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Introduction

This syllabus is a record of the dancing which took place at the 14th annual New England Dance Legacy Weekend . If you are acquainted with traditional New England style dancing, my hope is that you can probably decipher most of the notation. 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!

There are numerous systems for notating dances. The one I 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, I usually present a dance in a way that shows clearly how it relates 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, I could have written, “Balance (4) and swing (12),” but did not do so because the timing is obvious from current dance convention. Or consider the following:

- A1- Allemande left corner, swing partner

Here the allemande can be 4 counts, 6 counts or 8 counts, as long as the allemande and swing *together* total 16 counts.

In some square dancing styles, the caller adjusts the figures depending on the skill of the dancers, the type of tune chosen, etc., and does not adhere to the “tyranny” of the musical phrase. That is why some dances (often squares), are simply presented as a sequence of figures. In general, however, New England style dancers want the same part of the figure to arrive with the same part of the tune each time through. My attempt in each case is to choose notation that suits the style of dance.

Another issue related to notation is vocabulary. Some callers prefer to refer to dancers as “gents” and “ladies,” while others prefer the terms “women” and “men.” I personally feel it is important to keep the use of such terms parallel. In other words, I become uneasy when a caller says “men and ladies” (or “women and gents,” for that matter). I 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, and because I think of the terms as *roles*, rather than as actual descriptions of a person’s chromosomal makeup. I do use “women” and “men” in Lisa Greenleaf’s discussion,

because she is talking, in part, about how bodies work. This is all purely a matter of style. I say, go ahead and call “girls and boys” or whatever you please, as long as the terms are equivalent.

I 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 I 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. Of course I do retain “corner” for squares. I have also not attempted to enforce uniformity for other terms (such as “actives,” versus “1’s”). Instead I again attempt to make the vocabulary suit the style of the dance. For example in a so-called “equal” dance, I would probably say “1’s” rather than “active couples,” if the 1’s are no more active than the 2’s.

If no fractional distances are given, assume “once” or “1x.” For example, if I have written “circle left,” then circle all the way around, or I would 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, I sometimes include that direction for emphasis. There is sometimes heated debate about fractions. If you think I should have written 1 1/4 somewhere instead of 1 1/2, you are probably right.

The calls presented in this syllabus are the same ones actually danced during the weekend. If you notice that they occasionally vary from what an author intended, remember that we are dealing with a form of folk dance. I for one am interested in such variations. Wherever possible, I have tried to **credit** the author of each dance or tune. Where no author’s name appears, I am guessing the tune or dance is “traditional,” or “anonymous.” I realize that there are probably some composers to whom I have not given proper credit. For this I apologize. Any such oversights are non-deliberate and a result of my ignorance. I can say only that your fine tunes and dances were greatly appreciated during the weekend, and if you contact me I will be certain to correctly ascribe your work to you in the future.

Three non-dance workshops happened during the weekend. Members of Swallowtail led a music workshop Saturday morning about playing together as a band. Tony Parkes led a workshop for callers aimed at encouraging the calling of square dances. And on Sunday afternoon Laurie Andres led a music workshop focusing on the tunes Bob McQuillen. All three workshops were excellent and highly appreciated by the participants.

Saturday afternoon’s retrospective this year focused on the contributions of **Bob McQuillen**, and it is hard to imagine a more worthy subject. Bob began his musical career playing accordion with the Ralph Page Orchestra in 1947, and he has been a vital figure in the New England square and contra dance for more than fifty years. Along the way, he also played with Duke Miller, Dudley Laufman and the Canterbury Orchestra, New England Tradition, and his current band, New England Tradition. Bob is a piano player, the composer of more than 1000 dance tunes, and a well-known and much-loved figure. In recent years, he has been teaching several young apprentices his particular style of “boom-chuck” piano accompaniment. He has performed from coast to coast and was a featured participant at the 1999 Smithsonian Folklife Festival in Washington, DC. Both the dancing and the viewing of David Millstone’s video about Bob’s life

were exciting. I think anyone who attended would agree that it was an unforgettable afternoon. Thanks are due, by the way, to the New Hampshire State Council on the Arts and the New Hampshire Federation of Musical Traditions, Inc., whose logos are displayed below. Their generous funding supported the Retrospective on Bob McQuillen.

And speaking of thanks, as in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who responded to my pestering by being so considerate and helpful in providing the information I needed to create this syllabus. Thanks are also due to the dance composers or their heirs who graciously gave permission for their dances to be included. Because all callers and composers do not use the same systems of notation, I have often adapted the material people gave me in an attempt to be more consistent. Any mistakes which may have crept into their work during this process are my responsibility and not theirs.

Dear reader, I hope this syllabus is useful to you. I look forward to seeing you and dancing with you at a future New England Dance Legacy Weekend!



David

David Smukler
Syracuse, NY

14th Annual New England Dance Legacy Weekend

January 12, 13, 14, 2001

Memorial Union Building, UNH, Durham, N.H.

FRIDAY	Welcome Dance Party – Strafford Room	
7:30-11:00	Pair-O-Docs, Bennett Steward, John McIntire, Rose White and staff callers	
	<u>Strafford Room</u>	<u>Music/Discussion Room</u>
SATURDAY	Lisa Greenleaf with Swallowtail	
9:00-10:20 AM	Dancing with Style	
10:20-10:40 AM	SNACK BREAK	
10:40-12 noon	Tony Parkes with Laurie, Cathie and Bob	Music Workshop- Big Band Arrangements Swallowtail
12:15-1:15 PM	LUNCH at the New England Center	
1:30- 3:00 PM	“PAID TO EAT ICE CREAM” Video Premiere Bob McQuillen and New England Contra Dance	
3:00-5:00	Retrospective on Bob McQuillen David Millstone, MC	
6:15 PM	BANQUET at the New England Center	
8:00-11:45 PM	GRAND DANCE – Main Hall – staff callers 8:00-9:45 Laurie, Cathie & Bob 9:45-10:10 BREAK 10:10-12:00 Swallowtail	
SUNDAY	Lisa Greenleaf with Laurie, Cathie & Bob	
9:00-10:30 AM	Calling Squares – all styles Elegant, Singing, Hot, etc. led by Tony Parkes	
10:30-11:00 AM	SNACK BREAK	
11:00-12:30 PM	Open Microphone Dance with Swallowtail	Music Workshop- Bob’s Tunes Led by Laurie Andres
12:30-1:45 PM	LUNCH at the New England Center	
2:00-4:00 PM	FAREWELL DANCE PARTY Various staff callers and musicians	New England Folk Festival Association PMB 282, 1770 Massachusetts Avenue Cambridge, MA 02140-2102 Phone: 781-662-6710

*The Saturday Afternoon Session honoring **Bob McQuillen** is co-sponsored by the **New Hampshire Federation for Musical Traditions**, through a grant they received from the **New Hampshire State Council on the Arts**. The **Ralph Page Memorial Committee of NEFFA** thanks both organizations for their generous support.*

Welcome Dance Party
Friday evening, 7:30 -11:00
David Bateman, MC, with
Music by **Pair-O-Docs (Larry Siegel and Carey Bluhm)**

Polka: Eddie's Reel

Scout House Reel by Ted Sannella (April 15, 1979)

Called by: John McIntire

Formation: Contra, duple improper

Jigs: *Cowboy's/D-tune/Wise Young Maids*

- A1- Down the hall 4-in-line, turn alone
Return, bend the line
- A2- Circle left
Ladies chain across
- B1- Ladies do-si-do 1 1/2
Swing neighbor
- B2- Long lines forward and back
Actives swing in the center

Roll in the Hey by Roger Diggie

Called by: Rose White

Formation: Contra, duple improper

Reels: *Rock the Cradle, Joe/Saint Paul Revival (Larry Siegel)/Benton's Dreams*

- A1- Circle left 1x
Swing neighbor
- A2- Circle left 3/4
Swing partner
- B1- Long lines forward and back
Ladies chain across
- B2- Hey-for-4 (ladies start by passing right shoulders)

Crooked Stovepipe from the calling of Ralph Page

Called by: Tony Parkes
Formation: Square
Reel: *Crooked Stovepipe*

- A1- Head ladies forward and back
Same two swing as others circle 6 hands round them
- A2- When you're home swing partner
- B1- Allemande left your corner, allemande right your own, allemande left your corner again
- B2- Do-si-do your partner and swing

Sequence: Intro; figure for head ladies; figure for side ladies; break; figure for head gents; figure for side gents; ending. Tony says that Ralph Page encouraged a right elbow swing for the gents.

Circle Four and Split Those Two by Tony Parkes

Called by: Tony Parkes
Formation: Square
Reel: *Forester's*

- A1- Head ladies chain
Heads promenade 1/2-way round the outside
- A2- Heads lead to the couple on their right and circle four to the left 1x
Split those two, separate around one to form lines-of-4 at the sides
- B1- Forward eight and back
Swing your corner
- B2- Promenade to gent's home

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. Tony says that this figure is very similar to one by Ted Sannella. Ted's somewhat busier dance of the same title is published in *Swing the Next* for those who wish to compare them.

Gay Gordons

Formation: Couple dance
March : *Gay Gordons*

- Bars 1-2 In "Varsouvienne" position, take 4 walking steps forward beginning on the left foot.
Turn halfway to the right on the fourth step to reverse direction. (Note that man is still inside circle, woman outside)
- Bars 3-4 Take 4 walking steps backward to continue moving in the same direction. Do *not* turn on beat 4.
- Bars 5-8 Repeat in reverse LOD. (Half turn is to the left.)
- Bars 9-12 Releasing left hands, man takes 4 pas-de-bas (setting steps) or 8 walking steps forward in LOD as woman (beginning on right foot) turns twice clockwise with 4 setting steps or 8 walking steps under joined right hands. End facing partner.
- Bars 13-16 In ballroom position turn twice clockwise progressing in LOD with 4 polka steps.

Bye Bye Baltimore by Bob Dalsemer

Called by: Bennett Steward

Formation: Contra, duple improper

Reels: *Glencolumbkille/The Red Mill/Reel Louis Boulion*

A1- Allemande left neighbor 1 1/2

Allemande right 1 1/2 with second neighbor, giving left hand to neighbor 3 to form a long wavy line

A2- Balance in that wave; slide or twirl right past neighbor 2 (as in *Rory O'More*)
Swing original neighbor

B1- Circle left 3/4 and swing partner

B2- Right and left through across the set

Roll away with a half sashay to trade places with partner (2), right-hand star 3/4 (6)

Alternating Corners by Jim Kitch

Called by: Lisa Greenleaf

Formation: Contra, duple improper

Reels: *Granny, Will Your Dog Bite?/Pike's Peak/Cattle in the Cane*

A1- Circle left 1x

Swing your neighbor

A2- Long lines forward and back

Alternating actives [see note!] 1/2 figure eight through their neighbors

B1- Same actives turn contra corners

B2- Same actives balance and swing partner, end facing new neighbors

Couples 1 and 2 take turns being active in this dance. The first time through couple 1 is active. They 1/2 figure eight above, turn contra corners normally, and end their last swing facing down. The second time through couple 2 is active. They 1/2 figure eight below, turn contra corners from improper side, and end their last swing facing up.

Waltz: Cape Breton Home

– Break –

Dog Branch Reel by Bob Dalsemer

Called by: Tony Parkes

Formation: Contra, duple improper

Reels: *When the Leaves Turn Brown/Yellow Barber/Dog on the Carpet*

- A1- Do-si-do neighbor
Couple 1 swing partner
- A2- Down the center 4-in-line, turn alone
Return, bend the line
- B1- Circle left 1x
Swing neighbor
- B2- Long lines forward and back
Couple 2 swing partner, end facing up

First Bloom by Al Olson

Called by: Rose White

Formation: Double contra, 4-facing-4

Reels: *Fiddler's Dream/Little Dutch Girl/Wheatstown*

- A1- Forward eight and back
Swing corner and end in square formation
- A2- Four ladies grand chain over and back
- B1- Allemande right this corner 1 1/2 to trade places
Allemande left next corner 1 1/2
- B2- Balance and swing partner, end facing original direction in a line-of-4

As you progress past each neighboring group, you also swap which side of your line-of-4 you begin on. If you were to hold eight hands round, your "corner" would be the gent on the right (for ladies) or the lady on the left (for gents). Thus, when you are on the end of the line-of-4, your corner is a "neighbor" you are facing. When you are in the middle of the line-of-4, the corner is a "shadow," also in the middle of the line.

Medley: 42 and Every Second Counts

Called by: Bennett Steward

Formation: Contra, duple improper

Jigs and Reels: *Kesh Jig/Rose/Green Groves/Paddy Fahey's*

42 by David Wilkins

A1- Balance and swing neighbor

A2- [Note: not a chain] Ladies pull by the right hand across set and allemande left partner 3/4
Swing the one you meet on the side of the set (a shadow)B1- All pull by the right hand across the set (neighbor) and pull by left with the one you swung
Swing partner

B2- Balance in a ring (4)

Circle left 1 1/4 (10) and pass through along the set (2)

Every Second Counts by Jim Kitch

A1- Balance and swing neighbor

A2- Circle left 3/4 to face partner and allemande right partner 1 1/2

B1- Left shoulder gypsy your shadow and swing your partner

B2- Circle left 1x

Ladies chain home

Boston Two-Step

Taught by: Sylvia Miskoe

Formation: Couple dance

Jig : *Little Burnt Potato*Bars 1-4 Holding inside hands, balance away from partner and then toward (4)
Starting on outside foot, take three steps and turn (trading hands) to reverse
direction (4)Bars 5-8 Again balance away and toward (4)
Take three steps and turn to face partner, taking two hands (4)

Bars 9-10 Starting on gent's left and ladies right, do step-together-step 2 times (4)

Bars 11-12 Take two sliding steps (step, close, step, close) in line of direction (i.e., man's left,
woman's right) (4)Bars 13-16 In ballroom position, do four measures of 2-step (step-close-step-pause) to pivot
counterclockwise once around in place (8)

Double Pass Through, a 50's style square from the calling of Louise Winston

Called by: Lisa Greenleaf

Formation: Square

Reel: *Bell Cow*

Couple 1 promenade half, end behind couple 3 (8)

Those two couples (facing same direction) go forward and back (8)

Forward again, "lead couple" (couple 3) goes right, "next" (couple 1) goes left, end behind the side couples (8)

At the sides all go forward and back (8)

Double pass through (pass through until you are no longer facing anyone from your set), lead couples go right, next go left to form lines-of-4 at the sides (8)

Right and left through with the ones you face (8)

Ladies chain across (8)

Chain back with a "power turn" (turning nearly twice around) (8)

All promenade home (16)

Sequence: Repeat starting with each couple in turn. When a side couple is active the lines-of-4 will face up and down the hall.

Whirligiggin' Around by Cis Hinkle

Called by: Rose White

Formation: Contra, duple improper

Reels: *Whoa Mule/Red Haired Boy/ Cherry River*A1- Circle left with neighbor couple just 1/4, right and left through across the set
Circle left another 1/4 and right and left through up and down the set

A2- Repeat A1 to home

B1- Do-si-do and swing your neighbor

B2- Long lines forward and back
Actives only swing partner

The courtesy turns in the right and left through figure are always with your partner. They should either be a hand casts or California twirls. Whichever choice you make with your partner will benefit from firm connection. As the dance got going, Rose's "Whirligig, y'all!" was the prompt for the whole series of movements in the A-parts.

Frederick Contra by Tom Hinds

Called by: John McIntire

Formation: Contra, duple improper

Jig to Reels: *Paddy Fahey Jig/Julia Delaney/Colonel Harding's Wonder Tonic* (Larry Siegel)

A1- Gents do-si-do (new neighbor gent is on left diagonal)

Ladies allemande left 1 1/2

A2- Balance and swing partner

B1- Down the hall 4-in-line, turn as couples

Return, bend line

B2- Circle left 3/4 and swing neighbors

Waltz: King of Hearts (Larry Siegel)

Dancing With Style

Saturday, 9:00 A.M. program

Led by **Lisa Greenleaf**; Music by **Swallowtail**

Introduction

During this interactive session, Lisa Greenleaf both encouraged and modeled positive techniques for dancing with others in ways that are both pleasing and safe for all involved. Rather than insist on “one right way” to execute given figures, she gave suggestions, and encouraged dancers to communicate frequently with one another. Increasing dancers’ overall awareness of style issues is beneficial, no matter how certain movements are executed. Lisa said that her suggestions represent her current thinking about style points as of January 13, 2001, and that her thinking evolves and changes over time. However, her one constant is to encourage folks to take care of their own bodies.

Lisa let us know that having dialogue about style is of great interest to her. Throughout the workshop she allowed opportunities for dancers to respond with their own opinions, and also encouraged those who shared her interest in style to come and discuss these points with her after the session to foster more thought about what makes for good “style.”

Forgotten Treasure by Beth Parkes

Formation: Contra, duple improper

Reels: *Pays de Haut/Eddie’s Reel*

- A1- Balance and swing neighbor
- A2- Down the hall 4-in-line, turn as couples
Return and bend line
- B1- Circle left 3/4
Swing partner
- B2- Ladies chain
Long lines forward and back

Thoughts about the Swing

Lisa addressed different comments to men and to women about the swing. She encouraged women to “carry their own weight” in the swing. Because the concept of “giving weight” is often promoted, many women learn to lean back into the man’s right arm. Lisa suggested that women who take the man’s role in a swing would learn quickly why this might be hard on a man’s right arm. A stable connection helps the woman to hold her own weight. Lisa suggested that the woman should avoid pressing down on the man’s right arm with her left elbow, and indeed can try to bring her left hand around to the man’s shoulder blade to provide support, rather than resting it daintily on his shoulder or bicep. Lisa did allow that a short woman swinging with a tall man may not be able to do this, but suggested that even in such situations the woman avoid clutching the man’s arm. Again, the goal is to have a stable connection; the woman can use a flat hand on the back of the man’s bicep and still hold her own weight.

Lisa's comments to men were somewhat more succinct. She asked men to remember that their partners "have kidneys and would like to keep them." The best placement for the flat palm of a man's right hand may be in the center of the woman's back or on her shoulder blade. Every woman is different, but *mutual* comfort and enjoyment should be the first goal of any swing.

As she did throughout the workshop, Lisa encouraged all of us to talk to each other about what does or does not work for us as individuals. In the following dance exercise, she had us ask each partner in turn about how our swings felt.

Half Time Mixer an exercise

Formation: Circle mixer

Reel: *Eddie's Reel* again

A1- Forward and back twice

A2- Swing your corner

B-parts- repeat A-parts

Thoughts about Allemande Turns

Lisa's focus regarding allemande turns was how to make them comfortable and to avoid hurt wrists. She suggested keeping wrists straight and pulling straight back from the base of the thumb. She finds that the use of a flat palm in an allemande, which may be some people's attempt to avoid hurt wrists, can be counterproductive, because it may actually encourage bending wrists forward to maintain firm contact without the use of gripping. Lisa demonstrated "quick release" escapes from uncomfortable allemande turns, which she always executed with a warm smile rather than a scowl. Her point is that people are mostly not *trying* to hurt each other, and giving others firm but friendly feedback is more helpful than giving them unfriendly feedback.

Next, Lisa walked us through the dance, *Fire in the Creek*. As the dance started all the dancers did their hand turns and swings in a very attentive fashion. After a few times through the first tune, Lisa paused the dance and asked us how it felt. One dancer felt that others were not "giving weight" sufficiently to get through the allemande turns in time. There was some discussion about that issue. The goal is to create a turning point equally between two dancers, and different combinations of dancers need to come to different accommodations in order to achieve such equity. Lisa talked about how choreography has evolved to require tighter timing, making this issue more important. Beth Parkes pointed out that because two people can gypsy one and a half times in eight counts the question is not necessarily one of how hard to pull on each other's arm. After this discussion, the band struck up the *Kesh Jig* again and *Fire in the Creek* resumed.

Fire In the Creek by Jim Kitch

Formation: Contra, duple improper
Jigs: *Kesh Jig/Scare O'Tatties*

- A1- Do-si-do neighbor
Allemande right same neighbor 1 3/4
- A2- Gents allemande left 1 1/2
Swing partner
- B1- Circle left 3/4 and swing neighbor
- B2- Promenade across
Left-hand star

Note: This dance has changed slightly through the folk process from the author's original intention. In Jim's original version the A2 starts with gents joining left hands to form a wavy line-of-4, balance there and then gents turn just 1/2-way round to swing their partners. Also Jim's B2 begins with a right and left through instead of a promenade.

Thoughts about Orientation at the End of a Swing

Lisa talked here about anticipating the next figure of the dance. In particular, after a swing, facing clearly in the appropriate direction may be helpful. A small steadying motion from the gent can help a lady head the right way. For example, in the following dance, where the swing is followed by a right and left through, an attentive man will keep his right hand on the woman's back for just a second to make sure she's aimed properly for right and left through.

With Thanks to the Gene by Tom Hinds

Formation: Contra, duple improper
Reels: *Dick Gossip's/Cooley's*

- A1- Balance and swing neighbor
- A2- Right and left through
Ladies chain
- B1- Ladies gypsy each other in the center
All swing partner
- B2- Long lines forward and back
Gents allemande left 1 1/2

Thoughts about Connection

The following dance, according to Lisa, "is all about smoothness." Firm connections allow for smoothly graded transitions between one movement and another. The circles in the A-parts of *Easy Does It* feed nicely into the chains if firm and comfortable connection is maintained as you make the transition from circle to chain and back. She encouraged us to focus on good connection during the circle, as in English country dancing, such that each dancer could feel all three others in the circle. She also encouraged us to avoid twirls in this dance. In particular strong connection and

eye contact in a traditional courtesy turn can be helpful for leading into the circle right at the beginning of A2.

Easy Does It by Inga Morton (August 24, 1994)

Formation: Contra, duple improper

Reels: *Bunch of Rushes/Bobby Casey's (a.k.a. Tuttle's)*

- A1- Circle left
Ladies chain along the set (to neighbor)
- A2- Circle right
Ladies chain along the set (to partner)
- B1- Ladies allemande right 1 1/2
Allemande left neighbor 1 1/2
- B2- Gents allemande right 1 1/2
Swing partner

Thoughts about Getting Where You're Going

The final dance of the session was also an illustration of anticipating figures and the satisfaction of arriving just on time. *The Magpie and the Seal* is a dance in which a right-hand star with one neighbor couple leads to a left-hand star with another neighbor couple. Lisa encouraged us to look up and ahead to the next couple rather than down at our stars. This prompts us to be concerned with where we are going as well as where we are at the moment. That forward motion in and out of the stars is part of the joy of this dance.

The Magpie and the Seal by David Zinkin

Formation: Contra, duple improper

Reels: *Reel des Voyageurs/Alfred Montmarquette's*

- A1- Right-hand star with neighbors
Left-hand star with former neighbors
- A2- Do-si-do original neighbor 1 1/4 to form a wavy line-of-4
Balance (4), allemande right 1/2 (2), gents allemande left 1/2 (2)
- B1- Balance and swing partner
- B2- Ladies chain across
1/2 hey-for-4 (ladies start by passing right shoulders)

At the end of this excellent and thought-provoking session, Lisa again encouraged dialogue about all the issues she raised.

Waltz: Planxty Fanny Power (Turlough O'Carolan)

Contras and Squares with Tony Parkes

Saturday, 11:00 AM program

Music by **Laurie Andres, Cathie Whitesides and Bob McQuillen**

The Nova Scotian by Maurice Henneger as adapted by Ralph Page

Formation: Contra, duple improper

Reels: *Kingsbury Reel/Levis Beaulieu*

A1- Allemande left neighbor

Actives swing

A2- Down the hall 3-in-line (active gent with two ladies), right hands high and left hands under to reverse line

Return, couple two cast off

B1- Ladies chain across

Circle left

B2- Right and left four

Silver and Gold

Formation: Square

Reel: *Silver and Gold*

A1- Couple 1 out to the right and circle four with couple 2, leave the lady behind and gent 1 go on to couple three, circle 3 hands round

A2- Gent 1 take gent 3 along to couple 4 and circle left, leave gent 3 there and gent 1 go home alone

B1- Forward 6 and back, lonesome two do-si-do

Same two swing as others start a circle, 6 hands round to the left

B2- When all are near home, swing partners

Based on its character, Tony believes this is probably a dance by Ralph Page.

Halfway Round by Ralph Page

Formation: Square

Reels: *Buffalo Gals*

A1- Heads separate from partner and go single file round the outside

Heads swing in opposite's place as the sides right and left through

A2- Allemande left your corner ("wherever you are") and do-si-do partner

B1- Four gents cross the set (being careful to allow the gent on your left to go ahead of you) and swing the opposite

B2- Take your corner and promenade to the gent's home

Sacketts Harbor

Formation: Contra, triple proper

Jigs: *Steamboat Quickstep/I Lost My Love*

- A1- Forward six and back
Circle left, six hands, 3/4 round
- A2- Actives “down” the center, turn alone
Return, cast off
- B1- Turn contra corners and fall back into your own line
- B2- Forward six and back
Circle right, six hands, 3/4 round

In A2 the actives are actually moving across the hall as the minor sets are rotated. If the stage is north, they move west to east.

The Rout

Formation: Square

Music: *Seneca Square Dance*

- Head couples and circle four with the sides, head gents break to a line-of-4
- Forward 8 and back
- Ladies chain across
- Ladies chain down the line
- Ladies chain across
- Ladies chain down the line
- Promenade

Sequence: Alternate heads and sides leading the figure. Use either chains or rights and lefts, and sometimes go across and sometimes along the line, but always leave everyone near home with original partners.

The Trail of the Lonesome Pine set to music by Don Armstrong, dance figures from *Gents and Corners*, by Ralph Page

Formation: Singing square
Song: *The Trail of the Lonesome Pine*

Intro Walk around your corner and bow to your own
Break Join your hands, circle left halfway round
and Allemande left your corner and you weave around the ring
Ending: Just wind it in and out, and when you meet again
Dos-a-dos, and then your partner you swing
Yes you swing, promenade 'em and sing
In the Blue Ridge Mountains of Virginia
On the trail of the lonesome pine

Figure: Head gents take your corners up to the middle and back
Same four circle left on the inside track
Make a left-hand star, go on home, allemande right there with your own
Allemande left on the corner and then come back home
Dos-a-dos, and then your corner you swing
Yes you swing, promenade 'em and sing
In the Blue Ridge Mountains of Virginia
On the trail of the lonesome pine

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

The Reunion by Gene Hubert (April 1, 1984)

Formation: Contra, Becket formation
Reels: *The Bird in the Bush/Hand Me Down the Tacklings*

- A1- Ladies chain on the left diagonal
Ladies chain across
- A2- Hey-for-4 (ladies start by passing right shoulders)
- B1- Balance and swing partner
- B2- Circle left 3/4 with the couple across, pass through along the set
Circle right 3/4 with the next couple you meet

Retrospective on Bob McQuillen

Saturday, 3:00 P.M. program

David Millstone, MC

Featured Musicians: **Bob McQuillen, Laurie Andres and Cathie Whitesides**

Although Bob knew that this Retrospective session was being held to honor him, he was expecting that he'd be playing with Laurie and Cathie to the calling of the staff callers. Instead, the session included nearly thirty other musicians and callers who have worked with Bob over the years. After each dance had finished, the featured musicians moved elsewhere on the stage, forming an ever-larger big band, and a new group of musicians came forward to play in the seats closest to Bob.

Monadnock Mixer

Called by: Tony Parkes

Formation: Sicilian Circle

Reels: *Dominion Reel/Quindaro Hornpipe*

This "warm up" dance is simply a series of hash calls. Despite the name "Mixer," you do not lose your partner. Rather the mixing up comes from the unpredictability of the calls, which Tony used to full advantage, often setting up the dancers to expect one call, and then surprising them with another, a teasing technique he called, "pure Ralph Page." Tony introduced this dance as "an opportunity for you to get used to my voice," which is also apparently what Ralph Page used to say about it.

Buffalo Quadrille by Ed Gilmore, from the calling of Duke Miller

Called by: Mary DesRosiers

Formation: Square

March: *O'Donal Abhu*

Added Musicians: Art Bryan, Jane Orzechowski

A1- Circle right eight hands round, and circle left

A2- Balance, as couples wheel around to face out, take hands in a ring with backs to the center
Balance, as couples wheel around to face in

B1- Four ladies grand chain over and back

B2- Promenade corner to the gent's home

Smoke on the Water by Pancho Baird

Called by: Lisa Greenleaf
Formation: Singing square
Tune: *Smoke on the Water*
Added Musicians: Rodney Miller, David Surette

Intro, Allemande left your corner, pass right by your own
Break, Right hand round the next one, a left hand round your own
and Gents star right in the center, go all the way around
Ending: Allemande left your corner – grand right and left around

Chorus: There'll be smoke on the water, on the land and on the sea
Right hand to your partner, turn around and you come back three [start a grand right
and left the other way back]
It's a left, right, left – go all the way around [just before you reach your partner at
home, rather than simply pull by the left you allemande left once around]
Right hand to your partner, box the gnat and settle down

Figure I: Head couples swing your partner; swing around and round
Down the center, pass through; separate and go round [the outside]
And when you meet, then you dos-a-dos
Allemande left that corner, grand old right and left you go [Repeat chorus]

Figure II: Heads promenade halfway round the outside of the ring
Down the middle, a right and left through and turn the ladies in
Side two couples star by the right in the middle of the ring
Allemande left that corner, grand old right and left and sing [Repeat chorus]

Sequence: Intro; figure I for heads; figure I for sides; break; figure II for heads; figure II for sides; ending. (Each part is followed by the chorus.) The first word in the chorus is pronounced “they’ll” (of course).

Rory O'More

Called by: Jack Perron
Formation: Contra, duple proper
Jigs: *Rory O'More/I Lost My Love*
Added musicians: Sarah Bauhan, Ken Segal, Jack Perron (at caller's mic)

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

Hull's Victory

Called by: Fred Breunig

Additional musicians: Jill Newton, Laurie Indenbaum, Deanna Stiles and Fred Breunig (at caller's microphone)

Formation: Contra, duple proper

Tune: *Hull's Victory*

- A1- Actives allemande right 1/2 and give left hands to opposites to form a wavy line-of-4, balance [the 2's adjust their positions for the wave, gent 2 facing down and lady up]
Allemande left neighbor twice 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 proper
- B2- Right and left four

King of the Keyboard by Ted Sannella (June 18, 1989)

Called by: David Millstone

Formation: Contra, triple proper

Reels: *McQuillen's Squeezebox* (Ralph Page) / *Scotty O'Neil* (Bob McQuillen)

Added musicians: Dudley Laufman, Sylvia Miskoe, Francis Orzechowski, Randy Miller on piano. (Laurie Andres joined Bob in the front line playing accordion, making five squeezeboxes taking the lead on these tunes!)

- A1- Actives swing, end facing down
Swing the next below and face across
- A2- Forward six and back
Actives allemande left 1 1/4
- B1- Forward six and back along (up and down) the set
Actives allemande left 1 1/4 and then change hands
- B2- Turn contra corners

In the notes for this dance in *Swing the Next*, Ted Sannella writes: "A large group of his many friends assembled in Dublin, New Hampshire on June 18, 1989 to honor veteran musician, Bob McQuillen at a surprise birthday party. I decided that morning to present a dance to Bob for the occasion. I had perceived a need for some interesting triple minor dances and was working on several possibilities at the time. This one seemed most appropriate because of its 'old-time' feeling – traces of *Money Musk* and *Chorus Jig* can be found here! With Bob McQuillen's piano and accordion virtuosity in mind, I had no trouble finding a suitable name. Without a doubt, it had to be called *King of the Keyboard*."

Soldier's Joy

Called by: Dudley Laufman

Formation: Big Circle

Tune: *Soldier's Joy/Arkansas Traveller*Added musicians: Laura Gilman, Jacqueline Laufman, Vince O'Donnell, Harvey Tolman,
Dudley Laufman (at caller's mic)

All circle left (16) and right (16). Break and swing partner (16). All promenade (16)
Everyone find another couple and circle four hands around to left and back to right
Right-hand star; left-hand back
Swing opposite; swing partner
All promenade and seek another couple
Continue in this manner visiting several other couples
Then everyone get back into a big circle
Circle to the left and back to the right single file
Gents turn and swing the lady behind
Repeat this several times
Gents promenade outside single file all the way around and find original partners
Swing partner and promenade
All to the middle and back twice
All swing.

After the initial time through the tune, the phrasing of the dance is flexible. Here's how Dudley explains it: "It gets all bolloxed up and out of count when seeking another couple with which to circle four, so it is best to give the calls when things seem right. Here in Canterbury 50 years ago, once the dance got underway and everyone knew the drill, they danced it at their own pace and nobody was concerned if everyone was or was not doing the same thing at the same time."

Young at Heart by Steve Zakon-Anderson (1989)

Called by: Steve Zakon-Anderson

Formation: Contra, duple improper

Reels: *The Girl I Left Behind Me /Whalen's Breakdown/Joys of Quebec*Added musicians: Francis Orzechowski, Jane Orzechowski, Neil Orzechowski, Sophie
Orzechowski, Conor Sleith on piano

- A1- Allemande left neighbor 1 1/2
Ladies chain across
- A2- Hey-for-4 (ladies start passing right shoulders)
- B1- Ladies allemande right 1x and swing partner
- B2- Circle left 3/4 and swing neighbor

Steve organized the surprise birthday party for Bob (see note to *King of the Keyboard*) and wrote this dance to celebrate the occasion of Bob's 63rd birthday.

Salute to Bob McQuillen by Ted Sannella (April 23, 1980)

Called by: Lisa Greenleaf
 Formation: Contra, duple improper
 Jigs: *Out on the Ocean*

- A1- Swing neighbor
- A2- Down the hall 4-in-line, turn alone
 Return, form a ring (actives are still above)
- B1- Circle left
 Right-hand star (same direction as circle)
- B2- Actives swing, end facing down
 Do-si-do neighbor 1 1/2

Ted Sannella writes in *Swing the Next*, "I wrote *Salute to Bob McQuillen* on April 23, 1980 as the first in a series of dances honoring those who had done a lot for contra dancing."

Darling Nellie Gray

Called by: Tony Parkes
 Formation: Square
 Tune: *Darling Nellie Gray*

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 [without courtesy turn]
 Then swing with your darling Nellie Gray [your partner, of course]

Go on to couples 3 and 4 and repeat same

Repeat starting with each couple in turn. Chorus figure is allemande left corner and grand right and left When couple 1 is dancing with couple 4, couples 2 and 3 may (and often did) dance the figures with each other. According to Ralph Page, this popular square was the traditional goodnight dance in at least some parts of New Hampshire.

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

Grand Dance

Saturday evening, 8:00 -12:00

Laurie Andres, Cathie Whitesides and Bob McQuillen
provided the music for the first half of the evening.

Grand March ably led by Sylvia Miskoe

March Music: *Roddy McCorley/Pete's March* (Bob McQuillen)

Lady Walpole's Reel

Called by: Sylvia Miskoe

Formation: Contra, duple improper

Reel: *Lady Walpole's Reel*

- A1- Actives balance and swing the one below
- A2- Actives down the center with partner, turn alone
Return, cast off
- B1- Ladies chain over and back
- B2- Half promenade
Half right and left

Friday Night Fever by Tony Parkes

Called by: Lisa Greenleaf

Formation: Contra, duple improper

Jigs: *Tony's Quadrille/Priscilla's Jig* (both tunes Bob McQuillen)

- A1- Balance and swing neighbor
- A2- Gents allemande left 1 1/2
Swing partner
- B1- Promenade across
Ladies chain back
- B2- Balance partner across the set, pull by partner by right hand and neighbor (along the set) by
left hand
Face across again and repeat above: balance partner, pull by and pull by neighbor

The B2-part of this dance has acquired an extra balance through the folk process. In Tony's original version B2 would have been: balance partner and do a mini grand right and left within your foursome, passing partner twice and neighbor twice to end facing new neighbors. In the version above each pull by is given 2 counts; in Tony's version each is given 3.

Lazy H by Ed Gilmore

Called by: Lisa Greenleaf

Formation: Square

Reel: *Granny Will Your Dog Bite*

Couple 1 swing

Down the center, split the ring

Separate around one to join ends of a single line-of-4 with couple 3

That line-of-4 go forward and back

Arch in the middle and ends duck through: couple 3 makes an arch, couple 1 goes under

1's separate, go around two (each ends up between a side couple to form two lines-of-3)

At the sides go forward six and back

Lone couple (couple 3) through the center, separate around one to form lines-of-4 at the sides

Forward eight and back

Middle four (heads) do a right and left through

Same four pass through, split the outside two, separate around one to approach original home

Same four into center again with a right-hand star

Allemande left corner, do-si-do partner

Allemande left corner again and swing partner

Repeat for each couple in turn.

Money Musk

Called by: Lisa Greenleaf

Formation: Contra, triple proper

24-bar Reels: *Money Musk/Monkey Mush* (Bob McQuillen)

A- Actives allemande right 1 1/2 (now you are improper)

Down the outside one place (4), lines-of-3 balance forward and back (4)

B- Actives allemande by either hand until the gent is between the 2's facing down the hall and the lady is between the 3's facing up (8)

Lines-of-3 balance forward and back (4), allemande R 3/4 (4) (now you are proper)

C- Right and left four with the couple above

The allemande turn in the B-part can sometimes be the object of some controversy. Lisa initially taught it as a left-hand turn 1 1/4, an adaptation of the dance which moves at a more modern pace than the traditional right-hand turn 3/4. However, since the turn affects no one except those who are doing it, she suggested that each couple do whichever way they preferred. This being New Hampshire, we were going to anyway ☺. By the way, Bob McQuillen's wonderful tune, *Monkey Mush*, was written specifically to create a 24-bar tune in a minor key as an alternative tune for this dance.

CDS Reel by Ted Sannella (September 7, 1984)

Called by: Tony Parkes
Formation: Contra, duple improper
Reels: *Wise Maid/Reel of Mullinavat*

- A1- Long lines forward and back
Swing neighbor
- A2- Big oval circle to the left
Circle back to the right until you see your partner
- B1- Left-hand star with original neighbors just 3/4
Gents turn over right shoulder and swing partner on the side of the set
- B2- Gents allemande left 1 1/2
Swing neighbor

This dance was named back when the “Country Dance and Song Society” was simply the “Country Dance Society” or “CDS.” It has changed slightly through the folk process. In Ted’s original version, A1 has the neighbor swing first, followed by the forward and back. Ted liked the challenge involved in moving smoothly from a swing with one neighbor at the end of B2 to a swing with another in A1. This version is easier, and the transitions are quite satisfying, which may account for its becoming the more commonly danced version.

Hofbrau Square by Jerry Helt

Called by: Tony Parkes
Formation: Square
Jig: *3-part jig from the repertoire of Alfred de Montmarquette*

- All circle halfway (8)
- Heads right and left through (8)
- Circle halfway (8)
- Sides right and left through (8)
- Four ladies grand chain across (8)
- Head couples promenade halfway round the outside (8)
- Four ladies grand chain across (8)
- Side couples promenade halfway (8)

Take eight hands round and balance to the right and left (4), slide three steps to the right in your circle(4)

- All balance to the left and right (4), slide three steps to the left (4)
- Allemande left corner (6)
- Do-si-do partner (6)
- Four gents left-hand star 3/4 (8)
- Balance corner (4) and swing (8)
- Promenade to lady’s home (16)

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

Ends Turn In by Ed Gilmore

Called by: Tony Parkes
 Formation: Square
 Reel: *Puncheon Floor*

Head two couples forward and back
 Forward again and out the side door (each head person with his or her opposite splits the nearest side couple)
 Separate around one and hook onto the ends of lines-of-4 at the sides
 Forward eight and back
 Forward again pass through
 Join hands again facing out, arch in the middle and the ends turn in
 (Heads) Circle four in the middle (Sides California twirl to face back in)
 Heads face your partner, pass through and split the sides
 Separate around one and again form lines-of-4 at the sides
 Forward eight and back, forward again pass through
 Arch in the middle and the ends turn in
 Circle four once around in the middle
 Pass your partner, allemande left your corner
 Come back home and ... (the rest is improvised)

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

The Turning Point by Gene Hubert (January, 1990)

Called by: Tony Parkes
 Formation: Contra, duple improper
 Reels: *Hughie Shortie's / Molly Rankin*

- A1 Ladies swap places with a 1/2 gypsy, circle four hands halfway round
Swing partner
- A2- Gents swap places with a 1/2 gypsy, circle four hands halfway round
Do-si-do neighbor
- B1- Balance and swing neighbor
- B2- Right and left through across
Left-hand star

Waltz

– Break –

Swallowtail provided the music for the second half of the evening
(David Cantieni, Ron Grosslein, George Marshall, Timm Triplett and Tim Van Egmond)
Sit ins were invited to join them on the last three dances and the closing waltz.

Schottische: *Ole Bull Schottische in Bm and D*

Mary Cay's Reel by David Kaynor

Called by: Lisa Greenleaf

Formation: Contra, Becket formation

Reels: *Saratoga Hornpipe/President Garfield's Hornpipe/Frenchie's Reel*

A1- Circle left 3/4, pass these neighbors and allemande left the next neighbor

A2- Balance and swing original neighbor

B1- Long lines forward and back

Ladies allemande right 3/4, allemande left next lady in the center 3/4 as gents shift left slightly

B2- Balance and swing partner

Named for Mary Cay Brass.

Hearts and Flowers by Ted Sannella (January 25, 1989)

Called by: Lisa Greenleaf

Formation: Contra, duple improper

Jigs: *Joe Bouchard's Jig/The Old Favorite/Indian Point* (Rick Mohr)

A1- Allemande left neighbor 1 1/2

1/2 hey-for-4 (starts with ladies passing right shoulders)

A2- Ladies allemande right 1 1/2

Swing partner

B1- Promenade across

Ladies chain back

B2- Left-hand star

Right-hand star

In Ted Sannella's book *Swing the Next*, where this composition was published, Ted comments, "A contra written by Lisa Greenleaf was my inspiration for this dance."

Salute to Larry Jennings by Ted Sannella (October 16, 1980) as modified by Larry Jennings

Called by: Lisa Greenleaf

Formation: Contra, Becket formation

Reels: *Saut de Lapin/Evit Gabriel/Big John McNeil*

A1- Circle left 3/4

Do-si-do neighbor

A2- Right hand to same neighbor and grand right and left along the line

With neighbor 4 allemande left to reverse direction and pull by neighbors 3 and 2

B1- Balance and swing original neighbor

B2- "Give and take" and swing partner (new neighbor couple is on left diagonal)

- To "give and take," go forward as couples with neighbor, take free hand with partner, and each gent draw his partner back to the his line. Larry's preferred timing is "give and take" (4) and swing (12), but this can, and often does, vary.
- The grand right and left figure raps around the ends of the line and those otherwise waiting out must participate. They can also, and will probably prefer to, do the entire dance sequence except for the first circle left, treating partner as neighbor 1.
- Ted's original dance is duple improper and starts: long lines forward and back; actives swing. Then the last 3/4 of the dance is identical to the first 3/4 above.

Centrifugal Hey by Gene Hubert (August, 1983)

Called by: Tim Van Egmond of Swallowtail

Formation: Contra, duple improper

Jigs: *Tar Road to Sligo/The Wild One* (Mary Pantaleone)

A1- Allemande right neighbor 1 3/4

Gents allemande left 1 1/2

A2- Hey-for-4 (start by passing right shoulders with partner)

B1- Balance and swing partner

B2- Right and left through across

Circle left 3/4, pass through

Quadrille Joyeux by Ted Sannella (October, 1960), modified slightly by Tony Parkes

Called by: Tony Parkes

Formation: Square

Reels: *Ragtime Annie*

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

Dip and Dive

Called by: Tony Parkes

Formation: Square

Song: *Redwing* by Kerry Mills – Note: play straight through once (AB), then AAB thereafter

Figure: First couple to the right and circle a half, the inside couple arch
 And dip and dive and away you go [couples 1, 2 and 4], with the inside high and the outside low
 Come on now let's go, duck over and below
 And you duck to the right to the outside two, and circle a half with them
 Duck on to the right and circle a half, the inside couple arch
 And dip and dive and away you go, with the inside high and the outside low
 Come on now let's go, duck over then below
 And you duck on home and swing your own, and everybody swing
 Oh you all swing, swing your little Redwing
 You serenade her, you promenade her
 For afar 'neath his star her brave is sleeping
 While Redwing's weeping her heart away

Sequence: Improvised intro; figure starting with each couple in turn; improvised ending.

Weave the Line by Kathy Anderson

Called by: Tony Parkes

Formation: Contra, duple improper and double progression

Jigs: *Sailor's Wife/Kesh Jig*

- A1- Right-hand star with neighbors
 Same four, circle left (continue moving in the same direction as the star)
- A2- "Weave the line" past two couples
 Drop partner's hand and do-si-do third neighbor, turn around
- B1- Balance and swing second neighbor
- B2- Long lines forward and back
 Actives swing

To "weave the line:" working as a unit with your partner, pass two neighbor couples along the line, first by ladies passing right shoulders, then gents passing left shoulders

Ladies' Whirligig adapted from the calling of Ralph Page

Called by: Tony Parkes

Formation: Square

Jigs: *Turkey in the Straw/Bill Cheatum*

Two head ladies out to the right

Turn the right-hand gent with the right hand round

Turn partner by the left

Turn opposite by right hand and partner by the left

Turn the left-hand gent with the right hand round and partner by the left

"Cheat or swing"

Run on home and swing your own

Sequence: Intro; figure for head ladies; repeat for side ladies; break; figure for head gents; side gents; break; figure for all four ladies; all four gents; ending. At the call "Cheat or swing," swing anyone in the hall.

The Dance Gypsy by Gene Hubert (January, 1986)

Called by: Tony Parkes

Formation: Contra, Becket formation

Jigs: *Eddie's Reel/The Wren*

A1- Down the hall 4-in-line, turn as couples

Return, bend the line

A2- Circle left 3/4 and swing neighbor on the side of the set

B1- Ladies chain on right diagonal

Left-hand star with the couple across

B2- Balance and swing partner (who was in a different star than you)

Waltz: Star of the County Down

Contras and Squares with Lisa Greenleaf

Sunday, 9:00 A.M. program

Music by **Laurie Andres**, **Cathie Whitesides** and **Bob McQuillen**

Texas Star

Formation: Square

Reels: *Girl with the Blue Dress On*

Ladies to the center and back to the bar
 Gents to the center with a right-hand star
 Come back with a left-hand star
 Pass your partner, pick up the next lady with an arm around
 Star promenade
 Gents back out and ladies turn in, turn 1 1/2
 Star promenade with the ladies in
 Break and swing
 Promenade to the gent's home

Solstice Special by Tony Parkes

Formation: Contra, duple improper

Jigs: *Connaught Man's Rambles/Trip to the Cottage*

A1- Do-si-do neighbor
 Swing same
 A2- Long lines forward and back
 Gents allemande left 1 1/2
 B1- Balance and swing partner
 B2- Promenade across the set
 Circle left 3/4, pass through along the set

This is a slight variation on Tony's dance, where B1 is a gypsy and swing.

Devil's Backbone by William Watson

Formation: Double contra, 4-facing-4

Reels: *Andy McGann's/The Scholar*

A1- Lines-of-4 forward and back

Ladies chain to opposite

A2- Same four left-hand star

Drop hands and "leading" ladies pass right shoulders to lead their foursome single file around to the right, making a clockwise circle around the place where the other star was

B1- Those four now circle left until gents are facing in their original direction

Swing neighbor

B2- Gents allemande left 1 1/2

Swing partner and all face original direction to meet a new line-of-4

As you progress past each neighboring group, you also swap which side of your line-of-4 you begin on. "Leading" ladies are the ones who start at the ends of their line-of-4.

Fidgety Feet by Mark Richardson

Formation: Contra, Becket formation

Reels: *French Canadian Reel/Hommage à la Belle Gaspésie*

A1- Circle left 3/4, pass through

Ladies allemande left 1 1/2 and join right hands with partners to form a wavy line-of-4

A2- Balance, drop hands and slide right as in *Rory O'More*

Balance left and right, slide left

B1- Allemande right partner just halfway into a hey-for-4 (starts with gents passing left shoulders)

B2- Swing partner

Forward Six and Back

Formation: Square

Reels: *Argo's Reel* (Bob McQuillen)

Couple 1 out to the right and circle four with couple 2, leave the lady behind and gent 1 go on to couple three, circle 3 hands round

Gent 1 put lady 3 on his right and they circle left with couple 4, gent 1 go home alone

Forward 6 and back, "lonesome" gents do-si-do

Right hands high and left hands low (the ladies cross in front of the side gents and go to stand by the head gents)

Forward 6 and back, lonesome gents do-si-do; right hands high and left hands low

Repeat twice more to end where you started

All swing partner and promenade

Sequence: Intro; figure starting with couple 1; figure starting with couple 2; break; figure starting with couple 3; figure starting with couple 4; ending.

Petronella

Formation: Contra, duple proper

Reels: *Petronella /Green Mountain Petronella*

A1- Actives only each turn over own right shoulder to move one quarter turn to the right (until the man is facing up and woman facing down in center) as the 2's move up slightly (4); all take hands in a ring of four and balance the ring (4)

All four repeat the turn and the balance

A2- Around to right and balance twice more

B1- Actives down the center (2's need to get out of way and can do so with another turn around to the right), turn alone

Return, cast off

B2- Right and left four

Lisa said that while she doesn't mind clapping during "Petronella" turns in newer dances, she objects to clapping in *Petronella* itself. This version with the 2's participating in the A-parts evolved in the sixties, and was sometimes called *Citronella* (with tongue in cheek) to distinguish it from the earlier version.

Al's Safeway Produce by Robert Cromartie

Formation: Contra, duple improper

Jigs: *Love of My Life/My Darling Asleep*

A1- Left-hand star

Allemande left neighbor 1 1/2

A2- Ladies allemande right 1 1/2

Swing partner

B1- Circle left 3/4 and swing neighbor

B2- Long lines forward and back

Right-hand star

Waltz: Cathie's Waltz (Bob McQuillen)

Open Microphone Session

Sunday, 11 A.M. program – **David Bateman**, MC with music by **Swallowtail**

Hambo: Hambo in D

First Out by Don Primrose

Called by: Don Primrose

Formation: Contra, duple improper

Reels: *Bloom of Youth/Sheila Coyle's*

- A1- Holding inside hands with partner, do-si-do as couples with your neighbors
Swing neighbor
- A2- Ladies chain
Right and left through
- B1- Balance and swing partner
- B2- Circle left 3/4
Balance the ring, California twirl

Kennebec Contrary by Nancy Raich

Called by: Nancy Raich

Formation: Contra, duple improper

Reels: *Wissahickon Drive (Liz Carroll)/The Red Crow*

- A1- Circle left 1x
Swing neighbor
- A2- Promenade along the set and around the ends counterclockwise; turn as couples and return
- B1- Ladies chain over and back
- B2- Hey-for-4 (start by ladies passing right shoulders)

This is Nancy's variation of Ted Sannella's *Kennebec Contra*. It is identical except for A2, which Ted wrote as: Down the hall 4-in-line, turn as couples; return and face across.

Flirtation Reel by Tony Parkes

Called by: Ann Cowan

Formation: Contra, duple improper

Jigs: *Lark in the Morning/Atholl Highlanders*

- A1- Down the hall with actives in the center of a line-of-4, turn alone
Return and face neighbor, 1's facing out and 2's in
- A2- Hey-for-4 (starts passing neighbor by right shoulder)
- B1- Gypsy neighbor and swing
- B2- Long lines forward and back
Actives swing

Three Thirty-Three by Steve Zakon-Anderson

Called by: Chrissy Fowler

Formation: Contra, duple improper

Reels: *Reel de Montreal/The Funnel in the Tunesmith's Truck* (David Kaynor)/*Grand Chain et Cottillon*

- A1- Give right hand to neighbor, balance (4), pull by and pull by left with neighbor 2 (4)
Balance neighbor 3 (4) and box the gnat to reverse direction (4)
- A2- Pull by, pull by neighbor 2 with left hand and swing original neighbor (12)
- B1- Circle left 3/4 and swing partner
- B2- Long lines forward and back
Ladies do-si-do 1 1/2 to find next neighbor

Gang of Four by Gene Hubert

Called by: Patrick Stevens

Formation: Contra, Becket formation

Jigs: *Star Above the Garter/Rose in the Heather*

- A1- Circle left 3/4 and swing neighbor
- A2- Promenade along the set and around the ends counterclockwise, ladies roll back over right shoulder
Swing the next neighbor
- B1- Circle left in large oval until you see your partner
Long lines go forward and back
- B2- Ladies allemande right 1 1/2
Swing partner

Gypsy Around Two by Tom Hinds

Called by: Laura Johannes

Formation: Contra, duple improper

Tunes: *After the Battle of Aughrim/Robertson's Reel* (Tom Anderson)

- A1- Actives as a unit, right shoulder gypsy around gent 2
Left shoulder gypsy around lady 2
- A2- Down the hall with actives in the center of a line-of-4, turn alone
Return, bend the line
- B1- Circle left 1x
Do-si-do neighbor
- B2- Actives balance and swing

Ted's Triplet #4 by Ted Sannella (May 27, 1970)

Called by: Robert Golder
Formation: 3-couple longways, proper
Reel: *Jackie Coleman's*

- A1- 1's cross inside the set and each forms a ring of 3 with the opposite two, balance
Circle left 1 1/2 and open into lines-of-3 with the active person in the middle
- A2- Forward six and back
Actives right-hand star below
- B1- Actives circle right above
Actives half figure eight below
- B2- Actives balance and swing, end proper (3,1,2)

The Good Girl

Called by: Kathy Shimberg
Formation: Contra, duple proper
Reels: *Ross's Reel #4/Music for a Found Harmonium* (Simon Jeffes)

- A1- Lady 1 and gent 2 turn by the left hand and fall back into place
Gent 1 and lady 2 turn by the right hand and fall back into place
- A2- Actives down the center, turn alone
Return and cast off
- B1- Right and left four
- B2- Actives (balance and) swing, ending proper

This dance is very similar to *Miss Brown's Reel*, and quite different from the Maine version of *Good Girl* that Ralph Page included in his *Elegant Collection of Contra Dances*. The dance as written above is almost as Kathy called it, with the original order of corners and hands restored for improved flow. Kathy says that she "modified it from several older traditional and 19th century printed versions of *The Good Girl*, partly intentionally and partly inadvertently," and suggests old standard New-England-style reels as tunes for the dance.

Waltz: Josefin's (Roger Tallroth)

Farewell Dance Party

Sunday afternoon 2:00 -4:00

Marianne Taylor, MC, with staff and guest callers

Music coordinated by **Laurie Andres**, **Cathie Whitesides** and **Bob McQuillen**
and included sit-in musicians

Waltz

Carousel by Tom Hinds

Called by: Lisa Greenleaf

Formation: Contra, duple improper

Reels: *Scotty O'Neil/Spring Song* (both by Bob McQuillen)

A1- Long lines forward and back

Ladies allemande left 1 1/2 (the correct neighbor lady is diagonally to the right)

A2- Hey-for-4 (starts passing partner by right shoulder)

B1- Balance and swing partner

B2- Circle left 3/4 and swing neighbor

Deer Park Lancers

Called by: Tony Parkes

Formation: Square

Music: *Pete's March* (Bob McQuillen)

A1- Heads promenade the outside counterclockwise (normal LOD)

A2- Head ladies chain to the right

Chain back

B1- Facing same couple, sides arch, dip and dive all around the square (sides moving clockwise around the circle and heads continuing counterclockwise)

B2- Do-si-do the one you meet (same ones again)

Swing partner

A1- Heads promenade the outside clockwise

A2- Head couples face to the left and right and left through

Right and left back

B1- Facing this way, sides arch and dip and dive all around the square

B2- Do-si-do the one you meet

Swing partner

Sequence: Intro; entire 64-bar figure starting with heads; break; entire figure starting with sides; ending.

Do-Si-Do and Face the Sides by Ted Sannella (February, 1953)

Called by: Tony Parkes

Formation: Square

Music: *Reel de Montreal*

- A1- Heads forward and back
Heads forward again and do-si-do opposite, end facing nearest side person
- A2- With the ones you face, circle left 1x
Heads split the sides, separate around 1 to form lines-of-4 at the sides (all are next to their corner)
- B1- Forward eight and back
Middle four (sides) make a right-hand star and go once around
- B2- Allemande left corner 1 1/2
The "other four" (heads) right-hand star once around back to the corner
- C1- Balance and swing corner
- C2- Promenade to the gent's home

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

With Thanks to the Dean by Steve Zakon-Anderson

Called by: David Millstone

Formation: Contra, duple improper and double progression

Reels: *Far From Home/Fisher's Hornpipe*

- A1- Allemande left neighbor 1 1/2
Ladies chain across
- A2- Ladies allemande right and swing partners
- B1- Circle left
Couples shift left along the line and circle left 3/4 with the next neighbor couple
- B2- Do-si-do this neighbor
Allemande right same neighbor 1 1/2 to progress to the next

Written to honor Ralph Page.

Alamo Circle Mixer by Tony Saletan (December, 1980)

Called by: Marianne Taylor

Formation: Circle Mixer

Reels: *Gaspé Reel/You Married My Daughter, and Yet You Didn't*

A1- Into the center and back

Repeat

A2- Allemande left corner 1x and give right hand to partner in an allemande grip to form an "Alamo ring" (wavy circle) with ladies facing out and gents facing in (4); balance (4)
Allemande right 1/2, hold on and give left hand to next, gents facing out (4); balance (4)

B1- Allemande left about 1/4 and swing the next

B2- Promenade

One for the Ages by Linda Leslie

Called by: Linda Leslie

Formation: Contra, duple proper

Jigs: *Sarah's Jig/Bob's Own* (both by Bob McQuillen)

A1- Actives allemande right and fall back into lines

Actives allemande left 1 1/2, take right hands with neighbor to form a wavy line-of-4

A2- Balance wave and swing neighbor

B1- "Give and take:" go forward as couple with your neighbor, ladies draw gents back to their line and swing them there

B2- Circle left 3/4

Balance the ring, 1's "flirt and go" while 2's California twirl

The "flirt and go" is like an English turn single. The actives walk a small, individual, manhole-sized path that leads back to partner. The author recommends that for this dance the gent turn over his left shoulder and the lady over her right, as in an unassisted cast (but do not actually go to a new place). Flirting is a pleasurable option.

Follow the Leader by Ted Sannella (October 2, 1978)

Called by: Beth Parkes

Formation: Square

Reels: *The Maid Behind the Bar*A1- Head couples right and left through (1-8); sides couples right and left through (5-12)
Head s right and left through back to place (9-16)

A2- All circle left

Gent 1 drop left hand, turn left and turn the circle inside out

B1- All drop hands and promenade single file; ladies turn around to find new partner

B2- Balance and swing this new partner

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. This is a slight variation on Ted's dance, which is in turn his "variant of an old dance." In B1, Ted's single file circle is 8 counts, then all join hands and circle right (same direction) for 8 counts before the balance and swing in B2.

Swing Two Ladies by Ralph Page

Called by: Beth Parkes
Formation: Square
Music: Merrily Danced the Quaker's Wife

All go forward and back
Forward again, head gents back out with two ladies
Allemande right partner, allemande left corner
Swing both ladies (a three-person basket swing)
Open up and circle three
When oriented, pop the odd lady under an arch formed by the head couple back to her partner
All swing partners
Allemande left corner and promenade partner home

Sequence: Intro; head gents lead; side gents lead; break; head ladies lead; side ladies lead; ending.

Shades of Shadrack by Gene Hubert (August, 1985)

Called by: Tony Parkes
Formation: Contra, duple improper
Music: *Culhane's Hornpipe* (Bob McQuillen)/*Red Haired Boy*

A1- Balance and swing neighbor
A2- Circle left 1x
Do-si-do same neighbor 1 1/4 to form a wave (all are facing opposite their original direction)
B1- Balance the wave, gents allemande left 1/2
Swing partner
B2- Right and left through
Ladies chain

Classical Contra by Lisa Greenleaf

Called by: Lisa Greenleaf
Formation: Contra, Becket formation
Reels: *Eugene/Reel à St. Antoine*

A1- Circle left 3/4, pass through
Do-si-do the next neighbor
A2- "Stay right there" and balance and swing
B1- Long lines forward and back
Ladies allemande R 1 1/2
B2- Balance and swing partner

Waltz: Larry's Waltz (Bob McQuillen)

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