (two lines of music without calls)

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

***Hull's Victory***

Formation: Contra, duple proper

Source: *The Country Dance Book*

Reels: *Hull's Victory/Reel des Jeunes Mariées*

- A1- Actives allemande right 1/2 and give left hands to opposite to form a wavy line-of-4, balance Allemande left once around
- A2- Actives allemande right once to form the wave again, balance Actives swing
- B1- Active couple down the center, turn as a couple Return, cast off
- B2- Right and left four

Note that in the version George uses the allemande left at the end of A1 goes a leisurely one time around

**Gents and Corners**

Figure by Ralph Page  
 Source: *Balance and Swing*  
 Formation: Square  
 Tune: *Golden Boy*

**Figure**

Head gents with corners go forward and back  
 Same four circle left  
 Left-hand star back to partner  
 Allemande right partner, allemande left  
 corner  
 Do-si-do partner and swing corner  
 Promenade to gent's home

**Break**

Head gents with corners go forward and back  
 Same four circle left  
 Left-hand star  
 Pick up partner with an arm around and star  
 promenade  
 Back out into a circle of eight (men together,  
 women together), and circle left until the  
 gents are heads and the ladies are sides  
 Ladies face, grand square (gents forward,  
 ladies divide)  
 Reverse  
 Swing on the corner (your current partner)  
 Promenade home

**Ending**

Head gents join hands with corner while the  
 others face corner and step toward them  
 Is everyone ready?  
 Grand square on the bias  
 Reverse  
 Swing partner  
 Promenade  
 Sides face, grand square  
 Reverse

Sequence: Intro; figure twice with head gents leading;  
 break; figure twice with side gents leading; ending.  
 Note that the break and ending each require going  
 through the tune twice.

**Mention My Name in Sheboygan**

Song by Bob Hillaird, Dick Sanford and Sammy  
 Mysels (1947)

**Figure**

Head two couples to the right and you circle  
 Break out to a line-of-4, go forward up and  
 back  
 Ladies chain across  
 Same two couples form a left-hand star  
 Now the head gent leads out of that star into  
 a single line of eight  
 Ladies turn back and swing (the gent behind  
 you)  
 Promenade home, mention my name  
 But please don't tell 'em where I am

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

**Little Red Wagon**

Song: *Won't You Ride in My Little Red Wagon* by  
Rex Griffin (1939)

**Intro:**

To your partner bow low; your corner  
do-si-do  
Come back, swing your honey round and  
round  
Gentlemen, center with a left-hand star, go  
once around  
Come back home and do-si-do your own  
Allemande left your corner and a right hand  
to your own  
Grand old right and left you go around on  
heel and toe  
Meet that girl and promenade her  
And she'll ride in your wagon again

**Figure:**

Head two couples forward and back  
(Same four) pass through, both turn to the  
right  
Go (single file) around one  
Down the center single file (passing right  
shoulders with other heads)  
Turn left go about a mile (around one  
person)  
Come into the center with a left-hand star,  
turn it all the way round  
Turn corner by the right hand, partner left  
Pick up your corner girl  
And promenade that corner maid,  
promenade her  
And she'll ride in your wagon again

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

**Bill Bailey Won't You Please Come Home**

Song by Hughie Cannon (1902)

**Figure**

Four gents star by the left, go one time  
around  
Take your partner along with the arm around  
The gents back out, and ladies in; star  
promenade and then  
Whirl away with a half sashay  
Gents star right in the same old way  
Ladies you back track, twice around you go  
Second time you turn Bill with a left elbow  
Promenade your *corner*  
Promenade and sing  
Bill Bailey, won't you please come home

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

**Rod's Right and Left**

By Rod Linnell

Source: *Square Dances from a Yankee Caller's  
Clipboard*

Formation: Square

Reel: Unidentified reel in A

Head ladies chain to the right  
Head couples face left and right and left  
through  
New head ladies chain to the right  
Head couples right and left through to the  
left  
Swing corner, promenade

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

## Turning the Page from Old to New

Saturday, 3:30 P.M.

Led by **Tony Saletan**; Music by **Drastic Measures**

### ***Sackett's Harbor***

Formation: Contra, triple proper

Source: *An Elegant Collection*

Jigs: *Steamboat Quickstep/The Moon and Seven Stars*

- A1- Forward six and back  
All six circle left 3/4 until ladies are facing down and gentlemen up
- A2- Couple 1 through the middle between the other couples, turn alone  
Return and cast off to second place
- B1- Turn contra corners, ending where you began
- B2- Forward six and back  
Circle right 3/4 until you are back in original lines, progressed and proper

In A2 "Through the middle" is *across* the hall because the minor set is turned 3/4

### ***Summit Reel***

By Tony Saletan (originally composed May 20, 1980; revised March 12, 1985)

Source: *Zesty Contras*

Formation: Contra, duple improper

Reels: *La Belle Catherine/Hommage à la Belle Gaspésie*

- A1- Long lines forward and back  
Actives swing in the center, face down
- A2- Circle left  
Circle right
- B1- Actives allemande left your partner  
Swing your neighbor
- B2- Half promenade across  
Half right and left home

### ***Sheehan's Reel***

By Roger Whynot

Source: *Balance and Swing*

Formation: Square

Reel: *Sheehan's Reel*

- A1- Four ladies forward and back  
Four gents forward and back
- A2- Ladies right-hand star in the center  
Left-hand back, pass your partner
- B1- Do-si-do the next  
And swing
- B2- Promenade to the gent's home

Sequence: Intro; figure twice; break; figure twice; ending.

### ***The Quality of Marcie***

By Tony Saletan

Formation: Square

Reel: *Spotted Pony*

- A1- Allemande left the corner 1&1/2  
"All four gents hold on tight, all four ladies star by the right" (men hang on to corner and tuck into promenade position as women begin a right-hand star: a modified star promenade)
- A2- Complete the star (4), courtesy turn at lady's original home (4)  
Do-si-do *next* corner
- B1- Balance and swing original corner
- B2- Promenade to the lady's home

Named for Marcie Van Cleave.

### ***Hash Contra***

Danced to a recording of Ralph Page.

Included gentlemen's chains.

***Ted's Triplet Medley***

Three dances by Ted Sannella, danced three times  
each with no walk-through

Sources: *Balance and Swing* (#14 and #20), *Zesty Contrasts* (#22)

Formation: Triplets, all of which end in 3, 1, 2 order

Reel: *Road to California*

***Ted's Triplet #14***

Composed April 20, 1975

- A1- Couple 1 cross over and go down the outside  
Meet at the foot with a do-si-do
- A2- Right and left through across the set with the couple above  
Right and left through with the next couple above (two gents and two ladies acting as pairs for this figure)
- B1- Couple 1 down the center, turn alone  
The same way back, cast off
- B2- Circle six to the left, halfway round  
Active couple swing in the middle,  
return to your own line

***Ted's Triplet #20***

Composed April 18, 1976 (revised May 10, 1977 according to *Balance and Swing*; according to Ted's card revised July 20, 1977. This is closer to the earlier version)

- A1- First couple balance, cross over and go below one (8)  
Forward six and back (8)
- A2- Actives turn by the right 3/4  
In new lines, forward six and back (all facing up or down)
- B1- Actives turn by the right 3/4 again (all are now proper)  
Bottom four right and left through
- B2- Top four right and left through  
Bottom four right and left through

In *Balance and Swing* Ted acknowledges the relationship of this dance to *Money Musk*. Ted's 1977 revision changed allemande right 3/4 to allemande left 1&1/4.

***Ted's Triplet #22***

Composed July 28, 1976

- A1- Couple 1 cast down the outside to the bottom  
Do-si-do there when you meet
- A2- Bottom four (couples 3 and 1) join hands and balance (4)  
Circle left 1&1/2 until the actives are in the middle position and improper (Ted writes on his card here, "No time to waste.") (12)
- B1- With top couple, right and left through across the set (brings actives home)  
Same actives, cross the set and go down the outside below one
- B2- Circle left six hands halfway round  
All swing your partner

Ted's original dance does not include the balance on A2. Instead the actives do a quick two-hand turn once around.

***Semicentennial Reel***

By Ted Sannella (June 29, 1981)

Source: *Swing the Next*

Formation: Contra, duple proper

Reels: *Scollay's Reel/Sally Gardens*

- A1- Active couple cross through couple 2 to form long wavy lines (you are progressed, improper and the 1's are facing out), balance those waves  
Allemande left just over 3/4 until the actives can join hands in a wave-of-4 on the diagonal, balance again
- A2- Hey-for-4 on the same diagonal (starts by actives passing each other by the right shoulder)
- B1- Actives swing in the center, end facing up
- B2- Actives come up the center splitting original neighbors, separate and cast (unassisted) in a generous loop to progressed place  
Long lines forward and back

The action that begins the dance is borrowed from *Lamplighter's Hornpipe*.

Tony says, "I remember Ted coming to my house where friends were celebrating my fiftieth birthday. I had requested 'no presents,' but Ted brought this then-unnamed dance as a present for me. He gave me the privilege of naming it. Since he had written the popular *Bicentennial Reel*, I said, 'Why not call it *Semicentennial Reel*?' And so it is.

***Singing Square Medley***

By Tony Saletan

Formation: Singing Square

This "hash" of several popular singing squares is one of Tony's signature calls. You will keep your partner and home place throughout the dance, but don't expect a walk-through. Typically Tony plays piano for this tour de force in order to better control all the key changes and tempos. With some trepidation, Tony explained that Bruce Rosen of Drastic Measures would play the piano this afternoon. Of course, the result was delightful.

Introduction (tune: *Red River Valley*)

Couple 1 leads figure from *Darling Nelly Gray*

Break to same tune

Couple 2 leads figure from *My Little Girl*  
Break to same tune

Couple 3 leads "Dip and Dive Six" to  
*Redwing*

Break to same tune

Couple 4 leads figure from *On the Road to Boston*

Final break to same tune

***Waltz: Hewlett***



## Grand Dance

Saturday evening, 8:00 -12:00

**Tony Saletan**, master of ceremonies; **Dave Langford**, **Bill Tomczak** and **Mary Cay Brass** provided the music for the first half of the evening, with sit-ins joining before the break

### *CDS Reel*

By Ted Sannella (September 7, 1984)  
Called by Tony Saletan  
Source: *Swing the Next*  
Formation: Contra, duple improper  
Reels: *Old Grey Cat/Temperance/Mason's Apron*

- A1- Swing your neighbor  
Long lines forward and back
- A2- The whole set circle left (maintain oval shape)  
Circle back to the right until you see your partner
- B1- Left-hand star with the opposite two just 3/4 round, gents turn out to right  
Swing your partner
- B2- Gents allemande left 1&1/2  
Swing the same neighbor you swung in A1, end with a smooth transition to a swing with the next neighbor

So that stragglers would not miss the grand march, Tony began the evening with this favorite dance by Ted Sannella.

### *Grand March*

Led by Glenn Bannerman  
Tune: *March of Saint Timothy* (Judi Morningstar)

This grand march was cleverly constructed to include some Appalachian big circle figures like “birdie in the cage.”

### *Climbing Up the Golden Stairs*

From Don Armstrong  
Called by Tony Saletan  
Song by Monroe H. Rosenfeld (1884)  
Formation: Singing Square

Here is Tony's description:

Like *Merry-Go-Round* (see page 40), this square has an improvised feeling. Each round is different. I tell dancers: “Whatever I call for you to do with your corner, do it once. Whatever I call for you to do with your partner (probably something else), do it at least *twice* – just keep doing it with your partner until you know what to do next.”

Each round ends with a corner swing and promenade. I often close the dance with a grand right and left all the way twice around (since this is “with partner”); swing and swing again, and promenade twice around (for the same reason); and don't forget to thank them twice.

And just in case you would like to know, the parody *Climbing Up the White House Stairs* was sung during the campaign for Grover Cleveland's first term as President, 1884.

**Red River Valley**

Called by George Hodgson  
Formation: Singing Square

**Figure**

First couple out to the right and circle four  
all the way around  
Three ladies chain down the line (Gent 1 and  
lady 2 wheel an extra 1/2 on the courtesy  
turn to chain with couple 4; continue in  
similar fashion until all are reunited with  
their partners)  
And it's three ladies chain down the valley  
Then it's three ladies chain right back home  
  
Then it's on to the next and circle four hands  
around  
Right and through (or other figure at the  
caller's discretion)  
Right and left back  
And you swing with your Red River girl  
  
Then it's on to the next, circle four halfway  
Inside arch outside under, dip and dive six  
You dip and dive six down the valley  
And you dip and dive six right back home  
  
And then you allemande left on the corner  
And a grand right and left halfway round  
Oh when you meet your own promenade  
that lady home  
Promenade with that Red River girl  
(The "grand right and left, etc." can also be  
replaced with another figure at the  
caller's discretion)

Sequence: Intro; figure for each couple in turn;  
ending.

**Forward Six**

Called by George Hodgson  
Source: *Sets in Order, Five Years of Square Dancing*  
Formation: Square  
Tune: *When the Work's All Done This Fall*

First couple out to the right and circle four  
Let that lady stay there, go on to the next  
and circle three  
Take that lady with you (changing hands  
with her), circle four hands  
Leave her there and you go home by your  
lonesome  
It's forward six on the side and the head two  
do-si-do  
It's right-hand lady over and the left-hand  
lady low  
Now it's forward six on the heads and the  
sides do-si-do  
And it's right-hand over and left-hand under  
(Repeat twice more until all are home)

Sequence: Intro; figure as above; break; figure  
starting with couple 2 (the forward six starts on the  
heads); figure starting with couple 3 (the forward six  
starts on the sides); figure starting with couple 4 (the  
forward six starts on the heads); ending.

There are many versions of this popular dance,  
including several that were set to other tunes (such as  
*Camptown Races*).

***The Best Things in Life Are Free***

Called by George Hodgson  
Formation: Singing Square

**Intro, Break and Ending**

Do-si-do your corner girl  
Turn your partner by the left hand around  
Four ladies chain right straight across the set  
You turn and chain them right back home  
Allemande left your corner, come home and  
you swing  
Swing your partner round, and promenade  
the ring  
Promenade around, just you and me  
The best things in life are free

**Figure**

Join hands circle left with everyone  
Break and swing your corner girl around  
Four gents star left, go one time around  
Do-si-do that same girl around  
Then allemande left your corner, weave on  
by your own  
See-saw the next girl, come back to the one  
you swung  
And promenade around, just you and me  
The best things in life are free

Sequence: Intro; figure twice; break; figure twice;  
ending.

***The Country of Marriage***

By Susan Kevra  
Called by Susan Kevra  
Formation: Contra, Becket formation (clockwise  
progression)  
Reels: *Miss McCleod's Reel/Red Haired Boy*

- A1- Circle left 3/4, face up or down  
Do-si-do your neighbor 1&1/4 to form  
a wavy line-of-4 (women in center)
- A2- Balance the wave, two ladies allemande  
left all the way around  
Swing your neighbor
- B1- Promenade across the set  
Two gents allemande right 3/4,  
allemande left 3/4 with the next gent
- B2- Balance and swing your partner

During the second half of B1 the ladies should slide  
one step to their left to be well positioned to meet  
their partner at the beginning of B2.

Sit-ins invited to play with the band

***Synchromesh Square***

By Tony Parkes  
Called by Susan Kevra  
Source: *Son of Shadrack*  
Formation: Square  
Reel: *Cuffy*

- A1- All four ladies grand chain  
Promenade halfway round
- A2- Head couples pass through, turn *alone*  
All join hands and circle left about  
halfway (gents face gents across and  
ladies face ladies across)
- B1- Gents pass through, turn right (4)  
Gents go single file 4 steps as the  
ladies pass through (4)  
All swing your corner (8)
- B2- Promenade to the gent's home

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

***The Sheik of Squaraby***

By Cliff Roe

Called by Susan Kevra

Source: *Sets in Order, Five Years of Square Dancing*

Formation: Singing Square

**Intro, Break and Ending**

All join hands, circle left beneath the desert  
moon

Drop hands, reverse back single file along the  
old sand dune

Now the gents turn back, left allemande, do  
the right and left grand

Meet your Sheba 'neath the stars, over  
'cross that burning sand

You pull her by, turn a left with the next,  
come back and swing your own

Swing your partner round, promenade that  
desert ground

You promenade across the Nile and you will  
always be (*swing!*)

My Sheik of Squaraby

**Figure**

Now head two couples keep promenading  
round the outside of the square

Face across, right and left through and turn  
your ladies there

All four gents make a right-hand star, once  
around you go

Allemande left, go once and a half, now the  
ladies star right hand

It's once around that desert sand, turn this  
partner left

Find your corner and swing your corner  
round

You promenade across the Nile and you will  
always be

My Sheik of Squaraby

Sequence: Intro, figure twice for heads; break; figure  
twice for sides; ending. Susan adapted this from the  
calling of Joe Lewis.

***Another Nice Combination***

By Tom Hinds

Called by Scott Higgs

Source: *Dance All Night 2*

Formation: Contra, duple improper

Jigs: *Cowboy Jig/Irishman's Heart to the Ladies*

A1- Gypsy neighbor and swing

A2- Circle left 3/4, pass partner by the  
right shoulder

Do-si-do the next along the line (a  
"shadow")

B1- Balance and swing partner

B2- Ladies chain  
Left-hand star

Last time through:

B1- Balance and swing your shadow

B2- Run on home to balance and swing your own

***Pedal Pushers***

By Bob Dalsemer (September, 1989)

Called by Scott Higgs

Source: *Legacy*

Formation: Contra, duple improper

Reels: *Far From Home/The Merry Blacksmith*A1- Gents allemande left 1&1/2, pick up  
partner with an arm around

Star promenade 1/2, butterfly whirl

A2- Two ladies do-si-do

Swing partner

B1- Balance in a ring-of-4, pass through  
across the set

Turn right and promenade single file  
3/4 around the ring-of-4, gents turn

B2- Balance and swing your neighbor

***Waltz: Amelia*** (Bob McQuillen)

**Drastic Measures – David Kaynor, Rick Mohr, Robin Kynoch and Bruce Rosen** – provided the music for the second half of the evening, with sit-ins joining at the end.

### ***Green Mountain Volunteers***

Traditional dance from Vermont

Called by George Hodgson

Source: *Contras: As Ralph Page Used to Call Them*

Formation: Contra, duple improper

Jig: *The Champion Jig*

- A1- Gents sashay and the ladies swing  
And sashay back  
(Active gents sashay down and back with lady below *while* the active ladies balance and swing with gent below)
- A2- Ladies sashay and the gentlemen swing  
And sashay back
- B1- Actives down the center with your partner, turn alone  
The other way back, cast off
- B2- Right and left four

### ***Buffalo Quadrille***

By Ed Gilmore

Called by George Hodgson

Formation: Square

Tune: *Silver and Gold*

- A1- Circle *right* eight hands round  
And back to the left
- A2- Balance the ring, couples wheel around to face out and take hands again in a ring facing out  
Balance, wheel around
- B1- Four ladies grand chain, over and back
- B2- Promenade *corner* to the gent's home

Sequence: Intro, figure twice; break; figure twice; ending. George used a grand square in the intro, break and ending.

### ***Mañana***

Called by George Hodgson

Formation: Singing Square

#### **Figure**

The ladies to the center now and back up to the bar

The gents step to the center, form a right-hand star

Back with the left, the other way back

Take your partner along with you (star promenade) and keep right on the track

The ladies they swing in, the gents they swing out

And promenade the other way, the other way about

The gents they swing in again, the ladies they swing out

Drop that girl, pick up the next and keep right on the track (promenade)

Mañana, mañana, mañana is soon enough for me

Sequence: Intro, figure twice; break; figure twice; ending.

***Winter Wedding***

By Steve Zakon-Anderson (January, 1987)

Called by Scott Higgs

Formation: Contra, duple improper

Jigs: *The Old Favorite/Cul Aodh Jig*

- A1- Allemande left neighbor 1&1/2  
Ladies chain across
- A2- Same ladies cross the set passing right  
shoulders and *left* shoulder gypsy  
neighbor once around  
Ladies allemande right 1&1/2
- B1- All balance and swing partner
- B2- Circle left 3/4 and swing neighbor

***Shades of Shadrack***

By Gene Hubert (August, 1985)

Called by Scott Higgs

Source: *Dizzy Dances, Volume II*

Formation: Contra, duple improper

Reels: *Évite Gabrielle/Lévis Beaulieu*

- A1- Balance and swing neighbor
- A2- Circle left one time and face the same  
neighbor  
Do-si-do 1&1/4 to a wave-of-4
- B1- Balance the wave, two gents allemande  
left just halfway  
Swing partner
- B2- Promenade across the set  
Ladies chain back

Gene Hubert's version ends (as does the original *Shadrack's*) with a right and left across before the chain in B2.

**Windmill Lancers**

As called by Ralph Page

Called by Tony Saletan

Formation: Square

Music: *Alte Kameraden* (Old Comrades) by Carl Tieke

**Intro:**

Honors, Circle left all the way, 2-hand turn partner twice, promenade

**Figure I:**

Ladies star right 3/4

Gentlemen wait four beats, then move right

Meet original partner, courtesy turn

Repeat three times to end at home;  
promenade

**Break:**

Sides face your partner, grand square

Reverse

Two-hand turn twice

Promenade

**Figure II:**

Gentlemen star right 3/4, while the ladies move to the right

Meet original partner, allemande left one time around and send the gentlemen back into the center

Repeat three times to end at home;  
promenade

**Break:**

All bow to the center, using 2 measures before the Trio in *Alte Kameraden*

Sides face, grand square with reverse

Two-hand turn partner twice

Promenade

**Figure III:**

Ladies star right 3/4; gentlemen advance one position to the right

Courtesy turn 1&1/2 and put the gentlemen in the center

Gentlemen star right 3/4; ladies advance one position to the right

Turn partner by the left hand 1&1/2 and put the ladies in the center

Repeat to end at home

**Closer:**

Promenade

Do-si-do corner and partner

Full grand right and left with partner, bow to each other at halfway point

Sides face, grand square

Reverse

4 Ladies grand chain with return

Promenade

And honor partner

At Ralph Page's dance camps, *Windmill Lancers* was Ralph's tour de force, a dance that people anticipated and were excited about. He always called it to his record of the German march, *Alte Kameraden*. Drastic Measures played the same music for us this evening.

**Singing Square Medley, still more!**

By Tony Saletan

Called by Tony Saletan

Formation: Singing Square

Head couples lead figure from *Nelly Bly*

Figure from *Golden Slippers*

Grand square to same tune

Side couples lead sashay figure from

*Because, Just Because*

Break to same tune ("Make it twice!")

Four ladies lead figure from *Alabama Jubilee*

Break to same tune

Ending figures from *Smoke on the Water*

This "hash" of popular singing squares is one of Tony's signature calls. He did a similar mix of singing squares during his afternoon session (see page 23). Like the afternoon medley there was no walk-through; unlike it partners changed with each figure.

Sit-ins invited to join the band

### ***Tenth Legacy***

By Tony Saletan

Called by Tony Saletan

Formation: Contra, duple improper

Reels: *Liberty Reel/Shenandoah Falls*

- A1- Balance and swing your neighbor  
 A2- Gents chain as follows: gents pull by using *left* hands, turn opposite (in this case your partner) clockwise with an arm around, like casting off an active gent in a contra dance  
 Chain back  
 B1- Circle left 3/4 and swing partner  
 B2- Long lines forward and back  
 Ladies allemande left 1&1/2 to a new neighbor (the gent's new neighbor will come to him from his left)

Ralph Page used to enjoy using a gents chain occasionally in a hash call to surprise experienced dancers. With that in mind, Tony composed this dance for the 10<sup>th</sup> Ralph Page Legacy Weekend at George Fogg's request. Two months later, he changed the "forward and back" in B2 to "circle left once around."

### ***Two Faced Line***

By Doc Heimbach

Called by Susan Kevra

Source: *Sets in Order Yearbook*

Formation: Square

Reels: *Miss McCleod's/Rock the Cradle Joe*

### **Figure**

Head couples forward and back  
 Forward again and pass through  
 Separate and go around one to lines at the sides (gent, gent, lady, lady)  
 Forward eight and back  
 Inside two pass through and join opposite line with convenient hand, still facing out  
 "Eight hands up and you balance now"  
 Turn on the outside hand 3/4 to lines at the head and foot  
 Balance again, centers right and left through (or, alternatively, cross trail through) to home place  
 Allemande left corner . . .

**Break** (includes the following)

Allemande left corner and do-si-do *two* (pass partner and one other by right shoulder, back all the way up to home)

Next break do-si-do three; then four...

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

### ***Chorus Jig***

Formation: Contra, duple proper

Source: *The Country Dance Book*

Called by Susan Kevra

Reels: *Chorus Jig/Opera Reel/Growling Old Man, Grumbling Old Woman/Chorus Jig*

- A1- Actives down the outside and back  
 A2- Actives down the center, turn alone  
 Return and cast off  
 B1- Actives turn contra corners  
 B2- Actives balance and swing, face up

**Waltz:** *Fanny Power*



## “High Fiber” Contras

Sunday, 9:00 A.M. program

Led by **Scott Higgs**; Music by **Drastic Measures**

### ***Brimmer and May Reel***

By Dan Pearl

Source: *Zesty Contras*

Formation: Contra, duple improper

Reels: *Sainte Anne's Reel/La Grande Chaîne*

- A1- Balance and swing neighbor
- A2- Right and left through  
Actives swing
- B1- Down the hall 4-in-line, 1's swap  
places with a California twirl  
Turn neighbor twice around with the  
handy hand
- B2- Couple 1 lead up, 2's follow, 1's cast  
(unassisted), 2's change hands  
Circle left halfway, pass through along  
the set

### ***Alternating Corners***

By Jim Kitch

Source: *To Live is to Dance*

Formation: Contra, duple improper

Jig: *Rose in the Heather*

- A1- Circle left  
Swing neighbor
- A2- Long lines forward and back  
Active half figure eight
- B1- Actives turn contra corners
- B2- Actives balance and swing, and face the  
next

The active role alternates in this dance between couple 1 and couple 2. The first time the 1's do the half figure eight *up* through the 2's and remain active through the B-parts, ending by facing *down* the set. The next time, the 2's half figure eight *down* through the 1's, turn contra corners from the other side of the set, and face *up* at the end of B2.

### ***The Gypsy Bride***

By Robert Cromartie

Source: *CDSS News* #124

Formation: Contra, duple improper and double  
progression

Reels: *Reel des Esquimaux/Reel Saint-Antoine*

- A1- Balance the ring, twirl to the right one  
place as in *Petronella*  
Repeat, twirling a bit extra to face new  
neighbors
- A2- Balance and swing the new neighbor
- B1- Ladies chain over and back
- B2- Do almost 1/2 of a hey-for-4 (starts  
with ladies passing right shoulders);  
as the 2's finish the half hey gent 1  
curls back into the center of the set  
and lady 1 steps forward to meet him  
Actives swing in the center

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

Source: *The Country Dance Book*

Formation: Contra, duple proper

Jigs: *Rory O'More/Pipe on the Hob*

- A1- Actives cross set, go down the outside  
below one; cross up through the  
center to cast off with same sex  
neighbor, and step into center of set
- A2- Joining right hands with partner and  
left with next, actives balance right  
and left in long wavy line; release  
hands and slide 2 steps (or spin)  
individually to the right; give left to  
partner and right to next to form the  
wave again  
Balance left and right, and slide left
- B1- Turn contra corners
- B2- Actives balance and swing, end proper  
and facing partner

## ***One Hundred Years of Mischief***

By Susan Kevra

Formation: Contra, duple improper

Tunes (jig to reels): Once more mischievously  
through *Rory O'More*; then *Batchelder's/Lady Ann*  
*Montgomery's/The Reconciliation*

- A1- Join right hands with neighbor and  
balance (4); box the gnat (4)  
Pull by this neighbor and allemande left  
former neighbor
- A2- Balance and swing original neighbor
- B1- Circle left one full time around and face  
the same neighbor  
Do-si-do neighbor
- B2- Do a "*Mad Robin*" figure, walking the  
same path around the neighbor as in  
the do-si-do but keeping gaze and  
attention focused on your partner  
Actives swing in the center, ending  
promptly in order to give right hand  
to the next neighbor

***Waltz: The Rose By the Door*** (Andrea Hoag)

## Open Microphone Session

Sunday, 11 A.M. program

Peter Yarensky, MC with music by Dave Langford, Bill Tomczak and Mary Cay Brass

### ***La Russe***

Source: *Community Dances Manual*

Called by Sam Alexander

Formation: Square

Reel: *Whinam's Reel*

- A1- Gents go behind partner to right-hand lady (4), and balance (4)  
Swing
- A2- Gents return to partner (4), and balance (4)  
Swing
- B1- Couple 1 continue to swing while the others clap in time
- B2- Couple 1 "visit" each of the other couples, promenading the inside
- A3- Couples 1 and 3 change places, 3's arching and the 1's diving  
Repeat to place (actives now arching)
- A4- Same as A3
- B3- All join hands and circle left with a 2-step
- B4- Promenade home

### ***Bowdoinham Reel***

By Bill Olson

Source: *Bill Olson's Contra Compositions* (website)

Called by Patrick Stevens

Formation: Contra, duple improper

Reels: *Célinea/Reel Métropolitain*

- A1- Circle left 3/4  
Ladies chain across
- A2- 1/2 hey-for-4 (starts with women passing right shoulders)  
Ladies gypsy one another 1&1/2
- B1- All balance and swing partner
- B2- Circle *right* 3/4  
Balance in a ring, California twirl

### ***Nashville Turnabout***

By Kathy Anderson

Called by Christine Blake

Formation: Squares arranged in a grid

Reel: *Montréal Reel*

### **Figure**

- Head couples forward and back
- Heads right and left through with a "power turn"
- Right and left through between the sets, also with a "power turn"
- Right and left through with a normal courtesy turn
- All that again for the sides
- Ladies grand chain over and back
- Gents left-hand star once around
- Swing partner
- Promenade 3/4 so that heads are sides and sides are heads
- All forward and back
- Swing partner

### **Break**

- Do-si-do partner
- Do-si-do corner
- Swing partner
- Allemande left corner
- Grand right and left all the way around

***Broken Sixpence***

By Don Armstrong

Called by unidentified female caller

Source: *The Caller/Teacher Manual for Contras*

Formation: Contra, duple improper

Jigs: *Joy of My Life/Sean Ryan's*

- A1- Do-si-do neighbor  
Gents do-si-do
- A2- Ladies do-si-do  
Actives only swing
- B1- Down the hall 4-in-line, turn alone  
Return, bend the line
- B2- Circle left  
Left-hand star

***Long Valley***

By Don Armstrong

Called by Hanny Budnick

Source: *Zesty Contras*

Formation: Contra, triple proper

Reels: *Robertson's Reel* (Tom Anderson)/*Farewell to Whiskey*

- A1- Actives cross the set and go down the  
outside past two standing couples  
Right hands across star with the couple  
above (couple 3)
- A2- Ladies chain over and back
- B1- Actives cross again and go up the  
outside to original place  
Left hands across star with the couple  
below (couple 2)
- B2- Actives down the center past two  
couples, cast out around the 3's  
Go into and up the center to cast off  
(assisted) with couple 2

Hanny called the action in B2, "down the center, 'snake up,' and cast off."

***Partner's Delight***

Variation by this caller (original dance by Judy Ogden)

Called by unidentified female caller, calling for her first time

Formation: Contra, duple proper

Reel: *Smith's Reel*

- A1- Circle left 1&1/4, gents arch and ladies  
dive, separate around one to form a  
line-of-4 facing down the hall
- A2- Down the hall, turn as couples  
Return
- B1- Swing partner on the side  
Circle left 3/4
- B2- Swing neighbor on the side  
Half figure eight

In the original *Partner's Delight* B1 is "balance and swing partner" and there is no neighbor swing. B2 is ladies chain across and half figure eight.

***A Nice Combination***

By Gene Hubert (July 15, 1994)

Source: *Dizzy Dances 2*

Called by Dave Bateman

Formation: Contra, duple improper

Reel: *Star of Munster*

- A1- Balance and swing neighbor
- A2- Down the hall 4-in-line, turn as  
couples  
Return, bend the line
- B1- Circle left 3/4 and swing partner
- B2- Ladies chain across  
Left-hand star

***Waltz: Gås Anders Waltz***

Played by Mary Cay Brass on the accordion

## Farewell Dance Party

Sunday afternoon 2:00 -4:30

Sylvia Miskoe, MC, with staff and guest callers and musicians

### **Mountain Circle Dance**

Called by Glenn Bannerman

Formation: Large circle of couples, designated as "odd" or "even" couples. One odd and one even couple form a circle-of-4. After doing each figure the even couple stays put, and the odd couples move on (counterclockwise) to the next even couple.

Reel: *Ragtime Annie*

Circle left

The other way back, circle to the right  
Right hand star and away you go, and a right hands crossed

*A hands-across star*

Back with the left and a-not too far

Both hands across, both hands

*Join 2 hands with your same sex opposite*

Ladies bow, gents know how

*Form a basket: first gents lift their hands over the ladies' heads and then ladies lift their hands over the gents' heads*

And a-lean right back and watch 'em smile

Lean right back and swing 'em awhile

Swing your opposite around and around

Hey, swing your honey, one and all

And odd couple move on around, around that hall

Now the other way back

And odd couple get set, with your back to the middle

### **Repeating Figure**

Odd couple, duck for the oyster

*Evens make an arch and odds duck under, but come back without going all the way through*

Even couple, dig for the clam

*Odds arch, evens dive but come right back*

Odd couple, head for the hole in the old tin can, and a-roll it back to back

*Keeping all hands joined, the evens go under the arch back around over the*

*odds to go back to place, "unrolling" the odds to end up back in a circle-of-4*

And circle left go once around

Swing your opposite around and around

Swing that opposite

Swing your honey like swingin' on a gate

Odd couple move on around, don't go late

(Repeat the figure with several more couples)

(Some more patter:)

You swing mine and I'll swing yours

Well you swing yours but I'll swing mine and I'll take mine and travel on

And odd couple on and away you go and a-circle to the left

### **Ending**

Everybody promenade (*in the big circle*) and a-get on around

The big foot up and the little foot down and promenade

Well, join hands, dance to the middle and a-come right back

Into the middle, say "howdy" across the way

All the ladies go into the middle and a-shake your feet

*Do a little clog dance*

All the gents go into the middle and away you go

Turn right around and a-come right back

Swing your honey around and around

Promenade one more time

Put the ladies in front, single file

Ladies turn around and face your partner

Do a grand right and left, say "howdy" here and "howdy" there

Look at 'em and speak to 'em as you go by

Say "howdy" as you go

Howdy up and a-howdy down and you  
keep on goin' around

Well, keep on goin' and don't you know and  
a little bit of heel and a little bit of toe  
And old Miss Wagon, high wheel broken,  
the axle draggin'

When you meet your partner you know  
what to do

You meet your partner, swing her up and a-  
swing her down and promenade go  
around and around

And everybody promenade to the middle of  
the room

Swing somebody else's partner  
Swing somebody *else's* partner

And run back home and a-swing your own  
Go back home, swing your honey like  
swingin' on a gate

Now join both hands with your partner and  
wring the barrel three times

Wring the dishrag: one, two, three  
*Join two hands and turn under your own  
arch without releasing hands*

Now bow to your partner  
And bow to the band and a nice hand for  
great dance music!

### ***Hey Mania Variation***

Original dance by Ron Buchanon  
Called by Beth Parkes

Formation: Square

Reels: *Ross's Reel #4/Dominion Reel in C/Dominion  
Reel in D*

#### **Figure 1**

- A1- Head ladies chain over and back
- A2- Heads do a hey-for-4 (starts with  
women passing by right shoulder)
- B1- All balance and swing partner
- B2- Promenade

Sequence: once as above; once for sides; once on the  
diagonal starting with head ladies chaining to the  
right; once on the other diagonal (head ladies chain to  
left) and then the following variation:

- A1- All four ladies chain over and back
- A2- A grand hey (4 ladies star right  
halfway, loop around opposite as in  
a hey, gents star right, etc. until you  
are back in place)
- B1- Complete the grand hey  
Swing partner
- B2- Promenade

#### **Figure 2**

- A1- Head gents do-si-do  
Head gents allemande left once around
- A2- Heads do a hey-for-4 (starts with  
partners passing by right shoulder)
- B1- All balance and swing partner
- B2- Promenade

Same sequence: Heads lead; sides lead; Heads face on  
right diagonal; heads on left diagonal; then finish  
with the following variation

- A1- Four gents forward and back  
Four gents left-hand star
- A2- Grand hey (starts with partners  
passing right shoulders, left-hand  
stars in the center)
- B1- Complete the hey  
Swing partner
- B2- Promenade

This modification eliminates some other heys that are  
in the original dance, for example heys across the  
head and foot or along the sides.

***Appetizer***

By Scott Higgs

Called by Scott Higgs

Formation: Contra, duple improper

Jigs: *One-Horned Sheep/Pete's Peerie Boat* (Tom Anderson)

- A1- Balance and swing neighbor
- A2- Long lines forward and back  
Ladies chain across
- B1- Same ladies allemande right once  
around and swing partner
- B2- Circle left 3/4 and do-si-do neighbor  
1&1/2

***Quadrille Joyeux***

By Ted Sannella (this variation by Tony Parkes)

Called by Tony Parkes

Source: *Balance and Swing*

Formation: Square

Reel: *Bull at the Wagon*

- Head couples forward and back (1-8)
- Sides couples forward and back (5-12)
- Head ladies chain (9-16)
- Side ladies chain (13-20)
- Head ladies chain back (17-24)
- Side couples *right and left through* (21-28)
- Head couples lead to the right and circle left,  
head gents release left hands to open to  
lines-of-4 at the sides (25-32)

- Forward eight and back (8)
- Opposite gents do-si-do [forward again and  
pass through, turn alone] (8)
- Forward eight and back (8)
- Same two gents allemande left 1&1/2  
[opposite ladies allemande L 1&1/2] (8)
- Balance and swing the one you meet (16)
- Promenade to the gent's home (16)

Sequence: Intro; figure twice for the heads; break; figure twice for the sides; ending. To do Tony's variation, replace the appropriate directions with those in brackets every other time.

***Smoke on the Water***

By Pancho Baird (about 1955)

Song by Zeke Clements

Called by Tony Parkes

Source: *Smoke on the Water*

Formation: Singing Square

**Intro and Ending**

- Allemande left your corner, pass right by  
your own
- Right hand round the next one, a left hand  
round your own
- Ladies star right in the center, find your  
corners all
- Allemande left your corner, grand right and  
left the hall

**Chorus**

- There'll be smoke on the water, on the land  
and on the sea
- Right hand to your partner, turn around and  
go back three (start a grand right and left  
the other way back)
- Do a left and a right, and left-hand all the  
way around (just before you reach your  
partner at home, rather than simply pull  
by the left you allemande left once  
around)
- Right hand to your partner, box the gnat and  
settle down

**Figure I:**

- Four ladies circle, left turn it once around
- Come home for a do-si-do
- Four gents a right-hand star
- Turn it once in the middle, find your corners  
all
- Allemande left that corner, grand old right  
and left the hall
- (Repeat chorus)

**Figure II:**

- Head couples forward and back
- Pass through, down the middle, then  
separate go round (the outside)
- Come home, meet your partner, and do a  
little do-si-do

Allemande left that corner, grand old right  
and left you go  
(Repeat chorus)

Sequence: Intro; figure I; figure II for heads; figure I; figure II for sides; ending. (Every part is followed by the chorus.) The first word in the chorus is pronounced "they'll" (of course).

- *Raffle Drawing* -

Ernest Kahn's ticket was drawn entitling him to free admission to the 1998 Ralph Page Dance Legacy Weekend.

### ***Fiddleheads***

By Ted Sannella

Called by Susan Kevra

Formation: Contra, duple improper

Source: *Swing the Next*

Reels: *Green Mountain Petronella/Lamplighter's Hornpipe*

- A1- Actives cross over, go left around one into the center to make "diamonds"  
Balance, twirl 3/4 one place to the right as in *Petronella*
- A2- Balance, move to the right once more, the actives twirling halfway more to find one another  
Actives swing your partner
- B1- Down the hall, actives in the center of a line-of-4, actives turn as a couple in the middle (others turn alone)  
Return, hand cast
- B2- Same four circle left just halfway  
All swing neighbor, end facing across

The actives end up in a different diamond than their partner, only to be reunited at the end of A2.

End effects: At the ends of the set you will find that there will alternately be "diamonds" with either 1 or 3 people instead of 4. Just imagine the others are there.

### ***Money Musk***

Called by Peter Yarensky

Source: *The Country Dance Book*

Formation: Contra, triple proper

24-bar Reel: *Money Musk*

- A- Actives allemande right 1&1/2 to trade places (8)  
Down the outside below one (4), lines-of-3 balance forward and back (4)
- B- Actives right 3/4 to put the gent between the 2's facing down the hall and the lady between the 3's facing up (8)  
Lines-of-3 balance forward and back (4), allemande R 3/4 (4) (so all are proper)
- C- Couples 1 and 2 right and left four



***The Lancer's Reel***

Called by Dudley Laufman

Formation: Square

Reel: *La Belle Cathérine*

Couple 1 promenade inside, face up at home

Couple 2 fall in behind, then 3, then 4

Now you are in a four couple longways set

Do the following:

Facing the music, all lead up the set and back

Repeat

All chassé to the right

Chassé back

First gent lead other gents around ladies (or  
"line 1 around line 2")

Forward and back again

First lady lead other ladies around gents  
("line 2 around line 1")

All cast around and back up the center

Face partner, lines go forward and back

Pass through to change places with partner

Swing partner, end proper

First couple chassé to the bottom

All face up

(Repeat entire sequence 3 more times)

Then promenade round back into square and  
square your set

Finish ad lib with such figures as grand right  
and left, partner swing, promenade, etc.

Swing partner

Adapted from one of the figures of the *Lancer  
Quadrille*. Usually done with four couples, but this  
version may be done for as many as will.

***The Merry-Go-Round***

Called by Tony Saletan

Formation: Square

Reels: *Spoostiskerry/Wissahickon*

Ralph Page frequently called a dance that he

called *Ladies' Whirligig*. Ted Sannella

enjoyed improvising using that dance as a

basis, and the resulting dance, *The Merry-  
Go-Round*, became a signature dance for

Ted. The dance is an irresistible invitation

for callers to tease the dancers, as is well

illustrated by Tony's intro:

"All join hands and circle . . . to the right.

With your corner allemande . . . right!"

Etc.

Or later:

"Lady four, ready? Swing your opposite

. . . lady!"

Ted Sannella contributed the following  
description to the syllabus of the seventh  
Ralph Page Legacy Weekend (1994):

*The Merry-go-round*

Ted Sannella variant of a traditional dance

(This is an extemporaneous dance with the  
following structure:)

First lady/gent turns various others in the square  
by the right/left hand and finishes by swinging  
her/his partner in the center while the other six  
circle left around the outside. All promenade to  
home.

Second lady/gent does the same (or similar).

Third lady/gent does the same (or similar).

Fourth lady/gent does the same (or similar).

Note: swings are sometimes substituted for hand  
turns.

**Waltz: Margaret's Waltz**

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