

**SYLLABUS**  
of the  
**18<sup>th</sup> Annual Ralph Page Dance Legacy Weekend**

**January 14, 15, 16, 2005**

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



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

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

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## Introduction

This syllabus is a record of the dancing that took place at the 18th annual Ralph Page Dance Legacy Weekend, an event that is unique in its inclusion of both old and new trends in American country dancing. The leaders of the Ralph Page weekend have managed to find “balance” and “swing”; that is they successfully combine an appreciative delight in traditional dance and dance style with openness to recent cool developments within the tradition. The syllabus tries to reflect this. It also is meant as a resource for dancers, callers and musicians. It contains notation for all the dances that were enjoyed at the weekend, as well as some background material, the names of tunes that were played, a bibliography of other publications where these dances have appeared, and more.

Because of the syllabus, the Ralph Page Dance Legacy Weekend is perhaps the best documented event of its kind. In a way this is the legacy of Ted Sannella, the weekend’s leader in its early years. Ted was meticulous about writing down what went on at dance events. He kept track of every dance he called (as well as the tunes played for the dances that he called) throughout most of his very busy career as a caller. Early volunteers Hanny Budnick, Chris Ricciotti, Donald Parkhurst and Mary Wakefield made the annual syllabus feel necessary, and set a high standard for the quality of the material it contained. David Bateman also deserves mention as having taken on the task of creating a syllabus one year when I was unable to attend. This syllabus for the 2005 weekend represents something of a personal landmark for me. There have now been eighteen Ralph Page Dance Legacy weekends and syllabi have been created for fourteen of those. As this is my seventh syllabus, I can now say that I have done half of them.

Because of the wide variety of types of dances that are included each year, I try to adapt the form of notation I use to suit the style of the dance I am recording. Indeed, over time, I have tended to be a little less interested in notational consistency, and more interested in conveying the individual character of each dance. The goal is, of course, that the directions allow you the reader to reproduce the dance. Naturally, whether or not that is possible depends in large part on your familiarity with the tradition. If you are acquainted with traditional New England style dancing in most of its current manifestations, I expect that you will have no trouble deciphering the notation contained herein. If you have never seen such dancing, I recommend that you put down this syllabus and go find out about it firsthand. There is probably a dance near you!

I start each dance with a header, which may include the following:

### ***Dance Title***

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

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

Source: (omitted if I do not know of a published source. Please refer to the list at the end of the syllabus for more complete bibliographic information. If a dance appears in more than one source, as often happens, I still present just one.)

Formation: (to get you started right)

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

Tune titles: (I also try to indicate the rhythmic type of the tune(s), although whether a particular tune should be called a “two-step,” or “polka” or “reel” is not always obvious.)

What follows the header often connects to the music, as is common in New England dancing. Either “A” and “B” parts are indicated, counts are provided that clarify how the figures fit the phrase, or sing-able lyrics are offered when a singing call was used.

Whenever possible, I try to direct you to a published source and to attribute compositions to their correct authors. If no author is indicated, my belief is that the dance or tune is "traditional," *i.e.*, no single author can be identified. Please contact me with corrections if you find that I have misidentified any material. No one has ever done so yet, but I have run across a variety of errors in past syllabi. So this one comes with no guarantee!

Recording notes about the dance discussions and workshops is often more of a challenge for me than recording the dance figures or the names of tunes. Opinions about traditions can run very deep, and it seems important to me that I try to honor the convictions of people who know a lot about our dances and music. At the same time different participants in a discussion rarely come away with identical impressions of what happened there. The task is further complicated because I cannot be at the both events when there are two going on at once, and so must rely on others to take notes for me.

As in years past I am extremely grateful to all of the callers, musicians and organizers of this weekend who respond to my pestering with the helpful information that allows me to create this syllabus. I often modify the notes that people give me in an attempt to improve their clarity or insert my perspective about a dance. Errors that creep in through this process are mine and not my informants'. I also am deeply grateful to the composers and callers whose dances and dance adaptations are included. Sometimes, whether by accident or design, the dances we do are variations on a composer's original intentions. In such cases I try to include explanatory notes.

This year a special thanks goes to Laurel Sharp, who took thorough notes at the workshops that I did not attend personally, and helped me turn those notes into the descriptions below. I am also grateful to David Millstone, who year after year saves me from embarrassment by casting his keen editorial eye over the syllabus to catch most of my errors before others do. Both Laurel and David bring to their contributions detailed knowledge about dancing or music, as well as a passion for the English language. Although he has not yet volunteered to do so, David could easily write this syllabus himself. Barring that, he is certainly the ideal person to correct my drafts. While it is probably true that some mistakes have eluded both of us, his work has greatly reduced their number.

Many of the past years' syllabi are also available from NEFFA, or can be obtained electronically from the Internet. As a way to make all of this material more useful there is now an index of all the syllabi in spreadsheet format. This is only available electronically, as it grows each year when a new syllabus is created. It is kept at the UNH library website. A search for "Ralph Page syllabus" will find it quickly. Please consider purchasing the syllabi in print form. When you do so, the money you spend benefits the weekend.

Enjoy the syllabus. I hope to see you at future Ralph Page Dance Legacy weekends.

David

David Smukler  
February 2005  
Syracuse, NY

## Program Grid

UNH January 14-16 2005 Memorial Union Building (MUB)	<b>18<sup>th</sup> Ralph Page Dance Legacy Weekend</b> Sponsored by The University of New Hampshire Center for the Humanities, and the Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA)	
<b>FRIDAY NIGHT</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	<b>MUSIC / DISCUSSION ROOM</b>
7:30-11:00 Session A	<b>WELCOME DANCE PARTY</b> MC: David Bateman with Music by The Don Roy Trio Dance Masters, plus Dudley Laufman & George Hodgson	
<b>SATURDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	
9:00-10:30 AM Session B	<b>Dance Session: "Moxie Dance"</b> John McIntire, Caller with Frank Ferrel, Peter Barnes and David Surette	Calling Workshop: <b>"Calling Squares Without Fear"</b> Tony Parkes
<b>10:30-11:00 AM</b>	<b>SNACK BREAK</b>	
11:00-12:30 Session C	<b>RETROSPECTIVE – "George Hodgson"</b> MC's David Bateman, Tony Parkes and Peter Yarensky with Bob McQuillen, Randy Miller & Sarah Bauhan	
<b>12:45-1:45</b>	<b>LUNCH at the MUB</b> (Memorial Union Building Food Court)	<b>1:15 – 2:00 Après Lunch Fiddle Jam with Randy Miller</b>
<b>SATURDAY AFTERNOON</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	
2:00-3:30 PM Session D	<b>Dance Session: "Great Choreography"</b> Tony Parkes, caller with Frank Ferrel, Peter Barnes and David Surette	Calling Workshop: <b>"Roots and Branches of Community Dance"</b> Mary DesRosiers
3:30-5:00 Session E	<b>Dance Session: "Anything But Contrás"</b> Mary DesRosiers, caller with Bob McQuillen, Randy Miller & Sarah Bauhan	Music Workshop: <b>"Dance Medleys and Accompaniment"</b> with Ferrel, Barnes and Surette
<b>SAT. EVENING 6:15-7:30</b>	<b>BANQUET</b> Huddleston Hall Ballroom	Huddleston Hall is the next building towards downtown from the MUB
8:00-12:00 Session F	<b>THE GRAND DANCE</b> Dance Masters Tony Parkes and Mary DesRosiers 8:00-9:35 Bob McQuillen, Randy Miller & Sarah Bauhan 9:55-11:30 Frank Ferrel, Peter Barnes and David Surette	Festive Attire Suggested
<b>SUNDAY MORNING</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	
9:00-10:30 AM Session G	<b>Dance Session: "Elegant Squares and Contrás"</b> Tony Parkes, caller with Bob McQuillen, Randy Miller & Sarah Bauhan	
<b>10:30-11:00 AM</b>	<b>SNACK BREAK</b>	
11:00-12:30 AM Session H	<b>Open Mike Dance Session</b> MC: John McIntire, with Dance Masters' Critique with Frank Ferrel, Peter Barnes and David Surette	<b>Music &amp; Talk:</b> with Bob McQuillen, Randy Miller & Sarah Bauhan
<b>12:30-1:45</b>	<b>LUNCH at the MUB</b> (Memorial Union Building Food Court)	<b>1:15 – 2:00 Après Lunch Fiddle Jam with Frank Ferrel</b>
<b>SUNDAY AFTERNOON</b>	<b>STRAFFORD ROOM at the MUB</b> (Dance hall at the Memorial Union Building)	
2:00-4:00 Session J	<b>FAREWELL DANCE PARTY</b> MC: Patrick Stevens Dance Masters, Guests and Staff Musicians	<b>See You Next Year!</b> January 13 - 15 2006

**Dance Masters:** Tony Parkes and Mary DesRosiers with special honored guest George Hodgson  
**Friday Night Band – The Don Roy Trio:** Don Roy (fiddle), Cindy Roy (piano), and Jay Young (bass)  
**Saturday & Sunday Bands**

**Bob McQuillen and Friends:** Bob McQuillen (piano), Randy Miller (fiddle) and Sarah Bauhan (flute/whistle)  
**Frank Ferrel (fiddle), Peter Barnes (piano) and David Surette (guitar and mandolin)**

**Vendors:** Folk Arts Center Bazaar; Dimond Library, Special Collections Sale

## Who Are These People?

2005 Performers

**Tony Parkes** has been calling dances since 1964. He is a master of the clear walk through and calls with great skill, humor and style. Tony's ability to improvise inventive and coherent square dance breaks is legendary (a transcription of the breaks he called during the weekend is included in this syllabus). Tony has a wealth of knowledge about American country dances of all sorts. He has also written many dances, several of which have become modern "classics." We have been fortunate to have Tony as a frequent participant at the Ralph Page Dance Legacy Weekend over the years.

Dance caller, singer and folklorist, **Mary DesRosiers**, has performed and taught around the country at festivals, camps, schools and town hall dances. Her excellent recordings of folk music for children have been cited by the American Library Association. Mary grew up on Duke Miller's dances in the 1970s, and she still uses many of his fine calls. Her sparkling wit and beautiful, rich voice are unmistakable.

The unflappable and ever cheerful **George Hodgson** has been calling dances since the mid 1940s. Ralph Page hired him to call square dances at the East Hill Camp in Troy, NH through the 1950s and 60s. George has an old-fashioned approach to calling. He uses a lot of singing calls, and puts together a variety of favorite old dances in his own style. He first appeared as a caller at the Ralph Page Dance Legacy Weekend in 1994 and has been a regular ever since. It is because of him that we are all called "Nelly." (Hi, George!)

**Dudley Laufman** has been playing and calling dances since 1948. He was the leader of the Canterbury Country Dance Orchestra, whose recordings in the 1970s introduced many to the New England jigs and reels we know and love for our dancing. Dudley knows volumes about traditional dancing in New England. He is also a poet, a dance collector, and a promoter of dancing that is accessible to all. He and Jacqueline Laufman, as "Two Fiddles," lead hundreds of dances each year.

An English Country dancer since 1977, **John McIntire** credits Nancy Rosalie with teaching him the basics of contra dance calling in 1992. Mentored by the likes of Ted Sannella and Larry Jennings, and a regular participant and volunteer for the Ralph Page Dance Legacy Weekend, John has steadily built his skills as a dance leader. He calls regularly at venues around Maine and occasionally at festivals or dance weekends.

**The Don Roy Trio.** **Don and Cindy Roy** are descendants of Quebecois and Acadian families in Maine, with an interest in preserving the music and culture of their family traditions. Both grew up listening to music, participating in large family dance parties and playing instruments at a young age. Don plays fiddle and also makes fiddles and violas. Cindy plays piano and teaches Acadian style-step dancing. Energetic bassist **Jay Young** rounds out the trio. Their music is inventive and brilliant, but highly respectful of tradition.

**Bob McQuillen and Friends.** Bob McQuillen, who has been to every Ralph Page Weekend since the event began in 1988, is a legend in New Hampshire for his "boom-chuck" piano and

accordion playing. He is also famous for his great sense of humor and good will. A prolific composer, Bob has composed hundreds of wonderfully danceable tunes. In 2002, Bob McQuillen was awarded the National Heritage Fellowship by the National Endowment for the Arts in recognition of his "having a central position in the New England traditional dance music scene for more than fifty years." Bob is joined this year by **Randy Miller**, fiddler, woodcut artist, and author of several fine tune books, and **Sarah Bauhan**, a talented whistle and flute player, as well as tune composer and recording artist.

Three veteran dance musicians of great talent, **Frank Ferrel** (fiddle), **Peter Barnes** (piano and whistle) and **David Surette** (guitar and mandolin), joined forces to form the other band for the weekend. The sound they produced was an example of the living tradition of New England contra dance music at its best. They combined traditional tunes from New England, Ireland, Quebec and elsewhere with recent compositions in similar style, and played them all with great skill, humor and energy, or what they called both "flow" and "punch."

**The Short Brothers** are **Jerry Short** and **Rick Watson** who come from Indiana each year to do the sound for the Ralph Page Dance Legacy Weekend. They have an uncanny ability to make people sound just like themselves in a noisy and crowded hall. When they are not being sound technicians Jerry and Rick are also performers who play "all kinds of music from all kinds of places." They are very happy to have worked with the RPDW for so many years, and definitely feel like part of our family.



## Welcome Dance Party

Friday evening, 7:30 -11:00

David Bateman, MC ; music by the Don Roy Trio

### *Polka: Clarinet Polka*

### *Cedar Street Shuffle*

By Penn Fix (1983)

Source: *Contra Dancing in the Northwest*

Formation: Contra, duple improper

Called by John McIntire

Jigs: *Trip to the Cottage/Buttermilk Mary/Tobin's Favorite*

- A1- Balance and swing neighbor
- A2- Ladies chain across  
Circle left all the way round
- B1- Pass through across the set and swing partner
- B2- Ladies chain across  
Right and left through across

Trying giving a little tug from the circle in A2 into the pass through in B1.

### *Settlement Swing*

By Penn Fix (1982)

Source: *Zesty Contras*

Formation: Contra, duple improper

Called by Mary DesRosiers

Reels: *Steeple Chase/Moving Cloud/Old Molly Hare*

- A1- Do-si-do neighbor, gents face out and ladies in to form a long wavy line on the side (right hand to this neighbor and left hand to former neighbor)  
Balance the wave, allemande right all the way round and re-form the wave
- A2- Balance again and swing the neighbor
- B1- Ladies chain, over and back
- B2- Couple one balance and swing

### *Hull's Victory*

Source: *An Elegant Collection*

Formation: Contra, duple proper

Called by George Hodgson

Reels: *Hull's Victory/Reel du Cultivateur/Frenchie's Reel* (Ward Allen and Mel Lavigne)

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

This is George's preferred version. The dance is often called with the allemande left at the end of A1 being twice around. The timing in *An Elegant Collection* is closer to this version, but a bit different. Page gives the allemande right in A2 a full 8 counts, and the swing for the active couple only 4.

***La Plongeuse***Source: *Brandy*

Formation: Contredanse (longways) for as many as will, no progression

Called by Dudley Laufman

Music: Any French jig or reel, straight or "crooked"; Dudley and Jacqueline Laufman added their fiddles to the Don Roy Trio for *Gaspé Reel*

All march up the set and back to place, four steps each way; "encore une fois"  
(repeat)

Gentlemen's line, following top gent, lead single file around *behind* the ladies' line, down to bottom and return up own line to place (ladies clap to encourage them)

All lead up the set and back twice

Similarly, ladies' line follow top woman and lead single file around *behind* the gents' line to bottom, and return up own line to place (gentlemen clap)

All lead up the set and back twice

Each line, following top couple, (ladies follow top lady, gents follow top gent), cast down the outside of own line; meet at bottom and come up the middle to place

All lead up and back twice

Top couple turn to face down the set and start dip & dive. Each couple on reaching top enter the dip & dive figure. Continue until all have returned to place. (Couples that get home first may swing partners.)

Lead up and back twice

All face partners, take both hands. Top couple start poussette. (The poussette is a "push me, pull you" figure; as in an unembellished do-si-do do not turn as you work your way around another couple, but face the same wall always.) First gentleman push partner around in back of second couple into their place, then first lady push partner around in back of next couple. Continue in this manner all the way down and back to place. Each couple enter the poussette when they reach the top, after the couple

before you have danced by two places. Continue all the way up and down the set until back to place.

All swing partners

Dudley says, "This dance is unphrased. Calls are given as dancers are ready. In Quebec it is usually done sans calling. If someone does call (in French of course), it is usually done by one of the dancers calling from the floor." *La Plongeuse* was collected by Dudley Laufman from the Charlevoix Region of Quebec and published in his collection, *Brandy*. The name means "the diver," and comes from the dip and dive figure at the heart of the dance. A similar, but phrased, version (*La Plongeuse de l'Ouest*) can be found in *Step Lively 2*.

***Swing Two Ladies***

By Ralph Page

Formation: Square

Source: *Contras: As Ralph Page Called Them*

Called by Tony Parkes

Jigs: *Murray River* (Graham Townsend) *Time to Eat* (Don Roy)

All go forward and back (8)

Forward again, head gents back out with two ladies each (8)

Turn the right-hand lady with a right hand round (about 6), the left hand lady a left hand round (about 6)

Form a basket (about 4): "Put your arms around their waist and swing both ladies around in place"

[The 3-person basket swing] (16)

Open up and circle three (8)

When oriented to do so, pop the odd lady under an arch formed by the head couple back to her partner (4)

Begin a partner swing (4)

Continue swinging partner (8)

Allemande left corner (8)

Promenade partner home (16)

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

***Do-Si-Do and Face the Sides***

By Ted Sannella (February 1953)  
 Source: *Balance and Swing*  
 Formation: Square  
 Called by Tony Parkes  
 Reels: *York County/Ottawa Valley/Pacific Slope*

Heads forward and back (8)  
 Heads forward again and do-si-do opposite,  
 end facing nearest side person (8)  
 With the ones you face, circle left once  
 around (8)  
 Heads split the sides, separate around one to  
 form lines-of-4 at the sides [you are with  
 your corner] (8)

Forward eight and back (8)  
 Middle four [sides] make a right-hand star  
 and go once around (8)  
 Turn corner by the left 1&1/2 (8)  
 The "other four" [heads] right-hand star  
 once around back to the corner (8)

Balance and swing corner (16)  
 Promenade to the gent's home (16)

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

***Topsham Pass Through***

By Dave Bateman (March 8, 2002)  
 Formation: Contra, duple improper  
 Called by the author  
 Reels: *Lady Slipper/Winter Carnival/Snowshoer's*

A1- Do-si-do neighbor and swing  
 A2- Pass through to an ocean wave,  
 balance  
 Ladies allemande left 1&1/2 to a new  
 wave  
 B1- Balance wave and swing partner  
 B2- Pass through across the set and turn  
*alone* (4); circle left 3/4 (6); with  
 partner, roll away with a half sashay  
 and pass through up or down the set  
 to meet the next (6)

***To Fill a Need***

By Tom Hinds  
 Source: *Dance All Night II*  
 Formation: Contra, duple proper  
 Called by David Smukler  
 Reels: *Spey in Spate/Archie Menzie/Sean Maguire's*

A1- Right and left through across  
 "Odd people" (lady 1 and gent 2)  
 swing  
 A2- Down the hall 4-in-line, odd people  
 turn as a couple with the one you  
 swung  
 Return (all are next to partner), bend  
 the line  
 B1- Circle left  
 Swing partner  
 B2- Ladies chain across  
 Couple 1 half figure eight above

The "odd" people are those going forward during the  
 turn in the right and left through.

***Waltz: Messer's Memorial Waltz*** (Don  
 Messer)

– Break –

***Polka: Fiddle-icisus Polka*** (Don Roy)

**Monadnock Reel**

By Ralph Page

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Called by Dudley Laufman

Reel: *St. Anne's Reel* (Dudley and Jacqueline

Laufman added their fiddles to the Don Roy Trio)

- A1- Active couples do-si-do  
Allemande left with the one below
- A2- Actives swing
- B1- Swing the next below
- B2- Ladies chain over and back

This is Dudley's variation, which adds the neighbor swing. B1 can also be a balance and swing. The original timing involved much less swinging:

- A1- Active balance (forward and back, 8 counts)  
And do-si-do (8)
- A2- Allemande left with the one below (8)  
Actives swing (8)
- B1- Down the center; same way back and cast off
- B2- Ladies chain over and back

The allemande left into a swing in the center shows up in a few Ralph Page dances. It creates interest because the length of the turn is different on each side.

Dudley says, "Page originally named the dance *MacArthur's Reel* after General Douglas MacArthur, but when the boys came home to Keene after the war, Ralph found that many of them did not share a love for the general, so he changed the name to *Monadnock Reel*."

**You Call Everybody Darling**

Formation: Square

Called by George Hodgson

Reels: *Golden Wedding Reel Reel St. Paul*

**Figure**

Heads out to the right and circle four hands round with the side couples  
Head gents release left hand and open to lines-of-4 at the sides  
Forward eight and back  
Right and left through across, over and back  
Ladies chain *along the line*  
Keep this new partner and promenade to the gent's home

Sequence: Intro; figure for the heads; figure for the sides; break; figure for the heads; figure for the sides; ending. Two ladies progress clockwise and the other two counterclockwise.

George called this as a patter call; it can also done as a singing call to the tune of *You Call Everybody Darling*.

**Texas Star**

Formation: Square

Called by George Hodgson

Reels: *Peper's Fisherman's Reel Joe Mathieu's*

**Figure**

Four ladies to the center and back  
Four gents to the center and right-hand star  
Left-hand star back  
Scoop up your partner for a star promenade  
Ladies swing in and the gents swing out, star promenade the other way  
Then the gents swing in and the ladies swing out, star promenade some more  
Gents drop that partner, ladies roll back as the gents keep going forward to pick up the lady in front of you  
Promenade to the gent's home place, and twirl around there

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

**The Nova Scotian**

By Maurice Hennigar (1954)

Source: *Zesty Contras*

Formation: Contra, duple improper

Called by Marianne Taylor

Reels: *Reel in G/Fraser Valley/Cindy Roy's* (Don Roy)/*High Level Hornpipe*

- A1- Couple 1 split couple 2 with a mirror allemande  
Couple 1 swing in the center
- A2- Gent 1 down the hall with both ladies, "right hand high and left hand low" to turn the line-of-3  
Return and couple two only cast off
- B1- Ladies chain, across only  
Circle left once around
- B2- Right and left four

This version appears in *Zesty Contras* with the note: "Adapted by the folk process." The allemande turn in A1 is with the right hand for lady 1 and gent 2, and left hand for the other two. See also the version on p. 37 of this syllabus.

**Family Waltz**Source: *Step Lively*

Formation: Circle mixer

Led by: Marianne Taylor

Waltz: *Graham Lee Waltz* (Ivan Hick)

- Bars 1-2** Balance toward next partner and then toward current partner (men start on left foot and women on right foot; remember eye contact!)
- Bars 3-4** Repeat
- Bars 5-8** Gent steps back, drawing the lady in his left hand toward him. Waltz once around with this new partner, ending with the lady on the right.

That's all. Repeat as often as desired.

**Do-Si-Do Right**Source: *Dances from a Yankee Caller's Clipboard*

Formation: Square

Called by David Smukler

Jig: *Muise's March* (Don Roy)

- First couple promenade the outside, all the way round (16)  
Do-si-do the couple on the right diagonal (8)  
Two head couples right and left through (8)
- Original couple 1 (now across the set) look to the right and do-si-do with the other couple there (8)  
Two head couples right and left back (8)  
Side ladies chain over and back (16)

Sequence: Intro; couple 1 leads figure; couple 2 leads figure; break; couple 3 leads figure; couple 4 leads figure; ending. An alternative for B2 is four ladies chain. David asked couples to do-si-do as couples. However, in the Rod Linnell book, the directions specify that they should do-si-do as individuals.

*Do-si-do Right* was put together in this form by Rod Linnell based on an idea from Abe Kanegson. Don Armstrong recorded a similar dance that he called *Farmer's Quadrille*. The figure bears a close family resemblance to a late nineteenth century figure called *Steamboat Lancers*.

**Merry Mix-Up**

By Ted Sannella (October 26, 1978)

Source: *Swing the Next*

Formation: Square

Called by David Smukler

Jigs: *Ruins of Killmalloch/The King's Favorite*

- Head couples forward and back (8)  
Same four right and left through (8)  
Head ladies chain home (8)  
Head ladies chain to the right (8)
- Same four pass through (4) and swing the one who comes with you (12)  
Promenade once around to the lady's home (16)

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

***Chebeague Stars Stroll***

By John McIntire (August 2003)

Formation: Contra, duple improper

Called by the author

Reels: *Boys of the Lough/Star of Munster/High Reel*  
*Bonnie Kate*

- A1- Right-hand star  
Circle left
- A2- Still facing up and down, shift left a bit  
with partner and promenade around  
the entire oval, 1's down and 2's up  
(all the action so far is clockwise)  
Turn as a couple and return to place
- B1- Gents allemande left 1&1/2  
Swing your neighbor
- B2- Promenade across  
Left-hand star

Written for a dance that took place in a short hall,  
where going "down the hall" was impractical. A2 is a  
relaxed stroll. Make the most of the time with your  
partner. Resist turning around too soon and arriving  
home early.

Chebeague is an island in Casco Bay, off the Maine  
coast.

***Scout House Reel***

By Ted Sannella (April 15, 1979)

Source: *Balance and Swing*

Formation: Contra, duple improper

Called by Tony Parkes

Reels: *Galope de Malbaie/Growling Old Man and*  
*Woman Big John McNeil*

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

***Waltz: The Ashton Rose*** (Leo Brown)

And a bonus!

***Two-Step: La Rossignol***

## Moxie Dance

Saturday, 9:00 A.M. program

Led by **John McIntire**; Music by **Frank Ferrel, Peter Barnes and David Surette**

Dances that require good timing, alertness and perhaps a dash of attitude.

### *Ted's Triplet #4*

By Ted Sannella (May 27, 1970)

Source: *Balance and Swing*

Formation: Triplet (three couple contra, all proper)

Polkas: *Tripping to the Well/Galway Belles/Church Street*

- A1- First couple cross through the next and balance the opposite two (with hands joined in two rings of three; actives are in the center with backs toward each other)  
Circle left 1&1/2 and open out to form lines-of-3 with the actives in center (all facing partners across the set)
- A2- Forward six and back  
Ones right hand star with the couple below
- B1- Ones circle right with the couple above (first gent turn left into next figure)  
And half figure eight through the couple below
- B2- All balance and swing in the middle (end falling back into own line) (16)

Ends with couples in 3, 1, 2 order, so that the original 3's become 1's for the next round, etc. Three repetitions put you back in original order.

### *Legacy Reel*

By Tony Parkes (January 1989)

Source: *Son of Shadrack*

Formation: Contra, duple improper

Jigs: *Judique Jig/Cape North Jig/The Chinese Tattoo*

Begins with couple 1 in the center of a line-of-4

- A1- Down the hall 4-in-line, turn alone  
Return, bend the line
- A2- Circle left  
Turn neighbor by the right hand 1&3/4
- B1- Ladies turn by the left hand, join right hands with the neighbor (4), and balance the wave (4)  
Swing neighbor
- B2- Long lines forward and back  
Couple one swing in the middle

Composed just before the second Ralph Page Legacy Weekend.

### *Wave from Nancy*

By Nancy Rosalie (1994)

Formation: Contra, duple improper

Reels: *Mullingar Races/Cooley's Longford Collector*

Begins with long wavy lines at the sides, gents facing in and ladies out

- A1- Balance the wave (4), allemande left halfway with your neighbor (4)  
Ladies chain across to your partner
- A2- Hey-for-4 (ladies pass right shoulders to start)
- B1- Balance and swing partner
- B2- Lines forward and back  
Ladies chain back, and retaining right hand with this neighbor give left hand to next

***The Witches' Brew***

By Rod Linnell (1965)

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

Formation: Contra, triple improper, double progression

Reels: *The Blue Eyed Lassie*; *The Guy from Hydro*  
*Reel de Montebello* (Richard Forest)

- A1- Right-hand star 1x (8)  
Ladies trade places passing right shoulders (2), left-hand star 3/4 (6)
- A2- Circle right six hands, all the way round
- B1- Ones face threes and swing this neighbor (twos may also swing partner)
- B2- Couples 1 and 3 right and left four

Rod Linnell invented the progression in A1 and called it a "star cast off." Timing is tight in A1, but quite relaxed through the remainder of the dance. Rod's directions call for a balance before the swing in B1.

Because *The Witches' Brew* is double progression, the twos remain twos to the top and likewise the threes remain threes. Notice also that when they reach the top, couple 2 starts waiting out on B1 becomes a couple 1 *the next time B1 rolls around*. Third couples have the easier transition: they finish at the end of the tune, wait out one time, and come in as a new couple 1 when the tune starts again. At the bottom, couples may briefly negotiate about who will become twos and who will become threes.

Ralph Page suggested the name *Witches' Brew*.

***Philippe's Double Quadrille #1***

By Philippe Callens (December 1992)

Source: *From a Belgian Yankee Caller*

Formation: Square with two couples on each side

Jig: *Quadrille Sir Wilfred Laurier* (48-bars)

Heads forward and take hands with opposite couple to form two rings (4), balance (4)  
Same four right hands across star (8)  
Same two ladies chain over and back, end facing nearest sides (16)

Heys-for-4 all the way across (pass opposite by right shoulder to start; your partner is not in the same hey as you are) (16)

Return to the foursome with your partner and the one you began the hey with (1 head couple and 1 side couple); these four right-hand star until all are close to home place (8)

Swing partner home (8)

Allemande left corner, and grand right and left halfway around the entire set until you meet your partner again (24)

Do-si-do partner (8)

The grand right and left moves everyone halfway around the set. Repeat the entire 48-bar figure for the heads so that all are back at home, and then do it twice for the sides as well. At the end of the dance John had us promenade all the way around to finish. The timing for the grand right and left is tight. Resist the desire to insert a partner balance first, as is often done in New England style squares. In many squares the extra balance might be a good example of "moxie," but what makes it so is that you are still able to arrive on time, which is probably not possible here.



**Carousel**

By Don Flaherty (December 19, 1989)

Source: *Slapping the Wood*

Formation: Contra, duple proper

Reels: *Southern Melody/Polo March/Angus*

*Chisolm's Polka*

- A1- Circle left halfway, with same sex neighbor shift left along the set  
With the next pair circle left 3/4 until gents are above and ladies below, drop hands and turn alone
- A2- Balance and swing partner
- B1- Gents allemande left 1&1/2  
Swing neighbor
- B2- Right and left through across the set  
Couple one 1/2 figure eight above

If A1 squirts you out at the end, circle 3/4 with ghosts, and you will be correctly positioned to find your partner for the swing. The author's notes call for a 16-count swing in A2: no balance.

**The Neighbors Are Awake**

By John McIntire (2002)

Formation: Contra, Becket formation

Reels: *Brenda Stubbert's (Jerry Holland)/Angus*

*Campbell/The Reconciliation*

- A1- Go forward on left diagonal, and fall straight back to face new neighbors  
These four pass through to an ocean wave, balance
- A2- Ladies allemande left 1/2 to a new wave (right hands with neighbor), balance  
Facing along the set, grand right and left around the entire set: pull past this neighbor (neighbor #1) by the right hand, neighbor #2 by the left, and neighbor #3 by the right
- B1- Allemande left halfway with neighbor #4 to reverse directions and pull by, pull by neighbor #3 by the right and neighbor #2 by the left  
Allemande right neighbor #1, go 1&1/4 to make a new wave with gents in the middle, and balance
- B2- Gents allemande left 1/2 and swing partner

The first time through, begin with a normal forward and back. To "pass through to an ocean wave," all walk forward, ladies immediately take one another's left hand and turn 1/4, gents keep going across, turn right and take partner's right hand to form the wave.

The title is a nod to the band, Wake the Neighbors.

**Waltz:** *Andrea's Waltz* (Bob Pasquarello)

## Calling Squares Without Fear

Saturday, 9:00 A.M. Calling Workshop with **Tony Parkes**

This discussion began with the question: “What’s intimidating about squares?”

Possible answers include: There’s more for the caller to say than in contras, a caller’s failings are more obvious, dancer expectations/unfamiliarity are an obstacle, improvising the breaks is a challenge! Some valid criticisms of squares (as opposed to egalitarian contras) include that only multiples of eight dancers will do (so you get five disappointed dancers sometimes), and that you’re stuck for 7-10 minutes with the other seven possibly questionable dancers (unlike in a contra, where you dance past every thirty seconds or so). Oddly, though, squares are good for “hay bale” or “one night stand” dances. Neophyte dancers can grasp an easy square more quickly than an easy contra.

Tony brought several recorded examples of different variations in calling (various permutations of prompting, patter, singing calls). He found these old 1950s recordings on eBay, and likes to listen to them for patter ideas, phrasing ideas, syncopation, and what not to do. Tony mentioned the relationship of *rhythm* (the downbeat); *timing* (how many beats for a move—do si do = 8 counts); and *phrasing* (taking those correctly timed moves putting them in the tune in the right place with the music). The recorded callers erred (or not) in various ways related to the three concepts. You can also find record players that will play 78 rpm records, variable speed, or whatever, on eBay. After listening to the other samples, Tony’s final example came as a great relief. It was a recording of Dick Leger, head of the Timing Committee for Callerlab (the modern western square dance callers’ professional organization). His calls were completely clear. Tony said that Dick was often characterized as, “running after the dancers with a safety net.” Leger often said to the dancers “trust me” if they had to do something unusual (like putting the lady on the left). His calls were a combination of patter and prompting, a double exposure approach.

We formed a square and danced *Queen’s Quadrille*. Tony taught the dance, and then we all called it as a group.

### *Queen’s Quadrille*

By Jerry Helt

Source: *Square Dance Callers Workshop*

Formation: Square

Head two couples right and left through (8)

Head ladies chain back (8)

Side two couples right and left through (8)

Side ladies chain back (8)

Circle left halfway round (8)

Swing your corner (8)

Promenade to the gent’s home (16)

Sequence: Intro; figure twice as above; break; figure twice with the sides leading; ending. The corner swing was originally “Left hand round your corner – keep her – promenade.”

Next, Tony talked a little bit about The Break. It should be easier than The Figure. It should be different than The Figure (e.g., if the figure has stars, avoid stars in the break). It should contain *no partner change*, i.e., it should leave everyone back where they started. Be careful with the middle break in a partner change dance. Remind dancers that the partner of the moment is their partner for the break.

Tony promised the workshop participants that he would provide a list of resources in the syllabus, and here it is. All of the following are excellent sources for dances, advice or both. Some of these are out of print, but should be available in libraries or on eBay.

### Books

Ed Butenhof, *Dance Parties for Beginners*  
 Bob Dalsemer, *New England Quadrilles and How to Call Them*  
 Larry Edelman, *Square Dance Caller's Workshop*  
 Bert Everett, *Fifty Canadian Square Dances*  
 Tom Hinds, *Give Me a Break!* (a collection of breaks)  
 Rickey Holden, *The Square Dance Caller* (no dances, but much good theory)  
 Richard Kraus, *Square Dances of Today*  
 Rod Linnell & Louise Winston, *Square Dances from a Yankee Caller's Clipboard*  
 Tony Parkes, *Shadrack's Delight*  
 -----, *Son of Shadrack*  
 Ted Sannella, *Balance and Swing*  
 -----, *Swing the Next*

### Recordings

Bob Dalsemer, *Smoke on the Water* (singing squares)  
 -----, *When the Work's All Done* (easy squares)  
 (Note: The above two titles were originally cassettes; they're now available on CD or MP3 from <[www.dosado.com](http://www.dosado.com)>.)  
 Ed Gilmore, *Square Dance Party* (Decca or MCA label – LP)  
 Richard Kraus, *Let's Square Dance!* (RCA Victor, 5 volumes – 78, 45, or LP)  
 Dick Leger, *Phrase Craze Squares* (Grenn label – LP)  
 Tony Parkes, *Kitchen Junket* (Fretless 200 – LP or cassette)

We also got excellent advice from Tony's handout:

TIPS FOR CALLERS  
Two Experts Speak from the Past

Ralph Page (in Northern Junket, vol. 3, no. 11, March 1953):

1. Don't drink on the job.
2. Be able to do the dances well yourself, for the better dancer you are, the better caller you ought to be.
3. Don't allow your parties to degenerate into brawls.
4. Keep your temper. Smile, even if it kills you to do so.
5. Have patience. Remember that you too had to learn.
6. Don't call dances that are beyond the ability of most of your dancers. They are not the least bit interested in how much you know.
7. Don't talk too much. People came to dance, not to listen to you chant a mess of doggerel.
8. Admit a mistake. Laugh at it, and don't let it get your goat. Remember this: the person who never makes a mistake is a person who never does anything.
9. Practice. Practice. Practice.
10. Never be satisfied with just getting by.

Ralph and Zora Piper of Minneapolis, in 1956, quoting Charley Thomas from a talk he gave in 1952:

1. Clarity
2. Rhythm
3. Timing
4. Command
5. Enthusiasm
6. Voice Quality
7. Musical Ability
8. Enjoyability
9. Teaching Ability [added by the Pipers]

Be honest with yourself – find your weakest element and work on it, then your next weakest, and so on.

Later at lunch Marianne Taylor, reflecting on Tony's workshop, said that good calling is a matter of "clarity and charity."

## Retrospective: "George Hodgson"

Saturday, 11:00 A.M.

Led by **David Bateman, Tony Parkes, Peter Yarensky, and George himself!**

Music by **Bob McQuillen, Randy Miller and Sarah Bauhan**

George Hodgson was born in 1926 and grew up in Athol Mass. No one in his family danced except George, who used to go to dances occasionally with a group of high school friends. The caller, Leroy Taylor, was the father of one of his friends. One night George asked if he could call one. And he called *Golden Slippers*, which he'd memorized from listening to Leroy. That's how he got the bug.

George started calling regular dances in 1948. He became the regular caller for dances in Templeton and Winchedon, Massachusetts for many years. Bob McQuillen told us that George also used come up to New Hampshire to fill in for Duke Miller from time to time.

For a while during the 1950s, George's dances were quite big. He remembers one night when he had 255 dancers, over 30 sets. George used to say, "Bring your friends; bring your enemies – as long as they got the admission charge."

Recently George has been running series in Hopkinton and Contoocook, New Hampshire. Peter Yarensky took the microphone and described these as "good old-fashioned square dances." Peter has been going to George's dances for the past fifteen years or so. It's the sort of dance where the organizer knows everyone who comes and can call them up if it has to be cancelled. When he first inquired about the dance he was told, "We run a very nice dance, and we don't have any fights." Peter called the following dance for us:

### *My Little Girl*

Song by Albert Von Tilzer, Sam M. Lewis and Will Dillon (1915)

Formation: Singing square

Called by Peter Yarensky

### Figure

You promenade around the outside  
Around the outside of the ring  
Head ladies chain right down the center  
And then you chain them back again

Head ladies chain to the right, the right-hand couple [To the right you chain the ladies]

And then you chain them back again  
Head ladies chain to the left, the left-hand couple [To the left you chain the ladies]  
And then you chain right back again

### Chorus

You do-si-do your corner lady  
And then you do-si-do your own  
Allemande left your corner lady (balance!)  
And then a grand old right and left  
You do-si-do when you meet her  
And then you promenade back home  
You promenade, and then you swing  
(four measures of no calling)

Sequence: Intro; figure and chorus with head couples leading; figure and chorus with side couples leading, then side ladies chaining across, and side ladies chaining to their right first; repeat for heads; repeat for sides; figure for all four couples ("chain down the center" becomes a grand chain, and the head ladies chain to their right first); ending.

In many communities the balance would not be called, as it would be assumed. Peter learned this dance from the calling of Phil Johnson. Phil's version uses the alternate wording contained in brackets, and that is how Peter calls it more frequently. The first wording, however, is more like what George Hodgson sings, and Peter called it like that at the Ralph Page Weekend in George's honor. The final repetition for all four ladies is also from George's version.

George had a day job working for a local dairy delivering milk. Later he also worked at the "Twist Drill" company where he met Frannie, whom he married in 1965. Frannie has always been very supportive of George's calling, and also is, we're told, a great cook.

George Fogg was next to speak. He told us that he first met George Hodgson in 1954 at the New England Square and Folk Dance Camp, run by the YMCA in Becket, Massachusetts, a great camp that attracted some of the best callers in the country. George Hodgson was on staff there. The two Georges became good friends. Later, both of them also got involved in (and were on staff at) Ralph Page's Fall Weekends at East Hill Farm in New Hampshire. They were there every year for 16-17 years. The staff and programs at the camp were legendary.

Tony Parkes took the microphone to tell us how he used to go to the weekends at East Hill Farm as a teenager. They were wonderful. Each caller had an individual style. Twenty-five years later Beth and Tony Parkes started running their own dance weekends at East Hill Farm. Tony then called two of Ralph Page's trademark squares, which he remembers dancing back at East Hill Farm:

### ***Crooked Stovepipe***

A traditional French Canadian square dance on which Ralph Page put his distinctive stamp  
 Source: *Contras: As Ralph Page Called Them*  
 Formation: Square  
 Called by Tony Parkes  
 Tune: *Crooked Stovepipe*

Head two ladies forward and back (8)  
 Same two forward again and swing as others  
 circle six hands round them (about 12)  
 When you're home, all swing partner (about  
 12)

Allemande left your corner (4), allemande  
 right your own (4)  
 Do-si-do your corner (8)  
 Do-si-do your own (8)  
 And swing your partner (8)

Sequence: Intro; figure for head ladies; figure for side ladies; figure for head gents; figure for side gents; ending. Tony often substitutes a second allemande left the corner instead of a do-si-do, for smoother flow. Ralph Page sometimes announced this dance as "Le Pipe Crochet." Following Page's example, Tony suggested a right elbow swing for the gents.

### ***Half Way Round***

Source: *Contras: As Ralph Page Called Them*  
 Formation: Square  
 Called by Tony Parkes  
 Tune: *Buffalo Gals*

Heads separate from partner and go single  
 file round the outside (8)  
 Heads swing in opposite's place as the sides  
 right and left through (8)  
 Allemande left your corner ("wherever you  
 are") (8)  
 Do-si-do partner (8)

Four gents simultaneously cross the set  
 (walk boldly across allowing the gent on  
 your left to go just ahead of you) and  
 swing the opposite (16)  
 Take your *corner* and promenade to the  
 gent's home (16)

George has been very active in the Grange movement since 1943, when he first joined. He says, "I figure we all like to eat, so we're all interested in agriculture." George Fogg told us that he also belonged to the Grange. One day, attending a Grange event with his mother, he was amazed to see George Hodgson leading a dance there.

George Hodgson led the rest of the workshop. Between dances he reminisced about some of his experiences as a dance leader. One year he was on the staff of the Nova Scotia Dance Camp. In one of his classes there he taught *British Sorrow*, and using whatever recording was available, he found he was teaching it to the tune of *Duke of Perth*. At the evening dance that night, one of the Scottish dancers at the camp asked if George would do that dance he'd done to the Scottish tune. George agreed, and a large group of Scottish dancers gathered right in front of him. As soon as the needle dropped on the record, they began to dance *Duke of Perth*. They had thought they could distract him, but he looked over the top of their heads and called *British Sorrow*. It was the only time he can remember having two dances going at the same time.

The following dance, Nelly Bly, has become something of a trademark dance for George:

### *Nelly Bly*

Song by Stephen Foster (1850) played AAB  
Formation: Singing Square  
Called by George Hodgson

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

#### **Figure**

The head two couples separate, go round the  
outside ring  
All the way around the ring and meet her  
coming back  
Pass right by your partner, everybody swing  
your corner...  
And promenade the ring  
Hi Nelly ("Hi George!")  
Hey now Nelly Bly!  
[4 measures of music to finish the  
promenade]

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

### *Little Old Log Cabin in the Lane*

Song by William Shakespeare Hays (1875)  
Formation: Singing Square  
Called by George Hodgson

Four ladies form a right-hand star and turn it  
once around  
Turn your partner by the left, go once  
around  
Four gents form a right-hand star and turn it  
once around  
Your partner by the left, and your corner by  
the right  
And partner by the left, and pick up your  
corner and promenade  
[to the gent's home, as the last two lines of  
music play for the promenade]

Sequence: Intro; figure twice with ladies leading  
right-hand star; figure twice with gents leading right-  
hand star; ending.

When the gents do the stars, the first left hand turn  
with the corner is very quick, as your corner will be  
right there, and this creates time to insert a swing  
with the corner before the promenade. George likes  
to use a grand square for his breaks.

### *Red River Valley*

Formation: Singing Square  
Called by George Hodgson

#### **Figure**

First couple out to the right and circle four  
all the way around  
Three ladies chain down the line (Gent 1 and  
lady 2 wheel an extra 1/2 on the courtesy  
turn to chain with couple 4; continue in  
similar fashion until all are reunited with  
their partners)  
And it's three ladies chain down the valley  
Then it's three ladies chain right back home  
  
Then it's on to the next and circle four hands  
around  
Swing the other fellow's girl  
Leave her alone and go back and swing your  
own  
Yes you swing with your Red River girl  
(your partner, of course)

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

And then you allemande left on the corner  
And a grand right and left halfway round  
Oh when you meet your own promenade  
that lady home  
Promenade with that Red River girl

Sequence: Intro; figure for each couple in turn.

**Mountain Music Madness**

Traditional, modified by George Hodgson  
 Song: *I Like Mountain Music* by Frank Weldon and  
 James Cavanaugh (1933)  
 Formation: Singing Square  
 Called by George Hodgson

**Figure**

Four gents promenade, the outside of the  
 circle  
 Four ladies star right inside the ring  
 Do-si-do your partner, step right back and  
 bow to her  
 Everybody swing  
 You allemande left your corner and do-si-do  
 your own  
 Now take that corner girl, and promenade  
 your corner home  
 [to the gent's home, as the last two lines of  
 music play for the promenade]

**Break**

Head two ladies chain, side ladies chain  
 Everybody promenade one quarter  
 Now the head two right and left through,  
 side two right and left thru  
 Everybody promenade one quarter  
 Four ladies star across and swing the  
 opposite gent  
 And promenade, go round the hall

Sequence: Intro; figure twice; break led by heads;  
 figure twice; break led by sides. George explained  
 that this version was "part traditional, part Linnell  
 and part Hodgson." The figure is traditional, except  
 for the right-hand star, which George added. The  
 break is from Rod Linnell and may be found in  
*Square Dances from a Yankee Caller's Clipboard*.

George was getting just a bit hoarse at this point  
 in the session, so he told the following story.  
 One day, Charlie Baldwin (who had hired  
 George to be on staff at the Sargent Camp  
 dance week in New Hampshire that later moved  
 to Becket, Massachusetts) invited him to call at  
 the Brockton Fair. George showed up that  
 afternoon with laryngitis. So Charlie took him  
 home to supper. After supper, Charlie gave  
 George a large glass of vodka with lemon. As  
 George drank it, he could feel his voice coming

back up in his throat, but he wasn't sure that he  
 was sober enough to call. Charlie reassured  
 him, and then took him to the fair. Once there,  
 Charlie said, "When I tell you you're going on,  
 you go over to that stand, get some hot, black  
 coffee and drink it down." So George did, and  
 called three dances without any mistakes.

George told us that Ralph Page liked the  
 following dance, which he first learned from  
 George and published in the *Northern Junket*:

**It's a Long Way to Tipperary**

By Ed Gilmore  
 Song by Jack Judge and Harry Williams (1912)  
 Formation: Singing Square  
 Called by George Hodgson

Head two couples promenade just halfway  
 round the square  
 Chain those girls across the set, and turn that  
 lady fair  
 Lead to the right and circle four and make a  
 line for me  
 Go forward and back and one and three  
 diagonally...

Right and left through, turn and [same two]  
 pass through [then stay facing out]  
 And the gents hook left elbows [with the  
 side gents], and turn that line all the way  
 Bend the line [let go of elbows and face the  
 other couple from your line]  
 And these two ladies chain  
 Then star through and swing your corner  
 Swing around and promenade  
 Singing, "It's a long, long way to Tipperary  
 But my love's right there"

Sequence: intro; figure twice for heads; break; figure  
 twice for sides; ending. To do a star through, begin  
 by facing an opposite. The lady gives her left hand to  
 the right hand of the gent she faces. They lift the  
 hand twirl to swap, ending the twirl side-by-side with  
 the same person, facing your corner.



George closed the retrospective, not with a waltz, but with the following waltz Quadrille:

***Waltz Quadrille***

Source: *Good Morning* (where it is called "Couple Down Center")

Formation: Singing Square

Called by George Hodgson

Waltzes: Alternate between tune in *Good Morning* (page 70) and *Planxty Irwin*

First couple waltz [down the] center, and  
there you divide  
Lady go right, gent to the other side  
Honor your partner and don't be afraid  
To take your *corner* for a waltz promenade  
(16 measures of a waltz of your choice)

Sequence: No intro; figure twice for first couple, twice for second couple, twice for third and twice for fourth.

## Great Choreography

Saturday, 2:00 P.M.

Led by **Tony Parkes**; Music by **Frank Ferrel, Peter Barnes and David Surette**

Dances that have impressed Tony over the years by the quality of their flow or the cleverness of their construction.

### *The Turning Point*

By Gene Hubert (January 1990)

Source: *Dizzy Dances III*

Formation: Contra, duple improper

Reels: *Beans/Humors of Maine* (both by Frank Ferrel; the same tunes were used for a "sound check polka" before the session began)

- A1- Ladies exchange places with a half gypsy, all four circle left 1/2  
Swing partner
- A2- Gents exchange places with a half gypsy, all four circle left 1/2  
Do-si-do neighbor
- B1- Balance and swing neighbor
- B2- Right and left through across the set  
Left-hand star

### *Contravention*

By Ted Sannella (June 29, 1977)

Source: *Balance and Swing*

Formation: Contra, triple proper

Reels: *MacDonald's/St. Kilda's Wedding/Trip to Windsor/Sean Maguire's*

- A1- First two couples forward and back  
Same four swing partner and face up
- A2- Cast off individually to go down the outside, twos in the lead, go almost to the second standing couple, then twos come up the center and ones follow them up; when in progressed place, ones face down
- B1- Couples one and three star right  
All six circle left halfway, ones face down again
- B2- Couples one and two (who are now below) star *left*  
All six circle right halfway

As the dance starts again, the ones can retain hands with those below them (the original threes) for the forward and back. This alerts them that they are now twos. As in *British Sorrow*, you will find that the role of lady one is key during the B-parts. She should be certain to end each star between the two other ladies.

Ted created the unusual progression on the way home from a square dance convention in Atlantic City, New Jersey. Ted proposed naming this dance the *Conventional Contra*, but Tony convinced him that *Contravention* would be a snappier title.

### *Fluid Drive*

By Ted Sannella (October 12, 1974)

Source: *Balance and Swing*

Formation: Square

Reel: *Cheticamp Reel*

- Heads go forward and back (8)
- Same four right-hand star (8)
- And left-hand star back (8)
- Head couples promenade outside halfway  
while the sides right and left through (8)

- Circle *right* eight hands, halfway round (8)
- Swing your corner (8)
- Promenade to the gent's home (16)

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

**Squareback Reel**

By Roger Whynot

Source: *New England Quadrilles and How to Call**Them*

Formation: Square

Reel: *Little Judique*

Heads go forward and back (8)  
 Same four pass through and turn alone (8)  
 Join eight hands and circle left, halfway  
 around (8)  
 Sides pass through, separate, and go around  
 one to come into the middle of lines-of-4  
 at the heads (8)

Forward eight and back (8)  
 Swing this corner (who is not your original  
 corner) (8)  
 Promenade to the gent's home (16)

Sequence: Intro; figure twice for the heads; break;  
 figure twice for the sides; ending. Tony included this  
 dance in memory of its author, Roger Whynot, a fine  
 caller from Beverly, Massachusetts who died just a  
 few days before this year's RPDLW.

**Fiddleheads**

By Ted Sannella (February 23, 1983)

Source: *Swing the Next*

Formation: Contra, duple improper

Reels: *Mrs. Hogan's Birthday* (often called simply  
 "Mrs. Hogan's")/*Grape Juice/Windup Reel*

- A1- Ones cross the set, passing your  
 partner by right shoulder, each turn  
 individually to the left and go around  
 one standing person into the center  
 of the set to face up or down, take  
 hands in "diamonds" (the ones are no  
 longer with their partner)  
 Balance there, drop hands and spin one  
 place to the right (as in *Petronella*)
- A2- Take hands and balance again, spin  
 right again and ones spin a bit more  
 to find your partner  
 Ones swing in the center
- B1- Down the hall 4-in-line, the ones turn  
 as a couple in the center  
 Return, bend the line
- B2- Circle halfway and swing neighbor,  
 end facing across

*Fiddleheads* was one of the dances that Ted was most  
 proud of having created. It was named for one of his  
 favorite bands.

**Starline**

By Ed Gilmore

Source: *Sets in Order Year Book No. 3*

Formation: Square

Reels: *Southwest Bridge/Paddy on the Turnpike/Give the Fiddler a Dram*

Head couples lead to the right, circle four about halfway, head gents release left hands and "pull it out" to lines-of-4 at the sides (8)

Forward eight and back (8)

Forward again, form two right-hand stars, turn them 3/4 (6)

Heads only star left in the center once around (8)

Return to the same right-hand stars (2) and...

Turn the stars about halfway, release hands and follow the head gents who "pull out" the stars to lines-of-4 at the heads (4)

Forward eight and back (8)

Forward again, form two right-hand stars, turn those stars 3/4 (6)

Heads only star left in the center once around (8)

Return to the same right-hand stars, turn them about halfway, and head gents "pull out" the stars again (6) to...

Single file promenade about halfway round (8)

Ladies about face, find your corner and swing (8)

Promenade to gent's home (16)

Sequence: Intro; figure twice for heads; figure twice for sides; ending. Gents are in the lead for the star swapping. The timing offered above is very tricky, as some elements cross the phrase.

Ed Gilmore recorded this dance on his LP, *Square Dance Party* (Decca DL 79052, reissued on MCA label), The printed version in *Sets in Order* is a bit different. Tony called it as on the recording.

**Six Pass Through**

By Tony Parkes (1976 or earlier)

Source: *Swing the Next*

Formation: Square

Reel: *Maple Leaf Two-Step*

Head gents take partner and corner into the center, six go forward and back (8)

Same six pass through and turn alone (8)

Side gents reach out and take the ladies now on either side of them, six go forward and back (8)

Pass through and turn alone (8)

Join eight hands and circle left (about halfway round) (8)

Swing your corner (8)

Promenade to the gent's home (16)

Sequence: Intro; figure led by head gents, figure led by side gents; break; figure led by head ladies; figure led by *new* head ladies; ending. Tony put this sequence together by combining a break created by Dick Leger with the progression from Jerry Helt's *Queen's Quadrille* (see page 17).

**Mary Cay's Reel**

By David Kaynor (1988)

Source: *Legacy*

Formation: Contra, Becket formation

Reels: Two-Step du Bob/Two-Step du Ray (both by Frank Ferrel)

A1- Circle left 3/4

Pass neighbor by right shoulder, allemande left the next

A2- Balance and swing the original neighbor

B1- Long lines forward and back

Ladies turn 3/4 by the right hand, turn the next lady you meet 3/4 by the left

B2- Balance and swing your partner

While the ladies do their turns in B1, the gents shift slightly to the left to line up with another gent across.

## **Roots and Branches of Community Dance**

Saturday, 2:00 P.M. Calling Workshop with **Mary DesRosiers**

Mary began calling in the 1970s, drafted by her local community because she had a loud voice. She attended a workshop with Sandy Bradley and was hooked! Mary facilitated a discussion with thirteen other callers of various backgrounds and levels of experience. They shared some of the trials and triumphs of their local dances as well as insights they had gleaned from these. There was an emphasis on starting up a dance in a community where no one had done contras before. The discussion was a wide-ranging one. Following are a few highlights:

Try to get good callers for a new/beginner dance or a mixed floor. The more needy the dancers are, the more skilled the caller should be to support them.

Look for good bands as well as a good caller. The caller tells dancers what to dance, but it is the music that indicates when and how to dance.

Learn as much as you can about the music. Ted Sannella was not a musician, but he worked hard to learn the names and natures of various tunes. Know genres and how they affect dancers. Think about specific ways that a given dance fits into a tune; where are the balances, or the keys? It's great if you can sit down with your band (give them dinner!) and go through their play list, having them describe their sets ("bouncy reel," "4/4 march," or whatever). Consider giving the band descriptions of the dances on the proposed program ahead of time.

Know your dance and dancers. Is it an aerobic urban contra scene, with people in shorts dancing hard for exercise? Or is it more laid back, with people coming to the dance for more of a social evening? Both kinds of dances can be wonderful if you make sure that the evening is meeting the dancers' needs and desires, whatever those are.

This does not mean that people should not be encouraged to improve their dancing over time. However, remember that people need to feel safe to learn. What about your dance might make someone feel safe? Conversely, what might make them feel unsettled? Challenge is relative to the experience of the dancers. Circling with style might be plenty for a newcomer to think about.

Look for "flow," instances where the logic of the dance feels inevitable, and therefore is easier to learn. Such dances work on two levels if necessary (to accommodate all levels of dancing ability), and can be satisfying for a mixed crowd.

Traditions survive only to the extent that they can win a following across generations. Get a younger crowd by getting an enthusiastic liaison person to bring their friends to your dance. Hire a young local band with same age devotees. Get a local college to use school activities fees to support your dance, or give you a place to dance.

Communication is key. Know your goals, and then let others know them.

## Anything But Contras

Saturday, 3:30 P.M.

Led by **Mary DesRosiers**; Music by **Bob McQuillen, Randy Miller and Sarah Bauhan**

### *Ted's Triplet #3*

By Ted Sannella (June 24, 1968)

Source: *Balance and Swing*

Formation: Triplet (three couple contra, all proper)

Jigs: *MacSnap/Ryan's Favorite*

- A1- Couples one and two star right  
Star back by the left
- A2- Couple one down the center, trade  
places (lady in front)  
Come up the outside to the top and  
face down (ones now improper)
- B1- Dip and dive all six
- B2- Ones face up and cast to the bottom  
All swing partners

Ends with couples in 2, 3, 1 order, so that the original 2's become 1's for the next round, etc. Three repetitions put you back in original order.

Mary added the swing for all. In Ted's original, only couple one (now at the bottom) swings in B2.

### *Coke the Floor*

By Marian Rose

Source: *Step Lively 2*

Formation: Circle mixer

Reels: *Reel de Montr'ál Luke of Monymusk* (Sarah Bauhan)

- A1- Into the center and back  
Repeat, but as you back out gents turn  
to face partner with their backs to the  
center
- A2- All sashay individually to the right  
And back to the left
- B1- Balance and swing partner
- B2- Promenade, ladies turn back over their  
right shoulder as gents continue to  
walk forward  
Promenade with next

### *Portland Fancy*

Source: *The Contra Dance Book*

Formation: Double Sicilian, 4-facing-4 arranged like  
spokes of a wheel

Jig: *Portland Fancy*, played AABCD

- A1- Heads back up from partner and  
sashay individually down the outside  
*while* the foot couple sashays up the  
center  
Reverse roles: the couple now at the  
head sashays down the outside while  
the couple at the foot sashays up the  
center
- A2- Ladies chain to opposite and back
- B- Half promenade  
Half right and left through
- C- Balance and swing your partner
- D- Forward eight and back  
Pass through two approaching lines

The "heads" are the people farthest from the center; the foot couples are closest to the center of the big set. "Down" is toward the center and up is out from the center. The directions in A1 apply to all

When we all came around to our original opposites. Mary had us "pass through *three*," which allowed us to meet an entirely new set of faces.

### *Grand Square Contra*

By Jacob Bloom (1978)

Formation: Double contra, 4-facing-4 all facing up and down the hall

Reels: *Barrowburn Reel* (Addie Harper)/  
*Chicago/High Reel*

- A1- Forward eight and back  
Swing corner (who is opposite you if you are at the end of a line-of-4, and next to you in the line if you are in the center); end the swing in a square formation
- A2- Sides face, grand square
- B1- And reverse
- B2- Sides pass through across; as soon as sides have moved by, heads pass through along; gents turn left and ladies right  
Swing partner, and face original direction

Two couples remain a team on the same line-of-four as they move up or down the line, but each time through the dance, the right-hand couple becomes the left-hand couple and *vice versa*. This means your corner alternates between being your shadow from the other couple in your line and being a neighbor across from you. After forming the square at the end of A1 you have only a split second to decide whether you are a head or side couple, and therefore how to begin the grand square figure.

Jacob writes: "I [originally] called the dance *Grand Square Contra*. Several years later, someone complained to me that it should have a name that wasn't just a descriptive term and, remembering that I first called it at a dance-after-the-dance at the Fox Hollow Folk Festival, I came up with the name *Fox Hollow Fancy*. As far as I'm concerned, both names are valid."

### *Set à Crochet*

Formation: couples anywhere on the floor

Reels: *Mackilmoyle's/Old French*

- A1- Scatter promenade, gents find another gent and hook left elbows
- A2- Turn the line like a weathervane, gents let go and face the other couple
- B1- Ladies chain over and back
- B2- Swing the opposite

Many traditional versions of this dance exist. Ted Sannella also wrote a variant that he called the *Elbow Hook Mixer*.

***Walpole Cottage***

By Pat Shaw (May 1963)

Source: *Community Dances Manual*

Formation: 3-face-3 arranged around the room like spokes of a wheel

Tune: *Walpole Cottage* (Pat Shaw)

NOTE: In each line-of-3, call the center person a "middle" and the other two "ends." There is a "right-hand end" and a "left-hand end."

Forward six and back (8)

Two middles turn by the right almost 3/4,  
turn first contra corner by the left (8)

Middles turn each other again by the right,  
turn second contra corner by the left (8)

Middles turn by the right, and turn the left-  
hand end (from your own line-of-3) with  
a left hand (8)

Middles turn by the right, and turn the right  
hand end with a left hand (8)

Middles fall back to place as ends star right  
(8)

Left-hand star back (8)

Right-hand ends loop out of the star to the  
right as the middles turn right to face  
them, and all do a hey-for-3 (start with a  
right shoulder pass) (16)

Forward six and back (8)

Circle six halfway round (8)

Forward six and back (8)

Swing in baskets of 3, open up to face  
original direction (8)

The A-part may be described as turning "all four  
contra corners."

Threesomes can choose to open up the baskets at the  
end of the C-part in any order they wish, thereby  
rotating who is a "middle" and who are "ends." The  
8-count musical intro repeats every time through,  
and, indeed, closes the dance.

***Pride of Dingle***

By Ken Alexander

Source: *An Elegant Collection*

Formation: Four couple proper contra. with one extra dancer (the "Dingle") at the top

Jigs: *Connaughtman's Rambles Stool of Repentance*

All up a double and back twice, the Dingle  
may improvise, but must end in place at  
the top of the set (16)

"Climb the ladder": each couple alternates  
between a right-hand turn halfway and a  
left-hand turn halfway (each turn is 4  
counts); meanwhile the Dingle joins  
each couple in turn, making a right-hand  
star with the first, a left-hand star with  
the next, and so forth, thereby working  
his or her way to the other end of the set  
(16)

With the Dingle now at the bottom the  
others go forward and back (8)

Do-si-do partners, the Dingle joining one  
line or the other at the end (8)

Lines forward and back again, but the line-  
of-5 shifts upward as it goes, thereby  
giving everyone a new partner and  
creating a new Dingle at the top (8)

Swing your partner (8)

The dance has been "folk-processed" in many ways.

***Waltz: My Home***



## Dance Medleys and Accompaniment

Saturday, 3:30 P.M. Music Workshop with **Frank Ferrel, Peter Barnes and David Surette**

A wide-ranging discussion, hither and yon. Here are a few *bon mots*.

We talked about the characteristics of different tunes. Frank described two of these as “flow” and “punch.” Both are necessary, but their balance varies.

How do you choose a good change tune when you construct a medley of tunes? There are many ways. Try going from a major key to a minor one and then back to major to finish (for instance, D to Em to G). Some of it is just a matter of trying things until they sound right to you.

Someone asked “do you mix genres?” and Frank demonstrated playing Irish tunes with a Scotch bow, like Jimmy Wilmot. He held the fiddle perpendicular to the floor, bowing vertically rather than parallel to the floor. Very cool!

David Surette made an important point about the relationship of so-called rhythm and melody players. “Everybody plays rhythm,” he said, “not just the piano or guitar.” He also talked a little about playing guitar when he is teamed up with a piano and a melody player. He likes to swap around with the piano. For example, if the piano is playing arpeggios he’ll do little runs, and *vice versa*.

Frank likes to use syncopation. They played *White Petticoat* as learned from Joe Derrane, and he syncopated the 5<sup>th</sup> and 6<sup>th</sup> measures of the B-part. He talked a little about what he calls Mighty Tunes versus Straight Tunes. He actually likes playing a Straight Tune for, maybe, a square set 7 times through, and seeing how much he can vary it, with syncopation, triple bow, bouncing bow, whatever. Tunes like *Little Judique* and *Fisher’s Hornpipe* were also mentioned in this context as tunes that lend themselves to creative variation.

Question: How do you remember the change tune?

Ideas: Try writing down the start of each tune – just the first 2 measures. Or play the beginning of each tune just before you start playing for the dance.

Question: How can a classical musician learn by ear? Frank went through his patented method using *Miss McLeod’s Reel*. He dissected the tune, pointing out repetitive measures, and how they all fit together. (The first, third and fifth measures are the same; the second and fourth are related, and the seventh is the same as the second . . . ) We also went through *Maggie Brown’s Favorite Jig* in the same analytical way.

Another way to improve playing by ear is to go to slow jams. Have people go over tunes with you, measure by measure, and you’ll never forget them.

The session ended with Frank, Peter and David playing the *Beaumont Rag*, as played on the Dactyls’ recording. It’s also on the Latter Day Lizards’ CD. Fun!

## Grand Dance

Saturday evening, 8:00 -11:30

**Randy Miller, Sarah Bauham and Bob McQuillen**  
provided the music for the first half of the evening.

### *David on Fridays*

By Paul Eric Smith

Source: *Give and Take*

Formation: Contra, duple improper

Called by Mary DesRosiers

Reels: *Big Pat's Reel/Father Kelly's*

- A1- Gypsy neighbor 1&1/2 to trade places  
Right hands across star, gents drop out
- A2- Ladies turn by the right 1&1/2  
Swing partner
- B1- Down the hall 4-in-line, turn as  
couples  
Return, bend line
- B2- Circle left all the way  
Shift left one place and circle left 3/4

The title refers to David Kaynor and his Friday dances in Greenfield, MA.

### *Buffalo Quadrille*

By Ed Gilmore

Source: *Square Dance Caller's Workshop*

Formation: Square

Called by Mary DesRosiers (as learned from Duke Miller)

March: O'Donal Abhu

- Circle right eight hands round (8)
- Circle back to the left (8)
- Balance (4), as couples wheel around to face  
out, take hands in a ring with backs to  
the center (4)
- Balance (4), as couples wheel around to face  
in (4)

- Four ladies grand chain over and back (16)
- Promenade *corner* to the gent's home (16)

Sequence: Intro; figure four times; ending. At the end of the chain the gent helps to send his partner toward the right. Then as she moves toward her corner he continues to turn over his left shoulder to pick up his corner, who arrives just in time, for the promenade.

**Just Because**

As called by Duke Miller  
 Song (1930s) by Bob Shelton, Joe Shelton and Sid  
 Robin  
 Source: *Smoke on the Water*  
 Called by Mary DesRosiers  
 Formation: Singing square

**Intro and ending:**

Everybody bow to your partner  
 And then you bow to your corner girl as  
 well  
 And then you allemande left and you grand  
 right and left  
 Halfway round the hall  
 And then you reverse when you meet your  
 partner, and grand right and left back  
 home  
 Well you all get home and you all swing  
 your own (why?)  
 Because, just because

**Figure 1:**

Well the head two ladies chain right on over  
 And then you chain those ladies right back  
 home again  
 And then the side ladies chain right on over  
 And you chain the ladies right back home  
 again  
 Everybody allemande left your corner,  
 allemande right your own  
 Swing your corner round and round and  
 round  
 Promenade the ring, and everybody sing  
 Because, just because

**Figure 2:**

Head couples make a right-hand star in the  
 middle  
 Left-hand star right back home again  
 The sides make a right-hand star in the  
 middle  
 Allemande left your corner, allemande right  
 your own, etc. [continue as in figure 1]

**Figure 3:**

And you all do-si-do around your corner  
 And then it's right hand go twice around  
 your own  
 Allemande left with the lady on your left  
 And you do-si-do with your own  
 Allemande left your corner, allemande right  
 your own, etc. [continue as in figure 1]

**Figure 4:**

Head couples chassez on over  
 And you chassez right back home again  
 The side couples chassez on over  
 And you chassez right back home again  
 Allemande left your corner, allemande right  
 your own, etc. [continue as in figure 1]

Mary's exceptional singing voice is always a great  
 treat on the singing squares.

**Teddi's Birthday**

By Chris Madigan  
 Source: *Zesty Contras*  
 Formation: Contra, duple proper  
 Called by Mary DesRosiers  
 Jigs: *Trip to Killavil/The Joy of My Life Will's Jig*  
 (Randy Miller)

- A1- Right hands across star  
 Left hands back
- A2- First corners (first gent and second  
 lady) turn by the left 1&1/2  
 All allemande right your partner twice  
 around into a wavy line-of-4 (first  
 corners are in the center)
- B1- Balance the wave and swing partner
- B2- Ladies chain  
 Ones half figure eight above

**Hambo: Sonny Brogan's Mazurka**

**Love and Kisses**

By Ted Sannella (February 7, 1991)

Source: *Swing the Next*

Formation: Circle mixer

Called by Tony Parkes

Reels: *Morpeth Rant/Quindaro Hornpipe*

- A1- Balance and swing partner
- A2- Ladies go into the middle and back  
Gents go into the middle, turn around,  
and come straight out, giving left  
hand to partner and right to corner
- B1- Balance, allemande left partner  
Do-si-do corner and give right hands
- B2- Thinking of the corner as #1, do a  
grand right and left in the direction  
you face (see note) until you see #4  
Allemande left with #4 to reverse  
directions, and then grand right and  
left the other way until you get back  
to #1, your new partner

The "grand right and left" in B2 is in the opposite direction from what it normally is in a square dance: that is, here the gents go clockwise and the ladies counterclockwise.

**Double Rainbow**

By Jacob Bloom (December 1998)

Source: *Give and Take*

Formation: Contra, duple improper

Called by Tony Parkes

Jigs: *The Rakes of Kildare/Frost is All Over*

- A1- Ones split twos with a handy hand  
allemande 1&1/2  
Twos swing in the middle
- A2- Twos split ones with a same sex handy  
hand allemande 1&1/2  
Ones swing in the middle
- B1- Down the hall 4-in-line, ones turn as a  
couple  
Return, bend the line
- B2- Circle left  
Balance, twirl to swap with partner

**Louisville Special**

Possibly by Dick Forscher

Formation: Square

Called by Tony Parkes

Reels: *Glise à Sherbrooke/Ships Are Sailing*

Couple #1 down the middle and split the  
opposite couple; separate and go around  
one to form a line-of-4 at the foot of the  
set (8)

Forward four and back (8)

Forward again, go all the way through,  
break the line-of-4 in half, separate and  
go 2-by-2 around one person to become  
the center of lines-of-4 at the sides (8)

Forward eight and back (8)

[working with your corner as a couple]

Right and left through across the set (8)

Right and left back (8)

Center four people go forward once more  
and do-si-do partner (8)

Same four right-hand star (8)

All allemande left on the corner, come home  
and swing your partner (16)

Promenade (16)

Sequence: Intro, repeat for each couple in turn,  
ending. Tony added the right and left over and back  
and the do-si-do.

**Weave the Line**

By Kathy Anderson

Source: *Midwest Folklore*

Formation: Contra, duple improper, double progression

Called by Tony Parkes

Reels: *John Brennan's/Shearing the Sheep*

- A1- Left-hand star  
Circle left, hold onto partner facing up and down the set
- A2- "Weave the line": as couples zig-zag past two neighbor couples, moving left to go around the first, and right around the second; face neighbor #3  
Do-si-do neighbor #3, turn around
- B1- Balance and swing neighbor #2
- B2- Long lines forward and back  
Actives swing in the center

**Waltz: Fanny Poer** (Turlough O'Carolan)

– Break –

**Frank Ferrel, David Surette and Peter Barnes**  
provided the music for the second half of the evening

**Schottische: Lord O'Drumblair/The Iron Man** (both by J. S. Skinner)

The band then played a set of Scottish tunes that moved in traditional fashion from strathspey to reel, ending with the tune *Monymusk* (the forbear of the New England *Money Musk*), setting the stage for what was to follow...

**Money Musk**Source: *An Elegant Collection*

Formation: Contra, triple proper

Called by Mary DesRosiers

Reel: *Money Musk* (24-bar version)

- A- Actives turn by the right 1 & 1/2 (8)  
Go down the outside below one (4)  
and all six forward and back (4)
- B- Active turn by the right 3/4 until the active gent is standing between couple 2 facing down and the active lady between couple 3 facing up (8)  
Forward and back (4) and actives turn by the right 3/4 again, so that they are progressed and proper (4)
- C- Top two couples right and left four

We danced 43 repetitions of *Money Musk* to exquisite music and calling: just over seventeen minutes of pure joy. Near the end Mary said, "It doesn't get much better than this," and was she ever right!

***The Nova Scotian***

By Maurice Hennigar (1954)

Formation: Contra, duple improper

Called by Mary DesRosiers

Jigs: *Maid on the Green Miner's Jig The High Road*

- A1- Allemande right neighbor  
Couple 1 swing in the center
- A2- Gent 1 down the hall with both ladies,  
"right hand high and left hand low"  
to turn the line-of-3  
Return and couple two only cast off
- B1- Ladies chain, across only  
Circle left once around
- B2- Right and left four

Mary learned this dance from Michael McKernan. In Roger Knox's *Contras: As Ralph Page Called Them*, virtually the same dance is called *The Maritimer*, and described as an "updated version of the *Nova Scotian*." The earlier version (with no swing) also appears in Knox; the "updates" were probably introduced by Ralph Page. In *An Elegant Collection*, Page gives the later version, which he calls simply *The Nova Scotian*, and explains how the dance originated. Mary uses an allemande right at the beginning, while Page gives allemande left, but there seems to be little choreographic reason to prefer one to the other. Page never mentions the cast off for couple 2, but this is a wonderful feature of Mary's version of the dance. The dance was further folk-processed to begin with a "mirror allemande," and a version in *Zesty Contras* includes this element as well as the cast (see p. 12). Hennigar, the original author, was from Nova Scotia.

***Chorus Jig***

Source: *The Contra Dance Book*

Formation: Contra, duple proper

Called by Mary DesRosiers

Reels: *Chorus Jig/Opera Reel Chorus Jig*

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

***Gents and Corners***

By Ralph Page

Source: *Balance and Swing*

Formation: Square

Called by Tony Parkes

Jigs: *Rose in the Heather/Apples in Winter*

- Head gents take convenient hand with their  
corners and go forward into the center  
and back (8)
- Same four circle left (8)
- Left-hand star (8)
- Turn your partner by the right (4), allemande  
left corner (4)

Do-si-do partner (8)

Swing corner (8)

Promenade to the gent's home (16)

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

***The Rout***

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

Called by Tony Parkes

Reels: *My Love is in America/Faral O'Gara*

- Heads to the right and circle four with the  
sides; head gents let go of left hands to  
open to a line-of-4 at the sides (8)
- Forward eight and back (8)
- Ladies chain across (8)
- Along the line the ladies chain (8)

Ladies chain across (8)

Ladies chain within the line (the last  
courtesy turn is approximately twice  
around) (8)

Promenade home (16)

Sequence: Alternate heads and sides leading the figure. At caller's discretion, use either chains or rights and lefts, and sometimes go across and sometimes along the line, but always leave everyone near home with original partners. For a detailed look at how this can be done, see the 2003 RPDW Syllabus, p. 14.

**Yankee Reel**

By Ted Sannella (1955 or earlier)

Source: *Balance and Swing*

Formation: Contra, duple improper

Called by Tony Parkes

Reels: *The Blue Eyed Lassie/The Guy from Hydro Reel de Montebello* (Richard Forest)

- A1- Right-hand star; left-hand star
- A2- Couple #1 down the center past two standing couples, trade places (lady in front) and come up the outside to home
- B1- Actives swing in the middle  
Swing the next below
- B2- Promenade across  
Right and left back

In A2, crossing over before coming back up the outside was added by the folk process. In the original dance, the actives simply separate and come back up the outside.

**Whirligig and Cheat**

Source: *Contras: As Ralph Page Called Them*

Formation: Square

Called by Tony Parkes

Reel: *Fisher's Hornpipe* (going from key of D to F)

- Head two ladies out to the right:
- Turn the right-hand gent by the right hand (4)
- Turn your partner by the left (4)
- Cross the set passing right shoulders, and turn the opposite gent by the right, cross back by left shoulders (8)
- Turn partner by the left (6)
- Turn the left-hand gent by the right (6)
- Turn partner by the left (4)

And "cheat or swing" (swing anyone in the hall) (16)

Run on home and swing your own (16)

Sequence: Head ladies, side ladies, head gents, side gents, then all four ladies and all four gents lead the figure in turn. The timing for the turns is approximate; allow extra time when four people are active.

**The Reunion**

By Gene Hubert (April 1, 1984)

Formation: Contra, Becket formation, double progression

Source: *Dizzy Dances II*

Called by Tony Parkes

Reels: *Peter Feeney's Dream* (Joe Derrane)/*Flowers of the Flock/The Reconciliation*

- A1- Ladies chain on the left diagonal  
Chain straight across to a shadow
- A2- Same four, hey-for-4 (ladies pass right shoulders to start)
- B1- Balance and swing partner
- B2- Circle left 3/4 with couple now across, pass through along the set  
Circle *right* 3/4 with the next couple

Your partner is not in the same hey in A2. Looping out of the hey (to the right for gents; to the left for ladies) brings you to your partner on the side.

**Waltz: Joyous Waltz**

## Elegant Squares and Contras

Sunday, 9:00 A.M.

Led by **Tony Parkes**; Music by **Randy Miller, Sarah Bauham** and **Bob McQuillen**

The perfect workshop for first thing on Sunday morning.

### ***British Sorrow***

Source: *An Elegant Collection*

Formation: Contra, triple proper

Reels: *Jamie Allen Scotty O'Neil* (Bob McQuillen)

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

### ***Queen Victoria***

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple proper

Jig: *Earl Bley's* (Earl Bley)

- A1- Actives allemande right and fall back into lines  
Actives allemande left 1&1/2, take right hands with neighbor to form a wavy line-of-4
- A2- Balance twice  
Allemande right, gents continue to turn alone so that all face down
- B1- Down the hall 4-in-line, actives turn as a couple while others turn alone  
Return, cast off
- B2- Right and left four

### ***Fifth Figure of the Standard Lancers***

Formation: Square

March: *Down the Brae*

- Couple 1 promenade the inside of the set, greeting each of the other couples; end at home but facing out and couples 2 and 4 fall into place behind them to create a column of couples facing up (16)
- All sashay four steps to the right (4), balance forward and back in place (4)
- Sashay back to the left (4), balance again (4)
- Couple 1 separate and lead each line down the outside (8)
- As you meet, stay to the right and lead the lines up, gents where the ladies were and *vice versa* (8)
- Forward eight and back (8)
- Swing partner to original place in the square (8)

Sequence: Repeat giving each couple in turn the lead role. The order in which the side couples fall into place is unimportant. Tony said that this was probably the most popular square dance figure in history, if that designation were determined by how frequently it has been danced. Perhaps reflecting that popularity, many minor variations of this dance exist.



**Deer Park Lancers**

Formation: Square

March: *Earl of Mansfield*

Heads promenade the outside  
counterclockwise (normal LOD) (16)  
Head ladies chain to the right and back (16)

Facing same couple, sides arch, dip and dive  
all around the square (sides moving  
clockwise around the set and heads  
continuing counterclockwise) (16)

Do-si-do the one you meet (8)

Swing partner (8)

Heads promenade the outside *clockwise* (16)  
With the couple you meet, right and left  
through, over and back (16)

Facing this way, sides arch and dip and dive  
all around the square (16)

Do-si-do the one you meet (8)

Swing partner (8)

Sequence: Intro; all of above starting with heads;  
break; all of above starting with sides; ending.

Adapted by Ralph Page and Ed Moody from a late  
19th-century Lancers figure. Tony contributed the  
do-si-do.

**King of the Keyboard**

By Ted Sannella (June 18, 1989)

Source: *Swing the Next*

Formation: Contra, triple proper

Marches: *Na Fianna* (Josephine Keegan)/*Year End*  
*Two-Step* (Ralph Page)

- A1- Actives swing and face down  
Swing neighbor and face across
- A2- Forward six and back  
Actives allemande left 1&1/4 until the  
active gent is standing between  
couple 2 facing down and the active  
lady between couple 3 facing up
- B1- Forward six and back  
Actives allemande left 1&1/4 to end  
proper and progressed, release left  
hands with partner
- B2- Actives turn contra corners

Composed for Bob McQuillen's birthday

**Hofbrau Square**

By Jerry Helt

Source: *Northern Junket*, vol. 6 no. 8

Formation: Square

Jig: *Bank of Turf*

All circle left halfway (8)  
 Heads right and left through (8)  
 Circle left halfway (8)  
 Sides right and left through (8)

Four ladies grand chain across (8)  
 Heads half promenade inside the square (8)  
 Four ladies grand chain across (8)  
 Sides half promenade (8)

Take eight hands round and balance to the  
 right and left (4), slide three steps to the  
 right in your circle (4)  
 All balance to the left and right (4), slide  
 three steps to the left (4)  
 Allemande left corner (about 6)  
 Do-si-do partner (between 6 and 8)  
 Four gents begin a left hand star (between 2  
 and 4)

Turn the star 3/4 until you meet your corner  
 (4), balance (4) and swing (8)  
 Promenade to lady's home (16)

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

**Parisian Star**

By Tony Parkes (November 1970)

Source: *Shadrack's Delight*

Formation: Square

Reel: *Far From Home*

Four ladies right-hand star (8)  
 Left-hand star back and give right hand to  
 partner (8)  
 Balance (4), "move up," (ladies star halfway  
 as gents move one place clockwise), take  
 right hands here (4)

Balance and move up again (8)  
 Balance and move up one more time (8)  
 Swing original corner (8)  
 Promenade once around (8)

The progression is across the set for the ladies and  
 one place to the right for the gents. When explaining  
 the "move up" figure, it's helpful to tell dancers to  
 "pass two people without touching, then take hands  
 with the third." The figure is adapted from the fifth  
 figure of the *Parisian Varieties*, a quadrille from the  
 1870s.

**Waltz: High Clouds** (David Kaynor)

## Open Microphone Session

Sunday, 11:00 A.M.

John McIntire, MC; Music by Frank Ferrel, Peter Barnes and David Surette

### *Black Mountain Triplet*

By Gene Hubert

Source: *Give and Take*

Formation: Triplet (three couple contra, all proper)

Called by Bob Golder

Reel: *St. Anne's Reel*

- A1- Ones cross the set, go below one place  
Half figure eight up through the twos; as  
A1 ends the ones are, for an instant, in  
the center of the set, left shoulder to  
left shoulder with partner
- A2- Hey-for-4 on the right diagonal (gent 1  
passes lady below and lady 1 passes  
gent above by right shoulders to start)
- B1- Right-hand stars (three hands, gent 1  
with couple below and lady 1 with  
couple above)  
Ones allemande left partner 3/4 and cast  
to the bottom
- B2- All balance and swing partner

Ends with couples in 2, 3, 1 order, so that the original  
2's become 1's for the next round, etc. Three  
repetitions put you back in original order.

The motion for couple 1 is continuous throughout the  
dance.

### *The American Summer*

By Philippe Callens (1987)

Source: *From a Belgian Yankee Caller*

Formation: Contra, duple improper

Called by Gale Wood

Reels: *Two-Step du Bob/Two-Step du Ray* (both by  
Frank Ferrel)

- A1- Ones splitting twos, mirror do-si-do  
Allemande neighbor with the handy  
hand
- A2- Couple 1 acting as a unit, hey-for-3  
across the set (1's pass lady 2 by left  
shoulder to start)
- B1- 1's down the center 2-by-2, turn alone  
Return, cast off (hand cast preferred)
- B2- Lines go forward and back  
Couple 1 swing your partner

### *MN-NY Happy Returns*

By Carol Ormand (July 15, 1994)

Source: *Another Contra\*Bution*

Formation: Contra, Becket Formation

Called by: Ann Cowan

Jigs: *The Joy of My Life/Rose in the Heather/Apples in  
Winter*

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

Note that while you have a shadow in the hey your  
partner is in a different hey.

**Mix'nella**

By Keith Hunt (2004)

Formation: Contra, duple improper

Called by the author

Reels: *Petronella/Golden Slippers*

- A1- Couple 1 balance to partner across the set, then turn over own right shoulder to move into the center of the set, gent facing down and lady up; as the ones spin the twos move up slightly, then all take hands to form a "diamond"  
Balance this ring, all spin one place to the right and re-form the ring
- A2- Balance again, spin right, and...  
Swing your neighbor
- B1- Down the hall 4-in-line, turn as couples  
Return, cast off
- B2- Right and left through across the set  
Long lines forward and back

*Mix'nella* preserves several features of the classic version of the dance, *Petronella*. The first couple has the opportunity to show off as many balance step variations as they would like. The spin to the right, down the hall and back, and right and left, are all reflections of the earlier dance. But *Mix'nella* also mixes it up by having everyone active most of the time in keeping with current preferences, and including the figure in a ring that most dancers today associate with *Petronella*. The name of the dance is a nod to *Pat'nella*, the name given to the original dance by the rural folk of Ralph Page's area.

**Fiddle Faddle**

By Jim York

Source: *Sets In Order Year Book*

Called by Ruth Sylvester

Reel: *The Essex Two-Step*

**Figure**

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

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

Remember your number!

***Crooked Stogie Reel***

By Harry Brauser

Formation: Contra, duple proper

Called by the author

Reels: *Silver Spear/Johnny Wilmot's Reel*

- A1- Couple 1 balance and swing, end proper, facing one another
- A2- Pull by partner, go down the outside past two standing dancers, come into the center, cross over as you come up (lady in front), and cast off proper
- B1- Two gents cross the set, divide the two ladies, separate and return to place  
Couple two down the center, divide the ones, separate and back to place
- B2- Ladies divide the gents and return  
Couple one up the center, divide the twos and return

For Ralph Page. The A-parts are borrowed from the triple minor version of *Rory O'More*, and the B-parts from *Geud Man of Ballangigh*.

***Mary Cay's Reel***

By David Kaynor (1988)

Source: *Legacy*

Formation: Contra, Becket formation

Called by Chris Weiler

Reels: *The Poppleleaf Hornpipe/The Beautiful Swanee River*

See page 27 for directions.

***Roll in the Hey***

By Roger Diggle

Source: *Midwest Folklore*

Formation: Contra, duple improper

Called by the author without walk-through

Rag: *Beaumont Rag*

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

***Waltz: The Princess Waltz***

## Music and Talk

**Sunday, 11:00 A.M.**

### **Music Workshop with Bob McQuillen**

We played over two dozen tunes during this workshop! See page 50 for an appendix with notation for all the tunes.

Earl of Mansfield – (also played this weekend for *Deer Park Lancers*)  
Monk's March  
Nearer My God To Thee  
Blackberry Quadrille  
Fisher's Hornpipe – (also played this weekend for *Hull's Victory* and *The Rout*)  
Devil's Dream  
Jamie Allen – (also played this weekend for *British Sorrow*)  
The West Wind  
Idle Robin (one of a very small number of jigs from Wales)  
All the Way to Galway  
The Barren Rocks of Aden  
Oiseau Bleu  
Farewell to the Creeks  
Roddy McCorley  
Snowy Breasted Pearl  
For Ireland I'll Not Say Her Name  
Where My Eileen Is Waiting  
Maggie in the Woods  
Chinese Breakdown  
Far From Home – Parisian Star  
Jimmy's Favorite Jig  
Robertson's Reel (by Tom Anderson)  
Maple Sugar  
Nancy  
Year End Two-Step (Ralph Page) – (also played this weekend for *King of the Keyboard*)  
Aunt May's Canadian Jig

## Farewell Dance Party

Sunday afternoon 2:00 -4:00

Patrick Stevens, MC, with staff and guest callers and musicians

### *Stoolie's Jig*

By Cammy Kaynor

Source: *Zesty Contras*

Formation: Contra, duple proper

Called by Mary DesRosiers

Jigs: *Coleman's Jig/Clonmore Jig*

- A1- Right hands across star, just halfway  
and the first corners swing (gent 1  
and lady 2)
- A2- Those who swung go down the hall 2-  
by-2, turn as a couple  
Return and cast off with partner
- B1- Pass through across the set and swing  
partner
- B2- Ladies chain across  
Couple 1 half figure eight above

This dance's name came from a band that Cammy used to be part of: "Vinyl Dinette and the Stools." In the original dance the right-hand star (4) in A1 is followed by a balance (4) before the swing (8). This balance is suggested by the tune *Stoolie's Jig* (by Nick Hawes) for which the dance was composed.

### *Rod's Right and Left*

By Rod Linnell

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

Formation: Square

Called by George Hodgson

Reel: *Golden Boy*

- Head ladies chain to the right  
Head couples face left and right and left  
through
- New head ladies chain to the right  
Head couples right and left through to the  
left
- Allemande left corner, do-si-do your own.  
Swing corner, and promenade

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

### *Smoke on the Water*

By Pancho Baird (about 1955)

Song by Zeke Clements (1944)

Source: *Smoke on the Water*

Called by George Hodgson

Formation: Singing Square

### **Intro, Break and Ending**

- Allemande left your corner, walk right by  
your own
- Right hand lady with a right hand round, a  
left hand round your own
- Four ladies make a star now, and find your  
corner man
- Allemande left your corner, partner right  
and a right and left grand

### **Chorus**

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

### **Figure:**

- Four gents center, make a circle; turn it once  
around
- You do-si-do your partner, gents star right  
when you come down
- Star right in the center till your corner comes  
around
- Allemande left your corner, partner right  
and right and left grand

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

***Monadnock Reel***

By Ralph Page

Source: *Contras: As Ralph Page Called Them*

Formation: Contra, duple improper

Called by: Mary DesRosiers

Reels: *Scotty O'Neil* (Bob McQuillen)/*Sheehan's Reel*

- A1- Active couples balance (4), do-si-do (6), and allemande left with the one below (6)
- A2- Actives balance and swing
- B1- Balance and swing the one below
- B2- Ladies chain over and back

See page 11 for more about *Monadnock Reel*.

***Coeur d'Alène Contra***

By Roger Diggle (January 1990)

Formation: Contra, duple improper

Called by the author

Reels: *Trip to Durrow/Speed the Plough*

- A1- Pass neighbor by right shoulder, gypsy by the left shoulder with the next  
Pass original neighbor again by the right shoulder heading the other way, gypsy by the left shoulder with previous neighbor
- A2- Right-hand star 3/4 with original neighbors, gents curl in over right shoulder and swing partner
- B1- Gents allemande left 1&1/2  
Swing neighbor
- B2- Hey-for-4 (women pass right shoulders to start)

The first figure was invented by Mike Mossman for a dance ("Cranbrook") that was written to be danced on ice skates. Several dances have since been created using this figure.

***The Tempest***

Source: *The Contra Dance Book*

Formation: Tempest formation: a line-of-4 facing down between two side couples facing in (see note)

Called by: Dudley Laufman

Jig: *The Tempest*

- A1- Lines-of-4 go down the hall, do not turn around  
Return to place by backing up, and then turn to face nearest side couple
- A2- These four balance twice  
Circle left
- B1- Ladies chain over and back
- B2- Half promenade  
And promenade back, the ones turning as couples to re-form their lines-of-4

Dudley started by lining dancers up in Becket formation with lines spaced widely apart. Then he had the first two couples form a line-of-4 at the top of the set facing down between the two lines. Those are the #1 couples; the next two remain side couples. The next two form another line-of-4 and so on. As the dance goes along, the side couples move up to create the progression. When the side couples reach the top, they wait out once and then form a new line-of-4. When the 1's run out of side couples at the bottom, they move to the sides in turn.

There are many variations. Here are three:

In A1, turn as couples to come back

A2- Circle left; circle right

B2- Half promenade; half right and left



**Quadrille Joyeux**

By Ted Sannella (October 1960 or earlier)

Source: *Balance and Swing*

Formation: Square

Called by Tony Parkes

Reel: *Ragtime Annie*

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

Forward eight and back (8)  
 Opposite gents do-si-do [forward again and  
 pass through, turn alone] (8)  
 Forward eight and back (8)  
 The same two gents turn by the left 1&1/2  
 [the opposite ladies turn by the left  
 1&1/2] (8)

With your opposite balance (4) and swing  
 (12)

Promenade to the gent's home (16)

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

**Train to Boston**

By Erik Hoffman (October 7, 1993)

Source: *Contradictions*

Formation: Circle mixer

Called by David Millstone

Reels: *Duke of Fife's Welcome to  
 Deeside/McDonald's*

A1- Balance and swing partner  
 A2- Take your partner in Varsouvienne  
 position (left hands joined in front  
 and right hands near lady's right  
 shoulder) and promenade three steps  
 counterclockwise around the set,  
 then "swivel" (without releasing  
 hands turn individually over right  
 shoulders) (4); back up three steps  
 more moving in the same direction  
 around the circle (4)

Now promenade forward three steps  
 (clockwise) and swivel again (4);  
 back up three more steps to continue  
 moving clockwise, and face the  
 center (4)

B1- Promenade into the center, take hands  
 on either side as you back out  
 Into the middle and back again  
 B2- Allemande left corner, face partner and  
 do four changes of a grand right and  
 left; person #5 (offering you their  
 right hand) is your new partner

The action in A2 is borrowed from the couple dance,  
*Gay Gordons*. After you swivel your hands are still  
 connected but reversed, that is the right hands are  
 joined in front and the left hands near the lady's left  
 shoulder. Gents are still closer to the center of the  
 circle. Swiveling a second time leaves you back  
 where you started.

An alternate (and easier) B2 goes as follows:  
 Allemande left corner, allemande right partner,  
 allemande left corner again, walk past partner.

***Petronella***

Source: *Country Dance Book* (where it is given as "Pat'nella")

Formation: Contra, duple proper

Called by Tony Parkes

Reels: *Petronella/Green Mountain Petronella*

- A1- Ones only turn 3/4 over own right shoulder as you move to the right into the center of the set (if you have done it correctly the man is facing up and the woman facing down in the center); meanwhile the twos slide up slightly to join them in forming a "diamond" and all balance there  
All repeat the turn, spinning to the right, and balance; ones are now opposite home and twos are in the center
- A2- Repeat twice more until ones are home
- B1- Twos move back to their side and ones go down the center, turn alone  
Return, cast off
- B2- Right and left four

Note that for the action in A1, each active dancer spins clockwise, but moves counterclockwise through the pattern. The twos are not obligated to join in during the A-parts, but can instead simply admire the ones. The twos' participation first crept into the dance in the 1960s, to the great dismay of many old-timers.

Speaking of changes that create dismay, a question about dancers inserting the infectious "clap clap" after each spin came up. This is a question that often seems to polarize people. Tony responded to it in a way that made everyone feel good and respected, but also made an eloquent case for avoiding clapping, which Tony likened to smoking in a restaurant.

***Jubilation***

By Gene Hubert (February 1988)

Source: *More Dizzy Dances III*

Formation: Contra, duple improper

Called by Tony Parkes

Reels: *Miss Monaghan's/Tarbolton/Longford Collector*

- A1- Balance and swing neighbor
- A2- Gents allemande left 1&1/2  
Allemande right partner, either once, once and a half, or twice
- B1- Half hey-for-4 (starts with whichever two are moving toward the center passing right shoulders)  
Swing partner
- B2- Long lines forward and back  
Ladies chain

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

*See you next year*

## Appendix I: Tunes from Bob McQuillen's Workshop

Here they are, all 26 tunes that were played in that 90-minute session.

### *All The Way To Galway*

Musical score for "All The Way To Galway" in D major, 6/8 time. The score consists of three staves of music. Chord progressions are indicated above the notes: D, D, Em (with a triplet), A7, D, D, A7, D, A, G, A7, D.

### *Aunt Mary's Canadian Jig*

Aunt May's Jig

Musical score for "Aunt Mary's Canadian Jig" in D major, 6/8 time. The score consists of four staves of music. Chord progressions are indicated above the notes: D, B7, Em, A7, D, B7, Em, A7, D, D, B7, Em, A7, D. The score includes first and second endings, marked with |1 and |2.

*The Barren Rocks of Aden*

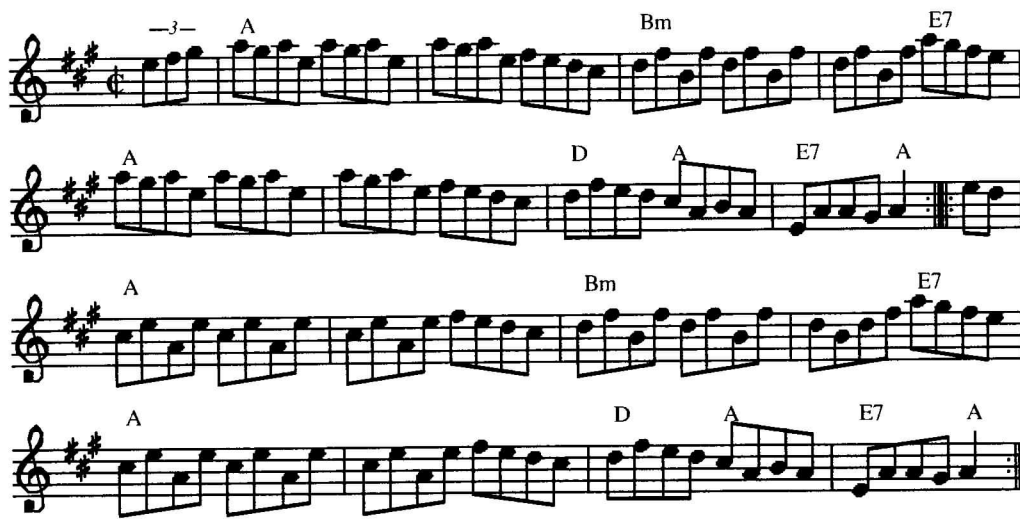
Musical score for "The Barren Rocks of Aden" in G major, 2/4 time. The score consists of three staves of music. The first staff contains the first four measures, with chords D, A7, D, and D above. The second staff contains measures 5-8, with chords A7, D, D, and A7 above. The third staff contains measures 9-12, with chords D, A7, A7, and D above. The piece concludes with a double bar line.

*Blackberry Quadrille*

Musical score for "Blackberry Quadrille" in G major, 6/8 time. The score consists of three staves of music. The first staff contains the first four measures, with chords D, A7, D, and D above. The second staff contains measures 5-8, with chords A7, D, D, and G above. The third staff contains measures 9-12, with chords A7, D, D, and A7 above. The piece concludes with a double bar line.

*Chinese Breakdown*

Musical score for "Chinese Breakdown" in G major, 2/4 time. The score consists of four staves of music. The first staff contains the first four measures, with chords D, A, and D above. The second staff contains measures 5-8, with chords D, G, A, and D above. The third staff contains measures 9-12, with chords D, A, and D above. The fourth staff contains measures 13-16, with chords D, G, A, and D above. The piece concludes with a double bar line.

*Devil's Dream*

Musical score for "Devil's Dream" in A major, 4/4 time. The score consists of four staves of music. The first staff begins with a triplet of eighth notes (indicated by a "3" over a horizontal line) and is followed by a series of eighth-note patterns. Chord markings above the staff include A, Bm, and E7. The second staff continues the eighth-note patterns with chord markings A, D, A, E7, and A. The third staff features similar eighth-note patterns with chord markings A, Bm, and E7. The fourth staff concludes the piece with eighth-note patterns and chord markings A, D, A, E7, and A.

*Earl of Mansfield*

Musical score for "Earl of Mansfield" in A major, 4/4 time. The score consists of six staves of music. The first staff begins with a quarter note followed by eighth-note patterns, with chord markings A and E. The second staff continues with eighth-note patterns and chord markings A, E, and A. The third staff features eighth-note patterns with chord markings A and E. The fourth staff continues with eighth-note patterns and chord markings A, E, and A. The fifth staff features eighth-note patterns with chord markings A and E. The sixth staff concludes the piece with eighth-note patterns and chord markings A, E, and A.

*Eirinn Ni 'Neosfainn Ce Hi*

For Ireland I won't say her name

Musical score for the song "Eirinn Ni 'Neosfainn Ce Hi" (For Ireland I won't say her name). The score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of four staves of music. The melody is characterized by a mix of eighth and sixteenth notes, with some longer notes and rests. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music flows through four staves, ending with a double bar line.

*Far From Home*

Musical score for the song "Far From Home". The score is written in treble clef, key of D major (one sharp), and 4/4 time. It consists of four staves of music. The melody is characterized by a mix of eighth and sixteenth notes, with some longer notes and rests. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music flows through four staves, ending with a double bar line.

*Farewell to the Creeks*

Musical score for 'Farewell to the Creeks' in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. Chords are indicated above the staff: D, G, D, G, D, (Em), A7, D, G. The second staff continues the melody with chords D, A7, D, D, A, D, G, D. The third staff concludes the piece with chords (Em), A7, D, A, D, A7, D.

*Fisher's Hornpipe*

Musical score for 'Fisher's Hornpipe' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes with triplets. Chords are indicated above the staff: D, G, D, G, D, G, D, A. The second staff continues with chords D, G, D, G, D, A7, D. The third staff has chords A7, D, A, E7, A. The fourth staff concludes with chords G, D, G, A7, D.

*Jamie Allen*

Musical score for 'Jamie Allen' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: G, Am, D7, G, C. The second staff continues with chords BmEm, Am, D7, G, G, Em. The third staff concludes with chords Am, A7, D7, C, BmEm, Am, D7, G.

*Jimmy's Favorite*

Jim Magill

Musical score for "Jimmy's Favorite" in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by notes G4, A4, B4, C5, B4, A4, G4. Above the staff are chords G, Em, Am, C, and D7. The second staff continues with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are chords D7, G, D7, G, and G. The third staff continues with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are chords G7, Am, D7, G, and G. The piece ends with a double bar line.

*Maggie In the Woods*

Musical score for "Maggie In the Woods" in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by notes G4, A4, B4, C5, B4, A4, G4. The second staff continues with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff continues with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

*Maple Sugar*

Musical score for "Maple Sugar" in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by notes G4, A4, B4, C5, B4, A4, G4. Above the staff are chords D, D, A, and A7. The second staff continues with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are chords D, A7, D, A7, D, E7, A, and A. The third staff continues with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are chords E7, E7, A, E7, A, A, E7, and A. The piece ends with a double bar line.



*Monk's March*

Musical score for *Monk's March*, consisting of five staves of music in treble clef, 2/4 time, and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and rests.

*Nancy*

Musical score for *Nancy*, consisting of six staves of music in treble clef, 4/4 time, and a key signature of one sharp (F#). The score includes guitar chords written above the notes. The chords are: D, E7 A D, G A D, D, A7 D G E7 A, D G A D, D, E7 A D, D, G A7 D, D, A D G, A D, D, G A7 D.

*Nearer My God To Thee*

Lowell Mason, 1856

*L'Oiseau Bleu**Robertson's Reel*

Tom Anderson



*Roddy McCorley*

Three staves of musical notation for the piece 'Roddy McCorley'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily eighth and quarter notes. Chord symbols are placed above the notes: G, C, D7, G, G, C, G, Em, Am, D7, G, G7, C, G, Em, Am, D7, G, B7, Em, C, D7, G.

*The Snowy Breasted Pearl*

Four staves of musical notation for the piece 'The Snowy Breasted Pearl'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody features dotted rhythms and eighth notes. Chord symbols are placed above the notes: A, D, A, F#m, A, D, A, E, A, D, A, F#m, A, D, A, E, A.

*The West Wind*

Three staves of musical notation for the piece 'The West Wind'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of eighth and quarter notes. Chord symbols are placed above the notes: D, A7, D, A7, D, D, G, D, A7, D, A7, D, A7, D, A7, D.

*Where My Eileen Is Waiting*

Musical score for "Where My Eileen Is Waiting" in G major, 3/4 time. The score consists of six staves of music. The melody is written in treble clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a mix of eighth and quarter notes, with some phrases ending in a half note.

*Year End Two-Step*

*Ralph Page*

Musical score for "Year End Two-Step" in G major, 4/4 time. The score consists of five staves of music. The melody is written in treble clef. The key signature has one sharp (F#). The time signature is 4/4. The music features a mix of eighth and quarter notes, with some phrases ending in a half note. Chord symbols are provided above the notes: G, Am, D, G, C, G, Em, Am, D7, G, G, D7, G, C, G/dim, G Em, Am, D7, G.

## Appendix II: Tony's Breaks

While Tony's breaks include variety and interest, they tend to be fairly straightforward, as breaks ought to be. The following range from simple to intermediate. Many of these sequences are common in the calling of lots of good square dance callers; they do not "belong" to Tony. But he has a talent for putting pieces together in pleasing ways, and choosing breaks that have a family resemblance to the style of the main figure, while still offering nice contrast.

Tony pays very careful attention to timing and phrasing in his calling, and a suggested timing of calls is indicated for all of the breaks below. In many instances, alternate ways of timing the figures are possible and different situations often require a caller to adjust the timing. Therefore, consider the timing suggestions provided here as guidelines, rather than requirements.

### *Introductions*

1.

Honors (16)  
Circle left (8)  
Circle right (8)  
Swing your partner (16)  
Promenade (16)

Variations: Circle left all the way instead of going back to the right; balance and swing

2.

Honors (16)  
Circle left all the way around the set (16)  
Turn your partner by the right (4)  
Allemande left corner (4)  
And swing your own (8)  
Promenade (16)

3.

Honors (16)  
Circle left (8)  
Circle right (8)  
Allemande left your corner (6)  
Grand right and left (10)  
Do-si-do partner (8)  
Promenade home (8)

Variation: omit the do-si-do to give dancers more time if needed to settle down at home and square the set

4.

Bow to your partner and corner too (16)  
Swing the handsomest gal in the hall ("If that's not your partner, you are in trouble") (16)  
Promenade (16)  
Turn around go the other way back, same old change but the other way back (16)

Tony says, "This was Ralph Page's standard intro for *Crooked Stovepipe*."

5.

Honors (16)  
All into the middle and back (8)  
Circle left halfway around (8)  
All into the middle and back (8)  
Allemande left your corner (6)  
Grand right and left (10)  
Do-si-do partner at home (8)

6.

Bow to your partner and swing (16)  
Bow to your corner; corner swing (16)  
With the *next* corner, allemande left (between 4 and 6)  
With the one you swung turn by the right all the way and a little more (between 6 and 8)  
Turn partner by the left (4), hang on  
Promenade (16)

The timing of the three hand turns is somewhat flexible, as long as all together they use up 16 counts.

7.  
Bow to your partner, bow to your corner,  
wave to your opposite across the hall (16)  
Now swing the opposite across the hall (16)  
Run on home and swing your own (16)  
Promenade (16)

Variation: Instead of the opposite, swing "the one you didn't bow to at all"

8.  
Honors (16)  
Promenade (16)  
Right hand to your partner, grand right and  
left, go all the way around (16)  
And swing at home (16)

9.  
Bow to your partner, swing your partner (16)  
Promenade (16)  
Grand square (16)  
Reverse (16)

Tony says, "This is my standard intro to Deer Park Lancers. It's important, when calling a dance that begins with heads or sides promenade, to use an intro and middle break that don't end with a promenade."

10.  
(a 48-bar intro)  
Honors (16)  
Circle left (8)  
And back to the right (8)  
Allemande left corner (4), allemande right  
partner (6), allemande left corner (6)  
Right hand to your partner, grand right and  
left all the way around (16)  
Swing partner at home (16)  
Promenade (16)

### *Breaks*

Most intros can be converted to breaks by replacing the bows with another simple figure. Here's an example:

1.  
Do-si-do partner (8); do-si-do corner (8)  
Circle left (8)  
Circle right (8)  
Allemande left your corner (6)  
Grand right and left (10)  
Do-si-do partner (8)  
Promenade home (8)
2.  
Allemande left your corner, allemande right  
your own, allemande left your corner  
again (all three turns add up to 16)  
Right hand to your partner, and grand right  
and left all the way round (16)  
When you're home swing your own (16)  
Promenade (16)

Tony says, "This break is from the Anglo-Canadian tradition, where they don't do things by halves. It may also be influenced by the French-Canadian tradition, where long swings are commonplace."

3.  
Circle left, all the way round (16)  
Gents into the center and back (8)  
Ladies right-hand star (8)  
Left-hand star, back to same gent (8)  
Do-si-do (8)  
Promenade (8)

4.  
 Join hands circle left (take a good look at your partner) (8)  
 Back to the right, go single file (8)  
 Ladies turn out over right shoulder, go the other way while the gents keep going (8)  
 Gents step in behind that partner and follow her (8)  
 Ladies turn out over left shoulder, go the other way (gents keep going) (8)  
 Gents step in behind that partner and follow her again (8)  
 Gents move up and promenade your partner (16)

Tony says, "I may have gotten this break from Roger Whynot (who may have gotten it from Dick Leger). All I'm sure of is that I didn't write it, but heard an accomplished caller use it sometime in the 1970s or 1980s."

5.  
 Do-si-do corner (8)  
 Left shoulder do-si-do partner (8)  
 Four gents right-hand star (8)  
 Come back with a left-hand star (8)  
 Partners do-si-do (6), allemande left corner (4), and swing your partner (6)  
 Promenade (16)

After the stars the timing is somewhat flexible for the do-si-do, allemande and swing, as long as all together they use up 16 counts. Try calling the partner do-si-do as if it is only 4 counts. Although dancers are unlikely to get through it so quickly, this cues them to get to the allemande a.s.a.p. and allows for a bit longer swing, as well as a satisfying sense of perpetual motion.

6.  
 Circle left (8), circle right (8)  
 Allemande left your corner (8)  
 Do-si-do your partner (8)  
 Four gents star left (8)  
 Do-si-do your partner (8)  
 Swing your partner (8)  
 Promenade (16)

7.  
 All go forward and back (8)  
 Circle left (8)  
 Forward and back again (8)  
 Allemande left your corner (6)  
 Grand right and left (10 counts; note that this crosses the phrase)  
 Swing your partner at home (8)  
 Promenade (16)

8.  
 Circle left, and back to the right (16)  
 From each couple *one* person go forward and back (8)  
 The *other* four right-hand star (8)  
 Left-hand star the other way back (8)  
 Swing your partner (8)  
 Promenade (16)

Part of the appeal of this break is that there is an instant of... what? Panic? Negotiation? Anyway, it is instantly followed by the less assertive dancer having more to do: an instance, perhaps, of the meek inheriting the earth. Tony believes that he learned the trick from Ted Sannella.

9.  
 Circle left halfway (8)  
 All forward and back (8)  
 Circle right to home (8)  
 Allemande left corner (4)  
 Do-si-do partner (8 counts; note that this crosses the phrase)  
 Allemande left the corner (about 6)  
 Allemande right partner (about 6)  
 Allemande left corner once more and swing partner (16)

The timing here is very flexible as the final partner swing can be anywhere from 8 counts to 16. Vary depending on energy and skill of the dancers, the sort of music, or the weather.

10.  
 Allemande left your corner (6)  
 Weave the ring (10)  
 Do-si-do your partner (8)  
 Continue to weave the ring (8 or 10)  
 When you're home swing your partner (14 or 16, end with the phrase)  
 Promenade (16)

Note that the second "weave the ring" can cross the phrase if necessary. There's plenty of time in the swing to take up the slack.

The following three breaks all use "nested" timing, where the sides begin to echo what the heads have done before the heads have finished. This requires some adjustment afterward to get everyone back in sync:

11.  
 Circle left, and back to the right (16)  
 Head ladies chain [beats 1-8]  
 Side ladies chain [5-12]  
 Head ladies chain back [9-16]  
 Side ladies chain back [13-18 or so, as it melts into the do-si-do]  
 All do-si-do corners (8)  
 Turn your partner by the left hand twice around (8)  
 Promenade (16)

12.  
 Circle left all the way around (16)  
 Heads go forward and back (8)  
 Sides go forward and back (8)  
 Head ladies chain [beats 1-8]  
 Side ladies chain [5-12]  
 Head ladies chain back [9-16]  
 Side ladies chain back [13-18 or so, the final courtesy turn becomes part of the promenade that follows]  
 Promenade (16)

In both of the dances above, although the final courtesy turn will steal some time from the next figure, it is most useful to think of the chains as taking a total of 16 beats.

13.  
 Circle left, go all the way around  
 Heads forward and back [beats 1-8]  
 Sides forward and back [5-10 or so; steal a little time from the backing up for the do-si-do that follows]  
 Do-si-do partner (6 or 8; ends when the phrase ends)  
 Turn your partner by the left (6) and your corner by the right (6)  
 Turn your partner by the left (4), hang on tight  
 Promenade (16)

Make sure the sides get started on their forward and back at the right time. Then call it as if it only takes 4 counts, and the do-si-do will automatically adjust to take up the slack. Notice too that the timing of the three hand turns is also somewhat flexible, as long as all together they use up 16 counts.

Finally, here are some simple breaks that are paced for elegance:

14.  
 Circle left all the way around (16)  
 Do-si-do your corner (8)  
 Do-si-do your partner; give your partner a right hand (8)  
 Grand right and left, go all the way around (16)  
 Swing at home (16)

15.  
 Allemande left on the corner (8)  
 Swing your partner (8)  
 Promenade (16)  
 Grand square (16)  
 Reverse (16)

A variation begins with the grand square:

- Grand square (16)
- Reverse (16)
- Allemande left on the corner (8)
- Swing your partner (8)
- Promenade (16)



## Endings

Any break can be used just as it is for an ending. However, it is also possible to adjust a break slightly to create another sort of ending. Just as many intros can be turned into breaks by replacing the bows at the beginning with other simple figures, a break can be altered for use as an ending. The first three below are examples of this.

1.
  - Swing your partner (16)
  - Promenade (16)
  - Allemande left your corner (6)
  - Grand right and left (10)
  - Promenade right off the floor (16)
  
2.
  - Circle left (8)
  - Circle back to the right (8)
  - Allemande left your corner (6)
  - Grand right and left, go all the way round (16, crosses the phrase)
  - Swing when you meet (10, end when the phrase ends)
  - Bow to partner, bow to your corner, and there you stand (16)
  
3.
  - Allemande left your corner (4)
  - Right hand to partner, grand right and left, go all the way round (16, crosses the phrase)
  - When you get home, swing your own (12)
  - Allemande left on the corner (8)
  - Do-si-do partner (8)
  - Turn to your corner, bow down low (8)
  - And bow to your partner too (8)

The timing is very flexible here. There are many ways to make it feel good.

Next is an ending that begins early. The dance that Tony used it with ended with allemande left corner (4) and promenade partner (16). Tony replaced the promenade with more hand turns that went into a grand right and left across the phrase. Consequently, instead of 64 counts, the following is 80 counts in length. Starting early can add an element of surprise that is fun if the caller is in good control. Don't use this technique often or its effectiveness is lost.

4.
  - (...having just done an allemande left on the corner...)
  - Now allemande right your partner (6)
  - Allemande left your corner again (6)
  - Grand right and left, go all the way around (16)
  - When you're home you swing your own (12)
  - Allemande left the corner (8, note that you are back on the phrase at last!)
  - Promenade your partner (16)
  - All go forward and back once more (8)
  - "One more time for the good of the floor" (8)
  
5.
  - All join hands and circle *right* (8)
  - Circle back to the left (8)
  - Turn your partner by the right hand (6)
  - Allemande left corner (6)
  - Grand right and left (12, crosses the phrase)
  - When you meet your partner across the set, promenade home (8)
  - Bow to your partner, bow to your corner (about 8)
  - Wave to the one across the hall, and that's the end of this old call (8)

6.  
 Circle *right*, go all the way around (16)  
 Allemande left your corner (6)  
 Allemande right your ptr (6)  
 Left hand to your *corner*, grand *left* and *right*,  
 go all the way around (16, across the  
 phrase)  
 Swing when you're home (12, also across the  
 phrase)  
 Bow to your partner (8)

Here are three options that all begin the same way. The first is also entirely suitable as a break, but the other two probably work best as endings.

7.  
 Allemande left your corner (6)  
 Grand right and left (10)  
 Turn halfway round partner (4)  
 Go the other way home (12) ...

Now you have some choices:

- 7a.  
 ... Pull right by partner (at the end of the  
 phrase)  
 Allemande left your corner (6)  
 Swing your partner (10)  
 Promenade (16)
- 7b.  
 ... Pull right by partner (at the end of the  
 phrase)  
 Allemande left your corner (6)  
 Grand right and left some more (10)  
 Meet your partner halfway round and  
 promenade home (8)  
 Bow to your partner and thank the band (8)
- 7c.  
 ... (at the start of the phrase)  
 Balance and swing your partner (16)  
 All into the middle and back (8)  
 And do it again (8)

Finally, as anyone who has called square dances knows, sometimes the unexpected happens. (We prefer to think of these instances as "variations," rather than "mistakes"). The ending allows a caller to adjust for this phenomenon as necessary. Many of the breaks and endings above can be altered by leaving out 16 or 32 count segments so that the calling ends when the tune does. Similarly, if extra time needs to be filled, you can put pieces of more than one break together. This last example has 96 counts (48 bars, or a tune and a half). It can either be used to paper over a goof, or for a dance that has a 48-bar sequence, if the band chooses a three-part tune to go with it. (A 48-bar intro is included above as well).

8.  
 Allemande left the corner (8)  
 Do-si-do your partner (8)  
 Four gents star left in the middle (8)  
 Right-hand star, go the other way back (8)  
 Allemande left your corner (6)  
 Grand right and left (10)  
 When you meet, turn halfway round (4)  
 Continue hand over hand the other way back,  
 pull past your partner at home (12)  
 Allemande left your corner (6)  
 Grand right and left some more (10)  
 Meet your partner halfway round and  
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