

Tenth Legacy!

**A SYLLABUS
of the
10th Annual Ralph Page Dance Legacy Weekend**

January 17, 18, 19, 1997

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



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

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

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Whinam's Reel

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

Introduction

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

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

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

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

Notes on Notation

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

Each dance starts with a header, as follows:

Dance Title

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

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

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

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

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

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

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

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

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

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

David

David Smukler

December, 2003

Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC, with

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

More of a Mixer

By Al Olson

Called by Scott Higgs

Source: *Zesty Contras*

Formation: Circle Mixer: starts in an "Alamo"

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

Reels in A: *Lardner's Reel/Johnny Muise's Reel*
(Jerry Holland)/*Carleen's Reel* (Johnny Campbell)

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

Flirtation Reel

By Tony Parkes

Called by Dick Forscher

Source: *Shadrack's Delight*

Formation: Contra, duple improper

Reels in D: *Bonny Isabella Robertson/Mary MacLaine* (Dan R. MacDonald)/*Ivy Leaf Reel/Sainte Anne's Reel*

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

Do-si-do and Face the Sides

By Ted Sannella (1953)

Called by Susan Kevra

Source: *Balance and Swing*

Formation: Square

Reels in A: *Ludger LeFort* (Bob McQuillen) *The Shetland Visit Big John MacNeil The Red Shoes*

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

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

Double Pass Thru

Called by Susan Kevra

Source: Louise Winston's calling notes

Formation: Square

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

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

Forward four and back

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

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

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

Right and left through with the opposite two

Ladies chain across

Ladies chain back with an extra spin in the
courtesy turn

Promenade home

Sequence: Repeat starting with each couple in turn.

Friday Night Special

By Sam Flinders

Called by Tony Saletan

Source: *Zesty Contras*

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

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

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

A2- Left hands-across star with the fifth
couple

Right hands back

B1- Same ladies chain with an extra half
turn

Chain again with an extra half turn

B2- Balance and swing this new partner

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

Tony ended with a Ralph Page variation, as follows:

A1- same as above

A2- Right-hand star; left-hand star

B1- same as above

B2- All facing original direction, forward and back

Do-si-do the one you face

You Can't Get There from Here

By Carol Ormand (June 10, 1994)

Called by Bill Olson

Source: *Another Contra*Bution*

Formation: Contra, duple improper

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

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

A1- Balance the wave, allemande right 3/4
to form long wavy lines at the sides

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

A2- Balance the wave and swing neighbor

B1- Circle left 3/4 and swing partner

B2- Circle left 3/4

Do-si-do neighbor 1&1/2

Marshes of Mallow

By Cal Howard

Called by Nancy Raich

Source: *Zesty Contras*

Formation: Contra, duple improper and double progression

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

- A1- Swing neighbor
 A2- Long lines forward and back
 Couple 1 swing in the center
 B1- Down the hall, 1's in the middle of a
 line-of-4, turn alone
 Return
 B2- Ladies chain across
 Circle left 3/4, pass through to the next

Nelly Bly

Called by George Hodgson

Formation: Singing Square

Song by Stephen Foster (1850)

Head two couples separate
 Around the outside ring
 Go all the way around the ring
 And meet her coming back
 Pass right by your partner
 And swing your corners all
 Swing that corner lady now
 And promenade the hall
 Hi, Nelly (dancers respond, "Hi, George!")
 Hey now Nelly Bly
 (One line of music without lyrics)

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

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

Little Old Log Cabin in the Lane

Called by George Hodgson

Formation: Singing Square

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

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

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

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

Corner by the right, and partner by the left hand

Go back to the corner and promenade

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

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

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

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

Partner by the left, and swing that corner girl

Swing that corner lady round and round

Promenade

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

P.S. Becket

By John McIntire

Called by John McIntire

Formation: Contra, Becket formation (clockwise progression)

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

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

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

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

Waltz: Margaree Valley Waltz

– Break –

Warm-up Tunes For the Second Half

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

Ted's Mixer

By Ted Sannella

Called by Bill Olson

Source: *Balance and Swing*

Formation: Circle Mixer

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

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

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

Lady Walpole's Reel

Called by George Hodgson

Source: *The Country Dance Book*

Formation: Contra, duple improper

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

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

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

The Emptied Crack

By Al Olson

Called by Dick Forscher

Formation: Contra, duple improper

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

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

Ninepin

Called by John McIntire

Source: *Square Dance Caller's Workshop*

Formation: Square with extra dancer in the center

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

Figure:

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

Chorus:

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

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

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

Mary Cay's Reel

By David Kaynor (1987)

Called by Scott Higgs

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

Formation: Contra, Becket formation (clockwise progression)

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

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

Double Dreydl

By Tony Saletan (December 15, 1987)

Formation: Contra, duple improper

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

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

In B2 the women draw their partners into the circle.

Belles of Boston

By David Kaynor (variation by Nancy Raich)

Called by Nancy Raich

Formation: Sicilian Circle

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

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

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

Squares To Write Home About

Saturday, 9:00 A.M. program

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

"Thar" Square

By Gene Trimmer (1985)

Reel: *Roscoe*

Figure

Four ladies grand chain (8)
 Circle left halfway (8)
 Do-si-do this corner (8)
 Allemande left current partner (4)
 Hang on to that left hand as gents form a
 right-hand star in the center (as in a
 Western "allemande thar") (4)
 Turn that star, gents backing up and ladies
 walking forward (ladies set the pace) (6)
 Gents let go of right hands and all allemande
 left 1/2 to original corner (2)
 Swing that corner (8)
 Promenade to the gent's home (16)

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

Oh Johnny

Singing Square

Source: Ralph Sweet

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

Intro, Break and Ending

Sides face, grand square!

Oh, Johnny, oh, Johnny, how you can love
 Oh, Johnny, oh, Johnny, heavens above;
 reverse!

You make my heart jump with joy
 And when you're near, four ladies you chain
 across the square

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

What makes me love you so? *Promenade!*
 You're not handsome, it's true, but when I
 look at you

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

Figure

Four ladies grand chain!

Four ladies chain, you turn 'em and then;
 just the *side* two ladies chain on back
 Head couples forward: pass through,
 separate, around just one, go into the
 middle

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

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

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

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

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

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

Fiddle Faddle

By Jim York

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

Couples 3 and 4 right and left through
 Couple one down the center and split the
 opposite two
 Go around one to make a line-of-4 at the
 foot
 Forward four and back
 Line-of-4 slide right and pick up a couple
 (slide around the square behind next
 couple; the standing couple reaches back
 and joins hands with the end people in
 the line-of-4 in a "D" shape)
 Those six forward and back
 Odd couple forward, split one couple, and
 separate to a line-of-4
 Two lines-of-4 go forward and back (same
 direction)
 "Middles" (the couple in the middle of each
 line-of-4) wheel around 1&1/2
 Four ladies right-hand star and four gents
 left-hand star
 Any gent scoop up partner with an arm
 around, and each gent in turn do the same
 Star promenade
 Gents back out and ladies turn in, star
 promenade with the ladies in
 When you get home everybody swing

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

Remember your number!

Chain All Eight

By Kathy Anderson

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

Right hand to corner, balance (4)
 Pull by, left to next and courtesy turn (4)
 Four ladies grand chain and give right hand to
 the next corner (8)
 (Note that the timing is very tight; repeat 3
 more times to home)

Figure

Head couples forward and back
 Head gents allemande left in the center
 Pick up partner by the inside hand and
 "weathervane" one time round
 Gents let go of one another and ladies chain
 to the right
 At the sides go forward and back
 Forward again, swing opposite in the center
 and face the outside (the nearest head
 person)
 Circle left four hands round
 Insides split two, separate and go around
 one to lines-of-4
 Forward eight and back
 Ladies walk straight forward and allemande
 left corner
 Box the gnat with your partner and pull by
 Swing your corner
 Promenade to the gent's home

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

Kathy Anderson wrote this dance to go with the
 break figure, which she adapted from a sequence in
Sets in Order. The dance is named for the break
 figure.

Marianne

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

Intro, Break and Ending

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

Chorus

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

Figure

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

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

Ends Turn In

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

Figure

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

Break and Ending (a grand square with swings
inserted)

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

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

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

By Joe Lewis

Formation: Singing Square

Song by Jimmy Eaton and Terry Shand

Intro, break and ending

Four ladies grand chain

Chain the ladies cross the ring, yeah chain

`em cross that ring

Turn `em back around and chain `em back.

chain `em back once more

You do-si-do your corners all, seesaw round
your own

Do an allemande left with your left hand.

right to your own, a right and left grand

Hand over hand around you go, when you

meet your own, swing your partner

You swing your partner round and
promenadeYou promenade that ring and if you ever set
me freeI'm gonna lock my heart and throw away the
key**Figure**Four ladies promenade single file around the
inside of that ring (to the right)

When you see her comin' swing and swing

Now the head two couples to the center.

do-si-do your opposite round

Make a right-hand star in the middle of the

town, now turn that star, go rollin' round

You allemande left your corner, allemande
right your ownGo back and swing your corner round and
roundThen you promenade with me, right here is
where you oughta beI'm gonna lock my heart and throw away the
keySequence: Intro; figure twice with heads leading;
break; figure twice with sides leading; ending.***Willis' Route***

By Willis Brown

Source: *Sets in Order Yearbook*Reel: *Yellow Barber*

Head couples swing

Heads to the right, circle halfway, and head
gent drop left hand to open up to lines-
of-4 at the sides

Forward eight and back

Roll away with a half sashay

Up to the middle and back *that* wayForward again, right hand to your opposite
and box the gnat

Right and left through the other way back

Ladies chain straight across, then face along
the line

Ladies chain along the line

All four ladies star by the right about
halfway round, courtesy turn with
partner

Four ladies to the center and back

Four gents to the center with a right-hand
starGents hang on to the star and scoop up your
partner with an arm around: star
promenadeLadies loop back and allemande left corner
(Improvised from there)Sequence: Intro; figure with heads leading; figure
with sides leading; repeat figure for heads; repeat
figure for sides; ending.***Waltz: Tombigbee Waltz***

Retrospective

Saturday, 11:00 A.M. program

George Fogg, M.C.

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

Saint Lawrence Jig

By Ralph Page

Called by Susan Kevra

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

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

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

Cheshire Hornpipe

By Ralph Page (1958)

Called by Scott Higgs

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, triple to duple improper

Reel: *Crooked Hornpipe* (Ralph Page)

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

Named for Cheshire County in New Hampshire.

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

Ways of the World

Reconstructed by Ralph Page from 1795 manuscript

Called by George Hodgson

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, triple proper

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

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

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

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

The Tourist

By Ted Sannella (February 6, 1970)

Called by Tony Saletan

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Reels: *Ralph Page Breakdown East Hill Breakdown*
(both by Ralph Page)

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

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

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

Needham Reel

By Herbie Gaudreau

Called by Susan Kevra

Source: *An Elegant Collection*

Formation: Contra, duple improper and double progression

Reel: *Dublin Hornpipe* (Ralph Page)

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

Fiddle Hill Jig

By Ralph Page

Called by Tony Saletan

Source: *An Elegant Collection*

Formation: Contra, duple improper

Jig: *Fiddle Hill Jig* (Ralph Page)

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

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

Waltz: Southwind

Having Fun With George Hodgson: Singing Squares

Saturday, 2:00 P.M.

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

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

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

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

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

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

When You Wore a Tulip

Song by Percy Wenrich and Jack Mahoney (1914)

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

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

I Like Mountain Music

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

Figure

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

Break

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

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

If You Knew SusieSource: *Smoke on the Water*

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

Intro, Break and Ending

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

Figure

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

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

Hull's Victory

Formation: Contra, duple proper

Source: *The Country Dance Book*Reels: *Hull's Victory/Reel des Jeunes Mariées*

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

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

Gents and Corners

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

Figure

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

Break

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

Ending

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

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

Mention My Name in Sheboygan

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

Figure

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

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

Little Red Wagon

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

Intro:

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

Figure:

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

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

Bill Bailey Won't You Please Come Home

Song by Hughie Cannon (1902)

Figure

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

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

Rod's Right and Left

By Rod Linnell

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

Formation: Square

Reel: Unidentified reel in A

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

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

Turning the Page from Old to New

Saturday, 3:30 P.M.

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

Sackett's Harbor

Formation: Contra, triple proper

Source: *An Elegant Collection*

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

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

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

Summit Reel

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

Source: *Zesty Contras*

Formation: Contra, duple improper

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

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

Sheehan's Reel

By Roger Whynot

Source: *Balance and Swing*

Formation: Square

Reel: *Sheehan's Reel*

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

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

The Quality of Marcie

By Tony Saletan

Formation: Square

Reel: *Spotted Pony*

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

Named for Marcie Van Cleave.

Hash Contra

Danced to a recording of Ralph Page.

Included gentlemen's chains.

Ted's Triplet Medley

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

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

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

Reel: *Road to California*

Ted's Triplet #14

Composed April 20, 1975

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

Ted's Triplet #20

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

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

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

Ted's Triplet #22

Composed July 28, 1976

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

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

Semicentennial Reel

By Ted Sannella (June 29, 1981)

Source: *Swing the Next*

Formation: Contra, duple proper

Reels: *Scollay's Reel/Sally Gardens*

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

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

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

Singing Square Medley

By Tony Saletan

Formation: Singing Square

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

Introduction (tune: *Red River Valley*)

Couple 1 leads figure from *Darling Nelly Gray*

Break to same tune

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

Couple 3 leads "Dip and Dive Six" to
Redwing

Break to same tune

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

Final break to same tune

Waltz: Hewlett

Grand Dance

Saturday evening, 8:00 -12:00

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

CDS Reel

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

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

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

Grand March

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

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

Climbing Up the Golden Stairs

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

Here is Tony's description:

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

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

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

Red River Valley

Called by George Hodgson
Formation: Singing Square

Figure

First couple out to the right and circle four
all the way around
Three ladies chain down the line (Gent 1 and
lady 2 wheel an extra 1/2 on the courtesy
turn to chain with couple 4; continue in
similar fashion until all are reunited with
their partners)
And it's three ladies chain down the valley
Then it's three ladies chain right back home

Then it's on to the next and circle four hands
around
Right and through (or other figure at the
caller's discretion)
Right and left back
And you swing with your Red River girl

Then it's on to the next, circle four halfway
Inside arch outside under, dip and dive six
You dip and dive six down the valley
And you dip and dive six right back home

And then you allemande left on the corner
And a grand right and left halfway round
Oh when you meet your own promenade
that lady home
Promenade with that Red River girl
(The "grand right and left, etc." can also be
replaced with another figure at the
caller's discretion)

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

Forward Six

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

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

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

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

The Best Things in Life Are Free

Called by George Hodgson

Formation: Singing Square

Intro, Break and Ending

Do-si-do your corner girl

Turn your partner by the left hand around

Four ladies chain right straight across the set

You turn and chain them right back home

Allemande left your corner, come home and
you swingSwing your partner round, and promenade
the ring

Promenade around, just you and me

The best things in life are free

Figure

Join hands circle left with everyone

Break and swing your corner girl around

Four gents star left, go one time around

Do-si-do that same girl around

Then allemande left your corner, weave on
by your ownSee-saw the next girl, come back to the one
you swung

And promenade around, just you and me

The best things in life are free

Sequence: Intro; figure twice; break; figure twice;
ending.***The Country of Marriage***

By Susan Kevra

Called by Susan Kevra

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

A1- Circle left 3/4, face up or down

Do-si-do your neighbor 1&1/4 to form
a wavy line-of-4 (women in center)A2- Balance the wave, two ladies allemande
left all the way around

Swing your neighbor

B1- Promenade across the set

Two gents allemande right 3/4,
allemande left 3/4 with the next gent

B2- Balance and swing your partner

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

Sit-ins invited to play with the band

Synchromesh Square

By Tony Parkes

Called by Susan Kevra

Source: *Son of Shadrack*

Formation: Square

Reel: *Cuffy*

A1- All four ladies grand chain

Promenade halfway round

A2- Head couples pass through, turn *alone*All join hands and circle left about
halfway (gents face gents across and
ladies face ladies across)

B1- Gents pass through, turn right (4)

Gents go single file 4 steps as the
ladies pass through (4)

All swing your corner (8)

B2- Promenade to the gent's home

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

The Sheik of Squaraby

By Cliff Roe

Called by Susan Kevra

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

Formation: Singing Square

Intro, Break and Ending

All join hands, circle left beneath the desert moon

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

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

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

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

Swing your partner round, promenade that desert ground

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

My Sheik of Squaraby

Figure

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

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

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

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

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

Find your corner and swing your corner round

You promenade across the Nile and you will always be

My Sheik of Squaraby

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

Another Nice Combination

By Tom Hinds

Called by Scott Higgs

Source: *Dance All Night 2*

Formation: Contra, duple improper

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

A1- Gypsy neighbor and swing

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

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

B1- Balance and swing partner

B2- Ladies chain

Left-hand star

Last time through:

B1- Balance and swing your shadow

B2- Run on home to balance and swing your own

Pedal Pushers

By Bob Dalsemer (September, 1989)

Called by Scott Higgs

Source: *Legacy*

Formation: Contra, duple improper

Reels: *Far From Home/The Merry Blacksmith*

A1- Gents allemande left 1&1/2, pick up partner with an arm around

Star promenade 1/2. butterfly whirl

A2- Two ladies do-si-do

Swing partner

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

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

B2- Balance and swing your neighbor

Waltz: Amelia (Bob McQuillen)

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

Green Mountain Volunteers

Traditional dance from Vermont

Called by George Hodgson

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

Formation: Contra, duple improper

Jig: *The Champion Jig*

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

Buffalo Quadrille

By Ed Gilmore

Called by George Hodgson

Formation: Square

Tune: *Silver and Gold*

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

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

Mañana

Called by George Hodgson

Formation: Singing Square

Figure

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

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

Back with the left, the other way back

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

The ladies they swing in, the gents they swing out

And promenade the other way, the other way about

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

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

Mañana, mañana, mañana is soon enough for me

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

Winter Wedding

By Steve Zakon-Anderson (January, 1987)

Called by Scott Higgs

Formation: Contra, duple improper

Jigs: *The Old Favorite/Cul Aodh Jig*

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

Shades of Shadrack

By Gene Hubert (August, 1985)

Called by Scott Higgs

Source: *Dizzy Dances, Volume II*

Formation: Contra, duple improper

Reels: *Évite Gabrielle L'avis Beaulieu*

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

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

Windmill Lancers

As called by Ralph Page

Called by Tony Saletan

Formation: Square

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

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

Figure I:

Ladies star right 3/4

Gentlemen wait four beats, then move right

Meet original partner, courtesy turn

Repeat three times to end at home;
promenade

Break:

Sides face your partner, grand square

Reverse

Two-hand turn twice

Promenade

Figure II:

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

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

Repeat three times to end at home;
promenade

Break:

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

Sides face, grand square with reverse

Two-hand turn partner twice

Promenade

Figure III:

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

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

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

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

Repeat to end at home

Closer:

Promenade

Do-si-do corner and partner

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

Sides face, grand square

Reverse

4 Ladies grand chain with return

Promenade

And honor partner

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

Singing Square Medley, still more!

By Tony Saletan

Called by Tony Saletan

Formation: Singing Square

Head couples lead figure from *Nelly Bly*Figure from *Golden Slippers*

Grand square to same tune

Side couples lead sashay figure from

Because, Just Because

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

Four ladies lead figure from *Alabama Jubilee*

Break to same tune

Ending figures from *Smoke on the Water*

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

Sit-ins invited to join the band

Tenth Legacy

By Tony Saletan

Called by Tony Saletan

Formation: Contra, duple improper

Reels: *Liberty Reel Shenandoah Falls*

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

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

Two Faced Line

By Doc Heimbach

Called by Susan Kevra

Source: *Sets in Order Yearbook*

Formation: Square

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

Figure

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

Break (includes the following)

Allemande left corner and do-si-do *two* (pass partner and one other by right shoulder, back all the way up to home)
 Next break do-si-do three; then four...

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

Chorus Jig

Formation: Contra, duple proper

Source: *The Country Dance Book*

Called by Susan Kevra

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

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

Waltz: *Fanny Power*

“High Fiber” Contras
 Sunday, 9:00 A.M. program
 Led by **Scott Higgs**; Music by **Drastic Measures**

Brimmer and May Reel

By Dan Pearl
 Source: *Zesty Contras*
 Formation: Contra, duple improper
 Reels: *Sainte Anne's Reel/La Grande Chaîne*

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

Alternating Corners

By Jim Kitch
 Source: *To Live is to Dance*
 Formation: Contra, duple improper
 Jig: *Rose in the Heather*

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

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

The Gypsy Bride

By Robert Cromartie
 Source: *CDSS News* #124
 Formation: Contra, duple improper and double
 progression
 Reels: *Reel des Esquimaux/Reel Saint-Antoine*

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

Rory O'More

Source: *The Country Dance Book*
 Formation: Contra, duple proper
 Jigs: *Rory O'More Pipe on the Hob*

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

One Hundred Years of Mischief

By Susan Kevra

Formation: Contra. duple improper

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

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

Waltz: The Rose By the Door (Andrea Hoag)

Open Microphone Session

Sunday, 11 A.M. program

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

La Russe

Source: *Community Dances Manual*

Called by Sam Alexander

Formation: Square

Reel: *Whinam's Reel*

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

Bowdoinham Reel

By Bill Olson

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

Called by Patrick Stevens

Formation: Contra, duple improper

Reels: *C'dina/Reel M'ropolitain*

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

Nashville Turnabout

By Kathy Anderson

Called by Christine Blake

Formation: Squares arranged in a grid

Reel: *Montréal Reel*

Figure

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

Break

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

Broken Sixpence

By Don Armstrong

Called by unidentified female caller

Source: *The Caller/Teacher Manual for Contras*

Formation: Contra, duple improper

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

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

Long Valley

By Don Armstrong

Called by Hanny Budnick

Source: *Zesty Contras*

Formation: Contra, triple proper

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

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

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

Partner's Delight

Variation by this caller (original dance by Judy Ogden)

Called by unidentified female caller, calling for her first time

Formation: Contra, duple proper

Reel: *Smith's Reel*

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

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

A Nice Combination

By Gene Hubert (July 15, 1994)

Source: *Dizzy Dances 2*

Called by Dave Bateman

Formation: Contra, duple improper

Reel: *Star of Munster*

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

Waltz: G ås Anders Waltz

Played by Mary Cay Brass on the accordion

Farewell Dance Party

Sunday afternoon 2:00 -4:30

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

Mountain Circle Dance

Called by Glenn Bannerman

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

Reel: *Ragtime Annie*

Circle left

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

A hands-across star

Back with the left and a-not too far

Both hands across, both hands

Join 2 hands with your same sex opposite

Ladies bow, gents know how

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

And a-lean right back and watch 'em smile

Lean right back and swing 'em awhile

Swing your opposite around and around

Hey, swing your honey, one and all

And odd couple move on around, around
that hall

Now the other way back

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

Repeating Figure

Odd couple, duck for the oyster

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

Even couple, dig for the clam

Odds arch, evens dive but come right back

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

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

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

And circle left go once around

Swing your opposite around and around

Swing that opposite

Swing your honey like swingin' on a gate

Odd couple move on around, don't go late

(Repeat the figure with several more
couples)

(Some more patter:)

You swing mine and I'll swing yours

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

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

Ending

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

The big foot up and the little foot down and
promenade

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

Into the middle, say "howdy" across the
way

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

Do a little clog dance

All the gents go into the middle and away
you go

Turn right around and a-come right back

Swing your honey around and around

Promenade one more time

Put the ladies in front, single file

Ladies turn around and face your partner

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

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

Say "howdy" as you go

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

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

When you meet your partner you know
what to do

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

And everybody promenade to the middle of
the room

Swing somebody else's partner

Swing somebody *else's* partner

And run back home and a-swing your own

Go back home, swing your honey like
swingin' on a gate

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

Wring the dishrag: one, two, three

*Join two hands and turn under your own
arch without releasing hands*

Now bow to your partner

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

Hey Mania Variation

Original dance by Ron Buchanan

Called by Beth Parkes

Formation: Square

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

Figure 1

A1- Head ladies chain over and back

A2- Heads do a hey-for-4 (starts with
women passing by right shoulder)

B1- All balance and swing partner

B2- Promenade

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

A1- All four ladies chain over and back

A2- A grand hey (4 ladies star right
halfway, loop around opposite as in
a hey, gents star right, etc. until you
are back in place)

B1- Complete the grand hey
Swing partner

B2- Promenade

Figure 2

A1- Head gents do-si-do

Head gents allemande left once around

A2- Heads do a hey-for-4 (starts with
partners passing by right shoulder)

B1- All balance and swing partner

B2- Promenade

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

A1- Four gents forward and back

Four gents left-hand star

A2- Grand hey (starts with partners
passing right shoulders, left-hand
stars in the center)

B1- Complete the hey
Swing partner

B2- Promenade

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

Appetizer

By Scott Higgs

Called by Scott Higgs

Formation: Contra, duple improper

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

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

Quadrille Joyeux

By Ted Sannella (this variation by Tony Parkes)

Called by Tony Parkes

Source: *Balance and Swing*

Formation: Square

Reel: *Bull at the Wagon*

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

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

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

Smoke on the Water

By Pancho Baird (about 1955)

Song by Zeke Clements

Called by Tony Parkes

Source: *Smoke on the Water*

Formation: Singing Square

Intro and EndingAllemande left your corner, pass right by
your ownRight hand round the next one, a left hand
round your ownLadies star right in the center, find your
corners allAllemande left your corner, grand right and
left the hall**Chorus**There'll be smoke on the water, on the land
and on the seaRight hand to your partner, turn around and
go back three (start a grand right and left
the other way back)Do a left and a right, and left-hand all the
way around (just before you reach your
partner at home, rather than simply pull
by the left you allemande left once
around)Right hand to your partner, box the gnat and
settle down**Figure I:**

Four ladies circle, left turn it once around

Come home for a do-si-do

Four gents a right-hand star

Turn it once in the middle, find your corners
allAllemande left that corner, grand old right
and left the hall

(Repeat chorus)

Figure II:

Head couples forward and back

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

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

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

- *Raffle Drawing* -

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

Fiddleheads

By Ted Sannella
Called by Susan Kevra
Formation: Contra, duple improper
Source: *Swing the Next*
Reels: *Green Mountain Petronella/Lamplighter's
Hornpipe*

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

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

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

Money Musk

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

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

The Lancer's Reel

Called by Dudley Laufman

Formation: Square

Reel: *La Belle Cathérine*

Couple 1 promenade inside, face up at home

Couple 2 fall in behind, then 3, then 4

Now you are in a four couple longways set

Do the following:

Facing the music, all lead up the set and back

Repeat

All chassé to the right

Chassé back

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

Forward and back again

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

All cast around and back up the center

Face partner, lines go forward and back

Pass through to change places with partner

Swing partner, end proper

First couple chassé to the bottom

All face up

(Repeat entire sequence 3 more times)

Then promenade round back into square and
square your setFinish ad lib with such figures as grand right
and left, partner swing, promenade, etc.

Swing partner

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

Called by Tony Saletan

Formation: Square

Reels: *Spootiskerry/Wissahickon*

Ralph Page frequently called a dance that he called *Ladies' Whirligig*. Ted Sannella enjoyed improvising using that dance as a basis, and the resulting dance, *The Merry-Go-Round*, became a signature dance for Ted. The dance is an irresistible invitation for callers to tease the dancers, as is well illustrated by Tony's intro:

"All join hands and circle . . . to the right.
With your corner allemande . . . right!"
Etc.

Or later:

"Lady four, ready? Swing your opposite
. . . lady!"

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

The Merry-go-round

Ted Sannella variant of a traditional dance

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

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

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

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

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

Note: swings are sometimes substituted for hand turns.

Waltz: Margaret's Waltz

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