

SYLLABUS
of the
16th Annual Ralph Page Dance Legacy Weekend

January 17, 18, 19, 2003

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



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

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

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Introduction

This syllabus is a record of the dancing which took place at the 16th annual Ralph Page Dance Legacy Weekend. I have been the staff “historian” for several years, and always appreciate the opportunity to work with other staff to produce the syllabus. The Ralph Page weekend is unique because it combines an appreciative delight in traditional dance and dance style with an openness to recent developments within the tradition.

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

Here is what you can expect to find after each dance title.

Dance Title

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

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

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

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

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

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

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

When the formation of the dance is listed as “singing square” (instead of merely “square”) then my notation is simply the lyrics, more or less as sung by the caller. Occasional explanatory notes are inserted in brackets. This year’s syllabus is a particularly rich resource for those with an interest in this delightful form of square dancing. If this genre is of interest to you, you may also wish to track down the syllabus from the year 2000, which contains many more such calls.

A few dances this year contain the “give and take” figure, originated by Larry Jennings. My notation for this figure is purposely ambiguous regarding timing. Here is what to do if you encounter the following:

...swing neighbor

Give and take (to man's side) and swing partner

Notice that a give and take always follows a swing. Stay connected with the one you swung with the man's right arm around the woman's back and her left hand on his right shoulder ("half shoulder/waist" position). Go forward as a couple and join your free hand with that of your opposite. In this case the man (as indicated in the parentheses) draws his partner back to his side of the set for a swing, although in some dances the woman brings the man back. In either case, a slight resistance on the part of the "draw-ee" creates delightful connection. The give and take action can be efficiently accomplished in 4 counts, leaving 12 counts for a swing, and this "zesty" timing is what Larry Jennings prefers. However, many dancers find it more natural and comfortable to dance an 8-count give and take and 8-count swing, and it does little harm to the dance to leave this timing decision to the discretion of each couple.

The Ralph Page weekend offers much more than straight dance sessions. Every year also includes opportunities to visit the amazing and growing special collection on traditional music and dance that is maintained by the Dimond Library at UNH. A highlight of this year for me was the large scale, semi-organized fiddlers' jamming that occurred after lunch on Saturday and Sunday. The two organized caller discussions were also extremely worthwhile. But special mention should be made of the participation in the weekend of Bob McQuillen. Bob has attended every Ralph Page weekend since the event's inception in 1988. His steadfast traditional piano-playing style is matched only by the tireless good cheer and humor he brings to us year after year. The weekend would not feel complete without Bob jumping up to interrupt a walk-through with an outrageous story about a dance from bygone years. Many of the tunes we heard during the weekend were Bob's compositions, and his music is unfailingly suitable for our dancing. Bob is also unstintingly generous and public in his praise for younger musicians and composers. This year Bob led a music workshop focusing on excellent but rarely played tunes. I include one tune from his packet at the end of the syllabus.

As in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering by being considerate and helpful in providing the information I need to create this syllabus. I am also grateful to David Millstone, who saves me from embarrassment by casting his keen editorial eye over the syllabus to catch my errors before others do. Thanks are also due to the composers and callers whose dances and dance adaptations are included. Because so many different systems of notation are common, I often modify the notes that people give me in an attempt to be somewhat consistent. Any mistakes which may creep into their work during this process are my responsibility and not theirs.

I hope you enjoy this syllabus and find it valuable. I look forward to seeing you and dancing with you at a future Ralph Page Dance Legacy Weekend!

A stylized signature of the name "David" in a decorative, calligraphic font.

David Smukler
Syracuse, NY

16th Ralph Page Legacy Dance Weekend

January 17 - 19, 2003, Memorial Union Building (MUB), UNH, Durham, New Hampshire

Sponsored in Part By:

The University of New Hampshire Department of the Humanities

The Monadnock Folklore Society

FRIDAY NIGHT	STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building)	MUSIC / DISCUSSION ROOM
7:30-11:00 Session A	WELCOME DANCE PARTY MC: David Bateman with music by Phantom Power With Dance Masters plus Byron Ricker & Alice Morris	
SATURDAY MORNING	STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building)	
9:00-10:30 AM Session B	Dance Session: Caring for Your Set Linda Leslie and Airdance	Calling Workshop: "Square Calling for Contra Callers" Tony Saletan
10:30-11:00 AM	SNACK BREAK	
11:00-12:30 Session C	RETROSPECTIVE – "Ralph's Favorite Squares" MC: Tony Parkes, with Old New England	
12:45-1:45	LUNCH at the MUB (Memorial Union Building Food Court)	1:15 – 2:00 Après Lunch Fiddle Jam with Jane Orzechowski
SATURDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building)	
2:00-3:30 PM Session D	Dance Session: Celebrating the Ralph Page Centennial Tony Saletan and Airdance	Opportunity 1:30 PM – 3:30 PM Visit the Special Collection On Traditional Music and Dance at Dimond Library, UNH
3:30-5:00 Session E	Dance Session: Triplets Old and New Linda Leslie and Old New England	Music Workshop With Airdance
SAT. EVENING	BANQUET Huddleston Dining Hall	Huddleston is on Main St., the first building toward downtown from MUB
6:15-7:30	THE GRAND DANCE Dance Masters Tony Saletan and Linda Leslie 8:00-9:50 Old New England 10:10-12:00 Airdance	Festive Attire Suggested
8:00-12:00 Session F		
SUNDAY MORNING	STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building)	
9:00-10:30 AM Session G	Dance Session: Nostalgic Singing Squares Tony Saletan and Old New England	Calling Workshop: Dance Diagnosis, Rx for Success Linda Leslie
10:30-11:00 AM	SNACK BREAK	
11:00-12:30 Session H	Open Mike Dance Session MC: John McIntyre, with Dance Masters' Critique with Airdance	Music and Talk Workshop With Bob McQuillen
12:45-1:45	LUNCH at the MUB (Memorial Union Building Food Court)	1:15 – 2:00 Après Lunch Fiddle Jam with Rodney Miller
SUNDAY AFTERNOON	STRAFFORD ROOM at the MUB (Dance Hall at the Memorial Union Building)	
2:00-4:30 Session J	FAREWELL DANCE PARTY MC: Marianne Taylor Dance Masters, Guests and Staff Musicians	

2003 STAFF

Dance Masters

Linda Leslie and Tony Saletan. Additional Friday night callers - Alice Morris & Byron Ricker

Bands

Phantom Power: Lissa Schneckenburger (fiddle) and Bruce Rosen (piano)

Old New England: Jane Orzechowski (fiddle), Deanna Stiles (flute) and Bob McQuillen (piano)

Airdance: Rodney Miller (fiddle), Mary Cay Brass (piano, accordion)

Marko Packard (flute, guitar, sax), Stuart Kenney (bass, percussion)

Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC, with

Music by Phantom Power (Lissa Schneckenburger and Bruce Rosen)

Polka

Holiday Jig

By Ted Sannella (February 21, 1977)

Called by: Alice Morris

Source: *Balance & Swing*

Formation: Contra, duple improper

Jigs: *Stan Chapman's* (Jerry Holland)/*All the Rage*
(Larry Ungar)/*The Orphan/Calliope House*
(Dave Richardson)

- A1- Do-si-do neighbor
Neighbor allemande L, gents
allemande R to a wavy line-of-4
- A2- Balance twice
Swing the neighbor, face down
- B1- Down the hall 4-in-line, turn as
couples
Return, face across
- B2- Ladies chain over and back

Partner's Delight

By Judy Ogden

Called by: Alice Morris

Formation: Contra, duple proper

Reels: *Galen's Arrival* (Alisdair Fraser)/*Em Reel/The Girl That Broke My Heart*

- A1- Circle left 1 1/4, gents arch
Ladies duck under, separate and go
around one to form a line-of-4
- A2- Down the hall 4-in-line, turn as
couples
Return, face partners
- B1- Balance and swing partner
- B2- Ladies chain across
Actives half figure 8 above

La Bastringue

Called by: Tony Saletan

Formation: Circle Mixer

Reels: *La Bastringue/Saint Anne's Reel*

- A1- All into the center and back
Repeat
- A2- Circle left
Circle back to the right
- B1- Ladies turn over right shoulder under
the arm of the gentleman on your
right, and those two swing
- B2- Promenade

Each time you swing a new corner, who becomes your partner for the next time through. Starting the dance with the woman on the left and man on the right allows you to swing the person you chose before they move on.

Chasin' the "L"

By Byron Ricker

Called by: Byron Ricker

Formation: Contra, Becket formation

Reels: *Vladimir's Steamboat in D* (Jay Ungar)/
Growling Old Man, Grumbling Old Woman/
Vladimir's Steamboat in A

- A1- Right and left through on the left
diagonal
Ladies chain straight across
- A2- Gents allemande L 1 1/2
Gypsy partner 1 1/2
- B1- Hey for 4 (women start by passing left
shoulders)
- B2- Balance and swing partner

Ashokan Hello

By Tony Parkes (August, 1992)

Source: *Son of Shadrack*

Called by: Byron Ricker

Formation: Contra, duple improper

Reels: *Point au Pic/Dedicado à Jos* (Martin Racine)/*Hommage à Edmond Pariseau*

- A1- Balance neighbor, box the gnat
Swing
- A2- Long lines forward and back
Ladies allemande left 1 1/2
- B1- Balance partner, box the gnat
Swing
- B2- Circle left 3/4
Balance the ring, 2's arch and 1's duck
through to the next

Random Acts of Kindness

By David Glick (variation by Linda Leslie)

Called by Linda Leslie

Formation: Contra, Becket formation

Reels: *Kevin Burke's Am Reel/Contradiction/Marcel Martin* (William B. Welling)

- A1- With neighbors on the left diagonal,
circle left about 3/4 to end on the
side of the set with your neighbor
Swing your neighbor
- A2- Long lines forward and back
Ladies half chain
- B1- Left-hand star once (to a shadow)
Allemande right shadow #1, go 1 1/2
and join left hands with shadow #2
- B2- Balance the wave (4), slide right as in
Rory O'More (2) and swing your
partner (10)

On the very first time through, your neighbors are straight across rather than on the left diagonal. The long wavy lines formed at the end of B1 will have women facing out, men facing in. It's helpful to participate in B2 even if you are waiting out.

Linda's variation switches David's A and B parts, and changes "circle L 3/4 and pass through" to "circle left with neighbors on left diagonal...."

Waltz: A Penny for Your Thoughts (Bruce Rosen)

– Break –

Hambo***Holderness Reel***

By Byron Ricker

Called by: Byron Ricker

Formation: Contra, duple improper

Reels: *The Quarry Cross/Roddy McCorley/Coleman's*

- A1- Do-si-do neighbor
And swing, end facing down
- A2- Down the hall 4-in-line, while all
retain hands, the 2's arch and all turn
toward neighbor (2's bringing the
arch over) to face up in a "cozy line"
Return, 1's arch and 2's duck to form a
cloverleaf
- B1- Circle left 1x
1's arch, 2's pop through and unwind
(4), balance the ring (4)
- B2- 1's half figure eight through the 2's
And swing partner in the center, end
facing down

Fast Living

By David Kirchner

Source: *CDSS News* (July/August, 1995)

Called by: Byron Ricker

Formation: Double contra, four-facing-four

Reels: *Clare Jig/Timmy Clifford's/Cul Aodh Jig*

- A1- Lines-of-4 forward and back
Four ladies grand chain
- A2- Hey-for-4 along the line-of-4 (women
start by passing right shoulder)
- B1- Balance and swing this neighbor
- B2- Four gents star by left hands halfway
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.

Sheehan's Reel

By Roger Whynot

Source: *Balance and Swing*

Called by: Tony Saletan

Formation: Square

Tune: *Sheehan's Reel*

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

Sequence: Improvised intro; figure twice; improvised break; figure twice; improvised ending.

The Trail of the Lonesome Pine

Set to music by Don Armstrong (based on *Gents and Corners* by Ralph Page)

Song by Harry Carroll

Source: *Smoke on the Water*

Called by: Tony Saletan

Formation: Singing square

Intro, Break and Ending:

Do-si-do (or bow to) your corner and bow to
your own

Join your hands, circle left halfway round

Allemande left your corner and you weave
around the ring

Just wind it in and out, and when you meet
your own

Do-si-do [pause for echo], 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

Do-si-do [pause for echo], 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.

Summer Sunshine

By Paul Balliet

Source: *Twirling Dervish Returns*

Called by: Alice Morris

Formation: Contra, duple improper

Jigs: *Happy to Meet, Sorry to Part/Brisk Young
Lads/Hundred Pipers*

(Starts in a wavy line-of-4, women in the center)

A1- Balance the wave and swing neighbor

A2- Ladies chain over and back

B1- Circle left 3/4 and swing partner

B2- Circle left 3/4 and step forward to
recreate the original wave

Balance the wave, drop hands and
walk forward into a new wave

Streetsboro Reel

By Becky Hill

Called by: Alice Morris

Source: *Twirling Dervish and Other Contra Dances*

Formation: Contra, duple improper

Reels: *Don Tremaine's/Julia Delaney/Molly Renhus/Salvation*

- A1- Allemande left neighbor 1 1/2
Two ladies allemande right 1 1/2
- A2- Balance and swing partner
- B1- Half promenade
Half right and left
- B2- Circle left 3/4
Same neighbor allemande right 1 1/2

Mystery Dance #4

By Linda Leslie and Joseph Pimentel (2001)

Called by: Linda Leslie

Formation: Contra, duple improper

Jig to Reels: *Rock Valley/Green Mountain/Brenda Stubbert's* (Jerry Holland)/*Trip to Windsor*

- A1- Balance and swing neighbor
- A2- Give and take (to woman's side) and swing partner
- B1- Down the hall 4-in-line, turn alone
Return, bend line
- B2- Balance the ring, twirl to the right one place (as in *Petronella*)
Left-hand star

Joseph had learned Linda's *Mystery Dance #3*, and suggested that the flow would be better with the B2 as above.

Waltz: Tombigbee

Caring for Your Set
 Saturday, 9:00 A.M. program
 Led by **Linda Leslie**; Music by **Airdance**

The purpose of this session was to focus dancers on the dance needs of their partners, their neighbors, and indeed, their whole set. With just a little bit of concentration, dancers can help take care of their sets, and increase the pleasure of dancing for everyone.

Hand Jive

By Gene Hubert (June, 1995)
 Source: *Recent Contra Dances by Gene Hubert*
 (website)
 Formation: Contra, Becket Formation
 Reels: *Glencolumkille/Sally Gardens*

- A1- Circle left
 And back to the right
- A2- Give right hand to partner: balance (4),
 do-si-do (6), and box the gnat (4)
 Two ladies pull by using left hands (2)
- B1- Balance and swing neighbor
- B2- Give and take (moving to the left and
 to the man's side) and swing partner

If the give and take action moves to the left before the partner swing, new neighbors should be directly across from each other.

The Dulcimer Lady

By Jim Kitch
 Source: *To Live is To Dance*
 Formation: Contra, duple improper
 Jigs: *Brendon Tomra's/Sean Ryan's*

- A1- Circle left once around
 Swing your neighbor
- A2- Long lines forward and back
 1's cross the set passing right
 shoulders, each turn individually to
 the right and go around one standing
 person, ending in the center to form
 "diamonds" with the 2's (active man
 facing down and woman up)
- B1- Putting right hands into the diamond
 for a hands across star (2's above
 1's): balance (4), turn the star (8) and
 balance again (4)
- B2- Couple 2 makes an arch and the
 actives go through to meet their
 partner and swing in the center, end
 facing down

As the 1's swing in B2, the 2's face up and take inside hands. The action in A2 is borrowed from Ted Sannella's *Fiddleheads*. Note that the active dancers are no longer in the same group of four as their partner (instead they are facing a shadow) and that either one or three dancers will be left to improvise at the top and bottom of the set.

The 2's have a very important "caretaking" role in this dance: As their 1's cross in A2, they should move in to leave space. In addition, they must take right hands across *above* the actives' hands so that the arches can be formed easily. The arches should be sufficiently wide for the actives to pull by smoothly. Also, the sets can be aware of each other, leaving room between the lines so that the actives have space to swing. All dancers should join in the dance at the ends, following Linda's rule: "Your shadow needs you!"

A Proper Trifle

By David Kirchner

Source: *CDSS News* (May/June, 1995)

Formation: Contra, duple proper

Reels: *Father Kelly's/Hernan's*

- A1- First corners allemande left 1 1/2 and give right hands to their partners to form a wavy line-of-4
Balance, allemande right partner
- A2- Hey-for-4 (first corners start by passing left shoulders)
- B1- Balance and swing partner
- B2- Ladies chain across
Actives half figure eight above

“First corners” are the first man and the second woman as in English Country Dancing. The second corners care for their set by adjusting positions to create the wave (as couple 2 does in *Hull's Victory*), and moving in after the 1's cross in the 1/2 figure 8.

David's published version starts with allemande left and the hey starts by the right shoulder. This version reverses hands and shoulders in the A-parts because Linda prefers the approach to the balance in B1 from this direction.

CDS Reel

By Ted Sannella (September 7, 1984)

Source: *Swing the Next*

Formation: Contra, duple improper

Reel: *Goodbye Liza Jane*

- A1- Swing neighbor
Long lines forward and back
- 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 is Ted's original version of a dance written for an event sponsored by Boston Centre CDS. The dance is often done nowadays with the actions in A2 reversed, but 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. To care for your set, promise to do this on time.

Note some other unusual opportunities and challenges that this dance offers. You get two swings with each neighbor. If you can end the first one in time the whole set benefits with a clearly phrased forward and back. The partner swing is on the woman's original side; she cares for her partner by ending the star there.

Fun Dance for Marjorie

By Bob Golder

Formation: Contra, Becket formation

Reels: *Célina/Mother's Reel/St. Antoine's*

- A1- Single file along the set with the gents in the lead (2), circle left 3/4 with the next neighbors (6)
Swing this neighbor on the side
- A2- Long lines forward and back
Gents allemande left 1 1/2
- B1- Balance and swing partner
- B2- Gents pass by the right to change places; ladies pass by the right and then take right hands
Gents take right hands and all star once, right hands across

The progression occurs in the first two counts of A1, and should be omitted the first time through. In B2 the gents connect with one another through eye contact and then hands; the ladies connect both with eyes and hands. This dance was created for a dancer friend with some physical limitations.

Retrospective: “Ralph’s Favorite Squares”

Saturday, 11:00 A.M. program

Led by **Tony Parkes**; Music by **Old New England**

Tony began with a disclaimer about presenting a session composed entirely of squares of this sort, a kind of programming that Ralph would have avoided.

Crooked Stovepipe

French Canadian square dance on which Ralph Page put his distinctive stamp

Source: *Contras: As Ralph Page Called Them*

Reel: *Crooked Stovepipe*

- A1- Head ladies forward and back
Same two swing as others circle six 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. Following Ralph Page’s example, Tony called a right elbow swing for the gents.

Half Way Round

Source: *Contras: As Ralph Page Called Them*

Reel: *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 simultaneously cross the set (walk boldly across allowing the gent on your left to go just ahead of you) and swing the opposite
- B2- Take your corner and promenade to the gent’s home

Ralph Page called this dance frequently. A version of the figure may have come to him from Al Brundage.

Odd Couple Promenade

Source: *Contras: As Ralph Page Called Them* (where it is given as “Old Couple Promenade”)

Reel: *Road to Boston*

A music

Couple 1 out to the right (4) and balance to couple 2 (4)

Same two couples right and left through, over and back (12)

Same four pick up couple 3 and circle left, six hands round (12)

B music

Now those six allemande left on the corner and grand right and left six changes (all the way round) WHILE couple 4 promenades around outside of them (24)
All swing at home (8)

Sequence: Intro; figure for couples 1 and 2 in turn; break; figure for couples 3 and 4 in turn; ending. In this dance you must simply trust the caller to get you where you need to go on time. Despite its unusual timing twists, it is very much a phrased, New England style dance, intended to fit tidily into 32 bars of music. For all to go well, the caller must prompt the right and left through in such a way as to allow it to be executed in 12 counts.

The Rout

Source: This was common as a plain quadrille figure in several collections from the 1800s.

Reel: *Glise de Sherbrooke*

Heads to the right and circle four with the sides; head gents let go of left hands to open to a line-of-4 at the sides (8)

Forward eight and back

Ladies chain across

Ladies chain down the line

Ladies chain across

Ladies chain down the line, courtesy turn is approximately twice around

Promenade home

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

Heads: as above

Sides: as above

Heads: R&L across; chain back

Chain along the line; R&L back

Chain across; R&L back

R&L along the line; chain back

Sides: the same

Heads: R&L across; chain along the line

Chain across; R&L along the line

Chain across; R&L along the line

R&L across; chain along the line

Swing Two Ladies

By Ralph Page

Source: *Contras: As Ralph Page Called Them*

Jigs: *Shauna's Jig* (Bob McQuillen)/Mary Elder's (Bob McQuillen)

All go forward and back

Forward again, head gents back out with two ladies each

Allemande right the lady on the right, allemande the lady on the left

Swing both ladies (a 3-person basket swing)

Open up and circle three

When oriented to do so, 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.

"Kitchen Junket" Lancers

One of several versions of Lancers figure #5

Tunes: *Snowshoer's Hornpipe/Peace River Breakdown*

Couple 1 promenade the inside of the set, greeting each of the other couples; end at home but facing out and couples 2 and 4 fall into place behind them to create a column of couples facing up

All go forward and back

All sashay four steps to the right and back to the left

Lady 1 lead the four ladies single file, go counterclockwise around the gents and back to where you began

Similarly, gent 1 lead the four gents clockwise round the ladies

All face partners, fall back and come forward

Swing partner to original place in the square

Sequence: Repeat giving each couple in turn the lead role. The order in which the side couples fall into place is unimportant. Tony said that Ralph never called this the same way twice. The variation we danced included single file promenades that led dancers into other sets, but Tony brought us all home to original places and partners in the end.

Grand Square

Source: Several callers in the 1950s did versions of this as the grand square figure became very popular
 Tunes: *Scotty O'Neil* (Bob McQuillen)/*Macky Quacky* (Alice McBride)

This dance consists of combinations of ladies chain and right and left through figures, sometimes across to opposite couples and sometimes on the right or left diagonal. The choruses are variations of the grand square figure. Tony included a "no eye contact" variation in which all the gents faced their partners who continued to face in. Then the grand square began with ladies walking forward and gents backing up. He set us up for another variation by having the head gents swing their corners and face in. Then all eight could do a diagonal grand square.

The tune, *Macky Quacky*, was composed for Bob McQuillen by Jane Orzechowski's niece at age 10.

Dancing to Pretoria

By Ralph Page

Source: *An Elegant Collection*

Formation: Singing Square (song: *Marching to Pretoria*)

Intro, Break and Ending

All join hands, circle left, circle once around
 All the way around, 'til you get back home
 again

Reverse back, the other way you go then
 Right hand to your partner for a grand right
 and left [all the way around]; sing it!

We'll go dancing to Pretoria, Pretoria,
 Pretoria

We'll go dancing to Pretoria, Pretoria hurrah

Figure

Allemande left your corner and
 Come back and swing your partner
 Swing with your partner, swing around and
 round

The head two couples right and left through
 Turn to face back in
 And the side couples do the same old thing
 Then you promenade one-quarter way round
 the ring

Four ladies chain, chain across the ring
 Then you chain right back and with your
 partner swing

To Pretoria, hurrah!

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

Two Little Right-Hand Stars

Rod Linnell's version of a Ralph Page figure

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

Tune: *Black Cat Quadrille* (from Don Braley)

- A1- Couple 1 separate to the sides and
 circle left, three hands round
 Now star right (turning same direction)
- A2- Left-hand star, the other way
 And couples 1 and 3 right-hand star (4
 hands) in the center
- B1- All allemande left corner, do-si-do
 partner, allemande left corner again
- B2- Promenade your partner once around

Sequence: Intro; figure for couples 1 and 2 in turn;
 break; figure for couples 3 and 4 in turn; ending.

According to Louise Winston's notes in *Dances from a Yankee Caller's Clipboard* Ralph Page's original figure was altered slightly by Ricky Holden. Ralph adopted Ricky's version, and then Rod Linnell adapted it into a singing call to the tune of the *Blue Mountain Rag*. Tony did not use the singing version.

Hofbrau Square

By Jerry Helt

Formation: Square

Jigs: *Fiddle Hill Jig/Woman Fiddler* (written for April Limber by Deanna Stiles)

Part I

All circle left halfway (8)

Heads right and left through (8)

Circle left 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)

Part II

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: (No intro); Twice through with the heads leading in Part I; twice more with the sides leading

Ladies' Whirligig

Source: *Contras: As Ralph Page Called Them* (where it is given as "Whirligig and Cheat")

Reels: *Hurricane Hazel* (from Don Braley)/*President Garfield's Hornpipe/Cincinnati Hornpipe*

Lady 1 out to the right:

Turn the right-hand gent by the right hand

Turn your partner by the left

Turn the opposite gent by the right

Turn partner by the left

Turn the left-hand gent by the right

Turn partner by the left

And "cheat or swing" (swing anyone in the hall)

Run on home and swing your own

Promenade

Sequence: At caller's discretion, the figure can be led by each lady in turn, each gent, head ladies, head gents, or all four ladies or gents.

Sally's Waltz (Bob McQuillen)

Celebrating the Ralph Page Centennial

Saturday, 2:00 P.M.

Led by **Tony Saletan**; Music by **Airdance**

Easy Does It

By Ralph Page

Source: *An Elegant Collection*

Formation: Contra, duple improper

Reels: *Maid Behind the Bar/Wissahickon Drive* (Liz Carroll)

- A1- Do-si-do the one below (neighbor)
Swing the same
- A2- Ladies chain over and back
- B1- Promenade across
Right and left through back
- B2- Left-hand star
Come back with a right-hand star

Tony varied the dance by changing back and forth Ralph Page's original version as given above and Ted Sannella's revision. Ted felt a promenade would follow the swing better than the chain, and also liked the flow from a left-hand star into the new do-si-do. Here is Ted's version:

- A1- Do-si-do below and swing
- B1- Promenade across; right and left back
- A2- Ladies chain over and back
- B2- Right-hand star and left-hand star

Ashuelot Hornpipe

By Ralph Page (late 1950s)

Source: *An Elegant Collection*

Formation: Contra, triple improper

Reels: *Bobby Gardiner's/Battering Ram*

- A1- Actives allemande left the one below
just half into a full ladies chain, over
and back
- A2- Circle left, six hands all the way round
- B1- Couples 1 and 2, right and left through,
over and back
- B2- Long lines forward and back
Couples 1 and 2 right-hand star

An alternative B2 is as originally composed by Ralph: actives star left below with couple 3 and star right above with couple 2. We did both versions.

Honest John

Source: *Contras: As Ralph Page Called Them*

Formation: Singing square

- Head two couples forward go and balance
you two
- Join your hands and circle left and then
here's what you do
- Chassez by, address your opposite
- Chassez back, address your own
- Right and left the way you are-a-a-h
- Right and left back to place
- Four ladies grand chain
- All promenade

Sequence: Intro; figure for heads; figure for sides; break; heads go out to the right; sides go out to the right; ending. The tune contains *Brighton Camp (The Girl I Left Behind Me)* plus another part. "Chassez by" is done by partners exchanging places, gent passing behind lady each way, facing opposites the entire time.

Red River Valley

As called by Ralph Page
Formation: Singing square

Couple 1 lead to the right and you balance
Circle left one time
Right and left six (see below)
Now couple 1 lead to left (to couple 4) and
balance
Circle left
Dip and dive six
Both head couples lead to the right and
balance (note: *no* circle left)
Right and left eight (see below)

Repeat for each couple in turn. To “right and left six”
or “right and left eight” walk straight ahead passing
each opposite person by the right shoulder. When you
reach the end, turn as a couple with your partner.
Continue until you are back where you began.

Sackett’s Harbor

Source: *An Elegant Collection*
Formation: Contra, triple proper
Jigs: *Steamboat Quickstep/Maggie Brown’s Favorite*

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

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

In the War of 1812, there were several battles at
Sackett’s Harbor, NY (May 1812; July 19 and 24,
1812; May 27-29, 1813).

Tony told a story about doing *Sackett’s Harbor* with
Ralph Page’s daughter, Laura, many years ago. Tony
says they were very well behaved until they were
almost to the bottom of the hall, where they thought
Ralph would not notice that they swung through the
center and back (executing the variation with perfect
timing). Ralph’s voice came booming over the PA:
“Tony! What are you doing? People will see you and
think it goes that way!”



Tony Parkes joined Tony Saletan for two square dances that completed this excellent session. They called the first one:

“Tony Squared”

Formation: Square

Reel: *Walker Street*

Tony and Tony put together this calling duet one summer when they were both at Pinewoods Camp together. The calls are based on the premise that each of the two Tonys insists that *he* is calling and the other should stand aside. The sequences of interlocking calls, rhymes and dramatic interplay were delightful and artfully constructed. This performance was one of the highlights of the weekend for many attendees.

Rod's Darling Nellie Gray

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

Song by Benjamin Russell Hanby (1856)

Formation: Singing square

Intro:

Well, you all join your hands and you circle
to the left

To the tune of My Darling Nelly Gray

Then you come on back the other way, and
circle to the right

Square your set now and listen what we say

Corner allemande left and a grand old right
and left

Go walking 'round the ring about halfway

Do-si-do your Nelly, and you promenade
her home

Promenade with your Darling Nelly Gray

Figure:

First couple to the right, and you balance
with the two

Circle left, go once around that way

Right hand half around the opposite, and
balance 4-in-line

Then you walk through and swing your
Nelly Gray.

Take her on to the next, etc. [See sequence
below]

Ending:

Allemande left and a grand old right and left

Go walking round the ring about halfway

When you meet your Nelly, well you
promenade her home

And you bow to your Darling Nelly Gray

Sequence: As couple one reaches couple four, couple two begins the figure with couple three. Continue in this manner until all four couples have led the figure three times. This dance is based on an older popular square dance. Rod Linnell, who created the variation, gave it the title *Atomic Nellie Gray*. Tony and Tony gave us a wonderful rendition in two-part harmony.

In pre-Civil War America, the song, *Darling Nelly Gray*, had almost as great an impact in arousing abolitionist sympathy as the novel *Uncle Tom's Cabin*.

Triplets, Old and New

Saturday, 3:30 P.M.

Led by **Linda Leslie**; Music by **Old New England**

To introduce this session, Linda read the passage in Ted Sannella's *Balance & Swing* in which he describes how he began to write dances in the triplet formation and the customs he came to always use with them.

Triplets are mini-contras with just three couples per set. Unless otherwise indicated couples begin proper.

Linda's choice to start with Ted's first triplet could not have been more appropriate.

Ted's Triplet #1

By Ted Sannella (June 21, 1968)

Formation: Couple 2 begins improper (Ted always started the first change with all proper)

Source: *Zesty Contras*

Reels: *Ball and Chain/Liza Constable's Reel/Natalie McMaster's* (J.P. Cormier)

- A1- Couple 1 balance and swing
- A2- Same two down the center to the bottom, separate and come up the outside to the center place
All do-si-do partner
- B1- Bottom two ladies chain across and back (starting from the unexpected side) while the other couple swings
- B2- Join hands six and circle left half-way
Couple 1 cast to bottom, others following to invert the line

Ends 2-3-1 with middle couple improper. Ted's practice of beginning with all couples proper still works here, because no matter how they begin the original couple 2 faces down after their swing in B1.

Housewarming

By Jacob Bloom

Source: *Zesty Contras*

Formation: Top couple must begin improper

Reels: *Tommy People's/Jackson's Reel #2/Bus Stop Reel* (Anita Anderson)

- A1- Couple 1 down the center, turn alone
Return and cast off using a hand cast
- A2- Circle three hands on the side (the way you're going, *i.e.*, right for the active woman and left for her partner)
Circle back the other way, opening to lines-of-3 with actives in the center

- B1- Forward six and back
Pass through and turn as a line with a right hands high and left hands low
- B2- Forward six and back again
All swing your partner

Ends 3-1-2 with the new top couple improper.

Corner Triplet

By Linda Leslie (1991)

Reel: *High Level Hornpipe*

- A1- Active couple (#1) go down the center, turn alone
Return and cast off
- A2- Turn contra corners
- B1- Actives balance and swing, end facing up (proper)
- B2- Come up the middle, separate down to the bottom
Lines-of-3 go forward and back

Ends 2-3-1. Linda notes that she wrote this dance because she wanted a useful dance for teaching contra corners. New dancers are not as likely to get lost, or feel intimidated when learning contra corners within a triplet set. Ted's dances which include contra corners are more complicated. After running this dance a few times, Linda taught the following:

Ted's Triplet #7

By Ted Sannella (June 25, 1970)

Source: *Balance and Swing*

Reels: *Castle Hornpipe/David Millstone's Hornpipe*
(Bob McQuillen)/*Mary Lou and Charlie* (Bob McQuillen)

- A1- Top two couples allemande right partner 1 1/2
Same four right and left through
- A2- Actives (now progressed) turn contra corners
- B1- Meet in the middle to balance and swing, end facing up (proper)
- B2- Come up the middle, separate down to the bottom
All do-si-do partner

Ends 2-3-1.

Triplet for Felix

By Phillippe Callens (1988)

Source: *From a Belgian Yankee Caller*

Jigs: *Buddy McMaster's/Harbour View* (John Campbell)/*Bride's Favorite*

- A1- Couple #1 cross through the 2's as they move up to form waves-of-3 along the sides (1's improper and facing out), balance
Allemande right once around and balance again
- A2- Allemande left and start a hey-for-3 along the line (actives begin by passing right-hand neighbor by the right shoulder)
- B1- Actives meet in the center to balance and swing, end facing down
- B2- Down the hall 4-in-line with couple #3, actives turn in the center as a couple
Return, hand cast

Ends 2-3-1.

Beneficial Triplet

By Al Olson

Jigs: *Shetland Fiddler* (Bob McQuillen)/*Bearded Fiddler* (Ed Reavy)

- A1- Pull by partner by the right hand (4)
Pull by the left diagonal person by the left hand (4)
Pull by across by the right hand (4)
Pull by this left diagonal person by the left hand (4)
- A2- Once more, pull across by the right and pull by on the diagonal by the left
Balance your partner, box the gnat
- B1- All balance and swing partners
- B2- Actives at the bottom come *up* the center, turn alone
Return, hand cast

Ends 3-1-2. Based on Dan Pearl's dance, *Beneficial Tradition*. After the pulling by someone six times in the A-parts you should be across from your partner with the set inverted. During that action, remember: if you are at the end of the set and no one is on your left diagonal, don't move!

Larry's Triplet #7

By Larry Jennings

Source: *Zesty Contras*

Reels: *Shoemaker's Daughter* (Ed Reavy)/*Mrs. Frasier's/High C's* (Newt Tolman)

- A1- Top two couples balance and swing partners, end facing down
- A2- Same four down the center 2-by-2, turn as couples
Return, 1's cast (unassisted) down one place as the 2's turn to face down
- B1- Couples 1 and 2 right-hand star
Left-hand star back
- B2- Couples 1 and 3 face across and go forward toward partner and back
Pass through across the set, turn alone and circle left just half way

Ends 2-3-1.

Ted's Triplet #12

By Ted Sannella (current revision May 5, 1981)

Source: *Swing the Next*

Reels: *Guilderoy/Lamplighter's Hornpipe/Mountain
Ranger*

- A1- Couple 1 balance, pull by across and
go down the outside below one
Top four right and left through across
- A2- Same ladies chain
Those four circle *right* 3/4 and pass
your neighbor by the right shoulder
- B1- All balance and swing the one you
meet
- B2- Actives balance and swing at the
bottom, ending proper

Ends 2-3-1.

Grand Dance

Saturday evening, 8:00 -12:00

Old New England (Jane Orzechowski, Deanna Stiles and Bob McQuillen)
provided the music for the first half of the evening.

Grand March

Sylvia Miskoe and Tony Saletan were the lead couple
Priscilla Burrage directed traffic

Marches: *Prince Imperial Galop/George Cheroux*
(both from Don Braley)/*Neil Vincent*
Orzechowski's Welcome to Earth (Bob McQuillen)

Every grand march is different. This year's felt particularly smooth and elegant. For an excellent description of figures that can be used for a grand march, see the recent CDSS publication, *Legacy*. On page 36 of this Syllabus you can find the music for the *Prince Imperial Galop*.

Quadruplicity

By Don Lennartson

Formation: Double contra, four-facing-four

Called by: Linda Leslie

Reels: *Liza Jane/Rock the Cradle Joe/Green Willis*

- A1- Forward eight and back
Swing corner (see note), form a square
- A2- Heads right and left through
Sides right and left through
- B1- Gents star left one time round
Do-si-do the one you swung 1 1/2
- B2- Balance and swing partner

If you were to hold eight hands round at the start of the dance, your "corner" would be the gent on the right (for ladies) or the lady on the left (for gents). Thus, if you are on the end of the line-of-4, your corner is opposite you, while every other time the corner is right next to you in your line – a "shadow."

Rory O'More

Formation: Contra, duple proper

Source: *The Country Dance Book*

Called by: Linda Leslie

Jigs: *Rory O'More/Boxman's Jig* (written for Bob McQuillen by Liz Carroll)/*Rory O'More*

- 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 2 steps (or spin) individually to the right; give left to partner and right to next to form the wave again
Balance left and right, and slide left
- B1- Turn contra corners
- B2- Actives balance and swing, end proper and face to face

Steal This Dance

By Alan Sklar

Formation: Contra, duple improper

Called by: Linda Leslie

Jigs: *Blackberry Quadrille/Tappit Hen* (from Nelson Collection)

- A1- Long lines forward and back
Gents allemande left 1 1/2
- A2- Balance and swing partner
- B1- Ladies chain across and form diamond
(see note)
Balance in a ring and spin to the right
(as in *Petronella*)
- B2- Balance the ring and spin again
Balance the ring once more; then make
an arch with your neighbor and the
ladies twirl to the *left* under this arch,
gents assisting, but staying in place

At the end of the courtesy turn in B1, ladies continue to move to the center of the set, keeping left hands with neighbor, giving a right to partner, and facing one another. The group now has formed a diamond. After each spin, the diamond shape is maintained until the last 4 counts. The last twirl is for the ladies only in order to re-form the improper lines.

Alamo Circle Mixer

By Tony Saletan (December, 1980)

Formation: Circle Mixer

Called by: Tony Saletan

Reels: *Speed the Plough/Headlight Reel*

- A1- All forward and back twice
- A2- Allemande left corner 1x, join right
hands with partner in an "Alamo
ring;" balance
Allemande right partner 1/2, join left
hands with the next; balance again
- B1- Allemande left just 1/4 and swing the
next
- B2- Promenade, end facing the center

Tony emphasizes that although the allemande turns in A2 and B1 are each 4 counts, the distance that must be covered in that time gets shorter and shorter.

Young WidowSource: *Contras: As Ralph Page Called Them*

Formation: Contra, triple proper

Called by: Tony Saletan

Reels: *McQuillen's Squeezebox* (Ralph Page)/*Lady's Polka/Chickadee's Polka* (Bob McQuillen)

- A1- Right hands across star for couples one
and two
Back with the left
- A2- Couple one down the center, right
hand in right hand; turn as a couple
Return (improper) and cast off
- B1- Forward six and back
Circle six, just halfway and the ones
back out as the others face each other
up and down
- B2- Couples two and three balance twice
Same four right and left through
travelling up or down the hall

A2 may feel odd, as the woman is on the left and the man on the right. To turn as a couple, rotate clockwise; the woman going forward and the man backing up.

Saletan's Double Star

By Tony Saletan

Formation: Square

Called by: Tony Saletan

Reels: *Peace River Breakdown/Daley's Hornpipe*

- A1- Heads go forward and back
Head couples left-hand star
- A2- At the sides do two right-hand stars
Heads left-hand star in the center
- B1- Balance and swing your corner
- B2- Promenade to the gent's home

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. Notice that during the right-hand stars in A2, everyone has their corner in the star; the inactive couples (sides first time) are with their partners but the others are not. Active ladies follow your opposite gent whenever switching stars.

Singing Square Medley

By Tony Saletan
 Formation: Square
 Called by: Tony Saletan

For this dance, Old New England was joined by Tony Saletan on keyboard as Bob McQuillen switched to piano accordion. Tony says that playing while calling this medley allows him to control the modulations between keys and the subtle changes of tempo that each dance needs.

Intro (tune: *Red River Valley*)

Couple 1 leads *Darling Nelly Gray*
 Break to same tune

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

Couple 3 leads “Dip and Dive Six” to
Redwing
 Break to same tune

Couple 4 leads *On the Road to Boston*
 Break to same tune

Heads lead one figure of *Nelly Bly*

All dance *Marching to Pretoria*

Side couples lead the sashay figure of *Just Because*
 Break to same tune

All dance one figure of *Alabama Jubilee*

All dance one figure of *Smoke on the Water*
 Ending break to same tune



Just before the waltz, NEFFA president, Shelagh Ellman-Pearl, presented a plaque to commemorate an award Angela Taylor received last year. The plaque read: “The New England Folk Festival Association Life Membership, awarded to Angela Taylor May, 2002, in appreciation of continuous service and commitment from the earliest days. Your dedication is an inspiration to all.” Angela has been involved in organizing all sixteen of the Ralph Page Legacy weekends, as well as every one of the nearly sixty years of NEFFA festivals, which Shelagh called “an unmatched commitment.” Angela’s brief response was: “Thank you, and I loved every minute of it!”



Waltz: *April Flowers* (written for Bob McQuillen by Caroline McBride, age 16)

– Break –

Airdance (Rodney Miller, Mary Cay Brass, Marko Packard and Stuart Kenney) provided the music for the second half of the evening. The band was joined to great effect by **David Surette** on mandolin for their evening set.

Chain the Hey

By Becky Hill

Source: *Twirling Dervish and Other Contra Dances*

Called by: Tony Saletan

Formation: Contra, duple improper

Reels: *Julia Delaney/The Gravel Walk*

- A1- Do-si-do neighbor
Swing the same
- A2- Gents allemande left 1 1/2
Swing partner
- B1- Promenade across
Right and left through to get back
- B2- Half hey-for-4 (women start by
passing right shoulder)
Ladies chain back, and face new
neighbor

Windmill Lancers

As called by Ralph Page

Called by: Tony Saletan

Formation: Square

Recorded music: Eastman Wind Ensemble playing
Alte Kameraden (Old Comrades) by Carl Tieke

Intro:

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

Figure I:

Ladies star right 3/4.

Gentlemen, sweeping wide, advance one position to the right (Ralph had gents – and ladies in Figure II, etc. – wait four beats, then move right; we danced it both ways)

Meet original partner, courtesy turn
Repeat three times to end at home;
promenade.

Break:

Grand square with reverse; two-hand turn twice; promenade.

Figure II:

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

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

Repeat three times to end at home;
promenade.

Break:

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

Grand square with reverse; two-hand turn partner twice; promenade

Figure III:

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

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

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

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

Repeat to end at home; promenade

Closer:

Do-si-do corner and partner

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

Grand square with reverse

4 Ladies grand chain with return;
promenade; and honor partner

At Ralph Page's dance camps, *Windmill Lancers* was Ralph's tour de force, a dance that people anticipated and were excited about. He always called it to his record of the German march, *Alte Kameraden*. Tony recreated this experience for us in honor of Ralph's centennial.

Louisiana Swing

By Mike Michelle

Source: *Smoke on the Water*

Formation: Singing square

Called by: Tony Saletan

Intro, break and ending:

Hey Joe, swing your own; round and round
 you're gonna go
 Allemande left and a grand old right and left
 Meet your partner mighty sweet and turn
 right back to the Bayou beat
 And grand right and left the other way back
 home

Meet your partner down the line, you box
 the gnat; you're doing fine
 And you swing your partner round and
 round
 Promenade go two by two; promenade to the
 big Mamou
 That's how you do that Louisiana swing

Figure:

Head two couples forward and back; cross
 trail across the track
 And you go around one and 4-in-line you
 stand
 Forward eight, eight fall back; box the gnat
 across that track
 All join hands, circle left around the land

 Allemande left the corner; do-si-do your
 own
 Gents, swing that corner lady round and
 round
 Promenade [to the gent's place], go two by
 two; take a little walk to the big Mamou
 That's how you do that Louisiana swing

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

Simplicity Give and Take

By Linda Leslie

Formation: Contra, duple improper

Called by: Linda Leslie

Reels: *Le Reveur* (Richard Forest)/*Dedicado à Jos*
 (Martin Racine)/*Lévis Beaulieu*

A1- Balance and swing your neighbor
 A2- Give and take (to man's side) and
 swing partner
 B1- Long lines forward and back
 Ladies chain across
 B2- Left-hand star
 Do-si-do the *next* neighbor (with
 whom you will balance and swing)

Based on Simplicity Swing, by Becky Hill.

The Equal Turn

By Tom Hinds

Formation: Contra, Becket formation

Source: *Dance All Night 3*

Called by: Linda Leslie

Reels: *Rannie McClellan's* (Brenda Stubbert)/*Holy*
Land/Wing Commander Donald Mackenzie (Bill
 Cunningham)

A1- Gents allemande left 1 1/2
 Swing your neighbor
 A2- Right and left through across
 Ladies chain back
 B1- Circle left 3/4, pass neighbor by the
 right shoulder to meet new neighbors
 These two ladies allemande left 1 1/2
 B2- Balance and swing your partner

Mares Pond

By Linda Leslie

Formation: Contra, duple improper

Called by: Linda Leslie

Jigs: *Tam Lin/Devil in the Strawstack/Farewell to Tchernobyl* (Michel Ferry)

- A1- Circle left once around
Do-si-do neighbor 1 1/4 to a wave
- A2- Balance, walk forward to a new wave
Balance again, allemande right to
return to original neighbor
- B1- Balance and swing that neighbor
- B2- Actives only balance and swing

Based on Carol Ormand's *The Maine Sail*, a dance that Linda loves and wanted to simplify for use with newer dancers. The title commemorates a beautiful pond on Cape Cod.

Another Nice Combination

By Tom Hinds

Source: *Dance All Night 2*

Formation: Contra, duple improper

Called by: Linda Leslie

Reel: *Flatworld* (Andy Cutting)

- A1- Gypsy neighbor and melt into a swing
- A2- Circle left 3/4, pass your partner
Do-si-do a shadow
- B1- Balance and swing partner
- B2- Ladies chain; left-hand star

The last time through, balance and swing the shadow in B1 and run home to swing your own in B2.

Waltz

Nostalgic Singing Squares

Sunday, 9:00 A.M. program

Led by **Tony Saletan**; Music by **Old New England**

If You Knew Susie

By Jerry Helt

Song by Bud.G. DeSylva and Joseph Meyer

Intro, Break and Ending

Join hands with Susie, circle left with Susie
 Now circle right, go the other way back
 Swing so classy, with your fair lassie
 (Corner!) allemande left with your left hand,
 partner right, a right and left grand
 Here comes Miss Lucy, there goes cousin
 Kate
 When you meet your Susie, promenade 'til
 you get straight
 Promenade with Susie, swing at home with
 Susie
 Oh, oh what a gal!

Figure

Heads bow to Sue, do that right and left
 through
 Turn twice around, sides right and left too
 [heads do a double courtesy turn as sides
 start their right and left through]
 Four ladies chain, three quarters around
 Take that one, put the lady on the right; you
 join your hands and circle left
 Go half way round, then your corner do-si-
 do, [meaning your new corner]
 Come back and swing a new partner, swing
 'em high and swing 'em low,
 Promenade with Susie, go home with Susie,
 singing
 Oh, oh what a gal!

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

Lyricist Bud G. DeSylva and composer Joseph Myer
 also wrote *California, Here I Come*, *April Showers*
 and *I'll Build a Stairway to Paradise*.

Maple Sugar Gal

By Rod Linnell

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

Tune: *Maple Sugar Two-Step*

Intro and Ending

Allemande left your corner, allemande right
 your own
 Allemande left your corner again, grand
 right and left you roam
 Go half way around, and when you meet
 your pal
 Swing your Maple Sugar Gal
 Swing a little harder, now you swing around
 and round
 Take that lady with you and promenade
 around
 Promenade around the ring and swing with
 your pal
 You swing with your Maple Sugar Gal

Figure

Four ladies chain across, turn around
 Just the heads chain back, go halfway round
 the town
 All four ladies star across and everybody
 swing
 You swing with your Maple Sugar Gal
 Allemande left your corner and you balance
 to your own (let's hear it!)
 Do-si-do – but walk your *corner* home...

Sequence: Intro; figure for the heads, figure for the
 sides; repeat for heads, repeat for sides; ending. The
 progression is odd: the active ladies progress to their
 corners (*i.e.*, to their right) while the other two ladies
 progress to their left. Although this makes the same
 ladies always active in a HHSS progression,
 everyone gets to swing and promenade with each of
 the other gender-role dancers.

My Grandfather's Clock

By Tony Saletan (February 22, 1992)
 Song by Henry Clay Work (1876)

Ladies forward and back
 Gents right-hand star
 Allemande left partner 1 1/2
 Gypsy with the right-hand lady
 Put her on the right and circle to the left
 That's clockwise you know, all the way you
 go to the gent's home
 Balance the ring
 Allemande left corner
 Do-si-do partner
 Half grand square (16)
 Balance partner and swing

Sequence: Intro; figure four times; ending. The final grand square is done with the "reverse," a full 32 counts. This dance was written for clockmaker, Jim Morse, a fine repairer of antique clocks, whose shop was destroyed by fire on February 11, 1992. It was introduced at a benefit dance for Jim, who is also a dancer, at the Concord (MA) Scout House on March 22, 1992. The song's composer, Henry Clay Work, also wrote *Marching Through Georgia*, *Kingdom Coming*, *The Ship That Never Returned* (which provides the tune used for *MTA*, the song about Charlie who never returned), and other popular songs.

Sheik of Araby

Set to music by Debbie Gray (based on *Queen's Quadrille* by Jerry Helt)
 Song (1921) by Harry B. Smith and Francis Wheeler (lyrics), and Ted Snyder (tune)

Intro, Break and Ending

All join hands and circle left, beneath that
 desert moon
 Circle right, go the other way back, around
 that old sand dune
 Do-si-do your corner, it's all around you go
 Partner now you do-si-do, back to back on
 the heel and toe
 Four gents star left, it's once around that
 ring
 Come home and swing your Sheba round,
 and promenade and sing
 You drift across the night beneath that starlit
 sky
 With the Sheik of Araby

Figure

Head two couples right and left through,
 across the desert sand
 Same two ladies chain to that sheik across
 the land
 Side two couples right and left through
 beneath the stars above
 Same two ladies chain, all join hands, let's
 fall in love
 Circle left, go halfway round and swing that
 corner gent
 Swing that corner sheik and go home to his
 tent
 You walk your camel home, it's once
 around you roam
 With the Sheik of Araby.

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

Roll Out the Barrel

Set to music by Debbie Gray (based on *Pioneer Polka Quadrille* by Ted Sannella, published in *Balance and Swing*)
 Song (*The Beer Barrel Polka*) by Jaromir Vejvoda

Figure

Heads inside with your partner, you polka
 round the square
 Those ladies to the center, sides go around
 the inside pair
 Sides polka round the ladies, you polka with
 your partner
 All four ladies back to back, and four gents
 walk the outside track

Promenade and when you see your mate
 It's partner left, neighbor right and balance
 eight [in an Alamo ring with ladies
 facing out and gents in]
 You balance, all turn left hand *half*, you do
 it once again
 You balance, all turn left *again* [all the way
 this time], and all four ladies chain
 Four ladies chain across the hall
 You chain them home and don't you let
 them fall
 Corner promenade, you promenade your
 corner sweet
 You promenade her off her feet
 Next corner do-si-do [to 4 measures of
 transition music, ending in ballroom
 position with new partner, extended
 hands toward the center of the set]

Chorus (sing chorus of *Roll out the barrel!*)
 Polka "around the house" with your partner
 (all polka into the center and out, then
 turn into next place on the right in two
 more polka steps; repeat three more
 times to get back home)
 Balance and swing your partner
 Into the center and back
 And do it again

Sequence: No intro (warn the dancers); figure and chorus twice for heads; figure and chorus twice for sides. Debbie adapted Ted's dance by adding the Irish "About the House" or "Around the House" figure, which uses the music beautifully. *The Beer*

Barrel Polka was the biggest seller of 1939, and, apparently, the most popular song in the world during WWII. The song was originally called *Skoda Lasky* in Czech. The English words we all sing are by Lew Brown – but then, he was born in Odessa in 1893.

Silver and Gold

By Ted Sannella (early 1950s)
 Tune: *Silver and Gold Two-Step*
 Source: *Balance and Swing*

The heads two couples separate, go halfway
 round the ring
 You do-si-do now when you meet, and you
 give that one a swing
 (3 beats silent) Cross the set with a right and
 left through
 (4 beats silent) Look for the corner, do...

Allemande left your corner
 And you do-si-do your own
 Take that corner now and promenade to the
 gentleman's home.

Sequence: Improvised intro; figure twice for heads; improvised break; figure twice for sides; improvised ending. This is the only singing call that the prolific Ted Sannella ever created.

Mountain Music Madness

By Rod Linnell
 Song: *I Like Mountain Music* by Frank Weldon and James Cavanaugh (1933)
 Source: *Dances from a Yankee Caller's Clipboard*

Intro, Break and Ending

Allemande left your corner, back to your
 own and honor
 And swing your partner, everybody swing.
 Now you allemande left your corner, right
 hand to your partner
 A grand old right and left, go round the ring.
 All the way around and all the way back
 home
 When you're home, it's a right hand round
 with your own
 Then you allemande left your corner, back
 to your own and honor
 And swing your partner, everybody swing

Figure

Head two ladies chain, side ladies do the same
 All promenade one quarter round the ring
 Now the head two right and left through, side two right and left, too
 Then promenade one quarter round again
 Four ladies star across, turn partner by the left hand (or left elbow)
 Your corner swing
 And promenade, go round the ring [to the gent's home]

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

Climbing Up the Golden Stairs

From Don Armstrong
 Song by Monroe H. Rosenfeld (1884)

Here is Tony's description:

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

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

Goin' Down South

By Don Armstrong.
 Tune: *Down South* (1900) by William H. Myddleton and Sigmund Spaeth
 Source: *Smoke on the Water*

Intro, Break and Ending

Join your hands, circle south [left], let's go down south
 Can't you taste the cornbread melting in your mouth
 Do-si-do your partner, she's a pretty thing
 Go and swing your corners, give 'em a great big swing
 Allemande left the next, pass the one you swung
 Swing your partner round, now ain't we havin' fun?
 Promenade the ring, and everybody sing,
 "We're goin' down south today."

Figure

Head two couples forward and back, let's have some fun
 Pass through, separate, and around you go just one
 Into the middle, pass through, around just one you do
 Right and left through until you get back home
 Allemande left your corner, do-si-do your own
 Go back and swing the corner and keep her for your own
 Promenade the ring, and everybody sing,
 "We're goin' down south today."

Sequence: Intro; figure twice for heads; break; figure twice for sides; ending. The figure for this dance, based on an idea by Herb Greggerson, is an early example of a "grid" pattern (as opposed to either visiting couple or a circular pattern) that was to become characteristic of modern western squares.

Smoke on the Water

By Pancho Baird

Song by Zeke Clements

Source: *Smoke on the Water***Intro, Break and Ending**

Allemande left your corner, pass right by
your own

Right hand round the next one, a left hand
round your own

Ladies (gents) star right in the center, find
your corners all

Allemande left your corner, grand right and
left the hall

Chorus

There'll be smoke on the water, on the land
and on the sea

Right hand to your partner, turn around and
go back three [start a grand right and left
the other way back]

Do a left and a right, and left-hand all the
way around [just before you reach your
partner at home, rather than simply pull
by the left you allemande left once
around]

Right hand to your partner, box the gnat and
settle down

Figure I:

Four gents circle, left turn it once around
Come home for a do-si-do, then right-hand
star as you come down

Turn it once in the middle, find your corners
all

Allemande left that corner, grand old right
and left the hall

[Repeat chorus]

Figure II:

Head gents bow to partner, swing her once
around

Pass through, down the middle, then
separate go round [the outside]

Come home, meet your partner, and do a
little do-si-do

Allemande left that corner, grand old right
and left you go

[Repeat chorus]

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

Open Microphone Session

Sunday, 11 A.M. program – **John McIntyre**, MC with music by **Airdance**

Tecumseh

By Dillon Bustin

Called by: Jeremy Korr

Formation: Contra, duple improper

Reels: *Barrow Burn/Flying Home to Shelly* (Paul Gitlitz)

- A1- 2's half figure-eight up through the 1's
And the 2's swing
- A2- Circle left, and back to the right
- B1- 1's half figure-eight through the 2's
And the 1's swing
- B2- Down the hall 4-in-line, do not turn
As the line backs up, the 1's make an
arch and the 2's pop through

Jeremy, who hails from Southern California, thanked us for the New Hampshire temperatures (which fell to -18° last night), saying, "It's not often one gets to be in a place 100° colder than the one he just left."

Scout House Reel

By Ted Sannella (April 15, 1979)

Source: *Balance and Swing*

Called by: Carol Fleishman

Formation: Contra, duple improper

Reels: *Lady Ann Montgomery/Lafferty's*

- 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

Jingle Bells

Source: Bellendans, from a Folkcraft recording called
Pan Europa

Called by: Virginia Jinks

Formation: Circle mixer

Music: *Jingle Bells*

- Into the center and back
- Sashay left eight steps
- Into the center and back again
- Sashay right eight steps
- Face your partner, clap along with the
rhythm of *Jingle Bells* as follows:
"Jingle Bells" [just clap your hands]
"Jingle Bells" [clap behind your back]
"Jingle all the..." [clap in front again]
"...way!" [clap your partner's two hands
once with your own]
- Swing your partner
- Face your corner and clap as above
- Swing your corner, who becomes your new
partner

Singin' on the Opposite Side

By Dave Colestock (December 24, 2002)

Called by: Dave Colestock

Formation: Contra, duple improper

Reels: *Carroroe/Wild One* (Mer Boel)

- A1- Balance neighbor, square through 2
Swing neighbor on the other side
- A2- Down the hall 4-in-line, turn as
couples
Return, bend the line
- B1- Circle left 3/4 and swing partner
- B2- Right and left through
Ladies chain

British Sorrow

Source: *An Elegant Collection*

Called by: Priscilla Adams

Formation: Contra, triple proper

Marches: *The Boy's Lament for his Dragon* (William MacKay)/*Robertson's Reel* (Tom Anderson)

- A1- Actives down the outside past two couples, step into the center
Return up the center, cast off
- A2- Couples 1 and 3, right-hand star
Couples 1 and 2, left-hand star
- B1- An expansive circle of six all the way around to the right
- B2- Couples 1 and 2, right and left four

Hearts and Flowers

By Ted Sannella (January 25, 1989)

Source: *Swing the Next*

Called by: Nancy Spero

Formation: Contra, duple improper

Tunes: *La Ronde des Voyageurs* (from Fortunat Malouin)/*Montebello* (Richard Forest)/*Hommage à Edmond Pariseau*

- A1- Allemande left neighbor 1 1/2
Half hey-for-4 (women start by passing right shoulders)
- A2- Ladies allemande right 1 1/2
Swing your partner
- B1- Half promenade
Half right and left through
- B2- Left-hand star
Right-hand back

Rod's Grits

By Bill Olsen (April 13, 2000)

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

Called by: Lisa Sieverts

Formation: Contra, duple improper

Reel: *Brandy Monond/Libertine* (Marko Packard)

- A1- Allemande right your neighbor 1x, box the gnat
Right-hand star
- A2- Right and left through across the set
Ladies do-si-do 1 1/2
- B1- Balance and swing your partner
- B2- Promenade across
Circle left 3/4, pass through to the next

A slight variation of Bill's original figure which begins with a neighbor balance rather than allemande.

Tic Tac Toe

By Joe Tilmant (1950s)

Source: *Sets in Order*

Called by: Laura Johannes

Formation: Square

Reel: *Benton's Dream* (Benton Flippen)

Head couples rollaway with a half sashay
Go up to the middle and back that way
Forward again and box the gnat
Pull by to a right and left through (to home)
Same four pass through
Separate and you go around one
Down the center with a right and left through (remember the courtesy turn)
Pass through, separate
And go around one to a line-of-4 [see note]
Forward eight and back
Forward again and box the gnat
All right and left through and rollaway
Find your partner and swing at home
Promenade

Laura had the lines-of-4 line up at the heads when the heads led the figure, and at the sides for the sides. This variation works just as well as the original dance, in which the lines are at the sides when heads lead the figure.

MN-NY Happy Returns

By Carol Ormand (July 15, 1994)

Source: *Another Contra*butio*n

Called by: Ann Cowan

Formation: Contra, Becket Formation

Tunes: *Swinging on a Gate/Siobhan O'Donnell's*

- A1- Long lines forward and back
Ladies chain across
- A2- Left-hand star
Ladies chain on the right diagonal
- B1- Hey-for-4 (women start by passing the
woman now straight across by the
right shoulder)
- B2- Gypsy partner and swing

Note that while you have a shadow in the hey your partner is in a different hey. Written for the wedding of Peter Stix and Amy Jessitis, on the eve of their move from Minnesota to New York State.

Waltz: Vals du mois d'novembre (Jean-Claude Mirandette)

Farewell Dance Party
 Sunday afternoon 2:00 -4:30
Marianne Taylor, MC, with staff and guest callers and musicians

The session began with the arrival of Rodney Miller and a large group of fiddlers from the “Après Lunch” fiddle jam. They played a Swedish walking tune as they processed from the lunch area into the dance hall.

Cabot School Mixer

By Ted Sannella (March 6, 1981)
 Source: *Swing the Next*
 Called by: Linda Leslie
 Formation: Circle mixer
 Reels: *Batchelder's/Durang's Hornpipe*

- A1- Circle *right* (continuing the motion of the promenade)
 All go into the center and back
- A2- Circle left
 Allemande right your corner,
 allemande left your partner
- B1- Do-si-do your corner and swing
- B2- Promenade

Money Musk

Source: *The Country Dance Book*
 Called by: Tony Saletan
 Formation: Contra, triple proper
 24-bar Reel: *Money Musk*

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

There are at least half a dozen ways to time these figures to this music. This way, complete with ringing balances, is now common in parts of New Hampshire and is the way it is traditionally danced at the Ralph Page Dance Legacy Weekend.

Handsome Young Maids

By Sue Rosen (1997)
 Source: *CDSS News* (March/April, 1997)
 Called by: Linda Leslie
 Formation: Contra, duple improper
 Marches: *O'Donnell Abhu/Meeting of the Waters*

- A1- Down the hall 4-in-line three steps, turn alone to face back up (4) but continue moving down the hall by falling back (4)
 Now come forward three steps, turn alone (4) and finish moving up the hall backwards, bending the line as you do
- A2- Circle left
 Balance the ring, cloverleaf (see note)
- B1- Balance and swing your neighbor
- B2- Long lines forward and back
 Actives swing in the center, face down

The “cloverleaf” is a cloverleaf turn single, borrowed from English Country Dancing. All dance toward the center and then turn away, men turning over their right shoulders and women over their left. As you turn you walk the path of a small circle 3/4 round to meet your neighbor on the side. The figure creates a lovely eye contact opportunity with your partner before you go to the neighbor. A1 is also reminiscent of the English Country Dance, *Dublin Bay*.

Down YonderSource: *Smoke on the Water*

Called by: Tony Saletan

Formation: Singing Square

Intro, Break and Ending

Allemande left twice around, it's Alamo
style

Join right hands with your partner and you
balance a while

Turn by the right go halfway round and
balance again

Turn by the left go halfway round and
balance again

Turn by the right go halfway round and
balance once more

And then you turn by the left and you
balance; it's a grand right and left

You're goin' down yonder, until you meet
again

You do-si-do around and then you
promenade my friend

You're raising a fuss and a hullabaloo
She'll be waiting down yonder for you

Figure

Four ladies chain, you turn the opposite man
You chain right back and turn your partner
again

Right shoulder round your corner, left
shoulder round your own

Swing with that corner, that corner you
swing

Yes, your corner you swing, you've got the
world on a string

Next corner allemande left; then a grand
right and left

You're goin' down yonder, until you meet
again

Do-si-do around and then you promenade
my friend

You're raising a fuss and a hullabaloo
She's waiting down yonder for you

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

Grandma Slid Down the Mountain

Set to music by Tod Whittemore (based on *Presque
Isle Eight*, a figure that Ted Sannella adapted from
Rod Linnell)

Song: *Little Old Lady Who* by Rich Wilbur

Called by: Tony Saletan

Formation: Singing Square

Intro

Honor partner and corner

Circle left and right

Do-si-do partner and swing

Promenade

Figure

Four gents out to the right and balance to
and fro

Allemande right once and a half you go

Four ladies star by the left hand to balance
that gent again

Do-si-do that fellow and then you will swing

Swing all around with a little-odel-lay-ee
who

Little-odel-lay-ee who, little-odel-lay-ee
who

Promenade to the lady's place with a little-
odel-lay-ee who

Yodel ay-ee, little-odel-lay-ee who

Sequence: Intro; figure twice; yodeling grand square;
figure twice; grand square

Schottische

Salute to Larry Jennings

By Ted Sannella and Larry Jennings

Called by: Linda Leslie

Formation: Contra, Becket formation

Reels: *Temperance Reel/Wise Maid/Ross's Reel #4*

- A1- Circle left 3/4
Do-si-do neighbor
- A2- Grand right and left, four changes
Allemande left neighbor 4 to face back
the way you came and grand right
and left back to original neighbor
- B1- Balance and swing neighbor
- B2- Give and take (to man's side) and
swing partner

Look on left diagonal for next neighbors.

Ted's original version was composed in October 16, 1980. Shortly thereafter he adopted some changes based on Larry Jennings' suggestions. The version Ted published is duple improper and goes as follows:

- A1- Lines forward and back; active swing
- A2- Circle left all the way; do-si-do neighbor
- B1- Same as A2 above
- B2- Same as B1 above

(Source: *Swing the Next*)

The version above that Linda taught us is one that is adapted still further by Larry.

Bill Bailey Won't You Please Come Home

Called by: George Hodgson

Formation: Singing Square

Figure

Four gents star by the left, go one time
around

Take your partner along, the arm around
The ends drop out, and ladies in; star
promenade and then

Whirl away with a half sashay

Gents star right

Ladies you back track, twice around you go

Second time you turn Bill with a left elbow

Promenade your *corner*

Promenade and sing

Bill Bailey, won't you please come home

Sequence: Improvised intro; figure twice for heads; improvised break; figure twice for sides; improvised ending

Nelly Bly

Song by Stephen Foster
 Called by: George Hodgson
 Formation: Singing Square

George: "During this dance, you're all named Nelly; my name's George.... Hi, Nelly."

Dancers: "Hi, George!"

George: "Very good, you won't have any problem."

Figure

The first couple separate, go round the outside ring
 All the way around and pass your partner by
 Pass right by your partner and swing your corners all...
 And promenade the hall
 Hi Nelly ("Hi George!")
 Hey now Nelly Bly!
 Let's promenade the other way [see note]

Sequence: Improvised intro; figure for each couple in turn; improvised break; figure for heads, figure for sides, figure for all couples at once; improvised ending. Note: normally the band plays the verse twice and chorus once (AAB), but since today's combined band played the tune AABB, George improvised figures to fill out the tune, eventually settling on "Promenade the other way" to use up that extra music.

Monadnock Reel

By Ralph Page
 Source: *Contras: As Ralph Page Called Them*
 Called by: Linda Leslie
 Formation: Contra, duple improper
 Reels: *Reel de Montréal/Cooley's/Big John MacNeill*

- A1- Actives balance (4), do-si-do (6)
 Then allemande left the one below (6)
- A2- Actives meet in the middle and swing
- B1- Balance and swing the neighbor
- B2- Ladies chain, over and back

Notice that the allemande in A1 is not the same on both sides of the set. The active gent turns his neighbor once, while the active woman turns hers just half or once and a half.

The Merry-Go-Round

Called by: Tony Saletan
 Formation: Square
 Reels: *Rannie McClellan/Star of Munster/Mason's Apron*

Ralph Page frequently called a dance that he referred to as *Ladies' Whirligig* (see page 14 of this syllabus). Ted Sannella showed us how much fun improvising could be using that dance as a basis, and *The Merry-Go-Round* became a signature dance for Ted. Tony's version included ideas from both Ralph and Ted, other ideas from Tony Parkes and Susan Kevra, as well as something new of his own. Aside from breaks, he called allemandes and swings with various members of the set for each lady in turn, ending with her swinging her partner in the middle, with the other 6 circling around the swinging pair. Then the head gents, side gents, all four gents and all four ladies by turns had a chance to follow different and sometimes surprising calls. There were some visits to other squares in the room, and the ending included a basket swing in one's original square. Before we danced, Tony said, "I have a few Anthony dollars here. If you are a lady number 4 and you accomplish everything I assigned you, I'll give you an Anthony dollar."

Following is a description of the dance that Ted Sannella wrote for the syllabus of the seventh Ralph Page Legacy Weekend (1994).

The Merry-go-round

Ted Sannella variant of a traditional dance

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

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

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

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

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

Note: swings are sometimes substituted for hand turns.

Soldier's Joy

Called by: Linda Leslie

Formation: Circle of couples and scatter promenade

Reels: *Walker Street/Soldier's Joy/Reconciliation* (or *Olive Branch*)

Begin in a big circle: forward and back;
circle left and right; swing and
promenade

Then scatter promenade, find another
couple, and with them:

A1- Circle four, left and right

A2- Right-hand star, left-hand back

B1- Swing the opposite; swing your partner

B2- Scatter promenade again and find yet
another couple

After some repetitions, couples can form
"blobs" of any reasonable number of
couples and do the same sequence

Then promenade back into a big circle

Circle left and right

Swing corner, swing next corner, etc. for
several corners.

Then single file promenade, gents clockwise
outside, ladies counterclockwise inside

Find original partner for a final swing

Into the center and back twice

Honor your partner and honor the band

Waltz: My Home

Polka: Happy Acres Two-Step (from Don Braley)

Sessions for Musicians

Two excellent sessions for musicians took place.

A session by Airdance focused on techniques for playing together as a band, creating strong medleys, connecting the music with the dancers, etc.

Bob McQuillen created a handout for his session called “Happy Tunes from Old Times.” This wonderful packet features tunes that are (a) not overly-challenging to play, and (b) extremely tuneful and danceable. The group played through many of these. Here’s a sample, the same tune that accompanied the beginning of our grand march on Saturday evening:

Prince Imperial Galop



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