

SYLLABUS
of the
15th Annual Ralph Page Dance Legacy Weekend

January 18, 19, 20, 2002

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



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

**PMB 282, 1770 Massachusetts Avenue
Cambridge, MA 02140 - 2102**



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Introduction

This syllabus is a record of the dancing that took place at the 15th annual Ralph Page Dance Legacy Weekend, January 18th through 20th 2002 at the University of New Hampshire's Memorial Union Building. Also included is some of the material presented during the Retrospective of Ralph Page's *Northern Junket*

It was a great weekend and I have had the pleasure of reliving it (sometimes over and over) as I reviewed my videotapes to get the details of the dances for the syllabus. I would like to thank the musicians for writing down the tune names (when they knew them); the callers for sending the information about their programs; David Millstone for providing the quote from Ralph's grandson and George Fogg, the Retrospective MC who did most of the research for the Retrospective, for providing the written material for this Syllabus.

I've tried to present the dances in a consistent format and provide references to where they have been published. The contras are described in a relatively concise format but not in a shorthand format nor as brief as I would have on a note card. Although the 1/2 figures are clear from context and common usage, I've included the 1/2 to prefix the Chains & Rights & Lefts when the full figure is not used, to be strictly accurate. The 1/2 is generally not called at modern dances. Callers should translate this information to their own shorthand for their cards and calls. The figures are placed in relation to the time they are danced, not when the call is spoken. Typically in contra dances the call is completed at the end of a musical phrase before the figure starts. The squares are documented in a few styles. Simpler squares are handled like the contras. For the singing squares I tried to capture exactly what was sung / said when it was sung (see "Just Because"). That is frequently when the figure is being performed, but sometimes it's in advance. The other style is the "patter" called squares (see "Tony's Star Breakdown") where I've also tried to capture exactly what was called when it was called. In these cases the call is often in advance of the figure. For the dances where I included the verbatim calls, I also included the conventional notation for the main figure. The authors of the square dances have composed the main figure. Generally the breaks (introduction, middle and ending) are made up by the caller; sometimes on the spot in real time.

The normal timing of the contras is 32 bars (64 "steps") to a jig or reel that has two parts (A & B). Each part has 8 bars and is repeated. Thus the notation: A1, A2, B1 and B2 for the dance figures. Each is a major phrase of the music (16 counts). If a phrase has a single dance figure (e.g. hey for 4), I list it on a single line. If there are several figures to a phrase, I generally put 8 counts (4 bars), on each line. Short figures are grouped with a () note indicating the number of counts, e.g. neighbor allemande left (4).

For example :

A1: Neighbor Do-Si-Do 4 bar / 8 counts

Neighbor Swing also 4 bar / 8 counts

A2: 1's Balance & Swing The balance is nominally 4 counts & swing 12; the combined figure is 16.

B1: Down the hall 4 in line, turn alone Approximately 8 counts (there is some flexibility in down the hall)
Return & bend the line The other 8 counts

Alternative B1: (The notation indicates some flexibility in timing; however, the 8 count time is fixed.)

1's down the hall, Turn as couples (8) (About 4 counts down, & 4 to turn = combined 8 counts)

Return & cast off with the 2's (8) (about 4 to get back & 4 to cast but ending on time is the key)

B2: Circle left 1/2 x (4)

1/2 Right & Left across with neighbor (8) Note this is crossing minor phrase

With neighbor Allemande left 1 x (4)

There are quotes from the "Junket" scattered around. **They are in a distinctive font.**

The UNH Library has lots of material on New England dance including an extensive collection from Ralph Page. They have complete sets of the *Northern Junket*, past copies of the RPDLW syllabus, audio tapes and some video of various retrospectives. Please visit them when you have a chance.

I would like to express my appreciation to Chrissy Fowler, Peter Yarensky, David Smukler and David Millstone for their suggestions, comments and proofreading the draft.

I hope this proves useful to you. Any comments or corrections would be greatly appreciated. Feel free to contact me by either mail: dbateman@net1plus.com 723 Fox Hollow Dr. Hudson, NH 03051
Tell your friends about the fun you had and bring them with you next year!

Dave Bateman

15th Ralph Page Dance Legacy Weekend Program

January 18, 19, 20, 2002

Memorial Union Building (MUB), UNH, Durham, New Hampshire

FRIDAY NIGHT	STRAFFORD ROOM	MUSIC / DISCUSSION ROOM
7:30-11:00 Session A	WELCOME DANCE PARTY MC: David Bateman and The Sugar River Band Staff callers and Ralph Page Committee Callers	
SATURDAY MORNING	STRAFFORD ROOM	
9:00-10:30 AM Session B	Contra Challenge - Timing Mary Devlin and Spare Parts	Multi Media Workshop: Documenting Dance with Video David Millstone
10:30-11:00 AM	SNACK BREAK	
11:00-12:30 Session C	RETROSPECTIVE – Northern Junket Magazine MC's Marianne Taylor & George Fogg, with GSB	
12:45-1:45	LUNCH at The MUB	1:15 – 2:00 Fiddle Jam with George Wilson
SATURDAY AFTERNOON	STRAFFORD ROOM	
2:00-3:30 PM Session D	Beyond Contras & Squares - Dances in Distinct Formations David Millstone and Spare Parts	Opportunity: 1:30 PM – 3:30 PM Visit the Special Collection on Traditional Music and Dance at Diamond Library, UNH
3:30-5:00 Session E	Contra Connections Mary Devlin and GSB	Music Workshop: Spare Parts Integrating Piano and Flute with a Range of Different Dance Music
6:15-7:30	BANQUET at The MUB	
8:00-12:00 Session F	THE GRAND DANCE Staff Callers David Millstone and Mary Devlin 8:00-9:50 GSB 10:10-12:00 Spare Parts	Festive Attire Suggested
SUNDAY MORNING	STRAFFORD ROOM	
9:00-10:30 AM Session G	Changing Contra Choreography David Millstone and GSB	Calling Workshop: Language Matters Mary Devlin
10:30-11:00 AM	SNACK BREAK	
11:00–12:30 AM Session H	OPEN MIKE MC: John McIntire with Spare Parts	Music & Talk Workshop: Years of Playing Together Bob McQuillen & Sarah Bauhan
12:30-1:45	LUNCH at The MUB	1:15 – 2:00 Fiddle Jam with Frank Orsini
SUNDAY AFTERNOON	STRAFFORD ROOM	
2:00-4:00 Session J	FAREWELL DANCE PARTY MC: Chrissy Fowler Various Staff Callers and Musicians	

Spare Parts : Bill Matthiessen, Frank Orsini & Liz Stell

GSB : George Wilson, Sarah Bauhan, Bob McQuillen

Welcome Dance Party

Friday evening, 7:30 – 11:00

Dave Bateman MC with

The Sugar River Band

Jane, Francis, Russell, Neil & Sophie Orzechowski

When a habit begins to cost money, it is called a hobby.

Polka : Clover's Polka (D) (Bob McQuillen)

All The Way to Galway Rich Castner

(Published in Zesty Contras by Larry Jennings, #107, page 34; CDB, CM, CDM2)

Called by: John McIntire

Formation: Contra, duple minor improper

Tunes: All the Way to Galway / Neil Vincent's Welcome to Earth (McQuillen)

A1: 1's dance down the center pass two standing inactive couples

Separate and return up the outside of the set

A2: 1's Do-Si-Do partner; Do-Si-Do neighbor

B1: Balance & Swing neighbor

B2: 1/2 Promenade with your neighbor

1/2 Rights & Lefts

IOCA Reel Al Smith

(Published in Zesty Contras by Larry Jennings, #264, page 50, CDB)

Called by: Marianne Taylor

Formation: Contra, duple minor improper

Tunes: reels: Quindaro Hornpipe / Dominion Reel / Pays de Haut

A1: Circle left & Swing neighbor

A2: Circle left & 1's Swing partner

B1: 1's down the center; turn alone, return & cast around neighbor

B2: Full Ladies Chain

Sicilian Circle Mixer Sam Flinders

Called by: David Millstone

Formation: Sicilian Circle Mixer ; Couples facing CCW are #1; others are #2

Tunes reels: Miss Thompson's / Dancing Bear (McQuillen) / Lady Anne Montgomery's

A1: 2's arch, 1's go under, Dip and Dive, moving on to next couples, pass 4 couples and stop at #5

A2: Right-hand Star; Left-hand Star

B1: Ladies Chain over with a courtesy turn once and half-again more ("power turn")
end facing other direction. Next ladies Chain turn 1-1/2 with another "power turn".

B2: Balance and Swing this new partner, end facing your original direction.

Everyone is now facing original direction; the ladies have progressed one place
ahead of their original partner.

My Little Girl

from the calling of Duke Miller, Phil Johnson and George Hodgson
Called by: Peter Yarensky
Peter acknowledged our debt to Ted Sannella for all his work starting & helping run the weekend for many years and told a short tale of Ted generally not calling singing squares. Ted claimed he was "tone deaf." But he did do "My Little Girl". When Peter heard him at the Concord Scout House '50 years of calling' party, he *discovered* that "Ted could actually sing, he did a good job" (of course!)

Formation: Square, singing

Tunes: My Little Girl (once for introduction then twice through each round)
(as called Friday night)

Introduction

A1: Bow to your partner; and Bow to your Corner;
Join your hands, Circle Left
A2: The Other way, Single File!
B1: When you're home Swing your own
B2: And then you Promenade

Main Figure (Heads are Active substitute "Side" when Sides are active)

A1: Head Couples Promenade around the outside, - around the outside of the ring
A2: Head Ladies Chain, - right down the center and then you chain right back again
B1: Head Ladies Chain to the right, - the right hand couple; and then you chain right back again
B2: Head Ladies Chain to the left, - the left hand couple; and then you chain right back again

Chorus

A1: You Do-Si-Do your corner, -- your corner lady
And then you Do-Si-Do your own
A2: You Allemande Left - your corner lady, Balance and a Grand Old Right & Left
B1: You Do-Si-Do -- when you meet her
And then you Promenade back home
B2: When you're home you Swing

Main Figure (Sides are Active, slight variation on the words, not the figures)

A1: You Promenade around the outside, - around the outside of the ring
A2: Side Ladies Chain, - right down the center and then you Chain right back again
B1: To the Side's right you Chain the ladies, and then you Chain right back again
B2: To the left, - you Chain the ladies, and then you Chain right back again

Repeat Chorus

Repeat figure & chorus for heads and then for sides

Ending Figure

A1: All four couples Promenade, around the outside, - around the outside of the ring
A2: Four Ladies Chain, right down the center and then you Chain right back again
B1: Head Ladies Chain to the right, - the right hand couple; and then you Chain right back again
B2: Head Ladies Chain to the left, - the left hand couple; and then you Chain right back again

Repeat the Introduction Figure

Directions from Peter

Numbers are measures; each dash represents a measure of silence (each part of the tune is 16 measures, although the division into A and B music is really arbitrary).

Introduction:

- A 1-4 Bow to your partner, and you
 5-8 Bow to your corner too
 9-12 Join your hands, and Circle left
 13-16 -- Other way - single file!
- B 17-24 ---- And when you're home, you Swing
 25-32 Promenade

Main Figure:

- A 1-8 Heads Promenade, around the outside, around the outside of the ring
 9-16 Head ladies Chain, right down the center, and then you Chain right back again
- B 17-24 To the right, you Chain the ladies, and then you Chain them back again
 25-32 To the left, you Chain the ladies, and then you Chain them back again

Chorus:

- A 1-8 You Do-Si-Do your corner lady, and you Do-Si-Do your own
 9-16 You Allemande left your corner lady, and then a grand old right and left
 (starting with a balance to partner on measures 13-14)
- B 17-24 You Do-Si-Do when you meet her, and then you Promenade back home
 25-32 When your home you Swing your partner

Repeat main figure followed by chorus for sides, then heads, then sides

Last main figure: All four couples Promenade around the outside, then call as for head couples for the rest of the figure.

Ending: either after last repetition of the chorus or as a replacement; same as introduction.

I'm pretty sure I learned the introduction and ending from Phil Johnson. The main figure and chorus are probably about as Duke Miller called them. The final main figure (for all four couples) is definitely from George Hodgson, as he calls them at the Contoocook New England square dance on the second and fourth Saturday of each month (formerly at the Emerson School in West Hopkinton).

Grand Square

From the calling of Duke Miller

Called by: Peter Yarensky

Formation: Square

Tune: Mapleleaf Two Step (Ward Allen) This is the tune Duke used for this dance.

The main figure takes 48 bars, so it alternates between beginning with the A and the B music.

Introduction

A1: Bow to partner, bow to corner

A2: Join hands and circle to the left

B1: Bow to your partner & Swing

B2: Promenade around the ring

Main Figure

A1: Head ladies Chain over & back

A2: Head ladies Chain to the right side couple & back

B1: Side ladies Chain over & back

B2: Side ladies Chain to the right head couple & back

A1: "Sides Face, Grand Square"

A2: "Reverse"

Main Figure variation 1

B1: Head couples right & left over & back

B2: Head couples with the sides on the right: right & left over & back

A1: Side couples right & left over & back

A2: Side couples with the heads on the right: right & left over & back

B1: "Sides Face, Grand Square"

B2: "Reverse"

Main Figure variation 2

A1: Head couples Star by the right & back by the left

A2: Head couples out to the sides on the right: two right Stars & back by the left

B1: Side couples Star by the right & back by the left

B2: Side couples to the heads on the right: two right Stars & back by the left

A1: "Heads Face. Grand Square"

A2: "Reverse"

Main Figure variation 3

B1: Had couples sashay up & down (gents pass back to back) & back (ladies pass back to back)

B2: Head couples with the sides on the right, sashay over & back

A1: Side couples sashay across the set & back

A2: Side couples with the heads on the right, sashay across the set & back

B1: "Sides Face. Grand Square"

B2: "Reverse"

Ending

A1: Head gents, identify your corners go into the center & back

A2: Side gents, face your corners "From right there"

B1: "Grand Square"

{Side gents & head ladies back away to start; Head gents & side ladies go into the center}

B2: "Reverse"

A1: Swing partner

A2: Promenade the ring

B1: Into the center & back

Again

B2: Swing partner & Promenade anywhere

Note that Peter said he normally does the following for the introduction:

(However, Friday night he started by commenting of how great the tune was for this dance.)

A1, A2: Bow to partner, corner; Allemande left corner, Promenade partner

B1, B2: Sides face, grand square; reverse

Peter's comments on the ending:

Final Grand Square - on the bias (diagonal):

Head gents and corners in to the center and back

Side gents and corners face each other (give them enough time to see what's happening; wait for the next phrase if necessary)

From right here, grand square; reverse.

(If it doesn't work well, repeat that sequence and make sure they see what you're doing.)

(editor's note)

During the walk through Peter tried seeing if the dancers knew Grand Square without teaching it.

Alas, many were unfamiliar with the figure so he did teach the figure. I think this indicates that we are not doing enough squares at our regular dances!

He also warned that there would be variations so

"You've got to listen, never trust a square dance caller."

**A nickel goes a long, long way,
I'll tell you the reason why,
Today it takes a long time,
To find something it will buy.**

Small Potatoes

Jim Kitch

(Published in "To Live Is to Dance" p19, by Jim Kitch)

Called by: Chrissy Fowler

Formation: Contra, duple minor improper

Tunes: Full Rigged Ship / Barrowburn / Trip to Windsor

A1: Balance & Swing neighbor

A2: Circle Left

1/2 Ladies Chain

B1: Ladies Do-Si-Do in center

Swing partner on sides

B2: Circle Left 3/4 to face up / down; Pass Through by right

With new neighbor, Do-Si-Do

Fuller Park Fantasy

Paul Balliet

Published in Twirling Dervish Returns, p. 13

Called by: Mary Devlin

Formation: Contra, duple minor improper

Tunes: Sugar River Jig (McQuillen) / Broken Lantern / Bertha's Jig (McQuillen)

Begins in a wavy line across, 1's facing down, ladies with left hands in middle.

A1: Balance the wave (4); neighbor Allemande right 1x (4)

Ladies Allemande left 1x (4); neighbor Allemande right 1/2 to new wavy line (gents in middle) (4)

A2: Balance the wave (4), Gents Allemande Left 1/2 (4), partner Swing on ladies side (8)

B1: Lines Forward & Back

1/2 Right & Left through

B2: Circle left 3/4 x (till 1's face down)

Balance the ring (4); Pass through to new wave (4)

Waltz : Farewell to the Hollow (McQuillen)

----- Snack Break -----

Penny candy is still around

You can find it any time.

It's in the corner vending machine,

But now it costs a dime.

(editor's note: The sad truth for the modern time let's make that a half a buck, a nickel and a dime!)

Swedish Hambo

Scandinavian Proverb: You can't shoe a running horse.

Hull's Victory **Traditional**

Called by: Marianne Taylor
Formation: Contra, duple minor, Proper
Tune: Hull's Victory

- A1: 1's right Allemande 1/2 to a wave of 4 across (#2 gent faces down & backs up a step) (4)
 Balance (4)
 Left Allemande neighbor 2 x (8)
A2: 1's right Allemande 1 x to reform the wave across (4)
 : Balance in the wave (4) and the 1's Swing their partner (8)
B1: 1's down the center; turn as a couple, return to an assisted cast with 2's (with same gender)
B2: Full Rights & Lefts

Breakdown à la Kraus **Tony Parkes**

Called by: David Millstone
Formation: Square
Tune: Quadrille Français

Introduction

- A1: Bow to your partner, Bow to your Corner, Wave to the one across the hall
A2: Circle Right all the way
B1: Corner Allemande left, partner Do-Si-Do, Corner Allemande left
B2: Partner Balance & Swing

Main Figure

- A1: Allemande left corner, pass partner by right shoulder, Swing the next (right hand lady)
A2: With your corner (you ex-partner), Do-Si-Do; turn new partner by left hand twice around
B1: Ladies Grand Chain, over and back
B2: Promenade once around, to the woman's home place

Middle Break

- A1: Circle Right 1/2 way; Circle Left back
A2: Corner Do-Si-Do; partner Do-Si-Do; Corner Allemande Left
B1: Right to partner Grand Right & Left 1/2 way, when you meet your partner turn 1/2 way
B2: Grand Right & Left the other way back home & Swing at home

Ending

- A1: Circle Right all the way
A2: With your Corner, Do-Si-Do; partner Do-Si-Do; Corner Allemande Left
B1: Right to your partner; Balance & Swing
B2: Promenade

Intro; main figure 2x; middle break; main figure 2x & ending

Duck Through and Swing **Tony Parkes**

Called by: David Millstone

Formation: Square

Tunes: reels: Growling Old Man & Grumbling Old Woman

Introduction

A1: Bow to your partner, Bow to your Corner, Wave to someone in another square

A2: Go Swing that person

B1: Go Home & Swing your own

B2: Promenade partner

Main Figure (Heads Active 2x, break & Sides Active 2x)

A1: Active couples right and left through (1-8)

Other couples right and left through (5-12)

Active couples right and left back (9-16)

Others stay still

A2: Active couples lead to the couple on the right, circle to the left,

active gent drop left hand to form a line of four at the sides when heads are active

lines at the heads when sides are active

lines of 4 go forward and back

B1: All pass through the opposite line, while facing out, join hands again,

arch in the middle and the ends duck through, Swing the one you meet.

The arching people Swing each other

B2: Promenade to the man's home place

Middle Break

A1: Swing Current partner; Swing Next

A2: Swing Next; Swing Next

B1: Swing Next (current partner)

B2: Promenade 1/2 to gents home; Into the middle & back

Ending

A1: Corner Allemande Left; partner Allemande Right;

Corner Do-Si-Do ("Take your time.")

A2: Right hand to your partner Balance; Grand Right & Left 1/2 way

B1: Turn partner 1/2 way Grand Right & Left other way back home

B2: Swing partner at home

All join hands into the center & back

David Millstone noted that the weekend is not just to celebrate Ralph Page himself, but dancing in the Ralph Page tradition. He cited Tony Parkes, the composer of these two squares, as one individual who stood clearly in that tradition, a comment that was greeted with hearty applause.

Alternating Corners Jim Kitch

(Published in "TO LIVE IS TO DANCE" p7, by Jim Kitch)

Called by: Chrissy Fowler

Formation: Contra, duple minor improper

Tunes reels: unknown Irish reel in D / another in C / Boogie Reel

A1: Circle Left & Swing neighbor

A2: Long lines Forward & Back
1's 1/2 Figure 8 up through 2's

B1: 1's Contra Corners

B2: 1's Balance & Swing; face down

A1: Circle Left & Swing neighbor

A2: Long lines Forward & Back
2's 1/2 Figure 8 **down through 1's** (All are crossed over)

B1: 2's Contra Corners

B2: 2's Balance & Swing; **face up**

The Lower Hall Al Olson

Called by: John McIntire

Formation: Three Couple Circle mixer, (stand next to partner)

Tunes: jig: Maggie Brown's Favorite (O'Carolan)

A1: Allemande neighbor by the left 1 1/2 to form circular wave, gents facing out
Balance the wave twice

A2: Three ladies Chain, (As the gents continue turning left to face in, the ladies star,
passing 2 – the neighbor in their left hand & then their partner – to courtesy turn with 3rd)
Three ladies Chain again (ending with partner)

B1: Circle left, about 4 steps, roll away neighbor lady and continue circling to the left

B2: Swing neighbor (The "right hand lady" at the start)

You Can't Get There From Here Carol Ormand

published in Another Contra*Bution (1995, ed. by Peter Stix)

Called by: Patrick Stevens

Formation: Contra, duple minor: improper

Tunes: Reel de Montebello / La Ronfleuse Gobeil

Begins in a wavy line across the set, 1's facing down, ladies with left hands joined in the middle.

A1: Wavy line of 4 across the set (Ladies in center left hands joined): Balance (4)

Allemande Right neighbor 3/4 to long wavy lines up and down the hall (4)

Balance (4)

Allemande neighbor Right 3/4 to wavy lines of 4 across the set (gents in middle) (4)

A2: Balance the wave & Swing neighbor

B1: Circle Left 3/4 & Swing partner

B2: Circle Left 3/4 to original position

Do-Si-Do neighbor then pass through up or down to the next in the new wave
(much like a Do-Si-Do 1 1/2)

Rosemary Hills Reel Jim Kitch

Called by: Dave Bateman

Formation: Contra, Becket formation

Tunes: Bird in the Tree / Providence Reel

A1: With couple across, circle 3/4 to the left
Swing neighbor

A2: Hey for 4 across the set, **gents** start by passing left
(Same gender pass left in center, right with opposite gender)
The ladies finish hey passing left in center to face neighbor*

B1: Gypsy neighbor by right then separate to individual left
Left **hands across** Star with next (your partner is in same star)

B2: Gents drop out at home, ladies continue turn to partner
Swing partner
Face across to start again with couple across (they were with you in the B1 star.)

End effect note: You pop out / come back in at B1, left star. Be alert to be ready to come in on time. At ends face into the set with lady on the right (as if normal improper contra)

*Teaching note: The direction to go for the left star in B1 needs to be clarified in the walk through.
If you halt the hey just as the ladies cross for the last time, they are facing their neighbor.
Have everyone point to their own left and tell them that is the direction to go to form the star.

Nelson Reel Tom Hinds

From Dance All Day Too, p. 11

Called by: Mary Devlin

Formation: Contra, duple minor "improper" **2's crossed not 1's**

Tunes: reels: Sally Garden / Golden Keyboard / John Brennan's

A1: Neighbor Balance & Swing

A2: Gents Allemande left 1 1/2 & Swing partner

B1: Down the hall 4 in line; turn as couples
Return; face across

B2: 1/2 Right & Left through

1/2 Ladies Chain and along the lines Rollaway with half sashay with neighbor (progression is here)

Waltz : JB - JB Waltz (McQuillen)

Contra Challenge - Timing

Saturday morning, 9:00 – 10:30

Mary Devlin with

Spare Parts (Bill Matthiessen, Frank Orsini & Liz Stell)

Joy Lannie McQuaide

Formation: Contra, duple minor; Proper

Tunes jigs: Stan Chapman's Jig (A) / The Walk Home (D)

A1: Lines Forward & Back

1's cross set (by right shoulder) & dance outside down below 2's (2's move up)

A2: hands across Star Right once around

(gents drop out) 1/2 Ladies Chain (to partner)

B1: Hey for four (ladies start right shoulder)

B2: 1/2 Ladies Chain

1's half figure 8 up through 2's

This is a dance where timing is paramount. The 1's should dance to stay in continuous motion, timing their half figure 8 to arrive just in time for the A1 forward and back.

Gents can turn out over their shoulder as ladies chain and move directly into the courtesy turn.

Nineteen Kisses Don Flaherty & Al Olson

From Slapping the Wood, p. 31.

Formation: Contra, duple minor; improper

Tunes: Batchelder's Reel (F) / Vinton's Hornpipe (Bb)

Begins in a wavy line across, 1's facing down, ladies with left hands joined in the middle.

A1: Balance the wave and Swing your neighbor (end facing down)

A2: Down hall four in line (4) Turn the line (4) The #1 gent turns alone **while**:

The #2 gent & #1 lady forms an arch (gent's right, ladies left). With his left hand, the #2 gent guides the #2 lady under the arch as the #1 lady walks around the 2's

The #2 gent also walks under the arch, i.e. turn in place to his right.

Return ; with partner hand cast (middles go forward)

B1: Pass through across set ; partner Swing

B2: Gents Allemande left 1 1/2 (end by giving right hand to neighbor to make wavy line across)

Balance the wave; neighbor Allemande right 1/2 & dance forward to a new wave.

Down the hall needs to take 4 steps, with time for the #2 gent and the ladies to turn in 4. The call for this turn in A2 can be "Right Hand High, Left Hand Low"

Return up hall in 4 steps. this leaves 4 for the hand cast preparatory to the pass thru across the set. The hand cast (gates) need to be firmly connected with the middle person moving forward and the outside person backing up. The pivot point is their connected hands, and both move equally around that point.

With Thanks to the Dean **Steve Zakon-Anderson**

Steve wrote this in memory of Ralph Page. From Swing the Next, p. 132.

Formation: Contra, duple minor; improper. Double Progression

Tunes: Bonnie Isabel Robertson (D) / Julia Delaney (Dm)

A1: Neighbor Allemande left 1 1/2

 1/2 Ladies Chain

A2: Ladies Allemande right 1 x (4) & Swing partner (12)

B1: Circle Left

 Shift Left with partner (to new couple) and with these, Circle Left 3/4 x

B2: (this new) neighbor Do-Si-Do

 (this same) neighbor Allemande right 1 1/2 x to end facing the next neighbor

Well-connected allemandes and circles are needed for on time dancing.

Time each figure to be in position for the next with a smooth, non-stop flow.

 This has a nearly continuous clockwise flow that can be mesmerizing (and for some dizzy making).

Run this one shorter rather than longer.

Lamplighter's Hornpipe **traditional**

Got this version from Mike Richardson (Seattle, WA).

Formation: Contra, duple minor; Proper (modern duple variation)

Tunes reels: Lamplighter's Hornpipe (A) / Paddy on the Railroad (D)

A1: 1's cross down center to below their #2's to form long waves up/down hall (4)

 Balance the wave (4)

 Allemande right 1x (to reform waves) (4)

 Balance the waves (4)

A2: Allemande left 1x (4); 1's Balance in center (4)

 1's Swing (end facing down)

B1: 1's down center; turn as a couple

 Return up center; assisted proper cast (with same neighbors! watch out for this)

B2: Full Rights & Lefts

In A1, 1's cross down the set to end below their current neighbors, lady passing in front of the gent, to form long waves up and down the hall. The start of A1 often needs extra attention in the walk through.

Focus on timing of the balances in the A parts and on down the hall, back and cast off in B1.

Right & Left through and back are leisurely and take all the available music.

Be sure to remind the dancers to *surge* back up the hall in B1 to get *all* the way back to cast with original neighbors. Since the swing was below the 2's, it is very easy to go down the hall too far or not return vigorously back to your neighbors. This is complicated somewhat by the weak and ambiguous interaction you have with the 2's. You were in long wavy lines turning different neighbors! The 2's can help by paying attention to who your actives are and help the correct 1's to cast off with you.

Brimmer and May Reel **Dan Pearl**

Published in Zesty Contras by Larry Jennings (This is a revised version)

Formation: Contra, duple minor; improper

Tunes reels :Round the Horn (G) / Shenandoah Falls (A)

A1: Neighbor Swing (end facing across)

A2: 1/2 Right & Left through

1's Swing (end facing down)

B1: Down hall 4 in line (1's in middle) (4); 1's California twirl (4)

Neighbor handy hand Allemande 2x (8)

B2: Up the hall as couples, 1's in the lead (4);

1's cast (unassisted) below 2's who continue up then turn in to face down (4)

Circle Left 1/2 x (4); Pass through to next neighbor (4)

This dance has superb flow, especially with good timing.

The B1 handy hand allemande is mirror image. #1 gent uses left hand, #1 lady uses right hand.

In B2 the 2's are improper as they come up the hall. As 1's cast the 2's continue up hall and turn in to face down, changing hands, ready to circle with the 1's... just in time.

Dan prefers this revised version.

Waltz : Carolan's Welcome

'Twas untold wealth that ruined him,
He was the modest sort.
He didn't tell about it
In his income-tax report.

(Ed Moody)

Retrospective : *Northern Junket*

Presented by George A. Fogg
15th Ralph Page Dance Legacy Weekend.
Saturday, January 20, 2002, 11:00 – 12:30.

Callers: Mary Devlin, George Hodgson, David Millstone, Tony Parkes, Marianne Taylor.
Band: GSB (Sarah Bauhan, George Wilson, Bob McQuillen)

“What is the *Northern Junket*? Ralph said it was, “*The square dance magazine that is different!*” It was a magazine dedicated to ‘FOLKLORE’ of every kind. The best way to illustrate the *Northern Junket* is to list the contents items. Here are some—(but by no means all.) Contra, Square & Folk Dances; Folk Songs; Music for Dances & Songs; How to Call, Lead & Play; Dance & Regional Histories; International Customs, Travel & Dancing; Report on Dance Camps & Festivals; Folklore; Folk Arts & Crafts; His editorials *Take It or Leave It!*; Poetry; Pithy Sayings; Books & Records Reviews; Cooking; Recipes. These are some of the highlights!

The first issue of *Northern Junket* was April 1949 and continued until July 1984 for a total of 35 years. There are 13 volumes of 12 issues each and volume 14 with 9 issues. Therefore, there are 165 numbers. The original subscription price was \$2.00 per volume or 20 cent per individual copy and by 1984 the cost had climbed to \$4.50.

The *Northern Junket* was printed on a mimeograph machine. It is some trick to be able to type a stencil, get the pagination accurate as well as all articles in the proper sequence. Typing the stencil was only part of the knack because Ralph added on artwork. The covers frequently were holiday, ethnic or dance related with no repeats. Remember this was all prepared without the aide of a computer, e-mail, a photocopier, an automatic folder and stapler. It was ALL HAND WORK! I ponder now; did he realize he was producing a folk art?

Due to the time period the mimeograph paper is not stable and is decaying rapidly. Fortunately, the Diamond Library’s Special Collection division, which has a complete collection, is atmospherically control, which will retard the disintegration. There are other libraries across the country that also have the *Northern Junket* in its holdings, which includes NEFFA’s. (Without NEFFA’s collection it would not have been possible for me to have prepared this year’s Retrospective. The NEFFA library is available by appointment.)

There are many interesting comments to be made and selected from the *Northern Junkets* I’ve chosen few to end this essay. Ralph always on page 1 wrote his editorial *Take it or Leave it!* except once. It was replaced with a tribute to his friend Ed Moody, who had passed on. Ed Moody a.k.a. Pat Pending furnished many of the poignant and humorous poems. In every issue, except the last, there were dances. However, in Volume 14, number 9, the last issue, on the 35th anniversary there are no dances or songs, only many congratulatory letters.

As I attempted to write the retrospective presentation, I discovered I could not get a handle on it. I have concluded that the *Northern Junkets* are handle-less. Each issue is purely unique! There have been and there are other folk dance magazines. However, none have the scope, interest and diverse wealth of information found between its covers.”

George A. Fogg

Session Introduction : George Fogg made a few comments about the *Northern Junket* production, which started in April 1949 and ended July 1984. The Junket was produced with a mimeograph. George had a few comments about that machine from personal experience. "How many of you 'younger people' remember mimeograph machines? If you go to heaven after using one of those machines, you are really a saint."

Ralph published in each issue of the *Northern Junket* (except the last one) at least a contra, a square, a folk dance and a folk song. George counted about 222 contra dances published in the 165 issues. The first contra dance published in the Junket was:

The Opera Reel

Called by David Millstone

Formation: Contra: Triple Minor Proper

Tunes reels: Opera Reel /Walker Street

A1: Actives down the outside and back to place

A2: Actives down the center, turn alone, return and cast off proper

B1: Actives right Elbow turn 1 1/2 ; Left Elbow below with #3s (breaking habit pattern here)

Right Elbow with partner 1 x; Left Elbow above with #2s

B2: Actives Balance & Swing

Notes: The dance is very similar to the better-known Chorus Jig, which substitutes contra corners in B1 for the elbow reels. That part of Opera Reel requires quick turns and compact sets. In his notes to this dance, Ralph Page commented: "Continue as long as have any breath!"

Never admit you're a self-made man. You might be criticized for not calling in competent help.

Historical tidbits.

Ralph included not only his material, but published dances by the "movers & shakers of the folk dance scene", most of the leading composers of the day (some of whom were present at the retrospective!). George Fogg learned by this research that George Hodgson is a junior, and henceforth will be referred to as "Junior".

"Junior" called the next set of squares

The first square dance published in the Junket was:

Buffalo Gals

Published in the *Northern Junket* Vol 1 No 1 April 1949; "Don Armstrong's Square Dance Workshop No. 2." Spring 1955

Called by George Hodgson Jr

Formation: Square

Music (16 bar played AB) : Buffalo Gals

Introduction (Buffalo Boys George's variation.)

- A: Four Buffalo Boys around the outside ----- (to the right, *i.e.*, CCW)
- B: Balance your partner, Grand Right & Left (1/2 way around)
- A: Promenade her home and give her a Swing

Main Figure

- A: Head two couples separate, go half way round
(Active couple) Swing partner
(meanwhile) the Side two couples 1/2 Right and Left
- B: Allemande left with your corners there. Then do-sa-do your own
- A: All four Gents you cross the ring, and give that opposite girl a Swing.
- B: Promenade go round the ring, Everybody Forward & Back
(2nd time George called for a short swing)

Break

- A: Four Buffalo Girls go out to the left around the outside ----- (to the left, *i.e.*, CW)
- B: Balance to your partner, Grand Right & Left (1/2 way around)
- A: Promenade her home. Join hands, Forward & Back

Repeat Main figure 2x for sides

Ending

- A: Sides Face Grand Square
- B: Reverse

The Short Biographical Handout

Ralph Page and *Northern Junket*

In April, 1949, Ralph Page began publication of his *Northern Junket* magazine. During a 35 year period, 165 issues of this unique magazine were produced. Of far reaching scope, each issue contained directions and tunes for squares, contras and folks dances as well as folk songs, cooking recipes, and folksy things such as riddles, tongue twisters, old wives tales, etc. There were many interesting articles written by Ralph or contributed by others and always a "no holds barred" editorial up front. Now and then, there was a review of a dance book or recording in which Ralph pulled no punches. He told you what was wrong with it or, if he liked it, he sometimes said, "I hope you sell a million of them." The magazine was a Labor of Love to Ralph. He not only edited the copy but also typed the stencils, ran them off on the Mimeograph, collated and stapled the copies, typed mailing labels for all subscribers, stuck on stamps, and carried the finished copies to the post office.

from *Ralph Page, a Short Biography*
by Roger Knox and Ted Sannella

In perhaps no other activity can I be more sure of Ralph as historian than his production of the *Northern Junket*. He was its sole editor, writer, publisher and printer for thirty-five years, from 1949 to 1984. Into it he put his soul and an immense amount of thought and work; files are preserved in major libraries, including Stanford, Brown, Queens College, the Universities of Kentucky and Oregon [and New Hampshire], and the Library of Congress. Roger Knox's *Index*, published in 1985, is an invaluable guide to this amazing one-man publication effort. Knox lists no less than nine categories of dance and musical articles, three of local history contributions, plus headings for folklore, cooking recipes, book and recording reviews, and editorials. Ralph published in the *Junket* 530 articles on folklore and folk arts and crafts, filling twelve pages of Knox's *Index*, and 26 articles in the field of local history. He himself prepared 58 of the articles on dance history, 13 on local history and 49 on folklore in addition to most of the *Junket's* voluminous offerings on the subjects of dancing, tunes, music, and calling.

from *Ralph Page, Historian*
by David R. Proper
An address delivered at the
1990 Ralph Page Dance Legacy Weekend

Tipperary Ed Gilmore (main figure)

Published in the *Northern Junket* Vol 10 No 12 February 1973 " (as called by George Hodgson Jr)"

Called by George Hodgson, Jr. (the breaks are by George)

Formation: Square

Music: (48 bar A is 8, B is 16 played AABB) Tipperary.

Introduction

A1: Join hands, circle eight, circle eight hands around the ring go all the way around

A2: And when you get back home Swing your partner once or twice

B1: Allemande Left your Corners all, Grand Right & Left around the ring now

---- all the way, keep going

B1: Swing your partner,

B2: Promenade

B2: Allemande Left your Corner, Swing your partner

Head Couples get ready to go!

Main Figure

A1: Now the Head two couples Promenade just half way round the ring

Chain those girls across the set, turn that lady there

A2: Lead to the right and circle four and make a line for me **

Go forward up and back then 1 and 3 diagonally

B1: Right and Left through ---- Turn and pass through

Hook the sides and turn that line All the way

B1: Now bend the line and Chain the ladies

Go Forward Up and Back you go

B2: Now you Star through , corner Swing now

B2: Swing and Promenade that ring - sing

"It's a long, long, way to Tipperary But my heart's right there. "

** see note below for details for A2

Repeat main figure for heads

Repeat Introduction but in B2b

Join hands, into the center and back. Repeat with a yell

Repeat main figure for the sides twice

Ending

A1: Join hands, circle right, you circle right around "Don't trust any caller,"

A2: Circle left the other way back. And when your home Swing 'em

B1: Allemande Left your Corners all, Grand Right & Left around the ring now

---- all the way, keep going

B1: Swing your partner

B2: Promenade

B2: Bow to your partner, bow to your corner, say hello to the caller.

conventional notation for the main figure (*i.e.* not tied to time called)

The head two couples promenade
Just halfway round the ring
Chain those girls across the set
And turn them, don't be slow
Lead to the right and circle four
And make a line for me
Go forward up and back then
1 and 3 diagonally right and left through
Turn, pass through, hook the sides and
Turn that line all the way round
Bend the line and Chain the ladies
Forward up and back you go
Star through, your corner swing now
Promenade around the ring - sing
"It's a long, way to Tipperary But my heart's right there. "

Repeat for the heads
Repeat for the sides

Teaching note: In the A2 phrase (1st round when heads are active), the circles end with gent 1 (& lady 3) to the left of couple 4 & gent 3 (& lady 1) to the left of couple 2, so they are diagonally across from each other (1st diagonal). At the pass through, passing the other active gent by the left, before the turn, the head gents hook left arms with the side gents. The gents have their right arm around the lady and turn lines of four a full time around. (Gents remember the ladies have further to go on the outside so provide support in the turn). The "bend the line" means the gents unhook and turn to end facing that couple in lines across the hall at the heads. When the sides are active, the orientation changes to the lines across the hall with the Forward & Back pass through & lines at the sides after the "bend the line"

The "Star Through" is done with the gents right and ladies left, raise those joined hands, lady walking under the arch, gent past her to change places. You should be facing your corner then.

Folk Dances

Historical tidbits.

There were about 215 square dances published in the *Junket*. It included a mixture of singing, patter called and plain New England squares. There were also about 135 folk dances published. When George Fogg was a youngster they did all kinds of dances in a night: ballroom, folk, squares and contras. However, they didn't call them square or contra dances then. They were "old fashioned country" dances because contra and square dancing had a bad connotation and were frowned upon.

To Ting – Danish.

Published in the *Northern Junket* Vol 1. No. 1 April 1949.

Formation: couple dance. Steps: Waltz & Pivot

Music (A is waltz, B is polka): To Ting

Led by Marianne Taylor

The foot directions are to the man; ladies reverse footing.

To Ting means "two things" in this case two different rhythms, 2/4 and 3/4.

Position: Side by side, open position, inside hands joined shoulder high, free hand on own hip.

Facing counter-clockwise

Part One. A Music (8 bars)

Moving forward, beginning on left foot,

take one waltz step with a slight turn away from partner.

Moving forward, take one more waltz step, turning slightly towards partner.

Repeat all that again, ending in ballroom position.

In ballroom hold, turning waltz steps forward for 4 bars

Repeat all of Part One again.

Part Two. B Music (8 bars)

Beginning with left foot, four walking steps side by side forward, (2 bars). Facing partner on count 4.

Take shoulder /shoulder-blade hold, and do a four step pivot turn, twice around. (2 bars)

Repeat all that again.

The Lancashire Reel collected by George Fogg

From *Northern Junket* Vol 13, No. 8, p29 October 1978

Source: As learnt from Roger Whynot at Ralph Page's Square Dance Weekend, The Inn at East Hill Farm, Troy, N. H.

Northern England, Recorded music "Sheeps Hill" HMV 8865

Called by George Fogg

Formation : Double Circle of couples, men's back to center, facing partner , Ladies facing in.

Record: Greensleeves, Barn Dance Singalong GDB 101

Music jigs: Coleraine / Teviot Bridge

This is a great dance for weddings, parties, ... whenever there are non-dancers. They get it!

A1: Do-Si-Do left shoulder with partner

Face diagonal left and Allemande left with left hand lady

A2: Do-Si-Do partner right shoulder

Face right diagonal and Allemande right with right hand lady

B1: Face this same lady and do an English "set" Balance Step twice. Swing this same lady

B2: Promenade side by side.

George A. Fogg's Variation (not called):

reverse the "back to back" from 'left shoulder' to right shoulder etc.

"I think it flows better and for Americans the right comes naturally. "

Thoughts on *Northern Junket* Seth Wilson (Ralph Page's grandson)

"Before I mention my memories of the *Northern Junket* I must first mention my grandfather, Ralph Page. I have two very clear recollections of my grandfather. The first being of a man who would interrupt my Saturday morning cartoons to switch to a football game, cushioned by cleverly slipping me a handful of candy. Second, I remember in third grade him coming to my school and teaching us how to dance. To me my grandfather was a quiet man who was seldom home. He would occasionally allow me into his den and help roll a paper log for his fireplace or help with the *Northern Junket*.

My first encounter with his "Hobby" was unknown to me at the time. I was born between Vol. 9 #12 and Vol. 10 #1 and am mentioned thus in the latter issue: "BORN: January 9, a son, Seth Robert, to Mr. & Mrs. Robert Wilson." I was wedged between the death of Madeline Greene of San Francisco and thanks to Ed Randall for a copy of his book "Enjoying Fir Trees." I guess I should count myself lucky as my sister's birth four years later goes unmentioned. In typical Ralph fashion he was a professional to the core, after all the *Northern Junket* was about Square Dancing.

When I was old enough I was "pressed" into service. You could tell when a new copy of the *Junket* was about to be released. My grandfather would get up early, noonish (that was early for him), and start working on the *Junket*. Whether it was engraving or typing I was always interested in what he was doing. I could stand and watch as long as I did not interrupt. When it came time to run off copies on the mimeograph I was there to help stack the pages and feed paper into the machine. Of course anyone who has been around freshly mimeographed paper knows the attraction is the "smell." After all of the pages were printed my family would gather in the living room and in assembly line fashion put together the magazine. We would sit and pass the pages, adding the next one to the pile until we had one issue. Then it was folded over and pressed with an extra thick black pencil and was stapled by my grandmother. I looked back at the first issue and note that it was bound with string; thank goodness he discovered staples by the second issue. After hours of work, well it seemed that way to a seven-year-old boy, we were finished. My mother would bring my grandfather to the post office and mail the subscriptions.

When I was a child I used to play and hide amid the back issues. Now I look to them as a valuable reference to the life of my grandfather; in many ways this was his journal. I am able to gain insight to his thoughts and what he was doing at the time. Many of you look to the *Northern Junket* as a reference of traditional Contras and Squares. I will always look to it as time I was able to spend with my grandfather."

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Knox, Roger, *Index to Northern Junket*. Ithaca, NY: Author, ed. 1985.
_____. *Contras: As Ralph Page Called Them*. Ithaca, NY: Author, comp & ed., 1990.
Page, Ralph, ed. *Northern Junkets*. Vol 1 – 14, Keene, NH: Author. 1949-1984.

Syllabus:

Dan Armstrong's Square Dance Workbook. No. 2. 1955.

Cassette:

Ralph Page Calls Contras and Squares. RPMC 1.

Recording:

Southerners Plus Two Play Ralph Page. RP 500

The Fiddle Hill Jig **dance & music Ralph Page**

Published in Northern Junket Vol 9, No. 1, Vol 12 No. 12, & Vol 13, No. 6.

Called by Mary Devlin

Formation: Contra, duple improper

Music jig: Fiddle Hill Jig / Rock Hill jig (alternate is St Lawrence Jig)

- A1: Do-Si-Do the one below
Actives Do-Si-Do partner in the center
- A2: Allemande left the one below
Actives Swing partner in the center
- B1: Down the center four in line
Turn alone, the same way home
- B2: Circle four hands once around
Left hand Star the other way back to place

**It's a tough world and you can't get out of it
alive.**

Ways of the World **reconstructed by Ralph Page**

From Lucy Mussey ms. book circa 1790/95 Vermont

Called by David Millstone

Formation: Triple minor Proper

Music jigs: Reg's Cigar (Page) / Stool of Neptune

- A1: Symmetrical Mirror Hey for three on each side of the set
(active man starting by passing right shoulders with second man,
active woman starting by passing left shoulders with second woman)
3's start by stepping in & up to pass the 1's as they separate in the middle after passing the 2's
- A2: Actives down the center and back, cast off proper
- B1: All six, circle right once around (lots of time, take your time)
- B2: Top two couples, right and left over and back (take your time & stay with the music)

Notes: The dance, from a 1795 manuscript, was reconstructed by Ralph Page; these directions are based on the version that appeared in *Northern Junket*. In the *Ralph Page Book of Contras*, the dance is presented as a triple minor improper formation.

Original Text:

*1st Gent. haise on the Lady's side as the 1st Lady on the Gent. side.
Lead down the middle, up & cast off one couple
& hands half round – back right and left.*

Ralph's Reconstruction published in Vol 9, No. 3 p 27

"Ways of the World"

Music: "Reggie's Cigar" Original tune by Ralph Page

The Dance

Couples 1-4-7 etc active ****Do NOT cross****

Figure 8 with the two couples below (on own Side)

Active couples down the center with partner

The same way back, cast off

Six hands round (once completely around)

Top two couples right and left four.

Note from David Millstone: "This is a real old-timer. It was very popular one hundred years ago. Age has nothing to do with whether a dance is good or bad, so please accept this on its own merits - it's a fine dance. Just complicated enough to be interesting. Have Fun!!"

***** Roger Knox's notes: (This should be considered a symmetrical Hey for three, Actives start by moving towards the center. R. P. later corrected start with actives CROSSED OVER.)**

Notes by George A. Fogg:

Lucy Mussey's notes definitely say, *1st Gent. haise on the Lady's side as the 1st Lady on the Gent. side*. This leaves the 1s improper. This could be corrected if the "lead down the middle etc," included a "two hand turn half way" as found in "*Young Widow*" (John Griffiths RI 1788.) However, it is actually possible to dance *Ways of the World* without performing the Hey across the set; do it in your own line – "Mirror Image." Also, Lucy Mussey may not have written all the necessary details in her notebook.

Another variation between Lucy and Ralph is the Circle. Ralph's go all the way round, whereas Lucy Mussey says "*halfround – back.*"

There is no question whatsoever that "right and left" meant what Cecil Sharp called a "handing Hey" not "right and left four" or "right and left through". (Not that that "right and left four" won't work -- use your judgment for the dance floor at the time.)

Tony's Star Breakdown

Tony Parkes

Published in *Northern Junket* Vol 13, No. 12.

Called by Tony Parkes

Formation Square, mixer

Music reel : Joys of Quebec (Tony always uses this tune for this dance.)

Introduction (timing as called)

- A1: ---- "Well you all jump up and you never come down.
And Swing with your partner, swing them all around, any old way but upside down."
A2: "Allemande left your corner ----
Allemande right your partner --- Allemande left your corner one more time."
B1: "Come back home and Swing your own. Everybody swing
--- All Join Hands into the middle and back you fall"
B2: "---- go up once more for the good of the hall."
-----" Four ladies right hand Star"

Main Figure

- A1: "Once around in the middle of town. Turn your partner left hand round
once and a half. And the Gents go in with a Right Hand Star"
A2: "Once around but not too far Same partner left,
go once and a half and a little bit more. To the next and Balance now!"
B1: "Swing two, you swing me and I'll swing you.
----- And Promenade, go 'round you do."
B2: ----- "Lady's place! --- Four Ladies Right Hand Star"

Repeat Main Figure

At end of B2 the prompt for the Break is: "All join hands, Circle to the left."

Break

- A1: "---- I told you wrong, go the other way back.
Circle to the right on the same old track. Allemande left your corner."
A2: " You Do-Si-Do this partner -- go back to the corner
Allemande left, -- right hands to this partner, Balance now"
B1: "-- Pull by Grand Right & Left and away you fly.
-- Same partner Do-Si-Do go back to back you go.
B2: " Pick 'em on up and you Promenade around the ring don't be afraid.
----- Stop here and the four ladies Right Hand Star"

Repeat Main Figure (twice)

At end of B2 the prompt for the Ending Break is : "On the Corner Allemande left."

Ending Break

- A1: "-- Right hand to your partner, pull by Grand Right & Left.
---- Go around your own and the other way home."
A2: "Turn half way around and the other way back. Wrong way around on the wrong way track.
--- Meet your partner, Balance to your partner now."
B1: "-- Swing them there, everybody swing with care.
-- All join hands into the middle and back you fall.
B2: ---- "Go up once more for the good of the hall
----- Bow to your partner and thank your square."

Main Figure (directions aligned to when they are executed)

- A1: All four ladies right hand Star, all the way around
Allemande left with partner, go once and a half around
- A2: Four men right hand Star all the way around
Allemande left with partner once and a half around
- B1: Men Balance and Swing the right hand lady (in her place)
- B2: Promenade her once around back to her original place.

Tony said that Ralph added “**Tony**” to the title when he published it. Tony refers to it as Star Breakdown

Note from the editor: Tony's patter varied somewhat from the first round. He is one of the BEST callers. Although I tried to capture the sense & timing of his performance, you should GO to his dances to study his technique, or get his recordings with calls.

Darling Nellie Gray

Note: The only listing of Darling Nellie Gray in *Northern Junket* Vol 5, No. 11 “As called by Rod Linnell.

Called by Ralph Page (on cassette Ralph Page Calls Contras and Squares. RPMC 1.)

Formation: Square, singing

Music: Nellie Gray (No Walk Through. Launched right into the dance from Ralph's tape!)

Main Figure

- A1: Couple 1 out to the right and Balance where you are
You Join hands and circle once around
 - A2: And Right & Left right over and Right & Left right back *
And you both Swing your Darling Nellie Gray
 - B1: Go on to the next, and you Balance where you are
You join hands and circle and circle once around.
 - B2: Now Right & Left right over and Right & Left right back *
And you both Swing your Darling Nellie Gray
 - A1: Now it's on to the last and you Balance where you are
You Join hands and circle once around
 - A2: And Right & Left right over and Right & Left right back *
Now everybody Swing your Darling Nellie Gray
 - B1: And It's Allemande left with the lady on your left
And a Grand Right & Left half way 'round
 - B2: Now when you meet your Nellie, You Promenade her home
You Promenade your Darling Nellie home.
- Repeat for the 2nd, 3rd & 4th couples

Ending

- A1: All join hands and Circle to the left, --- Circle once around
Circle with your Darling Nellie Gray
- A2: Now when you're home you Swing, you swing her 'round & 'round
You Swing with your Darling Nellie Gray
- B1: Now it's Allemande left and a right hand to your own,
And Grand Right & Left half way 'round
- B2: Bow to your partner and Promenade her home
Say Goodnight to Darling Nellie Gray
“Goodnight Everybody. That's the way we end the dances”

* For the R&L back, it is customary NOT to do a courtesy turn; go right into the partner swing.

----- LUNCH -----

Beyond Contrás & Squares

Saturday afternoon, 2:00 - 3:30

David Millstone with

Spare Parts (Bill Matthiessen, Frank Orsini & Liz Stell)

Ted's Solo Mixer

Ted Sannella

Published in Ted Sannella's *Swing the Next* and Lary Jennings' *Zesty Contrás*

Formation: individuals stand anywhere in the hall; no partner needed

Tunes: Acadian Reel (D)

A1: Promenade (find any partner, anywhere, and promenade anywhere in the hall)

A2: With current partner, left-hand turn, once and a half; left-shoulder Do-Si-Do

B1: Balance and Swing partner

B2: Two-hand turn; Do-Si-Do once and a half, move on to find new partner

Note: This simple mixer needs no walk through and is a great way to get dancers moving.

We danced this with no walk through and medlied into the next dance.

Set á Crochét (The Hook Dance)

Source: learned from Mary DesRosiers, 1985

Formation: partners standing anywhere on the floor in "Quebecois" promenade position

(man, with right arm around partner's waist, woman resting left arm on partner's right shoulder)

Tunes: Reel de Montreal (G)

A1: Promenade anywhere

A2: Holding on to partner, men link left elbows with another man,

the foursome rotates counter clockwise, letting go at the end for the two couples to face each other

B1: Ladies Chain, over and back

B2: Swing your opposite, who becomes your new partner

Bunch of Fives

Colin Hume

Published in *Dances with a Difference, Vol. 2*

Formation: square with one additional couple in the middle

Tunes: Young Scotty (G)

A1: Circle right (slip-step) once and a quarter, while the middle couple Swing.

A2: Middle couple face up and make an arch: dip and dive all the way with the two new head couples.

(There is time for a California twirl at each end if you are quick)

B1: Middle couple separate and Star with the nearest side couple (man left-hand, lady right-hand)

while heads 1/2 right and left through

Middles half figure eight through the top couple

B2: Middles separate and Star with the other side couple (man left-hand, lady right-hand again)

while heads 1/2 right and left back

Middles make an arch, change places with the bottom couple (who become the active middles) and do a California twirl to face back into the set.

Cottontail Rag **Steve Schnur**

Formation: circle with five dancers; at start each circle pick a Jack or Jill

Tune: Ragtime Annie

A1: Left-hand Star; Jack/Jill rolls out to the right (leaves star, turning over right shoulder) and goes the other way back, while the others continue single file.

A2: Jack/Jill chooses partner; they Balance and Swing, ending with these two facing the line of three

B1: Forward and Back, Do-si-do: the couple, acting as a unit, dances with the individual in the center of the line of three (who becomes the new Jack/Jill)

B2: New Jack/Jill faces out of the circle with arms crossed in front, others face the center, and everyone joins hands. Jack/Jill raises upper arm to make an arch, pulling two dancers through. (Don't let go!) These dancers raise their leading arm after going through the arch, forming a five-person basket; basket Swing to the left.

Note from David Millstone: The dance is notated as I first learned it. In 1989, I noted Bob Dalsemer calling the dance with slightly different timing:

A2: Swing (8), end with two facing three; go forward and back;

B1: Do-Si-Do, etc. That version allows dancers more time to form the basket.

Rod's Quad #2 **Rod Linnell**

Published in Square Dances from a Yankee Caller's Clipboard

Formation: double quadrille (eight couples, two couples on each side of the square)

Tune: Pete's March (McQuillen written for Pete Colby)

Part I

A1: Allemande left corner individual; Swing partner

(In the middle of the lines your "corner" is next to you in the line, at the ends it's normal)

A2: Face corner couple, right and left through

Pass through the same couple and Do-Si-Do the ones you meet (other couple in your home line)

B1: Same four, circle left halfway; pass through and Do-Si-Do the ones you meet (original corner couple)

B2: With the same couple, right hands across Star; left hand Star back

Part II

A1 & A2: Ladies Chain through the stars

B1: Ladies Chain along their line (over and back)

B2: Head couples right and left through across the set; side couples do the same

Part III: Repeat Part I

Part IV: Repeat Part II

Notes: The distinctive figure comes in Part II. Each woman leaves the left hand star by passing right hands with the other woman in her line (4), then joins left hands with a new woman over the men's joined hands to form a new star (4), and continues around the square in this fashion. The effect is that of women doing a grand right and left around the set, alternating right hand turns with another woman and left hands joined in a star. The men can assist in this effort by keeping a steady speed as they continue their left hand turns.

The Magnificent Seven

Bob Archer

Source: Author's web site <<http://www.hottub.demon.co.uk/dance/mydance.htm#n1>>

Formation: Seven couples arranged in an elongated square containing one couple at the top, one at the bottom, two couples on each side and one couple in the middle

Tunes: Cat in the Hopper (Gm)

A1: Top 4 men (this includes the middle man) Right hand Star

while the bottom 4 ladies (this includes the middle lady) Right hand Star, (8)

all change places with partner left hand into ...

Top 4 ladies (this includes middle lady) and bottom 4 men (includes middle man) Right hand Star. (8)

A2: All Balance and Swing partners

B: Outer six couples face partners, two changes of a Grand Chain (progress one place). (8)

New side fours dance Reel (Hey) of Four **while** ... (24)

middle couple & top couple do half a ladies Chain with an extra half turn (8)

middle couple and bottom couple do half a ladies Chain, (8)

middle couple and bottom couple do half a Right and Left through (8)

On the sides, (if there is time at the very end) Swing or Do-Si-Do new partner.

Bob Archer writes, "If everybody is on the ball the dance does not quite fill up the music—hence the swing or dosido if there is time. Alternatively, any spare time can be used for working out whether you are at the top or bottom of the set, whether you are male or female and therefore whether you are in the star at the beginning of the next turn of the dance. It is worth pointing out that the middle couple will be involved in two stars - one at the bottom and one at the top.

"Unfortunately the progression does not quite work; although you get to dance in every position you do not get to dance with everyone of the opposite sex. The men progress anti-clockwise around the set, taking a detour into the middle position as they reach the bottom; the ladies progress clockwise, making their detour into the middle as they reach the top."

K & E

Pat Shaw

Published in: Pat Shaw's Pinewoods

Formation: double Becket (two sets of couple facing couple, but acting together;

thus, two outside couples each facing an inside couple that stands back to back in the center)

Tune: March of St. Timothy (Judi Morningstar)

A1: Inside couples split their outside couple; insides right-hand Star in the center

A2: Outsides split the insides; left-hand Star with their own inside couple

B1: Inside Ladies Chain over, with an extra half turn to face the outside couple;

Ladies Chain with outside couple

B2: Form two rings (one inside and outside couple in each ring), Circle Left 3/4

(Inside couples change hands with your partner and face the center.)

Circle Left and move down the center slightly

while outside couples Swing and move up the sides

The Weevil **Richard Mason**

Source: communication from Bob Archer

Formation: seven people, a line of three facing a line of four

Tune: "Louise's New Parlor," by Mike Richardson (tune is published in *Crossing the Cascades*);

- A1: People in line of three go through the gap in front of them, around the person to the right, Back through the gap then around the person to the left, ending in original places
- A2: If there is someone on right diagonal, change places with a right hand turn halfway (4), if someone is on the left diagonal, change by left hand (4); repeat both-- four changes total (progression) (8)
- B1: Person nearest the top (i.e., at top of line of four) jumps into the middle of the set (no turn, just jump forward), then top person in line of three jumps forward, and so on. There is one jump per bar of music; on the 8th bar, join hands in a 7-person wave, raise arms, and take a step backwards
- B2: Person at top of the set tunnels underneath the raised arms, pulling everyone else with them. When you pop out the bottom of the tunnel go left or right up the outside of your own line. The person at the bottom of the line of 4, turns in place.

(Editor's note from experience: Although the lines are intended to stay on the original sides, it is not uncommon for one or more dancers to turn in the "wrong" direction when coming out the bottom. In this case the line of 4 may be a line of 3; so everyone needs to be alert to :

- a) how many dancers are in the line across from them
- b) if its not a set of 3 & 4 (could be 5 facing 2!!) Fix it! cross at the bottom to get 4 facing 3
- c) if you are in the line of 3; you start moving across the set

Ted's Progressive Triplet **Ted Sannella**

Source: Zesty Contras by Larry Jennings

Formation: large circle, minor sets of 6. Three men facing three women alternating around the circle (Lines of 3, like spokes of a wheel. Men face clockwise)

Tunes: Top Cork Road (D) / Sailor's Wife (Dm)

- A1: Three facing three, forward and back; Do-Si-Do the opposite (new partner) 1-1/4 to form a wavy line
- A2: Balance the wave (4), turn partner by right hand once around (4), Balance the wave (4), those who can, turn person on left diagonal by left hand
- B1: All Balance and Swing partner, end in your own line
- B2: Active couple (on outside of circle) cross and go around one. (with current middle people moving toward outside to make space), cross again to own line circle left six-hands halfway, turn alone to original direction to face a new line of three. (The dancers who were originally on the inside of each line are now on the outside.)

Sunday River Waltz

Contra Connections
Saturday afternoon, 3:30 - 5:00
Mary Devlin with
GSB (George Wilson, Sarah Bauhan & Bob McQuillen)

**People call it take-home pay because there is no
other place you can afford to go with it.**
(except to a contra dance)

Thanks, Charlie! Becky Hill

Published in Twirling Dervish Returns, p. 16.

Formation: Contra, duple minor; improper

Tunes reels : Dorsetshire Hornpipe / Forester's (D) / Reconciliation (A)

A1: Neighbor Do-Si-Do (to wavy line, ladies in middle) (8)

 Balance the wave (4);

 Neighbor Allemande Right 1x (to put ladies back in the middle) (4)

A2: Ladies Allemande Left 1 1/2 x

 Partner Swing (end facing across)

B1: Lines Forward & Back

 (hands across) Star Right 1x

B2: (gents drop out at home) Ladies Chain (to neighbor)

 (hands across) Star Left 1x

Look for smooth connections as the figures flow into each other.

Feel the power of forward & back as everyone moves together.

Gents as ladies finish the turn in A2; step into the partner swing instead of waiting at the sidelines.

Blackbirds of Spring Al Olson

Published in Zesty Contras #131 & RPLW syllabus, 1994.

Formation: Contra, duple minor; Proper

Tunes: Trip to Durrow / Far from Home / Bouchard's

A1: Actives (1's) down the outside past two couples; come into the center

 1's lead up the center; cast off (same gender neighbor)

A2: Actives turn contra corners (at end hold on to corners to form waves up/down the hall)

B1: Balance the wave (4); First corner Gypsy right shoulder (fast) (~4)

 Second corner Gypsy left shoulder (~8)

B2: Actives Balance & Swing in center

 (end facing up ready to cast down the outside)

In A2 the 1's keep 2nd corner's left hand and give right hand to 1st corner to form long wavy lines up/down the hall, 1's facing out.

Look for connections:

Actives when you are dancing down the outside, it is a chance to stay visually connected with your partner.

CDS Reel **Ted Sannella**

Published in *Swing the Next*, p. 72.

Formation: Contra, duple minor; improper

Tunes: Da Tushkar / Tarbolton Reel / Trip to Windsor

A1: Neighbor short Swing (end facing across in middle of A phrase!) (8)
 Lines Forward & Back (keep hands joined; at ends join hands to form large oval) (8)

A2: Whole set Circle Left
 Whole set Circle Right

B1: (with neighbors) Star left 3/4x and gents turn around
 Partner Swing

B2: Gents Allemande left 1 1/2 x
 (same) Neighbor Swing

In B1, gents turn back over their right shoulder to get into the partner Swing.

Great dance for connecting with partner, neighbor(s), and the whole set.

The neighbor swing in B2 is with the same neighbor as the person swung in A1.

This requires everyone's cooperation to make the transition between swings smooth, comfortable and safe.

The swing to swing transition is a really nice move (one of Ted's favorites.)

Everyone needs to be right on to get the full effect.

It's up to the gents to stop in time facing in to smoothly roll the lady off his right arm into the arms of the next gent. And ready to receive the new neighbor coming from the other direction.

Queen Victoria **traditional**

Published in *Larry Jenning's Zesty Contras #355*, *Don Armstrong's Caller/Teacher Manual for Contras*
Roger Knox's Contras: As Ralph Page Called Them

Formation: Contra, duple minor; Proper

Tunes jigs : Young Scotty / Hats off to Scotty (George Wilson) / I lost my Love

A1: Actives (1's) Allemande Right 1x (end back in place)
 Actives Allemande left 1 1/2 x & end in wavy line across, 1's in center, gents facing up

A2: Balance the wave twice
 Neighbor Allemande right 1x and drop hands. All end facing down the hall.
 (The gents make an extra 1/2 turn at end of allemande to face down.)

B1: Down hall 4 in line; 1's (in center) turn as couple, 2's turn alone
 Return (4); hand cast (4)

B2: Right & Left over & back

Note that the A1 allemandes turn different amounts in the same amount of time.

At the end of the A2 allemande the gents make an extra turn (or flip, or twiddle) to face down the hall.
(This is like what the ladies do in the English dance Long Odds.)

The B2 figures have a wonderful connected flow, particularly when the down the hall & back is danced with the music so there's time for the hand cast.

Revolution Reel **Tom Hinds**

Published in Dance All Night III, p. 13.

Formation: Contra, duple minor; improper

Tunes jigs : Pipe on the Hob / Out on the Ocean

A1: Neighbor Gypsy & Neighbor Swing

A2: Circle left 3/4 x & Partner Swing

B1: 1/2 Right & Left through

 Ladies Chain (to end in a ring of 4)

B2: Balance the ring (4); Petronella twirl to the right (4)

 Balance the ring (4); Petronella twirl (4) (with a bit more spin to flow into the gypsy)

Petronella twirl is an individual turn once around towards your right as you move 1/4 around the ring, *i.e.*, take the place of the person on your right. After the balance, if you give the person on your right a suggestion by moving your joined hands forward, that starts them turning in the correct direction for the twirl.

Stay connected throughout the courtesy turn so everyone is in position on time for the B2 balance.

Take hands immediately after the Petronella turn so as to be on time for the second B2 balance.

Daryl's Promenade **Becky Hill**

Published in Twirling Dervish, p. 12.

Formation: Contra, duple minor; improper

Tunes Reel de Tadoussac / Reel de Montreal

A1: (with neighbor) CCW Promenade up/down set (gents on inside); turn as couples

 Promenade back, look for couple with your partner, face across.

A2: Hey for four (ladies start right shoulder)

B1: Ladies cross the set passing right shoulder; partner Swing

B2: Circle left 3/4 x (till l's are facing down) & pass through

 (next) Neighbor Swing (end facing up/down set in CCW promenade direction)

Promenade goes counter clockwise. Turn corner at ends to form a long oval.

Look for couple that includes your partner to identify the people with whom to hey.

This dance has good neighbor, whole set and partner interactions.

Waltz : Amelia (McQuillen)

**Congress does some strange things—
it puts a high tax on liquor and then raises other
taxes that drive people to drink.**

Grand Dance
Saturday Night 8:00 - 12:00
Mary Devlin & David Millstone
With GSB & Spare Parts

The Grand March began with dancers brought into the hall behind a group of fiddlers playing a Swedish walking tune, then transitioning to the Grand March to the tunes Meeting of the Waters / Down the Brae

First Set: GSB

A.D.P.D. (Awesome Duple Progression Dance) **Donna McAllister**
Called by David Millstone
Formation: Contra duple minor improper, double progression
Tunes reels: Reel des Oignons (Onion Reel) / Growling Old Man – Grumbling Old Woman

A1: Down the hall four-in-line (actives in the center; turn alone, return and bend the line)
A2: Circle left; left hand Star
B1: Balance and Swing the next neighbor
B2: Long lines, forward and back; actives only Swing

Mason and Garden **Al Olson**
Called by David Millstone
Formation: Contra duple minor improper
Tunes jigs: Tobin's / Gallagher's / Irishman's Heart to the Ladies / Shandon Bells

A1: Balance and Swing neighbor
A2: Down the hall four-in-line, turn alone; return and bend the line
B1: Circle Right, once around; Allemande left neighbor once and a half
B2: Hey for four, ladies starting passing right shoulder

British Sorrow **traditional**
reconstructed by Ralph Page from 1807 manuscript
Called by David Millstone
Formation: triple minor Proper
Tunes marches : O'Donnell Abhu / La Grandeuse

A1: Actives separate and go down the outside two places; come up the center, cast off
A2: Actives right-hands-across Star with the couple #3 below;
Actives left-hands-across Star with couple #2 above, ending with everyone proper*
B1: Circle six to the right, once around
B2: Top two couples (2&1), Right and Left over and back

*at end of A2 the active lady's challenge is to get over to the lady's line.
The circle in B1 needs to be "restrained" to keep with the music. It often goes too fast.

Dynamic Appeal **Gene Hubert**

Called by David Millstone
Formation: Contra duple minor improper
Tunes reels: Swinging on a Gate / Dominion

A1: Balance neighbor one, pull by right hand. Swing next neighbor, two
A2: Circle left once around,
 Do-Si-Do neighbor two (up and down the hall)
B1: Balance this neighbor, pull by, Swing neighbor one
B2: Long lines, forward and back;
 1's only, Swing partner in the center
Watch out for End Effect!
When you are out at the top or bottom, be ready for people to come at you wanting to swing.

Gay Gordon's

Formation Couple dance
Tune: Gay Gordon's
Couples in normal line of dance (LOD) standing next to partner, facing CCW, gents on inside of circle.
Bars 1-2 In "Varsouvienne" position, take four walking steps forward beginning on the left foot.
 Turn halfway to the right on the fourth step to reverse direction.
Bars 3-4 Take four walking steps backwards to continue moving in the same direction, Do Not turn.
Bars 5-8 Repeat in reverse LOD (CCW) (Half turn is to the left.)
Bars 9-12 Releasing left hands, the gent takes four pas-de-bas (setting steps) {or 8 walking steps}
 forward in Line of Dance while the lady (beginning on the right foot) turns twice clockwise
 with four setting steps {or 8 walking steps} under joined right hands. End facing partner.
Bars 13 - 16 In ballroom position turn twice clockwise, progressing in LOD with 4 polka steps

"Varsouvienne" position is standing side by side, gent on lady's left. hands held just above shoulder height, left to left & right to right (gents right arm is behind the lady, gents left arm is in front of him.)
The 1/2 turns are in place, not as couples, i.e. turn around your own vertical axis. Gents stay on inside.

Junket Jackpot **Gene Hubert**

From Gene's website. Written in 1990 after reading through a collection of dances published in the *Northern Junket*.
Called by Mary Devlin
Formation: Contra duple, improper
Tunes reels: Pat the Budgie / Scolley's Reel / Millbrae

A1: With your neighbor handy hand Allemande 1 1/2 x (1's stepping between the 2's)
 With the next neighbor Swing (end facing across)
A2: Lines Forward & Back
 1's dance up center of set & cast off with the first neighbor
B1: With your neighbor, pass through across set (~4) Swing your neighbor on the other side (~12)
B2: Circle Left 1/2 (4); 1's only Swing your partner (12)
 (end facing down ready for handy hand allemande with the next,
 2's, step away from your partner leaving a space and look up to new 1's)
Watch out for end effects!

Feet in Flight

Dale Rempert

From Dale, Austin Texas (CDSS Exec Board meeting in Houston, 2000). Also on his web site.

Called by Mary Devlin

Formation: Duple minor improper

Tunes reels : Scotch Hornpipe / Sheehan's Reel / Paddy on the RailRoad

A1: Balance the ring (4); With your neighbor roll away with half sashay (4)
Ladies Chain to your partner(8)

A2: Ladies right shoulder Gypsy once around in the middle
Partner Swing (end facing across)

B1: Gents (on 1st diagonal) cross (like a 1/2 right shoulder gypsy) (4)
Ladies (on 2nd diagonal) cross (4)

Circle left 1x (8)

B2: Balance the ring (4); Petronella twirl to the right (4)
Balance the ring (4); with partner, California twirl (4)

He who hesitates is interrupted.

Triplet to Eugene Mary Devlin

Called by Mary Devlin

Formation: Triplet, Proper (#2 Couple is Active)

Tunes jigs: Tar Road to Sligo / Road to Skye

A1: Lines of 3 dance Forward & Back
(all) Partner Do-Si-Do

A2: 2's (Actives in middle) turn contra corners

B1: 2's Balance & Swing (end facing UP)

B2: 2's split 1's with handy hand Allemande 1 1/2 (ladies right hand, gents left hand)
to send 1's down the set to...

1's split 3's with handy hand Allemande 1 1/2 (ladies left hand, gents right)

After one time through the order is 2,3,1.

2's (in the middle) are the active couple.

Written 3/9/99 and first called at the Eugene, OR, dance on 3/13/99.

The Inspiring Couple Susan Kevra

Written for Joyce and Wayne Crouch 's 25th anniversary. Got from Susan, 1995.

Called by Mary Devlin

Formation: Contra duple minor, improper

Tunes reels: Ross's Reel #4 / Batchelder's Reel

A1: 1's cross the set by right shoulder to join hands with neighbor in long wavy lines up/down hall (4);

(1's still above the 2's) Balance the wave (4)

1's turn neighbor below about 1/2 into a half figure 8 up through 2's to end in a line of 4 facing down

(1's on the outside, 2's in middle who step close to partner after the 1's cross up) (8)

A2: Down the hall 4 in line; turn as couple with neighbor

Return & bend the line

B1: Circle Left 3/4 x

Partner Swing on side

B2: Lines Forward & Back

1/2 Ladies Chain

The A1 long wavy lines have all the women on women's side on set, all men on men's side. 1's are facing out, 2's facing in. The 1/2 turn is a means to smoothly help glide the 1's into the half figure 8.

Lathrop's Waltz (by Sarah Bauhan for her father)

Sarah's 9 year old nephew, Renn Bauhan was introduced;
he had joined the band playing flute with Sarah.

---break---

**A considerate husband is one who holds the door for
his wife when she takes out the garbage.**

**Irish Proverb: It is better to be a coward for a
minute than dead the rest of your life.**

**I don't like to spread gossip,
but what else can you do with it?**

Second Set: Spare Parts

Polka (J. B. Milne (A))

Marianne the Magnificent

Susan Elberger

Published in: CDSS *News*, #124 This dance was written to honor Marianne Taylor, who is one of the weekend's organizers

Called by David Millstone

Formation: Contra duple minor improper

Tunes Fingal's Cave / Wise Maid / Evil Diane

A1: Do-Si-Do neighbors

Women pass partner by the right shoulder, promenading around partner to stand in the other woman's place (men turning to admire their partner in this figure)

A2: Circle Left

Swing partner

B1: Promenade over

Right and Left back

B2: Women Allemande right once and a half

Swing neighbor

**Why is it that insomnia never seems to trouble some folks
in church?**

Levi Jackson Rag

Pat Shaw

Published in: *Pat Shaw's Pinewoods*

Called by David Millstone

Formation: five couples in U formation

(one couple at top facing down, two couples on each side, open end of the U down the hall)

Tune: Levi Jackson Rag, by Pat Shaw

A1: Side couples Right & Left through;

top couple waits four beats then Promenades halfway down the center

Sides Right & Left back,

top couple waits, then Promenades to bottom of set

A2: Head couple separate and returns up outside to home

while sides Circle Left once around (Two circles of 4); all Do-Si-Do partner at home

B1: Five ladies Grand Chain (right hand star) 3 places (leave partner, pass the next, courtesy turn 3rd gent)

Repeat Chain to new partner (moved 1 gent's position CCW to "corner")

B2: With new partner Promenade one place CCW around the ring,

Balance and Swing in new place

Repeat four more times from new positions ending with original partners

At the end of the A2 Do-Si-Do, ladies should stay close to the center to get into grand chain.

Gents be on the lookout for the lady who is chaining to you and assist as necessary.

Do Si Do and Face the Sides Ted Sannella

Published in: Ted Sannella's *Balance and Swing*

Called by David Millstone

Formation: Square

Tune: North Carolina Breakdown (since it's a 32 bar tune it is played 1 1/2 times per main figure)

Introduction

A1: "You bow to your partner, -- and bow to your corner, and blow a kiss to the one across."

A2: Head ladies Chain to the right.

All four ladies Grand Chain

B1: The new head ladies Chain to the right,

And all four ladies Grand Chain to your original partners, original places

B2: With your partner, Do-Si-Do & Swing

Main Figure (48 bar, The 32 bar tune is played normally, AABB.)

A1: Head two couples go forward and back

Forward again and Do-Si-Do the opposite

A2: Face the nearer side, circle to the left once around

Heads split those sides, go around one person to form lines of four at the sides

B1: Forward eight and back

Middle four, right hand Star

B2: Turn corner by left hand once and a half

Corners to the center form a right hand Star and turn it once around

A1: Balance and Swing same corner

A2: Promenade to the man's home place

Repeat Main Figure 3 more times. (heads active for 2nd round, sides active for 3rd & 4th rounds)
(note the A & B parts of the tune are interchanges since it's a 48 bar dance)

Ending

A1: On the corner, Allemande left and Swing your partners all

A2: Head ladies Chain across, side ladies Chain across,

head ladies Chain back home, side ladies Chain back home

B1: On the corner Allemande left, your partner Do-Si-Do

B2: On the corner Allemande left, give right to your partner Balance & Swing your partners all.

In *Balance and Swing* here's how Ted explains how the 48 bar dance works with a 32 bar tune:

"Once through the dance corresponds to one-and-a-half times through the tune. Therefore, if the dance is called so that it begins with the A music, then the second and fourth repeats will begin with the B music. This should not present a problem for the dancers."

Dance Styling by Ralph Page (Vol 13, no 6.)

"In most contra dances having the figure "down the outside and back" it is customary for the active couples to turn out from the set as they start the figure. Somebody, sometimes, will ask you which way to turn when you turn to come back to place. Probably immaterial, but I was always told to turn toward the center of the set when turning to come back to place. Try to impress on your group that little things like this count-- and make a difference between a good dancer and someone who is merely going through the figures, between a good dancer and someone who thinks he/she is."

"Take it or Leave it!"

"The whole modern square dance movement is based on complete artificiality! It has forgotten the joy of dancing; it has been sold on the idea that more is better; that one complex figure is better than two simple ones. Most of the new figures being introduced ad nauseam are more gimicry and many of the modern choreographers know little or nothing about music.

Modern square dancing has no roots. It is top heavy with complexity and as such is doomed as an art form. Aside from all that we seem to be in good shape!!

"Take it or Leave it!"

For many years a certain type of dancer has called me an S.O.B. because I would not permit them to do "their thing" on the dance floor. It was the best advertising I could have had.

You see, almost from the beginning I have insisted on a certain amount of decorum on the dance floor-- that the dancers act and behave like ladies and gentlemen! That a 'ladies chain' should be done with courtesy turn instead of the lot of spinning and twirling; that a 'balance partner' is not an excuse for dust-raising pawing of the floor like a head of lovesick buffalo; that uncontrolled swinging should not be allowed.

In other words I was, and am still exponent of smooth dancing. I believe in a reasonable dress code-- and the use of soap and water before attending a dance! I do not like, or permit people dancing bare footed!! (My insurance company doesn't like it either)

I believe that you should treat the dances of our country with respect and dance them with pride and a wee bit of elegance. Is all this too much to ask of your dancers? I think not.

Just Because

Published in : Bob Dalsemer 's *Smoke on the Water, Square Dance Classics*

Called by David Millstone

formation: square, mixer, singing,

Tunes song, Just Because (G)

Introduction

A1: "Everybody bow to your partner --- "
" bow to your corner as well ---"

A2: "You Allemande left with your corner, Balance partner! And a Grand Old Right & Left ---"

B1: "Reverse when you meet your partner, - Grand Right & Left the other way around. --"

B2: "And when you get home you all Swing your own. Because, just because."

Chorus

A1: "Now You Do-Si-Do on the corner ---"

"With the right hand, go twice around your own (make it twice)"

A2: "You Allemande left with that lady on the left,

And you Do-Si-Do round your own. ---"

B1: "Its Allemande left your corner, Do-Si-Do your partner, Swing that partner 'round--- "

B2: "You Promenade the ring and everybody sing, "Because, just because."

HEAD Ladies!

A1: "Well the head two ladies chain right on over ---

"You turn around and chain them back again. - SIDE Ladies"

A2: "Side two ladies chain, turn right around again

and chain 'em, Chain 'em, CHAIN 'em right back home --"

B1: "Do-Si-Do the corner, Balance to your partner and Swing that corner around."

B2: "And Promenade the ring and everybody sing "Because just because"

SIDES

A1: "Side two ladies chain right on over ---

head ladies chain when the sides are through --"

A2: "And the sides chain back and the heads chain back --"

" Everyone look to your corner, -- Here We GO!"

B1: "You Do-Si-Do your corner, Allemande right your partner "

"-- And Swing your corner around. ---

B2: "Promenade the ring and everybody sing "Because just because."

A1: "Head two couples right & left through across the set --"

"And Wheel around and right & left back home --"

A2: "Sides right & left through, wheel around is what you do ."

"---- On the corner --- Here We Go!

B1: "You Allemande left your corner, Do-Si-Do your partner"

"Swing that corner around ----"

B2: "You Promenade the square, you know where and I don't care. "(Because just because)"

Heads!

A1: "Well left hand Star in the middle, - - left hand!

"Turn around and right hand back again, ---- Side couples!"

A2: "Left hand Star, turn it not to far,

and right hand back. ---- On the corner --- Here We Go!"

B1: "Its an Allemande left your corner, Do-Si-Do your partner"

"Swing that corner lady 'round ----"

B2: "You Promenade the square, everyone here we go. "Because just because"

- A1: "Now you Do-Si-Do on the corner,
with the right hand go twice around your own" ("Make it twice")
A2: "You Allemande left with the lady on the left
and you Do-Si-Do 'round your own"
B1: "Allemande left your corner. Balance to your partner"
"Grand Right & Left around you roam. "
B2: "When you meet your own you Promenade back home "Because just because."
"Bow to your partner."
-

The "Simple" Version

Main Figures

- I. Head ladies Chain over and back
Side ladies Chain over and back
Allemande left your corner, Do-Si-Do your partner, Swing your *corner* lady round
Promenade the ring...
II. Side ladies Chain, head ladies Chain
III. Head couples right and left over and back; repeat for sides
IV. Head couples left hand Star, right hand Star; repeat for sides

Chorus:

- You Do-Si-Do with your corner
With your right hand, go twice around your own (make it twice)
You Allemande left with the lady on the left,
And you Do-Si-Do with your own.
Allemande left the corner, Do-Si-Do your partner, Swing your partner around
You Promenade the ring and everybody sing, "Because, just because."

David asked for this note to be included. When asked about the unusual variations in this dance. "He readily admitted that his brain had frozen, that he had forgotten where he was in the dance and was just calling out phrases, hoping that things would eventually sort themselves out."

(Editor's observation from the dance floor: The dance worked just fine with the on the spot variations. It was due to the fact that David is an excellent caller.)

Pedal Pushers Bob Dalsemer

Called by David Millstone

Formation: Contra duple improper

Tunes reels: Parry Sound Reel (Jingle Bells snuck in too)/ Kohler / Poor Old Woman

- A1: Men Allemande Left once and a half,
scoop up partner with right arm (still keeping left joined) and return to your side of the set,
"butterfly whirl" on the side
A2: Women Gypsy in the center, Swing partner on the side of the set,
(finish Swing in time for next figure!)
B1: Balance the ring, pass through across the set and turn individually to the right,
walk single file to the right in a circle, 3/4 around
B2: Men turn over their right shoulder and Swing their neighbor on the side

"Are you going to ___'s funeral?"
"Don't know yet. I've seen many times when I would like
to."

Chorus Jig **traditional**

Published in Larry Jennings's *Zesty Contras*, #168, Ralph Page's *An Elegant Collection of Contras and Squares*

Called by Mary Devlin

Formation: Contra, duple, Proper

Tunes reels Chorus Jig / Opera Reel

A1: Actives down the outside

Return up outside

A2: Actives down the center; turn alone

Return; cast off

B1: Actives turn contra corners

B2: Actives Balance & Swing (end facing up ready to cast down outside)

The #2 couples have the responsibility to keep the set in order, don't let it spread out.

**The older a person is, the noisier the youngsters
are.**

Becky's Becket **David Zinkin**

Called by Mary Devlin

Formation: Contra Becket

Tunes jigs to reel : Pipe on the Hob / Indian Point / Koralenko

A1: Circle Left 3/4 (with the couple you Hey'ed with) & pass through up & down

(new) Neighbor Swing (end facing across)

A2: Lines Forward & Back

1/2 Ladies Chain

B1: Hey for four (ladies start right shoulder)

B2: Partner Balance & Swing

At the ends ready to come in, stand in normal improper contra positions.

Twelfth Street Rag **Bob Dalsemer**

From American Country Dances Online.

Called by Mary Devlin

Formation: Square, mixer

Tunes reel: Rock the Cradle Joe (brisk southern style, tempo = 128)

Introduction

A1: Circle Left, Circle Right

A2: On your corner Do-Si-Do, partner Do-Si-Do

B1: Allemande left your corner, right to your partner, Grand Right & Left
Meet your partner & Do-Si-Do

B2: Promenade home

Main Figure

A1: All four Ladies Chain 3/4 (to corner, note who this guy is, you will see him again soon)
New Head ladies Chain across

A2: Heads lead out to the right and Circle left 1/2 with sides (end with heads facing in)
Opposite Do-Si-Do (keep facing this same person)

B1: Pass through (4); Swing the one you meet
(heads will swing the new opposite; sides swing the one beside you) (12)

B2: Promenade this one to gent's home place
Repeat for heads

Break

A1: Gents in the middle with a left hand Star once around
Your partner Allemande right go 1 1/2

A2: Send the ladies in with a left hand Star go once around
With this partner Swing

B1: Do-Si-Do Corner, Do-Si-Do partner

B2: With partner Balance & Swing

Repeat main figure twice for sides

Ending

A1: 4 Ladies Grand Chain across (normal 2 places); 4 Ladies Grand Chain back.

A2: Corner Allemande left, partner Allemande right, Corner Allemande left,

B1: Partner Swing

B2: Partner Promenade the ring

Double Braid

Dale Rempert

From Hill Country Contras, p. 38.

Called by Mary Devlin

Formation : Square, mixer

Tune reel: Temperance Reel (G / Em)

Introduction

A1: Sides Face Grand Square

A2: Reverse

B1: Allemande left your corner, Allemande right your partner, Allemande left your corner

B2: Partner Balance & Swing

Main Figure

A1: Heads Forward & Back; Sides Forward & Back (8) (overlapping figure)

Heads forward & Swing opposite (end facing the nearer side couple) (8)

A2: (parallel) Heys for four (start right shoulder with corner)

B1: Corner Balance & Swing

B2: Promenade to gent's home place

Repeat for heads again (The heys are across the square)

Break

A1: Four ladies Grand Chain & Chain back

A2: Corner Allemande left, Do-Si-Do partner & Swing partner

B1: Corner Allemande left, right to your partner Grand Right & Left

B2: When you meet your partner Do-Si-Do

Promenade to the gent's home

Repeat twice for the sides. (The heys are up & down the square)

Ending

A1: Sides Face Grand Square

A2: Reverse

B1: Corner Allemande left, Right to your partner Grand Right & Left

Meet your partner & Do-Si-Do

B2: Promenade home & thank your partner

In teaching, point out that the hey is done with the four people in line with each other.

Have the heads notice that their partner is behind them.

Encourage dancers to stay in step with your travel buddy who's traveling the same path

you are in the hey next to you.

Shadrack's Delight

Tony Parkes

Published in Shadrack's Delight.

Called by Mary Devlin

Formation: Contra duple, improper

Tune Farewell to Whiskey

A1: Do-Si-Do the next, go once and a little bit more, form a wave across the set.

(neighbors join right hands, women join left hands in the center);

Balance the wave, turn by the right hand 1/2 so that men join left hands in the center of the wave

A2: Balance the wave, men turn by left hand halfway; all Swing partner

B1: Go down the hall four in line, turn as couples;

Return up the hall four in line, cast off still holding hands (hand cast around the outside person)

B2: 1/2 Right & Left through across the set; 1/2 Ladies Chain back

Waltz: La Partida

Changing Contra Choreography

Sunday morning, 9:00 - 10:30

David Millstone

With GSB (George Wilson, Sarah Bauhan, Bob McQuillen)

Many of us would enjoy the day more if it didn't start so early!

Fisher's Hornpipe **Traditional**

Published in : Roger Knox's *Contras: As Ralph Page Called Them*

Formation: Contra triple minor, Proper

(We danced it in four couple sets, with the actives dropping to the bottom after being active two times.)

tune: Fisher's Hornpipe

A1: First couple down the outside and back up outside to place

A2: First couple down the center, turn individually and return to place, cast off

B1: Right hands across with couple below; left hands back

B2: Right and left four with couple above

Notes from David Millstone:

A2: The cast off here is done by the active couple walking around the inactive, rather than the assisted cast that we usually do now.

B2: Older styling, similar to English country dance circular hey with hands-- change places, giving right hand, with partner (4 counts), change by left hand on opposite side with same-sex neighbor (4); repeat with partner and neighbor to return to progressed place

This dance is supposedly found in more early American dance manuscripts than any other dance, although today the tune is far better known than the dance. Among many other sources, the dance is in the collection of dances published by John Griffiths in Providence, RI, 1788, the first known collection of dances printed in America.

Lady of the Lake **Traditional**

Published in : *The Country Dance Book* by Tolman and Page (1937)

Formation: Contra duple minor; Proper

tune: reels Lady of the Lake / Flowers of Edinburgh

A1: First couple cross the set, Balance and Swing the one below

A2: Active couple Balance and Swing partner in the center

B1: Actives down the center, wheel around as couple; return, assisted proper cast

B2: Right and Left over and back

Notes from David Millstone: Now duple proper, rather than triple. The calls are directed at the actives, who are truly active; still ending with right and left. There are improper versions of the dance, which provide a longer swing at the start of the dance. In these versions, instead of a right and left at the end, there is a ladies chain.

**By the time a man realizes that maybe his father
was right, he usually has a son who thinks he's
wrong.**

(transitioned from Lady of the Lake into Timber Salvage during Flowers of Edinburgh)

Timber Salvage Reel Ralph Page (1938)

Published in Roger Knox's *Contras: As Ralph Page Called Them*

Formation: Contra duple minor; improper

tunes: Flowers of Edinburgh / Woodchopper's {David also suggest Glise a Sherbrooke)

A1: Actives Do-Si-Do the one below; actives Do-Si-Do in the center

A2: Actives Balance and Swing

B1: Actives down the center, turn alone; return, cast off (improper)

B2: Right hand Star; Left hand Star

Notes from David Millstone: Although this dance is probably 150 years later than Lady of the Lake, it is not all that different in feeling; the actives are still doing most of the moving. The star as the last figure provides a nice flow from the end of B2 into the start of A1.

The fact that a man dies does not prove that he has lived.

Shadrack's Delight Tony Parkes (1972)

Published in "Shadrack's Delight"

Formation: Contra duple minor; improper

tunes jigs: Wilford's Fiddle

A1: Do-Si-Do the next, go once and a little bit more, form a wave across the set.

(neighbors join right hands, women join left hands in the center);

Balance the wave, turn by the right hand 1/2 so that men join left hands in the center of the wave

A2: Balance the wave, men turn by left hand halfway; all Swing partner

B1: Go down the hall four in line, turn as couples;

Return up the hall four in line, cast off still holding hands (hand cast around the outside person)

B2: 1/2 Right & Left through across the set;

1/2 Ladies Chain back

Notes from David Millstone: This contemporary classic illustrates more modern styling; all the dancers are moving throughout the dance. Instead of actives and inactives, calls are directed at all dancers equally. Notice that "right and left" used to imply over and back; now, it's only going over, with the ladies chain coming back.

**Temper is what gets most of us into trouble.
Pride is what keeps us there.**

Fiddleheads

Ted Sannella (1983)

published In Ted Sannella's *Swing the Next*

Formation: Contra duple minor; improper

Tunes: Barrowburn / Gillian's Reel

A1: #1s cross the set and go to your left around one person of the same gender and stand in the center facing up and the woman facing down. Join hands in a ring with the 2s.

(The 1s are NOT in the same ring with their partner) (8)

Balance the ring, all turn over right shoulder moving 1 place CCW (as in Petronella) (8)

A2: Balance the ring and turn again. 1s turn an additional half turn and Swing partner in the center

B1: Down the hall 4 in line with 1s in center. (~4) Don't go too far.

1s turn as a couple while others turn alone(~4)

return up the hall and hand cast (8)

B2: Circle left one-half (4) and Swing neighbor (12)

Notes from David Millstone: Ted Sannella claimed that of all his dances, this was the one of which he was proudest. This is an excellent example of taking traditional figures (the Petronella turn) and putting them to new uses. We also can see the choreographer starting to move dancers out of their minor set of four, interacting with neighbors farther along the line. Notice also that there are two swings for the active couple, once with their partner and once with a neighbor.

The Reunion

Gene Hubert (1984)

Published in :Gene Hubert's *Dizzy Dances Vol II*

Formation: Becket (double progression) (has a Shadow partner or "Trail Buddy")

tunes: Coolie's Reel / Wise Maid

A1: On the left diagonal, 1/2 Ladies Chain;

1/2 Ladies Chain straight across the set to a shadow partner.

A2: Hey for four across the set, ladies starting by passing right shoulder in the center

(note: your original partner is in another hey)

B1: Balance and Swing original partner on the side of the set

B2: Circle Left 3/4 with the couple across (this is the same couple from the diagonal Ladies Chain)

pass through along the set; with the ones you meet Circle Right 3/4 to your original side of the set

Notes from David Millstone: The Becket formation is named for Herbie Gaudreau's Becket Reel (mid-1950s), and it has become increasingly popular in the past 15 years. Instead of designating active and inactive couples, all dancers are moving all the time, a feature of contemporary choreography. Starting in the early 1980s, choreographers were starting to borrow from English country dancing, evidenced here by the presence of a hey for four. Notice, too, that this dance is double progression, so there's no waiting around at the end of a set. (This dance has unusual "end effects" that should be considered before teaching the dance.) Ted Sannella wrote that of all the dances composed by others, this is the one he most wished he had written.

Al's Advice Paul Tyler (1984 or '85)

Formation: Contra duple minor; improper

tunes: Bill Cheatham / Arkansas Traveler / Mississippi Sawyer

A1: Right Allemande neighbor 11/2

Seesaw the next neighbor (left shoulder Do-Si-Do), and come back to original foursome

A2: Circle Left 3/4; Swing partner on the side

B1: Long lines, forward and back; 1/2 Ladies Chain (over only)

B2: Balance partner, square through two hands; repeat

Notes from David Millstone: The timing in B2 is balance partner by right hand (4), change places by right hand (2), change places with neighbor on the side by left hand (2); then repeat. This requires two balances and a complete right and left in 16 counts of music. Compare this with the B2 of Fisher's Hornpipe, first dance in this session.

The publication of *Zesty Contras* by Larry Jennings in 1983 was an important event in the contemporary contra dance scene. Larry collected some 500 dances and presented them along with a provocative series of "mini-lectures." The book presented a vision of a particular style of dancing, and featured many dances composed by his collaborator, Al Olson. Paul Tyler, a Chicago choreographer who here received dance advice from George Lowery that was seconded by Olson "with a more alliterative name," includes action outside the minor set and borrows the seesaw and square through figures from square dancing. Note, too, the appearance of "Circle left 3/4, swing on the side," a sequence which became *the* signature choreographic element of dances written in the 1990s.

A Different Way Back Larry Jennings (1990)

Formation: Becket (or "sawtooth")

tunes: Salamanca / Tarbolton / Reconciliation

A1: (On left diagonal) Circle left about 3/4 (until you are facing this neighbor up or down the set), starting with this neighbor #1, pull by right hand, then left hand, then right hand, moving along the set (and around at the ends)

A2: With neighbor #4, Allemande left twice around

With #3, Allemande right once and a half

B1: With #2, left shoulder Gypsy once and a half

With #1 (original neighbor), Swing

B2: With the couple across the set (containing your partner), circle left 3/4

Swing partner on your original side of the set

Notes from David Millstone: "Sawtooth" is the name given by Larry Jennings to a sort-of-Becket formation in which couples alternate rather than being lined up directly across from each other.

Earlier dances such as Ted Sannella's "Salute to Larry Jennings" moved dancers several places along the line; Steve Zakon's "Three Thirty-Three" follows a similar pattern. In this dance, though, Larry incorporates action with these neighbors into a significant part of the dance. He also finds time for swings with a neighbor and your partner.

Waltz of the Little Girls

Caller's Open Mike

Sunday morning, 11:00 - 1230

MC John McIntire

With Spare Parts

**Nothing is impossible for the man
who doesn't have to do it himself.
(Weiler's Law)**

Polka:

Monadnock Reel Ralph Page

Published in Larry Jennings's *Zesty Contras*

Called by: Linda Nelson

Formation: Contra, duple minor; improper

Tunes: reels Spootiskerry / Bouchard's

- A1: Actives Balance and Do-Si-Do partner
 Neighbors Allemande Left (note unequal allemande for gent and lady)
- A2: Actives Swing (long swing)
- B1: Actives, with your neighbor, Balance & Swing
- B2: Full Ladies Chain

Al's Safeway Produce Robert Cromartie

Called by: Mark Jones

Formation: Contra, duple minor; improper

Tunes: jigs Calliope House / Culaigh

- A1: New neighbors Star Left 1x
 Same neighbor Allemande Left 1 1/2
- A2: Ladies Allemande Right 1 1/2
 Partner Swing
- B1: Circle Left 3/4x
 Neighbor Swing
- B2: Long Lines Forward & Back
 Same neighbors Star Right 1x

**There's many types of patterns,
There's lots of choice betwixt 'em.
Let's patronize the caller
With ability to mix 'em.
(This is the first of two stanzas. By Ed Moody)**

Redwing (variation) **traditional**

Called by: Angel Roman
Formation: Visiting couple Square
Tune: polka Red Wing

Introduction

A1: Circle left
 Circle right
A2: Forward & Back
 Forward & Back
B1: Partner Do-Si-Do
 Corner Do-Si-Do
B2: Partner Promenade

Main Figure

(Couple 1 active 1st time, repeat with 2 active)

A1: Active Couple out to the right and circle left 4 hands with that couple
 Lead Gent break the circle and pick up next couple to circle left 6 hands
A2: Lead Gent break the circle and pick up the last couple to circle left 8 hands to home
B1: Partners Do-Si-Do
 Corners Do-Si-Do
B2: Partners Promenade once around to home
 Middle Break repeat the Introduction
 Main Figure two times with couple # 3 then 4
 Ending repeats the Introduction

Simple Square **Andy Davis**

Published in *Chimes of Dunkirk* by Peter Amidon, Mary Cay Brass and Andy Davis
Called by: Angel Roman
Formation: Square
Tunes: reel Liza Jane

Introduction

A1: Bow to partner, bow to your corner, wave to the others
A2: Circle left
 Circle right
B1: Your corner, Allemande left, (4)
 Partner Do-Si-Do (8)
 Corner Allemande left (4)
B2: Partner Promenade

Main Figure

(Couple 1 active 1st time, repeat with #2, 3, 4, then heads then sides active, ending with all active)

A1: Active Couple Stand Back to Back and Separate to go all the way around the square
A2: Active Couple Swing at home, "Find your Corner"
B1: Corner Allemande Left (4)
 Partners Do-Si-Do (8)
 Corner Allemande Left (4)
B2: Partners Promenade

Sailing Woman Frode Olsen (from Denmark)

Called by: Matt Temmel

Formation: Contra, Becket (Right progression)

Tunes: reel Mackilmoyle's Reel / Big John MacNeil

A1: 1/2 Right & Left Through straight across

Left Diagonal 1/2 Hey (Ladies Right shoulder to start)

A2: Straight Across 1/2 Hey (Ladies Right shoulder to start)

Same Ladies Allemande Right 1 1/2x

B1: Neighbors Balance & Swing

B2: Gents Right Gypsy 1 1/2x partners Swing

Kimmswick Express Gene Hubert

Called by: Lynn Ackerson

Formation: Square

Tunes: reel Turkey in the Straw

Introduction

A1: "Bow to your partner and bow to your corners all, wave at this band at the top of the hall"

A2: "Join hands in a ring you circle to the left, circle to the left --"

"Then circle to the right, go the other way back, circle to the right on the outside track"

B1: "Go into the middle and come on out ---- one more time with a yell and a shout."

B2: "Allemande left your corner, ---- Swing your partner"

Main Figure (heads active, repeat with sides active)

A1: Heads (Sides) Forward & Back

Same 4 Right & Left Through

A2: Same 4 circle Left 3/4 x and pass through to inactive couples

Do-Si-Do the one you meet 1x & a little bit more to form Wavy Line of 4 at sides (heads)

B1: Balance the wave, Allemande Right 1/2, Gents Allemande Left 1/2 (8) (note quick turns)

Partners Swing (8)

B2: Partners Promenade back home

Break

A1: Ladies Star Right (3/4) 3 places (leave partner, pass 1 pass 2 swing next)

Swing that Gent (was just your corner)

A2: Gents Star Left 3 places

Swing that Lady

B1: Ladies Star Right 3 places

Swing that Gent

B2: Gents Star Left 3 places

There's your partner; Swing

A1: Partners Promenade Home (1/2 way around the ring), Allemande left your corner

A2: Do-Si-Do your partner

Allemande left your corner, Swing your partner

(Note the break was 48 bars so the phrasing in the 2nd 1/2 A's & B's are exchanged, *i.e.*, start on B1)

Main Figure (repeat twice with the sides active; that was how it was called)

Ending : Repeat the Break but change the last phrases to :

B1: Promenade home (1/2 way) (8)

Swing your partner (16) (cross the phrase)

B2: ----- Go into the center and come on out

Alamo Square **Tom Hinds**

Called by: Lynn Ackerson

Formation: Square, mixer

Tunes: Point Au Pic

(No Introduction)

Main Figure (repeat twice then do the break)

A1: Allemande left corner 1x, give right to partner (to form wavy circle i.e. "Alamo Ring") (8)
Balance the ring, turn right 1/2 way, turn left 1/2 way, with the next to reform the "Alamo Ring"

A2: Balance, turn right 1/2 way, turn left 1/2 way, you should see your partner (8)
Weave the ring (pass partner right, next left, etc., till meet partner again) (8)

B1: Partners box the gnat and pull by (8)
Swing Corner (new partner)

B2: Promenade to gent's home

Break

A1: Ladies Grand Chain (1/2 way)
Head couples Right & Left through

A2: Ladies Grand Chain (1/2 way)
Side couples Right & Left through

B1: Allemande left your corner, right to current partner for Grand Right & Left half way

B2: Meet your partner (current) promenade to gents home

Repeat Main Figure two more times

Ending

Repeat the Break A1 through B1, then

B2: When you meet your partner, Swing (this is your home position) (8)
Promenade (cross phrase)

A1: ----- (Promenade completes) (8)
Allemande left your corner, Do-Si-Do your own

A2: Allemande left your corner, Swing your partner

Rockin' Robin **Rick Mohr** (written for Robin Kynoch)

Called by: Alice Morris

Formation: Contra, duple minor; improper

Tunes reels: Scollay's Reel / The Phoenix

A1: With new neighbors Circle Right 1x

Same neighbor Allemande Left 1+ until gents face center and gents pull by right to start

A2: Hey for 4 (pass partners by left shoulder on outside to start, right in center, not quite full length.)
End when the ladies pass by the right for the 2nd time right hand to partner for

B1: Partners Balance & Swing on the ladies side.

B2: Circle Left 1 1/4 to unprogressed position (8!), 1's facing down & improper, 2's facing up proper.
With partner go 4 steps forward on the left diagonal, passing current neighbors by ladies' right (4)
On right diagonal go 4 steps to face next couple (4)

The progression at the end of B2 can be thought of as a "zig-zag" as couples. It flows nicely out of the left circle into the diagonal move as couples and then into the right circle with new neighbors.

Parking places aren't so hard to find ---look how many people found them before you.

Megunticook Reel **Traditional**

Published in : Ralph Page's *An Elegant Collection of Contras and Squares*

Called by: Hanny Budnick

Formation: Contra, triple minor Proper

Tunes: jigs Coleraine / Andy de Jarlis

- A1: 1's cross by the right shoulder and go down outside below 2 couples
 1's turn your partner by the right 1x to the line of the opposite gender
- A2: With the 3's Allemande left 1x; 1's Allemande right in the middle 1x (moving up)
 With the 2's Allemande left 1x; 1's Allemande right at the top 1/2 to end proper;
- B1: 1's down the center; turn alone, return cast off with 2's
- B2: Top two couples (2's & 1's) Rights & Lefts over & back

Waltz: Light and Shadow Waltz (George Wilson)

I like to shop in flea markets
And find them quite amusing:
The items they have tagged "Antiques"
Are like the ones I'm using!

Farewell Dance Party
Sunday afternoon. 2:00 - 4:00
With GSB & Spare Parts
MC Chrissey Fowler

Schottische (Karen's Kitchen Gm David Kaynor)

Summers in Maine **Rich MacMath**

Collected from William Watson, 1996.

Called by Mary Devlin

Formation: Contra, duple minor, improper

Tunes: Da Tushkar / Susan Cooper / Milbrae?

A1: Neighbor Allemande left 1 1/2
 1/2 Ladies Chain

A2: Ladies cross the set passing right shoulder and with neighbor Gypsy by the right shoulder
 Gents Allemande right 1 1/2

B1: Partner Balance & Swing

B2: Circle Left 3/4

 Square through 3 hands (3 changes of Right's & Left's or English Circular Hey)

Point out gents' flow from gypsy into gents allemande in A2.

B2 square through: neighbor dance by with right hand up/down set, left hand to partner across, right hand to same neighbor up/down set.

Rory O'More **traditional**

Published in Zesty Contras, #370

Called by Mary Devlin

Formation: Contra, duple minor, Proper

Tunes: Rory O'More / I lost my love

A1: 1's cross by right shoulder & go outside below neighbor (8)

 1's cross up to own side of set & cast off with (same gender) neighbor
 to end in long wave of 1's down center of set (right hand to partner) (8)

A2: 1's Balance Right, Left, slide Right (and reform wave, left hand to partner)

 1's Balance Left, Right, slide Left

B1: 1's turn Contra Corners

B2: 1's Balance & Swing; end facing Up

**In Utopia: the knob that turns on the shower
also disconnects the telephone and doorbell.**

Take All of the Credit and None of the Blame Larry Edelman and Nancy Donahue

Called by David Millstone

Formation: Contra, duple minor improper

Tunes: jigs Top of Cork Road / Out on the Ocean

A1: Do-Si-Do neighbor once and a little more to form a wave of four across the hall,

(women in the center holding left hands, right hand to neighbor)

Balance the wave, right-hand turn halfway, men cross passing by left shoulder

A2: All Balance partner (4)

1/2 of a Hey-for-four (starting right shoulder with partner) (8)

Balance partner at end of phrase (4)

B1: Continue the Hey (the other 1/2) (8)

Partner Swing on the side

B2: 1/2 Right & Left over

1/2 Ladies Chain back

Statistics are no substitute for judgment.

Settlement Swing Penn Fix

Formation: Contra, duple minor Improper

Called by David Millstone

Tunes reels : John Howatt (D) / Sheehan's (G) / Poor Old Woman (Am)

A1: Do-Si-Do neighbor, ending with men facing out of the set and women facing in (8)

joining hands with neighbors to form a long wavy line up & down the sides

Balance the wave (4), right-hand turn all the way (4)

A2: Left-hand turn 1x (4); Swing neighbor (person in your right hand) (12)

B1: Ladies Chain, over and back

B2: 1's only, Balance and Swing

Ralph's "Red Face Department"

"In Volume 12, Number 12 of the Northern Junket I had long article containing 18 easy contras. I was SO proud of that issue! So, wouldn't you know? Two of the dances had bad mistakes in them! Now the man who says he never makes a mistake is either a damned fool or a damned liar! I might be the first but I am not the latter!"

Scene: COUNTRY STORE:

The proprietor is a taciturn New Hampshire merchant Of the old school.

Enter prosperous city looking fella
who purchases big cigar and proceeds to light same.

Merchant: "No smokin' in here."

Pointing to a sign posted prominently on the wall.

"Whadda mean, no smoking! You sell cigars, don't you?"

Merchant: "Ayuh!" came the dry response, "Sell toilet paper too!"

When box tops state,
As box top should.
"Open Here,"
I wish they would.

Weather:

Nobody notices when things go right.

The fury of a long-ago storm increases with time.

Little Old Log Cabin in the Lane

Called by George Hodgson

Formation Square

Tunes Little Old Log Cabin in the Lane (*I'm told this is one of McQuillen's favorite tunes.*)

Introduction

- A1: "Honors to your partner now and bow to your corners all"
"Join hands and circle 8 hands 'round ---"
A2: "Circle all the way around, go once around the ring."
"----- Allemande Left your Corner!"
B1: "And a Grand Old Right and Left you go around on heel and toe"
"Meet your partner do the Do-Si-Do ---"
B2: "Promenade go two by two, you promenade the ring."

Main Figure

- A1: "Four ladies form a right hand Star and turn it once around."
"Partner by the left go once around. ----"
A2: "Four gents form a right hand Star and turn it once around."
"Partner left! corner right! ----"
B1: "Partner by the left hand, --- and Swing your corner girl"
B2: "And you Promenade, you promenade, go two by four, you walk around the floor"

Repeat Main Figure

Break

- A1: "Join hands, circle 8"
A2: "When you're home you Swing"
B1: "Sides face Grand Square"
B2: "Reverse"

Repeat Main Figure two more times (but gents start right star in A1 then ladies in A2)

Ending

(Spoken not sung, allows dancers to orient to the diagonal for the final Grand Square)

- A1: Head gents take your corner lady to the middle and back
Same four circle four hands around,
A2: left hand Star, pickup your partner with an arm around
B1: Now back right out and join hands and circle 8 until the gents come into the head positions
B2: Ladies face, Grand Square
A1: Reverse
"Swing your corner"
A2: "You Swing that corner lady"
"----- Allemande left your corner"
B1: "and a Grand Old Right and Left you go, round on heel and toe ..."
When you meet your partner Do-Si-Do ----"
B2: "Promenade! promenade that lady home ----"
"----- Bow to your partner."

Note: The text within quotation marks is presented just as called, *i.e.*, placed at the time of the call is made in relation to the music, not necessarily when the figure is executed. Typically in a singing square the call is at the same time as the figure. Otherwise the call is in advance (a prompting call). This dance exhibits both types of calling.

Double Pass Through Louise Winston (via Tony Parkes)

Formation Square

Tune: Bill Cheatham (southern style reel, tempo was 128)

Called by Lisa Greenleaf

Introduction

A1: ---- "You Bow to your partner, --

You bow to your corner. Join hands and circle to the left to the Promised Land"
(Prompting before figure, the dancers start near end of phrase & cross into A2)

A2: "You circle to the left --- Go back to the right, go the other way back
"Now look for the corner, Allemande left with your left hand."

B1: "Give a right to your partner, pull on by, Grand Right & Left around you go
Meet your partner, Do-Si-Do. Go back to back on heel and toe. "

B2: "Promenade back home you go. You promenade, go two by two"
---"Square your set. Couple #1 Keep going! You Promenade"

Main Figure (as called first round)

A1: "You Promenade behind couple 3. Those couples go forward and back."
Go up to the middle and back --- Go forward again."

A2: "Now the lead go right, and the next go left. Behind the sides go forward and back."
"Up to the middle and back you go. **Double Pass Through** two"

B1: "Lead go right, next go left, with the one you meet do a right and left through,
turn as a couple now face them again. -- Those ladies you Chain across."

B2: "You turn right around and Chain them on back, Chain to your partner, power turn. "
"Power, PoWer, POWER, **POWER** ! -- Now Promenade."

A1: "You Promenade, go two by two, you promenade like you know how to do"
"--Now find that corner, Allemande left your corner."

A2: "You Do-Si-Do your partner, -- back to your corner now"
"with an Allemande left--. Face your partner hold it! Balance Now"

B1: -- "and give them a swing. Swing your partner round and round."
----- "You Promenade go two by two "

B2: "You Promenade like you know how to do ----"
---- "Couple number 2 keep Promenading!"

Repeat the Main with couple # 2 active & the columns up & down the set for the double pass through.

At the end of the second B2 is the prompt for the **Break** (as called)

-----"Now find your corner. Allemande left your corner"

Break

A1: "Box the Gnat with your partner. Ladies Star by the left, ladies star left."
"back to your partner - Box the Gnat, Gents to the middle"

A2: "make a left hand Star, gents star left. -- Go back to your partner
Box the Gnat, now look her in the eye, pull by to the corner guy

B1: "with an Allemande left and you run on home, you Swing your partner round and round,

B2: " ---- you Promenade go two by two,
you promenade her she'll promenade you, you promenade that's what you do
"Couple 3 keep promenading"

Repeat the Main figure with couple # 3 active

Repeat the Main figure with couple # 4 active

At the end of the second B2 is the prompt for the **Ending** (as called in advance of the move)

---- "Look for your corner, Allemande left your corner."

Ending

- A1: "Box the gnat with your partner, pull by go back to the corner"
"with an Allemande left, right to your partner Grand Right & Left."
A2: "---- Now meet your partner Box the Gnat."
"Pull by, Grand Right & Wrong ----"
B1: "-Now meet your partner pull by. with your corner Allemande left."
"and you run on home you Swing your own. you swing partner round and round."
B2: "---- Face into the middle go forward and back."
"Bow to your partners, corners too. That's it we're done, that's it we're through."

Main Figure

(The customary notation, *i.e.* without the patter.)

For the first round the numbers in brackets represent the couple number. Substitute the appropriate number for subsequent rounds as couples 2, 3 & 4 become active.

A1: Active couple [1] Promenade 1/2 way around the outside to stand behind the opposite[3] couple.
Both couples lead forward and fall back

A2: Go forward again and the leading couple[3] turn right around & behind the couple[4] on the right
While the Active couple[1] turn left around & behind the couple[2] on the left

(When head couples are active the following applies; when sides are active the column is up & down and the heads become the lead couples)

In a column with heads behind the sides facing across. Go forward and back

B1: Double Pass Through (pass through two couples to swap sides of square)
(The sides that were on the inside are now on the outside, they are lead couples)

The lead couples turn right, the following couple turns left to face a couple coming toward you
With that couple do a Right & Left over

B2: The ladies Chain across (~ 6) (the calling encourages a faster than normal 8 count 1/2 Chain
so there is time for the multiple Power Turns)

Ladies Chain back with a "Power Turn" (turn to the end of the phrase to face CCW)

A1: Promenade the ring

A2: Allemande left your corner, Do-Si-Do your partner
Allemande left your corner Face your partner (pause)

B1: Balance & Swing partner

B2: Promenade

Partner's Delight Judy Ogden

Published in 1994 RPLWE Syllabus

Called by Mary Devlin

Formation: Contra, duple minor proper

Tunes: jigs Tar Road to Sligo (Bm) / Devlin's (Bm) / Teviot Bridge (A)

- ..
- A1: Circle Left 1 1/4 x (end with gents above the ladies (8-10)
Gents arch & ladies dance under arch & around partner to line of four facing down, (6-8)
Gents can turn under the arch as well, following the ladies. Thus all keep holding hands
(except where the ladies separate) through this turn into line facing down with ladies on ends.
- A2: Down hall 4 in line & turn as couples. Return & face partner
- B1: Partner Balance & Swing
- B2: 1/2 Ladies Chain
1's half figure 8 above (same neighbors)
2's should be alert at the end of B2, close to partner so as to be able to start the circle at the start of the A1 phrase.

Money Musk traditional

Published in Ralph Page's *An Elegant Collection of Contras and Squares*

Called by David Millstone

Formation: Contra triple minor Proper

tune: 24 bar Money Musk

- A: Actives turn by right hand once and a half, cast below one place (twos moving up),
join hands in lines of three at the sides, Balance
- B: Actives turn by right hand 3/4 (end with active man facing down in a line-of-three between the twos,
active woman facing up in line-of-three between the threes) (8),
Balance (4); actives turn by right hand 3/4 to end on own sides (proper) (4)
- C: Top two couples, right and left over and back

Notes: Several days before the weekend began, a dancer e-mailed David, wondering if he could predict when Money Musk was likely to be called. "I have a dancing friend who's heard of it, but has never danced it," he explained. "I'd like to make sure she's at that session and if possible, I'd like to be dancing it with her." Throughout the weekend, dancers approached Mary and David, asking about whether Money Musk would be on the program. At lunch on Sunday, the last day, Chrissy Fowler, who was to MC the final session, spoke with the callers: "I don't want to dictate what you choose to call this afternoon, but I don't think we've danced Money Musk yet this weekend." (David and Mary debated fiercely, Mary won, and so David got to call and Mary got to dance it.)

As the final dance session began, Mary announced solemnly to the assembled dancers, "I know that there's a question that each of you has, and I can tell you that the answer is... yes." [long pause, broken by Bob McQuillen's comment; "When's it due?"] Mary kept her composure and continued, "Yes, we will dance Money Musk as the last dance of the afternoon."

There are many styles of dancing Money Musk, and many possible timings for the figures. David explained that this is the version he prefers, with the contrast between the slow turn at the start of the B phrase and the quick turn at the end. This version is closer to that called by Duke Miller. Ralph Page preferred a gentle forward and back that crossed the musical phrase, rather than the vigorous balances.

Final Waltz: Sheebeg Sheemore / Margaret's

The sun goes down just when you need it most.

That's it until January 2003. See you at the MUB next time.

Dave & the rest of the Ralph Page Memorial Committee

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