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## Editors' Notes

This syllabus is a collection of dance notations that form a record of the dancing which took place at the 11th Ralph Page Legacy Weekend. We assume a certain basic level of knowledge on the part of the reader to be able to understand the notation. If you are acquainted with traditional New England style dancing, you can probably decipher most of it. If you have never seen such dancing, we recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

This is our first attempt at compiling a syllabus of this kind. In retrospect, we realize that we focused exclusively on the dance workshops, and neglected two music workshops and one discussion. Being blissfully unaware of what took place in those three workshops, we can but apologize for not including summaries of them here. The topics were: "Duke Miller's Dance Tunes," "Staying Safe on the Dance Floor," and "Maine Music." All sound intriguing, and we are certainly sorry we missed them!

There are numerous systems for notating dances. The one we have chosen to use, while perhaps not the most efficient, is hopefully among the more readable systems. Much of New England style dancing is phrased, so that figures correspond to the timing of a 32 measure (64 count) tune. Therefore, we present dances in a way which shows clearly how they relate to the tune. Unless other timing is indicated, figures given on one line use 16 counts of time (one entire A- or B-part of music), and figures given on two lines use 8 counts each. Whenever the timing varies from this paradigm, it is provided in parentheses. For example:

- A1- a 16-count figure
- A2- an 8-count figure  
and another 8-count figure
- B1- a crooked figure (4)  
that does not divide (8) evenly (4)
- B2- Balance and swing

In the case of B2 above, we could write: "Balance (4) and swing (12)," but do not do so because the timing is obvious from current dance convention.

For many squares and other dances that are not as strictly related to A- and B-parts of a tune, we simply present the figures with counts in parentheses. For some singing calls, we give the lyrics more or less as they could be sung.

Another issue related to notation is vocabulary. Some callers prefer to refer to dancers as "men" and "women," while others prefer the terms "ladies" and "gents." We feel it is important to keep the use of such terms parallel. In other words, we feel it is inappropriate to say "men and ladies" (or "women and gents," for that matter). We generally stick with the slightly more old-fashioned terms "ladies" and "gents," because they are easy for the dancer's ear to distinguish in a noisy dance hall. (We revert to "women" and "men" in parenthetical directions such as who begins a hey). This is all purely a matter of style. Go ahead and call girls and boys whatever you please (as long as the terms are equivalent).

We use "right and left four" to mean a 16 count figure which might also be written as "right and left through, over and back." The terms "neighbor" and "shadow" have become so universally accepted that we tend toward those for clarity, and apologize to those of you who miss "the one below," "opposite," and "corner" in those contexts where the newer terms have replaced them. For other terms (such as "active," versus "couple 1") we have not attempted to enforce uniformity. Instead we have tried to make the vocabulary suit the style of the dance. For example in a so-called "equal" dance, we would probably use the term "couple 1" rather than "active couple" because they are no more active than couple 2.

If no fractional distances are given, assume "once" or "1x." For example, if the call is "circle left," it would be correct to circle all the way around. Otherwise we might write "circle left 3/4" to indicate a different amount. Sometimes the distance is not critical. For example, in "circle left, and back to the right" distance can vary a bit according to the energy of the dancers, as long as you end where you started. When a distance of exactly "once around" is essential to the choreography of the dance, we sometimes include that direction for emphasis.

When names of tunes are given, they are the tunes actually played during the weekend. Using the same tune is not required. For some dances, it seems unimaginable to use a different tune, but for many of these dances any old 32-bar tune would do.

The calls presented are also (except where otherwise noted) the same ones actually used during the weekend. If you notice that they occasionally vary from what the author intended, remember that we are dealing with a form of folk dance. We prefer to think of such differences as "variations" and not "mistakes." (Native American proverb: "When you stumble, make it part of the dance.") Wherever possible, we have tried to give accurate information about authorship. Where no author's name appears, we are considering the tune or dance to be "traditional," or "anonymous." However, there are probably some known composers (especially of tunes) to whom we have not given proper credit, and for this we apologize. Any such oversights are non-deliberate and a result of our lack of knowledge. We can say only that our ignorance did not prevent us from appreciating your fine tunes and dances during the weekend, and if you contact us we will be certain to correctly ascribe your work to you in the future.

We are extremely grateful to all of the callers, musicians and organizers this weekend who responded to our pestering by being so considerate and helpful in providing the information we needed to create this syllabus in a timely way. Because they did not all use the same systems of notation, we have often adapted the material they gave us in our attempt to be more consistent. Any mistakes which may have crept in to their work during this process are our responsibility and not theirs.

As well as thanking all the callers and musicians, a very special thanks goes to Ridge Kennedy. Ridge helped set up this year's syllabus project. He assisted in collecting and writing out the dance sequences for several sections of the program, and he helped with final editing of the manuscript. We cannot imagine completing this project without his thoughtful, enthusiastic and good-natured participation. Dudley Laufman and David Millstone also deserve special mention for their superb preparation of materials for the syllabus. Peter Yarensky deserves credit for gathering information on the open microphone session. Thanks also to Sylvia Miskoe for giving us the opportunity to work on this project.

We hope this syllabus is useful to you, and we hope to see you at future Ralph Page Legacy Weekends!

Happy Dancing,  
David Smukler  
Syracuse, NY

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## Welcome Dance Party

Friday evening, 7:30 -11:00

**David Millstone**, MC, with staff callers and callers from Massachusetts  
Music by **Northern Spy**

Polka: Countryside (Angus 1)

Title: Arkansas Traveler  
Formation: Contra, duple proper  
Music: same  
Called by: Dudley Laufman

Everyone forward and back (8)  
Everyone cross over (8)  
All forward and back (8)  
All cross back to place (8)  
Right hand star with couple below (8)  
All swing partners (8)  
Left hand star to place (8)  
All swing again (8)  
Actives down the center, back to place and cast off (16)  
Right and left four (no hands) (16)

Dudley says: "From the recording of the same tune by Ralph Page's New Hampshire Orchestra, with Page calling on a Folk Dancer 12" 78 rpm. A 48 bar dance. The tune can be played AABBAB if you want to fuss with that, or, ABABAB if you want to try to remember that, or, do as Ralph did and I do, starting the dance on the B music every other time. Stay with the same tune throughout. That's the name of the dance for god's sake!"

Title: Joys of Quebec Author: Rich Castner  
Formation: Contra, duple improper  
Music: Joys of Quebec/Reel des Jeunes Mariés/Reel de Montreal  
Called by: Marcie Van Cleave

A1- Couple 1 down the center, others up the outside  
All turn alone, return and do a near-hand allemande half-way with neighbor  
A2- Actives down the outside, couple 2 up the center  
All turn alone, return and do a near-hand allemande half-way with neighbor  
B1- Couple 1 balance twice, and swing (end facing down)  
B2- All balance neighbor twice, and swing (end facing across)

Chip Hendrickson wrote another, popular dance with the same title, inspired by this great tune.

Title: New Floor's Revenge Author: Fred Breunig  
Formation: Sicilian Circle, actives are couples facing CCW  
Music: John Howatt's/Julia Delaney  
Called by: Marcie Van Cleave

- A1- Ladies chain over and back
- A2- Mirror-image do si do (actives splitting inactives)  
All move forward, pass three couples (actives splitting inactives)
- B1- (form circle with 4th couple) Balance the ring, circle left just half-way  
Circle back to the right all the way around
- B2- Dip and dive three changes (inactives arch, actives duck, end facing original neighbors)  
Swing PARTNER and end facing original direction

Title: Newport Quadrille #1  
Formation: Square  
Music: same (late 1800's)  
Called by: Chris Ricciotti

- A Bow to partners, bow to corners
- B1- Heads right and left four (use a left-hand turn instead of courtesy turn)
- B2- Sides right and left four
- chorus: C1- Balance corner twice, and swing  
C2- Promenade to the gent's place
- B1- Heads sashay across and return (gents back-to-back, then ladies)
- B2- Sides sashay
- Cx2- Repeat chorus
- B1- Head ladies chain over and back (left-hand turn instead of courtesy turn)
- B2- Sides same
- Cx2- Repeat chorus
- B1- Head couples promenade over, right and left through to get back
- B2- Sides same
- Cx2- Repeat chorus
- A1- All forward and back, swing partners
- A2- Promenade

Title: Newport Quadrille #3  
Formation: Square  
Music: same  
Called by: Chris Ricciotti

All forward and back, place the ladies back to back in center (8)  
All sashay sideways to the left half-way round, do si do partner (8)  
All sashay to left again half-way round, do si do partner (8)  
Balance partner twice (8)  
Swing partner (12)  
Allemande left corner (4)  
Grand right and left (4 counts each person, total of 16)  
Prom home (8)

Repeat with gents in middle, then ladies again, then gents again

These two "Newport Quadrille" figures are from *Good Morning: Music, Calls, and Directions for Old-time Dancing as revived by Mr. & Mrs. Henry Ford* (fourth edition, published in Dearborn Mich., 1943).

Title: Petronella ("Pat'n'ella")  
Formation: Contra, duple proper  
Music: Petronella/Green Mountain Petronella  
Called by: David Millstone

- A1- Actives only, move one quarter-turn to the right (until active man is facing up, active woman facing down in center) and balance each other; repeat the turn, ending across from original place, and balance
- A2- Repeat above sequence, moving one-quarter around each time
- B1- Actives down center, turn alone; return, cast off around inactive of same gender
- B2- Right and left four

Alternate version (to *Green Mountain Petronella*): actives balance first, then turn to the right. Ralph Page came to prefer this version. Beginning with the balance prevents the second couple from joining in, as they do in the version that is almost universally used today.



Title: King of the Keyboard Author: Ted Sannella  
Formation: Contra, triple proper  
Music: McQuillen's Squeezebox/Scotty O'Neil  
Called by: Sue Rosen

- A1- Actives swing, end facing down  
Swing the next below, end facing across
- A2- Forward six and back  
Actives allemande left, 1&1/4
- B1- Forward six and back (up and down set, as in *Money Musk*)  
Actives allemande left 1&1/4, change hands
- B2- Turn contra corners

Title: Three Thirty-three Thirty-three Author: Steve Zakon-Anderson  
Formation: Contra, duple improper  
Music: Sandy MacIntyre/Fisher's Hornpipe/Jack McCann  
Called by: Sue Rosen

- A1- Right hand to neighbor, balance (4); pull by this neighbor, pull by next  
neighbor with left hand (4)  
Right hand to neighbor #3, balance (4); box the gnat to reverse direction (4)
- A2- Pull by, pull by neighbor #2 with left hand (4)  
Swing original neighbor (12)
- B1- Circle L 3/4  
Swing partner
- B2- Long lines forward and back  
Ladies do si do 1&1/2 to find next neighbor

Waltz: Cabri

-- Break (including hambo: Karis-Pers) --

Title: Roll Down Author: Mike Richardson  
Formation: Contra, duple improper  
Music: Eddie's Reel/Miss Thompson's/Good for the Tongue  
Called by: Marcie Van Cleave

- A1- Long lines forward and back; during the last two beats of the move back, gents pass their left hand lady over in front of them to their right ("roll away with a half sashay")  
Long lines forward and back as ladies pass left hand gent to THEIR right
- A2- Repeat first half of A1  
Gents allemande left 1&1/2
- B1- Balance and swing partner
- B2- Right and left through  
Ladies chain

Title: Solstice March Author: Chris Ricciotti (1993)  
Formation: Contra, triple proper  
Music: Madame Maxwell/Planxty Constantine MacGuire  
Called by: Chris Ricciotti

- A1- Actives down the outside  
Return, step into the center
- A2- Actives down the center, turn alone  
Return, cast off
- B1- Actives allemande right 3/4 (4), form two left hand stars (active man with couple 3, active woman with couple 2) and turn the stars around (8)  
Actives allemande right 1/2 (4)
- B2- Form two left hand stars (active man with couple 2 and active woman with couple 3) and turn them around  
Actives swing, end facing up

Title: Trip to Lambertville Author: Steve Zakon-Anderson  
Formation: Contra, duple improper  
Music: Shendandoah Falls/Spotted Pony/Kitchen Girl  
Called by: Chris Ricciotti

- A1- Ladies forward, balance in a long wavy line in the center of the set  
Ladies back and gents forward, balance long wave
- A2- Gents allemande left 3/4, give right hand to neighbor to form a wave, balance  
Swing neighbor
- B1- Same two gents allemande left 1&1/2  
Swing partner
- B2- Right and left through  
Ladies chain

Title: Road to the Isles

Formation: Couple dance, Varsouvienne position (see page 25)

Music: same

Taught by: David Millstone

- 1-4 Touch L forward (S), step back L, side R, front L (Q,Q,S). Repeat with opposite footwork. Then touch L forward (S), and by R (S).
- 5-8 Two schottische steps forward, beg L, both turning 1/2 R on last hop. One schottische step forward, both turning 1/2 L on last hop. Three steps slightly forward (R,L,R).

Title: Men On the Ends

Author: Colin Hume

Formation: Square

Music: Growling Old Man, Cackling Old Woman

Called by: Sue Rosen

- A1- Head couples forward and back  
Head couples promenade half-way round the outside
- A2- Head couples roll away with a half sashay (ladies roll to left of partner) (4)  
All 8 circle left half-way round (8)  
Gents break to form lines at the sides (4)
- B1- Lines-of-4 forward and back (8)  
Forward again and pass through, re-form lines facing out (4)  
Ladies arch and gents duck through (then ladies turn alone to face in) (4)
- B2- Four gents right hand star, pass your partner (12)  
Corner allemande left (4)
- C1- Partner allemande right (4), and swing your corner (12)
- C2- Promenade this corner to the gent's home (16)

Repeat for heads and twice for sides

Title: Alamo Square

Author: Ted Sannella

Formation: Square

Music: Mason's Apron

Called by: Sue Rosen

- A1- Balance partner, allemande right  
Four gents to the center with a left hand star
- A2- Come back with a right hand star  
Allemande left partner twice around (join right hands with next)
- B1- Balance (4), allemande right half-way (4)  
Balance (4), allemande left half-way (4)
- B2- Ladies grand chain, over and back

Repeat figure three more times. Ladies progress CCW, gents progress CW

Title: Rory O'More  
Formation: Contra, duple proper  
Music: same  
Called by: Mary DesRosiers

- 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) Balance long wavy line, release hands and slide individually 2 steps to the right  
(left to partner and right with next) Balance long wavy line and slide to the left
- B1- Turn contra corners
- B2- Actives balance and swing, end proper and face to face

Title: Carousel Author: Tom Hinds  
Formation: Contra, duple improper  
Music: Mouth of the Tobique/Reel de Père Léon/Olive Branch  
Called by: Lisa Greenleaf

- A1- Long lines go forward and back  
Ladies allemande left, 1&1/2
- A2- Hey-for-4 (starts passing partner by right shoulder)
- B1- Balance and swing partner
- B2- Circle left 3/4  
Swing neighbor

Waltz: Boda Vals

## Chestnut Inspired Contras

Saturday, 9:00 A.M. program led by **Lisa Greenleaf**  
Music by **Old Grey Goose**

Title: Kitchen Stomp Author: Becky Hill  
Formation: Contra, duple improper  
Music: Little Burnt Potato/Gabriel Cabbé/Frost is All Over

- A1- Balance and swing neighbor
- A2- Gents allemande left 1&1/2  
Partner swing
- B1- Ladies chain across  
Balance in a ring, move one place to the right (as in *Petronella*)
- B2- Balance, around to the right again  
Left hand star

Becky credits Jim Kitch's dance, *Discombobulated*, for the final 12 measures of this dance.

Title: Circle of Friends Author: Steve Zakon-Anderson  
Formation: Circle mixer  
Music: Embrassé Moi/Josephine/Oyster Reel

- A1- Ladies forward and back  
Gents forward, turn around and return, giving left to partner and right to next to  
make an Alamo (wavy) circle (with men facing out, women in)
- A2- Balance, allemande left partner  
Do si do corner
- B1- Balance and swing partner
- B2- Promenade; ladies roll back over right shoulder  
Promenade with new partner

based on Ted Sannella's *Cabot School Mixer*

Title: Dip and Dive Author: Tom Hinds  
Formation: Contra, duple improper and double progression  
Music: New Brunswick/B-flat Breakdown

- A1- Balance and swing neighbor
- A2- Down the hall 4-in-line, turn alone  
Return, bend the line
- B1- Couple 1 gypsy and swing
- B2- Circle left once  
Couple 2 arch, dip and dive past two couples

Title: Hull's Fantasy Author: Tom Hinds  
Formation: Contra, duple proper  
Music: Robert Boutot/Bay of Fundy

- A1- Actives allemande right half-way to make a wave with neighbors, balance  
All walk forward to make a new wave, balance
- A2- Allemande left 3/4, swing original neighbor
- B1- Circle left 3/4  
Swing partner
- B2- Ladies chain across  
Actives 1/2 figure eight above

Title: Money Musk  
Formation: Contra, triple proper  
Music: same (24 bars)

- A- Actives allemande right 1&1/2 to trade places  
Go out behind opposite sex line and around one, balance in lines-of-3
- B- Actives allemande left 1&1/4 to make lines of three across the set (active man  
faces down, woman faces up)  
Balance in lines-of-3, actives allemande right 3/4
- C- Right and left four with the couple above

Lisa says that this is the "most modern version." Compare it with the nearly identical version danced later in the morning at the Duke Miller Retrospective (page 18).

Title: Alternating Corners Author: Jim Kitch  
Formation: Contra, duple improper  
Music: Logger's Breakdown/Tommy Boyle's Reel/Good for the Tongue

- A1- Circle left  
Swing neighbor
- A2- Long lines forward and back  
Couple 1 half figure eight up through couple 2
- B1- Turn contra corners
- B2- Actives balance and swing (end facing down)

Second time through couple 2 is active:

In A2, couple 2 does the half figure eight down through couple 1. Couple 2 then initiates contra corners from the opposite side. End with couple 2 doing the balance and swing and facing UP. Repeat sequence alternating which couple is active.

Title: Fidgety Feet Author: Mark Richardson  
Formation: Contra, Becket formation  
Music: Jimmy's Favorite Jig/East York Jig/Dominion Reel

- A1- Circle left 3/4, pass through along the set  
New ladies allemande left 1&1/2 to form a wave across the set
- A2- Balance R/L, slide right (as in *Rory O'More*)  
Balance L/R, slide left
- B1- Allemande right half-way, gents pass left shoulders to start hey-for-4
- B2- Partner swing

Waltz: The Ragtime Waltz

## Duke Miller Retrospective

Saturday, 11:00 AM program  
**Mary DesRosiers, MC, with staff callers**  
Music by **Old New England**

Welcome to Duke's brother Bruce Miller, sister-in-law Grace Miller, grandson Jim Andres and great-grandson Ben Andres, who were all in attendance.

Title: Queen Victoria (as called by Duke Miller)  
Formation: Contra, duple proper  
Music: Pete's March/April's March/Deanna's March (all by Bob McQuillen)  
Called by: Lisa Greenleaf

- A1- Actives allemande right  
Allemande left 1&1/2, give right to the next to form a wave across the set
- A2- Balance twice  
Allemande right, gents do an extra half spin to face down
- B1- Down the hall, 4-in-line, actives turn as a couple  
Return, hand cast
- B2- Right and left four

Title: Crooked Stovepipe (as called by Duke Miller)  
Formation: Square  
Music: same  
Called by: Dudley Laufman

Any intro, break, etc.

Head ladies forward and back (8)  
Forward again and swing, while the other six circle left around them (16)  
Break and all swing at home (8)

Allemande left corner (4), allemande right partner (4), do si do corner (8)  
Promenade partner (16)

Don't get too hung up on precise timing. Dudley says that this is a dance and tune from Ontario. He first learned it from a French Canadian Star label 78 rpm recording which included accordion and feet. On the record it is known as "Reel des Gondoliers." Crooked Stovepipe is also the first dance Dudley ever called. He did it to the record, and was convinced by the experience to call ever after with live music.



Title: Just Because (as called by Duke Miller)  
Formation: Square  
Music: same  
Called by: Dudley Laufman

A singing call. Any intro.

Head two ladies chain right over  
Chain the ladies right back home again  
Side two ladies chain right over  
Chain the ladies right back home again  
All do si do on your corner  
Swing your corner lady all around  
Take your corner maid and you all promenade  
Because, just because.

Repeat again with head ladies, and twice with sides. Dudley says of this dance: "A Duke Miller special. Duke always had Dick Richardson play it on B-flat [clarinet]. A popular dance that the Duke brought over from New York state. One night in Peterborough, NH, at a street dance in front of the Town Hall, Duke had to call it twice; the crowd was clamoring for it relentlessly."

Title: Queen's Favorite                      Author: Duke Miller  
Formation: Contra, duple improper  
Music: Glise à Sherbrooke  
Called by: Mary DesRosiers

A1- Balance and swing below  
A2- Actives down the center  
    Up the outside (to progressed place)  
B1- Grand right and left with the couple above (start by giving right to partner)  
    Finish by turning this neighbor by the left twice around  
B2- Ladies chain over and back

Title: Newlywed's Reel                      Authors: Ted and Jean Sannella, 1954  
Formation: Contra, duple  
Music: Fiddle Hill Jig/Brisk Young Lads/Blackberry Quadrille  
Called by: Lisa Greenleaf

A1- Actives allemande right half-way to make a wave with neighbors, balance  
    Allemande left this neighbor twice around  
A2- Actives only promenade single file (gents down, ladies up), turn alone  
    Return (4), allemande left partner (4)  
B1- Swing your neighbor  
B2- Actives half figure 8 above  
    Actives do si do

Title: Buffalo Quadrille Author: Ed Gilmore  
Formation: Square  
Music: O'Donnell Abu (Duke preferred this tune for *Buffalo Quadrille*)  
Called by: Mary DesRosiers

Intro: Bow to your partner, bow to the corner too  
Now allemande with your left hand, and balance to your own  
Grand right and left, turn half-way with your partner, go back the other way  
When you're home you swing and promenade the ring.

- A1- Circle right  
Circle left
- A2- Balance into the ring, wheel half-way around as couples  
Balance out, wheel around
- B1- Four ladies chain  
Over and back
- B2- Promenade CORNER to gent's home

Repeat 3 times. Mary used a grand square for the break

(transcribed by Mary DesRosiers from a tape of Duke calling at the Peterborough Golf Club, August 20, 1965)

Title: Money Musk (compare with version on p. 14)  
Formation: Contra, triple proper  
Music: same  
Called by: Dudley Laufman

- A- Actives allemande right 1&1/2 (now you are improper)  
Down the outside one place (4), lines-of-3 forward and back (4)
- B- Actives allemande right 3/4 to face up and down the hall (6)  
Lines-of-3 forward and back (4), allemande R 3/4 (6) (now you're proper)
- C- Right and left four with the couple above

Editor's Note:

There seems to be considerable controversy about the timing of the B-part of this dance. Ralph Page himself was ever evasive about this timing. I own a recording of Ralph Page calling Money Musk on which the tempo is quite slow and the timing is as follows (different from above):

- A part- Turn partner by RH 1&1/2 and go down one place
- B part- F&b (4), turn by R 3/4 (4), f&b (4), turn by R 3/4 (4)
- C part- R&L four

I must say that I have never seen anyone call it this way at a live dance. The first forward and back always falls on the last four counts of the A-part. (We think it's just better that way!)

No matter what, if we are going to get through the dance in 24 bars (so-called "New Hampshire style"), the forward and back movements must be done in 4 counts. This may be part of the reason dancers have such a great temptation to balance forward and back. Whether or not to put in these

balances is a matter of even more controversy than the timing issues, and this editor is not going to expose himself to the risk of airing his opinion about it (although he has one).

The timing given here for the B-part is one solution that I have seen some highly experienced dancers use. By giving each allemande turn 6 beats, you get a very smooth feeling, but you lose some connection to the phrase. The more common or "natural" phrasing is to give the first allemande turn 8 beats and the second one 4. The version done by Lisa Greenleaf in today's 9:00 o'clock workshop did this, and further encourages this "8 to 4" phrasing by changing the first allemande turn to a left hand allemande. Using the left hand makes the turn 1&1/4 and that fits the 8 beats very nicely. I will note that Lisa also asked for balances forward-and-back in her workshop, while Dudley asked us not to be too "heavy-footed" in this workshop.

One last point: as an active couple it may not matter which hand you take or just what timing you use as long as you are ready on time for the right and left four. Just agree with your partner, appreciate the musicians (many cannot play this tricky tune) and enjoy this wonderful old dance!

Waltz: Peter Colby's Waltz (by Bob McQuillen)

## Dances for Everyone

Saturday, 2:00 P.M. program led by **Dudley Laufman**  
Music by **Old Grey Goose**

Title: Brandy Sherbrooke  
Formation: Longways for as many as will. This dance is unphrased.  
Music: Acadian Reel

All turn partner with right hand ("Tout l'monde main droit")  
All turn with left hand ("et main gauche")  
All swing with right arm hook ("Tout l'monde crochett droit")  
All swing with left arm ("et crochett gauche")  
All do si do  
First couple chassé down and back ("Premier couple chassé")  
Cast off to bottom ("Tour à gauche et tour à droit")  
First couple make a bridge, others come under to place. ("Fait le pont")

In Quebec several longways dances are called Brandy. This one is a Virginia Reel type from the Eastern Townships. There is another one like it from the Charlevoix Region. (A version may be found in *Dudley's Book of Calls for Traditional Dances of the Northeast*).

Title: Grand March  
Formation: Starts as circle of couples  
Music: Scotland the Brave

Couples in a large circle promenade  
One couple leads group up the middle  
Separate, cast all the way out to the sides of the room, meet your partner at the foot of the hall and come back up the middle  
Now first couple left, second couple right, and every other couple do likewise, out to the sides  
Now come up 4-in-line, break in the middle, left couple go left, right couple go right  
Up as couples, lead left back into large circle promenade.

This is one of many ways to do a Grand March. Figures vary, in part, depending on how you want dancers arranged for the next dance. Dudley ended with a big circle for the Paul Jones.

Title: Paul Jones (John Paul Jones, NOT Paula Jones!)  
Formation: Circle mixer  
Music: Alternating tunes: Reel: La Bastringue/Waltz: Bridget's Mazurka (by  
Jeff McKeen for his daughter)

Grand chain (16 bars) (one A, one B)  
Waltz with the one you meet (32 bar waltz)

An American dance, also known in Quebec.

Title: Portland Fancy (compare with version on p. 29)  
Formation: Sicilian circle  
Music: Rolling Off a Log

Four hands around (8)  
The other way (8)  
Swing the opposite (16) (end where you began, not with the lady on the right)  
Swing partner (16)  
Forward and back (8)  
Pass through on to the next (8)

Dudley says, "A two couple progressive circle dance from central New Hampshire. May be found in *Dudley's Book of Calls*. The tune, *Rolling Off a Log*, I learned from Newt Tolman. "The Smoke" (Jeff McKeen of Old Grey Goose) calls this tune *Up River*. In parts of central New Hampshire this is danced unphrased."

Title: Reel à Neuf (called the "Three Reel" in Dudley's Book of Calls)  
Formation: Large circle of 3-facing-3 (can be done in lines of 3-facing-3 in a long,  
narrow room)  
Music: Old Man and Old Woman

Forward and back  
Repeat  
Circle left  
Elbow swing with the one on the right  
Elbow swing with the one on the left  
Forward and back  
Pass on to the next

Title: The Lancer's Reel  
Formation: Square  
Music: Top of Cork Road

First couple promenade outside, face up when 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")  
First lady lead other ladies around gents ("line 2 around line 1")  
Swing partner, end proper  
First couple chassé to the bottom  
All face up  
Repeat 3 more times

Gents stand behind partner, all put hands on the shoulders ahead of you  
Lead up and back  
Chassé right and left  
First person lead set anywhere in the hall and come back to place  
All face your partner and swing  
Promenade round back into square, square your set  
Right hand to partner, grand chain  
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.

Title: Brandy  
Formation: Four couple contra, proper  
Music: same

Join hands up and down each line and across ends.  
All circle left half-way, circle right back to place ("Demi tour a gauche, et demi tour a droit").  
First couple bow to each other, first couple dance down the middle and back to place.

First lady: Turn second gent by the right hand.  
Turn partner by left hand.  
Turn NEXT gent by right hand.  
Turn partner by left hand  
Etc. down the gent's line.  
(This is called the Lady's Reel.)

First couple dance back up to place.

First gent: Turn second lady with right hand.  
Turn partner with left hand.  
Turn next lady by right hand.  
Turn partner by left hand  
Etc. down the lady's line  
(The Gent's Reel).

First couple dance back up to place.

First lady turn second gent with right hand, while first gent turns second lady with right hand at same time.  
First couple turn by left hand.  
First couple turn NEXT respective couples, etc.  
(Double Reel).

First couple dance back to place, separate and dance down the outside to stay at foot.  
Next couple start.  
When each couple has done the figure, all circle left, then right, back to places to finish.

Clap for the band until they are done!

## Non-contra Chestnuts

Saturday, 3:30 P.M. program led by **Mary DesRosiers**  
Music by **Old New England**

Title: La Bastringue  
Formation: Circle mixer  
Music: same

- A1- Circle left, and the other way back
- A2- Into middle and back, repeat
- B1- Dos a dos partner, give right hands  
Grand right and left counting partner as "no. 1"
- B2- Promenade with "no. 4"

One of many versions.

Title: The Roberts (or *Colonel Roberts'* or *Colonel Robertson*)  
Formation: Couple dance (as taught by Duke Miller)  
Music: same (polka)

Holding 2 hands with partner, take two sliding steps (starting his left foot, her right),  
then turn once around, away from partner, back to a 2-hand hold (8)  
Do the same thing back the other way (8)  
Now do it all again, and take ballroom position (16)  
Heel-toe, step-close-step 4 times (again start with his left foot, her right) (16)  
Polka (16)

Title: Sackett's Harbor  
Formation: Contra, triple proper  
Music: Reel de Montreal/Dailey's/Woodchopper's

- A1- Long lines forward and back  
Circle left 3/4 (end 3-facing-3 with men facing up, women facing down)
- A2- Actives through the center (of the sideways 3-couple line), turn alone  
Return, cast off one
- B1- Actives turn contra corners and fall back to place
- B2- Lines forward and back  
Circle right 3/4



Title: Soldier's Joy (from Ralph Page)  
Formation: Sicilian circle  
Music: Soldier's Joy/Lamplighter's Hornpipe/Grant Lamb's Breakdown

- A1- All forward and back  
Swing the opposite (end where you started instead of trading places)
- A2- Balance and swing partners
- B1- Ladies chain over and back
- B2- Forward and back  
Forward and pass through on to the next

Title: Varsouvienne  
Formation: Couple dance, "Varsouvienne" position: side-by-side with partner, join left hands in front, right hands near lady's right shoulder  
Music: same (waltz)

- 1-2 Lift L, twd R (ct 3), step diag. fwd L (ct 1), close R (ct 2). Repeat once.
- 3-4 Lift L (ct 3), step L (ct 1), step R (ct 2), step L (ct 3), point R (ct 1 – hold 2). W moves to M's L, M to W's R on the 3 steps.
- 5-8 Repeat with opposite footwork, switching back to original places on 2.
- 9-16 Repeat 3-4 four times, alternating footwork, switching sides each time.
- 17-24Waltz with partner.

Title: Etna Star Author: Fred Breunig  
Formation: 4-facing-4 like spokes of a wheel ("Portland Fancy" formation)  
Music: Kanaly's (by Bob McQuillen)/Trafalger/Herrin' Brook

- A1- Forward and back  
Four ladies grand chain
- A2- Repeat A1 to place
- B1- Left hand star  
And back by the right
- B2- Circle left half-way  
Swing partner and face original direction

Schottische: Swedish tune

Waltz: Nancy's Waltz (by Bob McQuillen)

## Grand Dance

Saturday evening, 8:00 -12:00  
**Lisa Greenleaf**, MC, with staff callers  
Music by **Old New England** and **Old Grey Goose**

Polka: Sunset Polka

Title: Speed the Plow (a Vermont dance from Ralph Page)  
Formation: Contra, duple proper  
Music: same  
Called by: Dudley Laufman

- A1- Gents' line balance forward toward the ladies with 2 complete balance steps, and then 2 complete balance steps backwards to place. (Dudley says, "Any balance will do EXCEPT a forward and back balance. That would look rather silly. Fancy steps are in order here: pigeon wings etc.")
- A2- Ladies do the same towards the men
- B1- Active couples down the center and back, cast off
- B2- Right and left four (no hands)

Title: Figure Eight  
Formation: Square  
Music: Green Cockade  
Called by: Dudley Laufman

Any introduction.

First couple to the right, circle four with second couple.

Those four to the next and circle six.

Those six to the last, and, following the first man, figure eight though and around the fourth couple (split couple 4, bear left around lady 4, split them again and bear right around the gent).

Repeat for other couples.

Title: Star the Ring (as called by Page on a 10" 78 rpm recording, DISC label)  
Formation: Square  
Music: Girl I Left Behind Me  
Called by: Dudley Laufman

A1- First couple swing in the middle of the ring  
A2 and B1- Out to the right with a right hand star, on to the next with a left hand  
star, and on to the last with a right hand star  
B2- Now promenade your partner all around

The phrasing for A2 and B1 is a little amorphous. Each star takes 8 counts, and the transitions between stars use up the remaining time. Repeat figure for other couples.

Title: Ted's Triplet #3 Author: Ted Sannella  
Formation: Triplet (3 couple longways), proper (ends 2-3-1)  
Music: Dana's Jig/Steve's Y Factor/Cailleach an Airgid (first two jigs by Bob  
McQuillen)  
Called by: Mary DesRosiers

A1- Couples one and two star right  
Star left  
A2- First couple down the center  
Cross over, up the outside (now you're improper)  
B1- (Ones facing down, others up) Dip and dive all six  
B2- First couple cast down the outside  
First couple swing at the bottom

Title: David on Fridays Author: Paul Eric Smith  
Formation: Contra, duple improper  
Music: John Brennan's/Down the Broom/Lucy Campbell's Reel  
Called by: Mary DesRosiers

A1- Right shoulder gypsy below, 1&1/2  
Right hands across star, gents let go  
A2- Ladies allemande right, 1&1/2  
Swing partner  
B1- Down the hall 4-in-line, turn as couples  
Return  
B2- Circle left  
As couples, slide left along your line (2), circle left 3/4 with the next (6)

Title: Knave's Quadrille Author: Tony Parkes  
Formation: Square  
Music: Joys of Quebec  
Called by: Mary DesRosiers

- A1- Head couples forward and back  
Head gents forward and swing opposite
- A2- Side couples forward and back  
Side gents forward and swing opposite
- B1- Circle left 8 hands round  
Swing your corner
- B2- Promenade to gent's home

Repeat once more for the heads and twice for the sides. Mary used "All chain" figure for chorus: Head gents face CCW, Side gents face CW, the four ladies start a grand chain as the gents trade places by the right hand to courtesy turn whatever lady comes his way. Continue 3 more times to home, gents always progressing in the same direction.

Title: Double Pass Through Author: Louise Winston  
Formation: Square  
Music: Reel Sainte Louise/Béatrice  
Called by: Lisa Greenleaf

- Couple 1 promenade half, behind couple 3 (8)
- Those two couples go forward and back (in same direction) (8)
- Forward again, "first" (couple 3) go right, "second" (couple 1) go left behind the sides (8)
- At the sides go forward and back (8)
- Pass through two, "first" go right, "second" go left (8)
- Right and left through with the ones you meet (8)
- Ladies chain, over and back (16)
- Promenade home (16)

Repeat once for each couple in turn. Lisa used "Triple allemande" figure for chorus: allemande left corner 3/4, ladies star right half-way as men walk CCW around the outside to allemande left the same corner 1/2; now gents star right half-way as women walk CCW around the outside; allemande the same corner one more time; right hand to partner, grand right and left.

Title: Hey Fever Author: Tony Parkes  
Formation: Contra, duple improper  
Music: Boxman's/Paddy Fahey's/Trip to Sligo ("Boxman's" was written by Liz Carroll for Bob McQuillen)  
Called by: Lisa Greenleaf

A1- Balance and swing neighbor  
A2- Gents allemande left 1&1/2  
Swing partner  
B1- Promenade across  
Ladies chain back  
B2- Hey-for-4 (starts with women passing right shoulders)

Title: Badger Gavotte  
Formation: Couple dance  
Music: same  
Taught by: Marianne Taylor

Four steps forward starting with outside foot (4)  
Face partner and slide four steps in the same direction (4), reverse direction  
Do same thing back the other way (8), take ballroom position  
Two-step with partner (16)

Title: Portland Fancy (compare with version on p. 21)  
Formation: 4-facing-4 like spokes of a wheel  
Music: Mistwold (by Dudley Laufman)/Scotty O'Neil (by Bob McQuillen)  
Called by: Dudley Laufman

A1- Circle left eight hands, all the way round  
A2- Ladies chain over and back  
B1- Right and left four  
B2- Forward and back  
Pass through on to the next

Waltz: The Grand Lis (from the playing of Walson Langlois)

-- Break --

Title: Swing Your Jenny  
Formation: Contra, duple improper  
Music: Flop-Eared Mule in D and A  
Called by: Dudley Laufman

A1- Active couples swing in the center  
A2- Swing the one below  
Swing your Jenny before you go  
B1- Active couples down the center and back, cast off  
B2- Right and left four

Possibly written by Ralph Page. Also credited to Sammy Spring. Also possible traditional dance from Maine in the *Lady of the Lake* tradition. Also done with ladies chain for B2. Dudley did this ending: Swing neighbor, swing next neighbor, swing next neighbor; swing partner.

Title: Good-bye My Lady Love                      Author: Debbie Gray  
Formation: Square  
Music: same  
Called by: Lisa Greenleaf

Allemande left corner, weave the ring  
Gypsy partner right, gypsy corner left, swing partner, promenade home

Gents star right, allemande left partner 1&1/2  
Ladies star right, allemande left partner 3/4  
Swing corner  
Promenade to gent's home

sung as follows:

Your corner left, then weave around; you're leaving me, I'm leaving town  
Look me in the eye; your corner too, it makes me cry  
Swing with me lady love, my little turtle dove  
You are the darling and idol of my heart  
Walk home my honeybee, some day return to me  
Good-bye my lady love, good-bye

Four gents star right, around you go; your partner left, please don't go  
Ladies star right around the square; your partner left and leave him there  
Swing with the corner guy, you've got a roving eye  
Hurt me, refuse me; you'll be sorry when you lose me  
Come and I'll walk you home; I'd always knew you'd roam  
Good-bye my lady love, good-bye.

based on Tony Parkes' Star Breakdown

Title: Ends Turn In  
Formation: Square  
Called by: Lisa Greenleaf

Author: Ed Gilmore

Head couples forward and back (8)  
Heads take opposite's inside hand, split nearest side couple, separate and go around one (8)  
At the sides go forward eight and back (8)  
Forward again and pass through, arch in the middle and the ends duck through (8)  
Middles circle left once around (8) (others must automatically do a California twirl to face in)  
Middles pass through, split the sides, separate and go around one (8)  
Lines at the sides forward and back (8)  
Forward again and pass through, arch in the middle and the ends duck through (8)  
Middles circle left once around (8)  
Middles pass through, allemande left corner (8)  
Swing partner (16)

Repeat figure for sides, then again for heads and sides. Lisa used "Allemande Thar" figure for the chorus:

Allemande left corner, right to partner, left to next (maintain handhold with this one) and gents swing in to form a right hand star.

Move the star (men back up, women walk forward).

Shoot the star (men release right hand star, turn by left with the one they're with).

Right to next and left to another (maintain handhold with this one) and gents swing in to form another right hand star.

Move the star (men back up, women walk forward).

Shoot the star (men release right hand star, turn by left with the one they're with).

Swing partner and promenade home.

Title: Second Time Around  
Formation: Contra, duple improper  
Called by: Lisa Greenleaf

Author: Jim Kitch

A1- Gypsy neighbor and swing  
A2- Gents allemande left 1&1/2  
1/2 hey-for-4 (start passing partner by right shoulder)  
B1- Gypsy partner and swing  
B2- Long lines forward and back  
Circle left 3/4, pass through along the set

Title: Lamplighter's Hornpipe  
Formation: Contra, duple proper  
Music: same  
Called by: Mary DesRosiers

- A1- Actives cross set and move below one place to form long wavy lines (no. 1s facing out, no. 2s facing into the set), balance  
Allemande right one time (reform long wavy lines), balance
- A2- Allemande left about 3/4, actives meet in the center to balance  
Actives swing
- B1- Actives go down the hall 2-by-2, turn as couples  
Return, cast off with same sex neighbor
- B2- Right and left four

The challenge in B1 is not to go down the hall too far. Even though you start from below them, you must return in four steps all the way to your original neighbor couple for the cast.

Title: Tempest  
Formation: "Tempest" formation: 2 couples facing down between 2 couples facing across (see note)  
Called by: Dudley Laufman

- A1- Down the hall in a line-of-4  
Return by backing up (actives couples turn to face nearest side couple)
- A2- These four balance twice  
Circle left
- B1- Ladies chain over and back
- B2- Half promenade  
Right and left through (actives turn as couples to form line-of-4 facing down)

Dudley started the dance in Becket formation with lines spaced widely apart. Then he had the top two couples form a line-of-4 at the top of the set facing down between the two lines. Every other time though the dance another set of "inactives" would become active and join the dance until everyone in the set was dancing.

No 2s (inactives) need to move up to maintain spacing for the dance. Couples may want to change sides in their lines to be able to dance with everyone in the set.



Title: Bucksaw (Becket) Reel  
Formation: Contra, Becket formation  
Called by: Mary DesRosiers

Author: Herbie Gaudreau

- A1- Allemande left shadow (4)  
Swing partner (12)
- A2- Ladies chain, over and back
- B1- Right and left through on the left diagonal  
Right and left through straight across
- B2- Left hand star  
Right hand star

This is the original Becket formation dance. The combination of right and left through movements, on the diagonal and then across, became known as (and was called as) "bucksaw." Virtually the same dance (only A2 and B1 transposed) is sometimes done as a singing contra titled *Dear Old Donegal*.

Title: Waltz Mixer  
Formation: Circle of couples  
Called by: Lisa Greenleaf  
Music: Waltz

- Balance forward and back (2 measures)
- Ladies roll away (left to right) in front of gents (2 measures)  
(Do this four times; end by taking fourth person in ballroom position)
- Take two slow chassé steps into circle (2 measures)
- Turn (twirl) the lady in toward the center of the circle (2 measures)
- With same partner, take two slow chassé steps out (2 measures)
- Turn (twirl) the lady out from the center of the circle (2 measures)
- Free waltz and end back in the big circle with the lady on the right (4 measures)

Ending: Repeat the roll-away figure from the beginning of the dance until all are with original partners and everyone takes partner for a free waltz.

## Al Olson's Dances

Sunday, 9:00 A.M. program led by **Lisa Greenleaf**  
Music by **Old New England**

Waltz: Goose's Minuet

Title: D-62 v.4  
Formation: Contra, Duple, Improper  
Music: House Band Jig/Lindbergh's Crate (by Bob McQuillen)

- A1- Circle left 3/4 (end the circles with the women turning as though to make waves along the set with the women facing out)  
Allemande right with partner, allemande left with shadow
- A2- Balance and swing partner (end swing facing down the hall)
- B1- Down the hall 4-in-line, turn as couples  
Return, (couple 1 hand cast on men's line)
- B2- Ladies chain across  
Right and left through

Lisa noted that Al Olson would have insisted that the men hand cast around with their partners when the on the men's side of the set (man on the outside when coming back up four in line) to lead into the women's chain. The title is an indication of the vast number of dances Olson has composed. He started using letters to identify them, up to 100. The "v" refers to the version number.

Title: At the Hop  
Formation: Contra, duple improper  
Music: Francis H.P./Russell's Reel/ McEachern's Breakdown (first 2 tunes by Bob McQuillen)

- A1- Balance and swing neighbor
- A2- Circle left 3/4 with the couple on the left diagonal (does not include your partner)  
Right and left through ALONG the set (an inside hand cast or twirl works better than a courtesy turn.)
- B1- Pass through along the set (4), swing your partner (12)
- B2- Hey-for-4 3/4 (start with women passing right shoulders; women do a full hey, men only go across the set) (12)  
Allemande left neighbor about 3/4 (4)

Al didn't name a dance until it had become "established" at dances. This one achieved its established status at a dance run by Tod Whitemore known as "The Hop." Hence the title: *At the Hop*.

Title: Bloom Five  
Formation: Double contra (4-facing-4)  
Music: High C's (by Newt Tolman)/The Notch (by Dan Lanies)

- A1- Forward and back in lines-of-4  
Allemande left your corner, pass your partner by the right shoulder
- A2- Balance and swing the one you meet (end swing in a "squared set" formation)
- B1- Four ladies grand chain, over and back
- B2- Circle left, 8 hands round, just half-way  
Swing your partner (end swing facing original direction)

Based on *Fox Hollow Fancy* by Jacob Bloom. You and your partner have a shadow couple in your line-of-4, and you take turns with them being the left and right hand half of that line-of-4. When in the center of the line-of-4 your corner is (your shadow) next to you. On the end of the line-of-4, your corner is facing you in the other line.

Title: Fiddling with the Stars  
Formation: Contra, duple improper  
Music: Lady Ann Montgomery/Providence Reel/Hunter's House (by Ed Reavy)

- A1- Balance and swing neighbor
- A2- Long lines forward and back  
Actives do si do 1&1/4 in the center (stop here, standing right shoulder to right shoulder, during walk-through)
- B1- Make left hand stars (no. 1 man with the couple below; no. 1 woman with the couple above; no. 2s are in the same star with partner; no. 1s are each in different stars but with a shadow) and turn the stars one time round  
Actives allemande right 1&1/2
- B2- Make another left hand star (this time, no. 1 man with the couple above and no. 1 woman with the couple below)  
Actives swing

We learned from Lisa that Al's uniform for dancing is a blue shirt, khaki slacks and "Bean bluchers :)" those leather oxfords from LL Bean which are the staples of preppies and semi-famous choreographers (well, one that we know of). We also learned that Larry Jennings originated the phrase "long lines forward and back." Previously, callers just said "forward and back."

Title: The Lower Hall  
Formation: 3 couple circle mixer  
Music: Snowshoer's/Peace River Breakdown

- A1- Allemande left corner 1&1/2 (to a wavy ring, women facing in, men facing out)  
Balance twice
- A2- Three ladies chain ("leave one, pass one and courtesy turn with the next")  
Three ladies chain again
- B1- Circle left, roll away with a half sashay (women roll from left to right)  
Continue circling
- B2- Swing this corner (your new partner)

Title: Boston Baked Beans No. 3  
Formation: Contra, Becket formation  
Music: She Passed By Gently (by John Brennan)/Bill Possi's Reel (by Ralph Page)

- A1- Circle left 3/4 (after first round of the dance, this couple will be on the left diagonal)  
Swing neighbor
- A2- Long lines forward and back  
Ladies chain across
- B1- Right hand star (with your partner and the couple across the set)  
Left hand star (man no. 1 and women no. 2 look down, woman no. 1 and man no. 2 look up; your partner is NOT in your star, but your neighbor is)
- B2- Swing partner (or balance and swing)

Al Olson was the first person say "*Becket* formation," borrowing the name "Becket" from Herbie Gaudreau's *Becket Reel* to describe a contra line with couples facing couples across the set.

Waltz: A to Z Waltz (by Bob McQuillen)

## Open Microphone Session

**Peter Yarensky, MC**  
Music by **Old Grey Goose**

Title: Tampet (German Tempest)  
Formation: Double contra (4-facing-4)  
Called by: Hanny Budnick

- A1- All eight circle left
- A2- Couples chassé sideways to change places with other couple in your line (left hand couple in front), balance  
Couples chassé back to place (new left hand couple in front), balance
- B1- Center four star right, and back by the left as other swing their opposites (All return to their places in lines)
- B2- Lines-of-4, forward and back  
Forward and pass through to progress

Your role in B1 (to star or to swing) does not change until after you wait out at the end of the set

Title: Grandma Slid down the Mountain Author: Tod Whittemore  
Formation: Square  
Music: same  
Called by: David Smukler

- A1- Four gents move right across in front of partners (4), balance the next (4)  
Allemande right 1&1/2 (8)
- A2- Four ladies left hand star, once around and return to same gent (8)  
Balance (4), do si do (4, quick!)
- B1- Swing (16)
- B2- Promenade to the lady's home (16)

Break: Grand Square (32)

sung more or less as follows:

Four boys go out to the right and balance to that girl  
You allemande right with the right hand round, once and a half you whirl  
Four ladies star left in the middle, 'til you meet that gent again  
Balance to that fella, do si do and then you swing  
Yes, you swing up and down with a little oh lay'ee hoo  
Hodel lay'ee tee, hodel lay'ee hoo  
Promenade the town with your little oh lay'ee hoo  
Hodel lay'ee, little oh lay'ee, hoo

The figure is Ted Sannella's: *Ted's Presque Isle Eight* (loosely based on Rod Linell's *Presque Isle Eight*). Tod Whittemore set it to yodel music. Don't worry if dancers don't quite complete the do si do in four counts at the end of A2. It all comes out in the wash during the swing.

Title: Hi Nellie  
Formation: Square  
Music: Nellie Bly (by Stephen Foster) (AAB)  
Called by: Sylvia Miskoe

- A1- Head couples separate, go all the way around the outside  
Pass partner at home
- A2- Do si do corner, do si do partner  
Swing partner
- B1- Promenade

Break (first time for heads, second time for sides):

- A1- Head/Side gents turn by right, turn back by left and form a wavy line with their  
partners, balance
- A2- Allemande right 1/2 to turn gents out and ladies turn in, balance  
All swing partner
- B1- Promenade

24 -bar intro and ending.

Title: A Different Way Back Author: Larry Jennings  
Formation: Contra, Becket formation  
Called by: Ridge Kennedy

- A1- Circle left 3/4 (after first round of the dance, this couple will be on the left  
diagonal)  
Grand right and left starting with neighbor no. 1 (R, L, R)
- A2- Allemande left neighbor no. 4, twice around to reverse direction  
Allemande right neighbor no. 3, 1&1/2
- B1- Left shoulder gypsy neighbor no. 2, 1&1/2  
Swing neighbor no. 1
- B2- Circle left 3/4  
Partner swing

Based on a dance by Peter Bixby. Larry notates it as follows:

A DIFFERENT WAY BACK by Larry Jennings L diag sawtooth forma.  
Based on Peter Bixby's THE FLIRTTING WEAVER

1. Cir L about once "till you get straight" (across from pt, up and dn from N)
  2. Gd R &L around the entire set, st R hd to N 3. Almd L fourth N x2 4. Almd R third N 1-1/2
  5. L-sh gypsy second N 1-1/2 6. Sw (orig) N 7. Cir L 3/4 (6); the W, releasing their L hd from N, go  
one additional step along the set, keeping tension in her R arm; the M then draw their pt into sw pos
  8. Sw pt, on R diag from current Ns, on L diag from next Ns
- Ph 2-6: Neutrals must participate

Title: J.B.'s Tease  
Formation: Contra, duple improper  
Called by: J.B. Sweeney

Author: Larry Jennings

- A1- Do si do neighbor 1&1/4 to form a wave across set (women in center)  
Balance wave, ladies allemande left half-way
- A2- 1/2 hey-for-4 (start passing right shoulders with partners)  
Gypsy partner 1&1/2
- B1- Allemande left shadow (4)  
Swing partner (12)
- B2- Promenade across  
Circle left 3/4, pass through along set

Title: My Little Girl  
Formation: Square  
Music: same  
Called by: Peter Yarensky

- A1- Head couples promenade around outside back to place
- A2 Head ladies chain, over and back
- B1- Head ladies chain to the right, and chain back
- B2 Head ladies chain to the left, and chain back

#### Break Figure

- A1- Do si do corner; do si do partner
- A2- Allemande left corner, balance to partner, grand right and left
- B1- Do si do partner (half-way from home), promenade
- B2- Swing partners at home

#### Variation (Last Time)

- A1- All Promenade Around Outside
- A2- All Four ladies chain over and Back
- B1- Head ladies chain right, over and back
- B2- Head ladies chain left, over and back

A singing square, any introduction or ending.  
Sequence of figures: heads/sides/heads/sides, alternating with break figure.

Title: Oh Susanna Author: Gerry Hardy  
Formation: Square  
Music: same (by Stephen Foster)  
Called by: Gerry Hardy

A1- Heads promenade half-way around outside  
Right and left through the center, California twirl  
A2- Sides do all that  
B1- All circle left half-way  
Corner swing  
B2- Promenade to gent's home

Opener, Break, Closer:

A1- Circle left half-way  
Allemande left corner, do si do partner  
A2- Weave the ring  
Swing partner  
B1- Promenade

Title: Kathy's Contra  
Formation: Contra, duple proper  
Called by: Joel Moskowitz

A1- Actives down the outside and return  
A2- Actives balance and swing in the center (end facing down)  
B1- Down the hall 4-in-line, actives turn as a couple (to get proper again)  
Return, bend the line  
B2- Circle left  
Circle right

Kathy Shimberg assembled this sequence of traditional figures to create a forgiving dance for newcomers. She is not certain whether the sequence previously existed or not.

Title: Chorus Jig  
Formation: Contra, duple proper  
Called by: Laura Johannes  
Music: same

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



## Farewell Dance Party

Sunday afternoon 2:00 -4:00

**Dudley Laufman**, MC, with staff and guest callers

Music by all staff musicians

Title: Hearts and Flowers Author: Ted Sannella  
Formation: Contra, duple improper  
Music: Flowers of Edinborough  
Called by: Lisa Greenleaf

- A1- Allemande left neighbor 1&1/2  
Half hey-for-4 (starts women passing right shoulders)
- A2- Ladies allemande right 1&1/2  
Swing partner
- B1- Promenade across  
Ladies chain
- B2- Left hand star  
Right hand back

Title: Soft Landing Author: John MacIntyre  
Formation: Contra, Becket formation, double progression  
Music: Swallowtail/Ten Penny Bit  
Called by: John MacIntyre

- A1- Right and left through on the left diagonal, face straight across  
Pass through to an ocean wave, balance the wave
- A2- Allemande right 1/2 (4)  
Gents allemande left twice as ladies orbit (12)
- B1- Hey-for-4 (start passing partner by right shoulder)
- B2- Balance and swing partner

To "pass through to an ocean wave," begin to pass through, two ladies catch left hands and turn half, then give right to your partner (who has continued to cross the set) and form a wave-of-4 across the set.

Title: 39 and Holding Author: Marcie Van Cleave  
Formation: Contra, duple proper  
Music: Pig Town Fling/Fisher's Hornpipe  
Called by: Marcie Van Cleave

- A1- Actives down the outside  
Come up the center, allemande neighbor with the handy hand
- A2- Actives half figure 8 through couple above  
Handy shoulder gypsy neighbor once around
- B1- "Wowie": Balance the ring, gent rolls the lady in his left hand to his right (his partner in this case)  
And swing
- B2- Right and left through across the set  
Actives half figure 8 through couple above

The B1 part is a "wowie," a sequence we think was invented by Merilee Karr and given this name by Larry Jennings. When Larry demonstrated it he rolled the lady across in only 2 beats and started the swing 2 beats early (very "zesty"). The way the dance is notated above is a bit different than the way it was done at the 1998 RPLW. The gypsy was not included, the wowie began part way through the A2 part, and its swing took the entire B1 part. Marcie decided immediately after to add the gypsy and prefers the timing given here.

Title: Little Log Cabin  
Formation: Square  
Music: same  
Called by: George Hodgson

Intro, break and ending:  
Circle eight hands round (16)  
All forward and back twice (16)  
Grand square (32)

Figure:  
Four ladies right hand star (8)  
Allemande left partner 1&1/2 (8)  
Four gents right hand star (8)  
Allemande left partner (4), allemande right corner (4)  
Allemande left partner (4)  
Swing corner (12)  
Promenade to the gent's home (16)

Repeat figure once as above, then twice more with the gents making the first right hand star.

Title: Ritz, the  
Formation: Contra, duple improper  
Music: Cincinnati Hornpipe  
Called by: Ralph Sweet

Author: Gene Hubert

- A1- Right hand star 1&1/4 (10)  
Allemande left shadow (6)
- A2- Balance and swing partner
- B1- Long lines forward and back  
Ladies chain
- B2- Hey-for-4 (start women passing right shoulders)

Title: Quadrille Joyeux      Author: Ted Sannella (Tony Parkes' variation)  
Formation: Square  
Music: Ragtime Annie  
Called by: Tony and Beth Parkes

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)

Repeat once for the heads and twice more for the sides. To do Tony's variation, replace the appropriate directions with those in brackets every other time. Tony and Beth alternated calling the figure, with Tony doing Ted's original sequence and Beth doing the variation.

Couple dance: Varsouvienne (taught by Mary DesRosiers; see page 25 for directions)

Title: Lady of the Lake  
Formation: Contra, duple improper  
Music: Billy the Barber/MacNab's Hornpipe  
Called by: Carter Newell, Jeff McKeen and Doug Protsik, the three members of  
**Old Grey Goose**, who took turns calling as they fiddled

A1- Balance and swing below  
A2- Actives balance and swing  
B1- Down the hall 4-in-line, turn alone  
Return, face across  
B2- Ladies chain, over and back

If you tire when swinging for half the dance as an active couple, just do as Dudley did: balance twice each time.

### Schottische

Title: Darling Nellie Gray  
Formation: Square  
Music: same  
Called by: Dudley Laufman

First couple out to the right and balance with couple 2  
Circle left once around  
Right and left right over and you right and left back home  
Then swing with your darling Nellie Gray (your partner)

Go on to the next and repeat same

Go on to the last and repeat all but the final swing. Instead...  
You allemande left your corner and then promenade your own  
Promenade your darling Nellie Gray

At the end you can also allemande left and a grand old right and left. Or you can leave off the allemande left, and just skip to a promenade depending on how the squares are faring.

Repeat starting with each couple in turn.

Waltz: Amelia's Waltz (by Bob McQuillen)

The absolutely best waltz to close the weekend!

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