

CALHOUN con 54-A

**A.D.P.D.** by Donna Calhoun

Duple, improper & dbl-prog: 6

1. Go dn four in line, act in cntr; turn ind 2. Ret 3. Cir L 4. Star L 5&6. Bal & sw next N 7. Long lines: fwd & bk 8. Act sw & face new Ns

*Written in a panic when the composer forgot her cards one night. Named by Gene Hubert when he asked Robert Cromartie "What was that awesome double-progression dance?"*

Ref: MF

TYLER con 11-S

**AL'S ADVICE** by Paul Tyler

Duple & improper: 9HS

1. Almd R N 1+1/2 2. Rev dsd next N 3. With orig Ns: cir L 3/4 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7. Bal pt (across); pull past pt by R hd; pull past N by L hd! 8. Rep!

Alt: 7&8. Bal pt; four changes of gd R & L around minor set, st pt R hd.

*The dance is dedicated to George Lowrey, "one of the finest gentlemen ever involved in the dance scene." George and Al Olson gave encouragement which was the source of the alliterative title.*

Ref: MF

OLSON con 40-B

**AL'S BENT HEYDAY (E62)** by Al Olson

Becket formation (cw dbl-prog): 6FKS

1. 1/2 prom 2. 1/2 R&L 3. Cir L! 4. Almd R pt about 1+3/4, till new M face on L diag 5. New cpls (on L diag): 1/2 hey, st M L sh, ending with M facing in, W out 6. Newer cpls: 1/2 hey, st M L sh 7&8. (Bal &) sw pt Alt (ARO, for single prog): 2. Noting cpl on L diag: 1/2 R&L (across) adjusting along to end op noted cpl 3. Noted cpls: cir L! 4. Almd R pt about 1+3/4, till orig M face on L diag 5. Cpls on L diag (orig foursome): 1/2 hey, st M L sh *The idea of the "bent" hey of ph 5&6 comes from Steve Zakon's Twirling at the Altar.*

CROMARTIE con 51-I

**AL'S SAFEWAY PRODUCE** by Robert Cromartie

Duple & improper: 7S

1. Star L 2. Almd L N 1+3/4 3. W almd R 1+1/2 4. Sw pt 5. Cir L 3/4 6. Sw N 7. Long lines: fwd & bk 8. Star R

OLSON con 25-W

**AL'S WEATHERVANE** by Al Olson

Duple & improper: 7S

1&2. M almd L 1+1/4; M pick up pt in 1/2 sh-waist pos & cont turning the weathervane about once 3&4. Hey, st M small almd L, W looping R 5&6. Bal & sw pt 7. Bal in cir; M swap by R 8. R hds across!

MARR con 27-P

**ALAMO TRIAD** by Bob Marr

Special formation (see note): 11

1. All almd L corner; all almd R pt 3/4 2. W star L 3. W star R 4. All almd L pt 1+3/4 5. Bal in cir wave (R hd to corner); almd R corner 1/2 6. Bal in new cir wave (L hd to new corner); almd L 1/2 7&8. Bal in new cir wave; all sw pt, ending act facing dn, #2&3 facing diag up & in to form new cir of six, #2&3 having changed sides?

Formation: Modified triple, improper & dbl-prog, with active couples facing down and #2&3 facing diagonally in and up, forming a circle of three couples, women on their partner's right. All action is within the minor set. Bob named this formation "Triad Minor" independent of Fried Herman's using "triad" to refer to a three couple whole set.

The formation gives rise to a subtle difficulty: although the calls for the inactive dancers ("swing your partner and face diagonally in and up") apply to both inactive couples, it is not the sort of call they are used to. (The usual specifies either a left or right diagonal, not a diagonal that is inward and upward.) When a pair of couples reaches the top, by agreement one becomes active in the next change, the other in the following change. When an active couple progresses toward the bottom and finds one couple waiting below, both couples wait out a change before becoming inactive.

For an alternative specification of the formation, see *Twenty-First of May Contra*.

JENNINGS con 52-Q

**ALLAN & TED** by Larry Jennings

Becket formation (ccw prog): S

1&2. Give and take; sw N & face pair on L diag 3. Cir L with shadow & N, once around for the M, till all are on orig side, straight across from N 4. Bal; twirl to swap with N & face pt 5. With W leading N: cir R 3/4; M turn L to face pt, across 6. With new Ns: star R 3/4 till all are on orig side; M turn R to face pt 7&8. Sw pt & face across in 1/2 sh-waist pos

Ph 1: "Give and take" is usually done to reclaim a partner who has not strayed far. This dance, to the contrary, features a long separation, so the action might be called something like "escape to gallivant".

Ph 1: "Give and take" - see Glossary

Ph 3: I like the call "till you get straight."

*Allan Block, as a musician, and Ted Sannella, as a caller, were very supportive in my early days as a contra dance administrator.*

OLSON con 21-K

**ALLEMANDE X** by Al Olson

Duple, improper & dbl-prog: 9HKSh

1&2. Cir L 1/2; sw N & face into set 3. Almd L (prev) N; pass orig N by R sh 4. Sw next N 5. W almd L 1+1/2 6. Sw pt 7. 1/2 prom 8. 1/2 W ch

Ph 2-4: Neutrals should participate, partners dancing the part of neighbors.

WHITAKER con 17-E

**ALLIGATOR REEL** by Marlin Whitaker

Duple & improper: 6S  
1&2. W: bal; dsd; almd R 1+1/4 3&4. Bal & sw pt 5&6.  
Hey, st W R sh 7. 1/2 W ch 8. Star L

OLSON con 01-N

**ALMOST SACKETT'S HARBOR** by Al Olson

Triple, proper & triple-prog: 7CFIKaefh

1. Long lines (or lines of three): fwd & bk 2. Cir six L 3/4 to lines of three across! 3. Act, hd in hd, split #2 & #3; turn ind 4. Ret; cast off! 5&6. Turn contra corners, ending in st pos & joining hds in lines of three! 7. Fwd six & all join two hds with pt (2!); act M pulls pt dn the set to next group of inact cpls while inact W pull pts up the set to the next act cpl & join hds six\* 8. Cir six R 3/4!

Ph 3: A good oral call is "through the middle".

Ph 7: Each active couple replaces the active couple formerly in the group below. The caller must emphasize that the actives go a long way down the hall whilst the inactives go a short way up the hall. The oral call "shuttle" may work.

Ph 8: The two couples at the head circle four to the right 3/4 and start the next change with the top couple active. The situation at the foot depends on the number of couples in the set.

OLSON con 17-X

**ALONE AT THE END** by Al Olson

Sawtooth formation, Ns on L diag, dancers in long lines, woman on pt's R, all (except for a lone ind at each end) facing a same-sex individual across: 5FKS

1&2. W (with op W, who is prev same-sex N) turn contra corners & end in pos of long waves, W facing out, releasing L hd from second corner 3&4. M (with op M, who is orig same-sex Ns) turn contra corners & end facing pt along 5&6. Bal & sw pt and face orig Ns on slight R diag 7. Facing cpls: 1/2 R&L 8. Long lines, making sure that same-sex inds are op with next Ns on L diag: fwd & bk

Ph 1&2: Every woman who has an opposite must participate, invoking ghosts for contra corners if necessary.

Ph 3&4: Every man who has an opposite must participate, invoking ghosts for contra corners if necessary.

KITCH con 54-B

**ALTERNATING CORNERS** by Jim Kitch

Duple & improper:

1. Cir L 2. Sw N 3. Long lines: fwd & bk 4. Act [#2]: 1/2 fig eight (above [below]) 5. Act [#2]: turn contra corners 7&8. Act [#2]: bal & sw and face dn [up]

The calls in ph 4-8 are directed in alternate changes to the actives and to #2, as indicated by the brackets.

Ref: TLITD

CALLENS con 51-L

**AMERICAN SUMMER** by Philippe Callens

Duple & improper:

1. Mirror dsd N, st act splitting #2 2. Almd N handy hd 3&4. Act cpl taking part of an ind; hey for three, st act R sh with W2 5. Act go dn cntr; turn ind 6. Ret, hd-cast off 7.

Long lines: fwd & bk 8. Act sw

Ref: BYC

HUBERT con 56-W

**ANGULAR MOMENTUM** by Gene Hubert

Becket formation (cw prog): S

1&2. Petronella roll; sw N 3. M almd L 1+1/2 4. Sw pt 5. W ch 6. Ret (6!); W roll L to swap with pt 7. Long lines: fwd & bk 8. Same-sex dancers on slight R diag; trade places crossing by R sh; bal in cir of four with new Ns

Ph 8: The men trade with their new same-sex neighbor and make a U-turn to face him for the circle. The women trade with their original same-sex neighbor and simply turn a bit to the right to face their new same-sex neighbor arriving from a different foursome.

Ref: GHWB

OLSON con 42-J

**ANN ARBOR** by Al Olson

Each dance in this family has a 16-count balance and slide sequence much like that in *Rory O'More*, but danced by everyone, followed by a half hey and a short swing. Al strongly recommends a counterclockwise pirouette during the slide left before the half hey. Dancing John Freeman's *Hey Neighbor* in Ann Arbor introduced Al to the ph 3-5 portion of these dances. Each dance is symmetrical duple minor and has a piece count of 7 or 8.

**ANN ARBOR ONE** (Becket, cw prog) 1. Star L 3/4 2. Gypsy new N (from next star) as far as desired & form wave, R hd to N, anyone in cntr 3. Bal (to R and to L); slide R past N to new wave, L hd to N 4. Bal (L, R); slide L past N 5.

1/2 hey, st N R sh 6. Sw N 7. Cir L 3/4 8. Sw pt  
**ANN ARBOR TWO** (Improper) 1. W almd L 1+1/2 2. Gypsy pt as far as desired & form wave, R hd to pt, anyone in cntr 3. Bal (R, L); all slide R past pt to new wave, L hd to pt 4. Bal (L, R); slide L past pt 5. 1/2 hey, st pt R sh 6. Sw pt 7. M almd L 1+1/2 8. Sw N

Ph 8: If the men end the swing on time and direct their neighbor in the appropriate direction, the women can get a nice transition into ph 1.

**ANN ARBOR THREE** (Becket, cw prog) 1. Cir L 3/4; pass thru along! 2. Almd R new N 3/4; M almd L 3. Bal (R, L) in wave, R hd to N, M in cntr; slide R past N to new wave, L hd to N 4-8. As in *Ann Arbor Two* but with pt & N interchanged

**ANN ARBOR FOUR** (Improper) 1. Long lines: fwd & bk 2. Almd R N 1+1/4; W almd L 1/2 3. Bal (R, L) in wave, R hd to pt, W in cntr; slide R past pt to new wave, L hd to pt 4-8. As in *Ann Arbor Two*.

HINDS con 54-C

**ANOTHER NICE COMBINATION** by Tom Hinds

Duple & improper: 7S

1&2. Gypsy N; sw N 3. Cir L 3/4 and pass pt by R sh to face shadow 4. Dsd shadow and face pt 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

Ref: DAN2

HAWES con 02-D

**ANOTHER WAY TO WHOOP** by Nick Hawes

Duple & improper: 9

1. Dsd N 2. Almd R N 3/4; M almd L 1+1/2! 3&4. Bal in wave; all sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. Cir L! 8. Bal; M trade places by R sh while W make a full turn ind cw in place

*Based on Cammy Kaynor's Whoop Jamboree.*

OWEN con 56-S

**ARE YOU 'MOST DONE?** by Russell Owen

Becket formation (ccw prog): S

1. M almd L 1+1/2 2. Sw N 3. Long lines: fwd & bk 4. Star L a bit less than once around 5&6. Hey on R diag with new Ns, st (new) M R sh 7&8. M almd R 3/4 while the W take a step or two ccw around entire set; sw pt Ph 5&6: The elongation along the set is between full and slight (see EN3). Such is possible because the dancers are not confined to starting from the stations. The whole situation gives a nice timing to the hey. However, if your dancers are in a frisky mood, you might try having the men allemande at the end of the phrase and ending the dance: 7&8. Bal & sw pt.

OLSON con 39-C

**THE ART OF NEGOTIATION** by Al Olson

Duple & improper: 6F

1. Almd L N as far as desired, till someone faces in 2. 1/2 hey, st R sh in cntr, till same inds face in 3&4. Those facing in: sw (in cntr) & end near N 5&6. Rep ph 1&2 7&8. Bal & sw N & face across Ph 3&4. Those swinging can be two men, two women, actives, or inactive, but not neighbors. Neighbors can negotiate about how far to turn each allemande, perhaps considering who gets to swing in ph 3&4 and the desired energy level. Those who swing in ph 3&4 can negotiate about the grip to use for swinging and about how fast to swing. A conventional swing position will work nicely, but a clockwise allemande/swing is particularly worth considering in this dance.

HAWES con 02-E

**ASHCAN** by Nick Hawes

Duple & improper: 8S

1. Cir L! 2. Dsd N 3&4. Bal & sw N 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; twirl to swap with pt!

*Alt title: California Quickie.*

OLSON con 16-G

**AT THE HOP** by Al Olson

Duple & improper: 7KSb

1&2. Bal & sw N & face across 3. Ns shift L one pos (along) to face shadow; cir L 3/4! 4. 1/2 R&L along 5&6. Pass thru along; sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

SUDKAMP con 28-R

**THE ATTACK OF THE KILLER TOMATOES** by

Bill Sudkamp

Duple & improper: 9

1. Cir L 3/4 2. M1&W2: swing 3&4. Cir L 1/2; W1&M2: swing 5. Cir L 3/4 6. Act sw 7. Act & #3: Cir L 1/2; pass thru along 8. Act & #2: Cir L 1/2; pass thru along All the swings are in the center of the set and end facing down.

*Ref: MF*

WILSON\_S con 21-O

**AVENSTOKE RAMBLE** by Sally Wilson

Duple & improper: 8

1&2. Mirror almd N, st act dn cntr; act sw 3. Go dn four in line; turn ind 4. Ret & face across 5&6. 3/4 hey, st W R sh; ccw gypsy pt 1/2 & face across (W on pt's R) 7. Cir R 3/4 (to orig pos) 8. Bal; pass N, act going inside

KOPP con 14-O

**AW SHUCKS** by Carol Kopp

Duple & improper: 5

1. Act, taking two hds with pt, sashay dn 2. Ret 3. Act: clap own hds, clap pt's R, own, pt's L (≈); rep, but with N 4. Sw N 5. Go dn four in line; turn as cpls 6. Ret 7. W ch 8. Ret

*Ref: CD*

CROMARTIE con 53-N

**B&B** by Robert Cromartie

Duple & improper: 7S

1&2. Bal & sw N 3. 1/2 W ch 4. W st a R hds across joined by M, who fall in behind pt, turning a total of 1+1/4 for the W, 3/4 for the M 5&6. Almd L shadow; sw pt 7. Cir L 3/4; pass thru along 8. Dsd new N To avoid an awkward scramble, couples neutral in ph 4 should cross over so the woman is on the man's left as they face the set (as is required by the alternating sexes rule).

KAYNOR\_D con 33-G

**THE BABY ROSE** by David Kaynor

Duple & improper: 5S

1&2. Bal & sw N 3. Cir L 3/4 4. Dsd pt 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L!

*Named for a new arrival in the Rose family.*

ZINKIN con 37-T

**BACK FROM VERMONT** by David Zinkin

Duple & improper: 8S

1. Sw (new) N! 2. Long lines: fwd & bk 3. Star R 3/4 & form long waves, M facing out, R hd to pt 4. Bal; almd L shadow 5&6. Bal & sw pt 7. Cir L 3/4 8. Sw (same) N

OLSON con 02-M

**BACK TO THE PLOW** by Al Olson

Duple & proper: 4CFIK

1&2. Act cross over, pulling past pt by R hd; go outside below one; cross to own side & face up cntr; cast off; act go

to cntr to pos of long wave, L sh to pt, R sh to shadow!  
3&4. Act shadows & their first corners (inact pts): hey  
(across), st first corner L sh 5&6. Act almd R pt 3/4 to  
commence a turn contra corners 7&8. Act bal & sw & end  
proper  
Ph 3&4: The hey has a non-standard entry and exit. See  
EN5.

OLSON con 39-S

**BALANCE BOUQUET** by Al Olson

Duple & improper: 12HS

1. R-hd bal N; twirl to swap 2. M joining L hds, bal in  
wave; M almd L 1/2 3. Bal in new wave; almd R pt 3/4 4.  
Bal in long waves, M facing in; almd L shadow 5&6. Bal &  
sw pt 7. Bal in cir; W arc cw to trade places & face pt across  
8. R-hd bal pt; pull past pt by R hd; pull past N by L hd  
*This results from Al's curiosity about how many balances he  
could use and still get a reasonably interesting dance pattern.*

HILL con 51-Z

**BALANCE TO MY LOU** by Becky Hill

Becket formation (ccw prog): S

1. Long lines: fwd & bk 2. Cir L 3. 1/2 R&L 4. 1/2 W ch  
on L diag & face that pair 5. Bal; petronella roll 6. Rep 7.  
Rep 8. Sw pt  
Ph 5: "Petronella roll" - see Glossary

PEARL con 56-V

**BANISH MORAL SLOP** by Dan Pearl

Wave formation, L hd to N, M in cntr: S

1. Bal in wave; advance to similar wave with next Ns 2. Bal;  
almd L 3/4 3&4. Bal & sw (orig) N & face across 5.  
Modified 1/2 hey\* 6. Sw pt≠ 7. R-hd bal N; twirl to swap 8.  
Star R almost 3/4; step to the wave of ph 2, the orig  
formation for the next change

Ph 5: The women traverse the usual path for a half hey  
starting from this formation: pass the other woman by the  
right shoulder then partner by the left. The men sidle right  
(thereby shortcutting the path of the hey) as usual in this  
entry, pass their partner by the left shoulder, gypsy the other  
man, and return to partner. It's hardly doing justice to the  
man's track to refer to it at all as a hey. If the women wish  
to similarly "improvise", they might opt to pirouette rather  
than slavishly making their final loop.

*Dan explains: "This dance was composed for a special benefit  
event to help preserve for dancing the Spanish Ballroom at  
Glen Echo Park in Maryland. If you like your dance halls  
large, this is one of the best, with old-time charm and  
splendid decor. The title is an anagram of Spanish  
Ballroom."*

SAXE con 49-R

**BASES LOADED** by Lydee Scudder, Tom Thoreau &  
Jim Saxe

Becket formation (cw prog): S

1. Taking pt hd in hd, face new Ns on full L diag; advance to  
meet Ns (4); dropping hds with pt & taking near hds with N

(W,R;M,L), fall bk with N on R diag (2); W roll R to swap  
with N 2. Rep on the other diags with N & pt interchanging  
roles 3&4. Rep ph 1&2, to orig pos 5. 1/2 W ch to N 6. Cir  
L to prog pos 7&8. Sw pt

Ph 1-4: Visualizing a ball field with baselines along and  
across the contra set, the players go from base to pitcher's  
mound to the next base. Women traverse the bases: 1st, 2nd,  
3rd, & home;. The men go in reverse order.

Ph 7&8: The composers give " 7. Dsd pt 8. Sw pt" but  
allow the long swing as a "home run" option.

OLSON con 27-Q

**BASTILLE DAY REEL #1** by Al Olson

Triple minor, dbl prog, act cpl improper & cpl #2 in M's  
line facing #3 across:

1. Fwd six & bk to cir (of six) 2. Three W ch (turning with  
corner) 3. Rep 4. Rep (to orig pt) 5. Almd R corner x2! 6.  
Gd L & R, three changes, st L hd to pt 7&8. All bal & sw  
pt, ending act retiring (improper), #2&3 facing across having  
changed sides, to form new minor set?

When a pair of couples reaches the top, by agreement one  
becomes active in the next change, the other in the following  
change. When an active couple progresses toward the bottom  
and finds one couple waiting below, both couples wait out a  
change before becoming inactive.

OLSON con 27-R

**BASTILLE DAY REEL #2** by Al Olson

Formation and end effects as for Bastille Day Reel #1

1. In the (new) minor set, all fwd toward cntr, joining hds  
when convenient, & bk to cir (of six) 2. All almd R corner  
1+3/4 3. M star L 4. All almd R same corner 1+1/2 5. W  
star L 6. All almd R same corner 1+1/4; all pull past next  
corner by L hd 7&8. All bal & sw pt, ending act facing dn,  
#2&3 facing diag up & in, #2&3 having changed sides?

HINDS con 37-O

**BATJA'S BREAKDOWN** by Tom Hinds

Becket formation (cw prog): 8S

1&2. Almd L shadow; sw pt 3. Cir L! 4. Shift L to new N  
across; cir L 3/4 5. Gypsy N 6. Sw N & face across 7. W  
almd L 1/4 while the M arc to cross the set, Ns taking R  
hds; bal that wave 8. Almd R N 1/2; M almd L 1/2; almd R  
pt 3/4 to shadow

Ph 7: The action is called "pass the ocean".

*"This dance is named in honor of dancer and folk historian  
Batja Bell."*

Ref: DAN2

ZAKON con 24-R

**BATS IN THE GRANGE** by Steve Zakon-Anderson

Duple & improper: 5

1&2. Bal & sw N 3. M almd L 1+1/2 4. All sw pt 5. 3/4  
prom to orig pos 6. Dsd N 7&8. All moving fwd: act go  
under #2's arch; all backing: #2 go under act's arch; rep all  
that; act go under once more to new N!

Alt: 6. Mirror dsd N, st act splitting #2

CROMARTIE con 53-K

**BE HERE NOW** by Robert Cromartie

Wave formation, R hd to N, W in cntr: 9S

1. Bal in wave; W almd L (x1!) 2. 1/2 hey, st N R sh 3&4. Bal & sw N 5. M almd L 1+1/2 6. Sw pt 7. Cir L 3/4; pass thru along 8. Dsd new N 1+1/4

*Ref: DS126*

SANNELLA con 07-T

**BE MY VALENTINE** by Ted Sannella

Becket formation (ccw prog): 7S

1. M almd L; bal in wave, R hd to pt 2. Sw pt 3. Cir L! 4. R hds across! 5. W ch, the M looping L at the st 6. Ret with extra 1/4 courtesy turn 7. Prom cw around the entire set; turn as cpls! 8. Ret past orig cpl to the next

Ph 7&8: Neutrals must participate.

*Ref: DS086; STN*

OLSON con 38-U

**BECKET MIXER** by Al Olson

Duple & improper contra mixer: 5S

1&2. Bal & sw (new) N 3. W ch 4. Ret 5. On L diag: 1/2 R&L 6. 1/2 R&L (across) 7. Star R 8. Star L

*This dance can fascinate you for hours (at your desk). It is double progression with respect to your "partners", with whom you do essentially nothing. It is single progression with respect to your neighbors, with whom you do essentially everything.*

KITCH con 29-B

**BEES IN THE SHOWER** by Jim Kitch

Becket formation (cw prog): 9S

1. M almd L 1/2; bal in wave, R hd to N 2. Sw N 3&4. M almd L; pass N R sh; W pass L sh; gypsy pt 1+1/4 & form cir, W on pt's R 5. Cir L 6. Pass thru (across); shift ind one pos cw around entire set [former notation: turn ind 1/4 to R; go ind one pos along] 7. Cir L with new Ns 8. Sw pt Ph 6: Dance a wide arc, in the spirit of a gypsy.

*Ref: TLITD*

SCHNUR con 09-R

**BELL'S ANGELS** by Steve Schnur

Duple & improper: 10S

1. Almd L N 1+1/2 2. W pass R hds; almd L pt 3. W: pass R sh; go cw around N; pass R sh to approach pt 4. Sw pt 5. Long lines: fwd & bk 6. M almd L 1+1/2 7. 1/2 hey, st N R sh, ending with M taking L hds as they make their cntr pass 8. Bal in wave; almd R N 3/4

KAYNOR\_D con 03-V

**BELLES OF BOSTON** by David Kaynor

Duple & improper: 7D

1. Almd R N 1+1/2 2. Star L with next Ns! 3. Star R with orig Ns! 4. Almd L next N x2! 5&6. Bal & sw orig N 7. Long lines: fwd & bk 8. Act sw

TYLER con 34-O

**BELMONT BUS** by Paul Tyler

Duple, improper & dbl-prog:

1. R hds across 2. W swap by R hds while M turn ind (2!); L hds across 3/4 to prog pos 3. With new Ns: cir L 4. Almd R (new) N 3/4; M almd L 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw & face dn

PEARL con 28-Q

**BELMONT ROMP** by Dan Pearl

Modified duple & improper: 6S2

1&2. Hey, st W L sh (M looping R) 3&4. W cross by R sh; sw pt 5. Cir L 3/4 6. Sw N 7. Cir L 8. Star L?

*First danced at my tenth annual fiftieth birthday party. My home was in Belmont MA.*

SCHNUR con 04-W

**BEN'S REEL** by Steve Schnur

Duple & improper: 9HS

1. Dsd N 1+1/4 2. Dsd next N & face orig N 3. Almd R N; almd L next N! 4. Almd R orig N; M cross by R sh while W loop R 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

*The dance is dedicated to Ben Rotenberg.*

HUBERT con 56-G

**BEN'S SPINOFF #3** by Gene Hubert

Duple & improper: S

1. Almd R N; W almd L 1/2 2. Almd R pt; W almd L 1/2 & end facing N 3&4. Bal & sw N 5&6. Cir L 3/4; sw pt 7.

Long lines: fwd & bk 8. 1/2 W ch

*Ref: DD3*

PEARL con 12-W

**BENEFICIAL TRADITION** by Dan Pearl

Becket formation (cw dbl-prog): 7S

1. W almd L 3/4; bal in wave, R hd to pt 2. Sw pt 3. Cir L 3/4 4. Sw N 5. 1/2 W ch 6. Long lines: fwd & bk 7. Pull past N (across) by L hd; on R diag: pull past a same-sex N by R hd 8. Rep with another N and with another same-sex N Ph 7&8: Neutrals must participate in the left-hand crossings, partners playing the part of neighbors. One dancer at each end stands pat during each diagonal crossing.

OLSON con 04-D

**BLACK WALNUTS** by Al Olson

Duple & improper: 7Ci

1. Go dn four in line, act in cntr; turn ind 2. Ret, maintaining the line 3. Almd R N x2 4. Act almd L; bal in wave 5&6. Sw N 7. Long lines: fwd & bk 8. Act sw & face dn

OLSON con 04-L

**BLISS HAS NO STREET LIGHTS** by Al Olson

Duple & improper: 7E

1. Two-hd turn N 1+1/2 & face across 2. 1/2 R&L 3. W ch 4. Ret 5. All go dn in cpls, #2 leading; act turn ind while #2

cast to ends of a line of four, act in cntr 6. Go up 7&8. Cir L 1+1/2; pass thru along  
Ph 5: Go down as far as possible.  
*The dance is intended to be danced elegantly, with precise timing and attention to other dancers and without extra turns or twirls.*

HUBERT con 11-P

**BOOMERANG** by Gene Hubert

Becket formation (cw prog): 8KS

1. Long lines: fwd & bk 2. 1/2 R&L 3. 1/2 W ch 4. On L diag: 1/2 W ch to shadow 5&6. With new N & shadow: pass thru (across); turn ind 1/4 revolution cw; cir L; pass thru along 7&8. Bal & sw pt  
*Ref: DD2*

OLSON con 32-A

**BOOTLEG** by Al Olson

Duple & improper: 6S

1. Almd R N 1+1/2 2. Star L with next Ns 3. Almd R N 1+1/2 (to orig pos) 4. With prev Ns: Star L 5&6. Bal & sw (orig) N 7&8. Hey, st W R sh  
Alt: 7. 1/2 prom 8. 1/2 R&L  
Alt: 7. W ch 8. Ret

OLSON con 32-C

**BOOTLEG THREE** by Al Olson

Duple & improper: 8

1. Cir L (till across from pt) 2. Almd R N 1+1/2 3. Star L with next Ns 4. Almd R (orig) N 1+1/2 5. Star L with prev Ns! 6. Sw (orig) N & face across 7. Long lines: fwd & bk 8. Act sw & face dn  
Alt (letter ref S): 7&8. Noting a spot to the L of where the M ends ph 6, the M draw their pt to sw at noted spot & face new Ns on L diag

OLSON con 32-B

**BOOTLEG TWO** by Al Olson

Duple & improper: 8S

1. Cir L 3/4 2. Almd R pt 1+1/2 3. With N and first shadow: star L 4. Almd R pt 1+1/2 5. With N and second shadow: star L 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N  
Alt: 7. 1/2 prom 8. 1/2 W ch

OLSON con 19-W

**BOSTON BAKED BEANS #2** by Al Olson

Duple & improper: 7KSeh

1. Almd L (new) N 1+1/2 2. 1/2 W ch 3. Star R! 4. With N & shadow: star L! 5&6. Sw pt 7. Cir L 3/4 8. Sw N  
Alt (BOSTON BROWN BREAD): 3. With N & shadow: star R 4. Same four: star L 5&6. Bal & sw pt

OLSON con 19-X

**BOSTON BAKED BEANS #3** by Al Olson

Becket formation (cw prog): 7KSeh

1. Shift L one pos along to new N across; cir L 3/4! 2. Sw

N 3. Long lines: fwd & bk 4. 1/2 W ch 5. Star R! 6. With N & shadow: star L! 7&8. Sw pt & face across  
Alt: Sawtooth formation, Ns on L diag: 1. Cir L till across from pt ... 6. With N & shadow: star L a bit less than once till W can pass by R sh to intercept pt 7&8. Sw pt in sawtooth formation & face new Ns on L diag

LINDSAY con 07-U

**BOSTON TEA PARTY** by David Lindsay

Duple & improper: 6S

1&2. Bal & sw N 3&4. Hey, st W R sh 5. W almd R 1+1/2 6. Sw pt 7. 1/2 R&L 8. M almd L 1+1/2  
*David had some qualms about my sharing his subtitle, "What's Sannella Phant?". However the dance honors Ted (two n's and two l's, please,) whom I know took some joy in the pun. I'm confident that he would want me to share it.*

RICE con 28-Y

**BRIDGE BAY** by Hal Rice

Duple & improper: 7

1. Act go dn cntr; turn ind 2. Ret; cast off 3. 1/2 R&L 4. Pass thru (across); pass N by L sh along (cross trail thru); almd L new N 1/2 5. New W dsd 6. Sw (new) N 7. Cir L 3/4 8. 1/2 W ch along

KAYNOR\_D con 02-B

**BRITISH AIR** by David Kaynor

Modified duple & improper: 7

1. Go dn four in line, act in cntr; turn ind 2. Ret 3&4. Bal in cir; gd R & L, four changes, st R hd to pt 5&6. W pull past by R hd; all sw pt 7. Cir L 3/4 8. Bal; act go under arch of #2  
Alt (Nick Hawes): 1. Go dn four in line, act in cntr; turn as cpls (with N) 2. Ret 3. Cir L 4. Sw N

CALHOUN con 49-I

**BROWN BAG REEL** by Donna Calhoun

Becket formation (cw prog): S

1. Cir L 3/4; pass thru along 2. Dsd new N 1+1/4 3. Go ind around entire set, M cw on outside, W ccw inside 4. Ret 5. Almd L same N x2 6. W almd R 1+1/2 7&8. Bal & sw pt  
*Ref: MF*

SMITH\_E con 49-Y

**BUMBLING IN THE SHOWER** by Eric Smith

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. M almd L 1+1/2 3&4. Bal & sw N 5. 1/2 W ch 6. Pass thru (across); turn ind R & go along one station (W leading pt) 7. Cir L with new cpl 8. Sw pt  
*Based on Bees in the Shower by Jim Kitch.*

ZAKON con 54-D

**BURNING THE BACON** by Steve Zakon-Anderson

Duple & improper:

1. Cir L 2. Almd R N 1+1/2 to long waves, M facing in 3. Bal in wave; rotate the minor set 4. Bal in wave; rotate the minor set (see GI) 5&6. Bal & sw N 7. 1/2 hey, st W R sh\*

8. Act sw & face dn

Ph 7: The active man truncates the hey, looping right to meet his partner near the center.

DALSEMER con 48-Y

**BYE, BYE, BALTIMORE** by Bob Dalsemer

Duple & improper: S

1. Almd L N 1+1/2 2. Almd R next N 1+1/2 3. Bal in long waves; slide R, making a cw pirouette 4. Sw orig N 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L (with a courtesy turn) 8. W roll L to swap with pt; star R 3/4

*Premiered in 1991 when Bob moved to Brasstown.*

*Ref: DS104*

PEARL con 56-H

**CAL AND IRENE** by Dan Pearl

Duple & improper: S

1&2. Bal & sw N 3. On L diag with N & shadow: cir L, once around for the M, till you're straight across from your N 4. Bal; twirl to swap with N 5&6. Bal in new cir; sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along

Alt (if you are into every possible diag action): 8. With new Ns (on L diag): cir L till you're straight across from your pt *Cal and Irene Howard have so many roles in the contradance community that it would be ridiculous to try to list them all. There was a week-long celebration of this distinction in which each of eight regular dance series honored them. (That was possible inasmuch as there is no constraint that they support only one series on a given night.)*

*Ref: DS118*

PARKES con 07-V

**CALIFORNIA CONTRA** by Tony Parkes

Duple & improper: 7S

1. Dsd N 2. Sw N 3. Long lines: fwd & bk 4. 1/2 W ch 5&6. Almd L shadow; sw pt 7&8. Cir L 1+1/4; twirl to swap with pt

*Ref: SD*

FLAHERTY con 55-Q

**CAPE MAY DIAMONDS** by Don Flaherty

Duple & improper:

1. Cir L 1/2; twirl to swap with pt 2. Sw next N 3. Cir L 1/2; twirl to swap with pt 4. Sw orig N 5. Go dn four in line; turn as cpls 6. Ret; hd cast off 7. Long lines: fwd & bk 8. Act sw

*Ref: DT*

LENK con 03-T

**CARLISLE DOUBLE STAR** by Walter Lenk

Duple & improper: 8

1. Star R! 2. Sw N 3. M almd L 1/2; bal in wave 4. All sw pt 5. Go dn four in line; turn ind 6. Ret 7. Cir L 3/4; turn ind! 8. Star L to prog pos!

Alt: 6. Ret; hd cast off

STIX con 56-X

**CAROL'S FAULT(S)** by Peter Stix

Duple & improper: S

1. Cir L! 2. Pass thru along; dsd next N 3&4. Bal & sw (orig) N 5. M almd L 1+1/2 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; twirl to swap with pt!

*"Carol" is Carol Ormand; the title has nothing to do with her personality; Carol is a geologist and depends on faults to provide a day job.*

*Ref: ACB*

HINDS con 56-I

**THE CAROUSEL** by Tom Hinds

Duple & improper: S

1. Long lines: fwd & bk 2. W almd L 1+1/2 3&4. Hey, st pt R sh 5&6. Bal & sw pt 7&8. Cir L 3/4; sw N

*Ref: DAN2*

CROMARTIE con 47-H

**CARPET VECTORS** by Robert Cromartie

Duple & improper:

1&2. Bal & sw N 3. Cir L! 4. 1/2 W ch 5. Cir R! 6. 1/2 W ch 7. Long lines: fwd & bk 8. Act sw

*The dance resulted from a discussion between Robert and Gene Hubert as to which transition "cir L/W pull across by R hd" (ph 3/4) or "cir R/W pull across by R hd" (ph 5/6) is more satisfying. The comparison is not wholly fair: the women are assisted by their neighbor in the ph 3/4 transition, by their partner in ph 5/6. So I offer the following exercise, which illustrates both transitions with the assist coming from her neighbor.*

*The discussion between Robert and Gene was quite animated, the protagonists punctuating their arguments with lines and arrows carved into the carpet.*

**CARPET TACKS** by Larry Jennings

Duple & improper: S

1&2. Bal & sw N 3. Cir L! 4. 1/2 W ch; W roll L to swap with pt! 5. Cir R 3/4 6. W pull across by R hd; almd L pt 3/4 to long waves, W facing in 7. Bal; rotate the minor set, M looping L 8. Almd L N 1+1/2

Ph 7: "Rotate the minor set" - See Glossary

OLSON con 25-T

**CASSETTE CONTRA** by Al Olson

Duple & improper: 8KS

1. Cir (four) L! 2. Joining hds around the entire set: "cir" L till op shadow, the eighth ind ccw from your pt!? 3. Cir (four) L with N & shadow 4. Sw N 5. 1/2 R&L with extra 1/4 courtesy turn 6. Prom cw around the entire set to pair including pt 7. Star R 3/4, W entering star in front of N? 8. 1/2 W ch

Ph 2, 4, & 6: Neutrals must participate, partner playing the part of neighbor.

OLSON con 27-S

**THE CAT IN THE CORNER** by Al Olson

Duple & improper: 7S

1. Cir L 2. Cir R 3&4. W almd L; sw N 5. M almd L 1+1/2

6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

SANNELLA con 07-W

**CDS REEL** by Ted Sannella

Duple & improper: 7S

1. Sw (new) N! 2. Long lines: fwd & bk 3. In the entire set: "cir" L 4. "Cir" R 5. Star L 3/4 & M turn ind R 6. Sw pt 7. M almd L 1+1/2 8. Sw N (again)

Ph 1-4: Neutrals should participate, partners dancing the part of neighbors.

Alt: Interchange ph 1 and ph 2.

Ref: DS062

GRANT con 46-H

**CELLAR DOOR** by Tim Grant

Becket formation (cw dbl-prog): 10S

1. Cir L about once till Ns are across; shift L 2. R hds across with new cpl 3&4. W almd R; sw pt 5. R&L on L diag with newer cpl 6. Same cpls: R&L to orig side of set 7&8. Same cpls: hey, st W R sh, the M turning R after their last pass followed by their pts, who also adapt The circle of ph 1 is done with the same neighbors as the previous ph 5 - 8.

*The double progression version given above is as the dance was done to the composer's calling at the Dance Flurry Festival. It differs from the triple progression version given in GEMS*

HUBERT con 18-Y

**CENTRIFUGAL HEY** by Gene Hubert

Duple & improper: 6S

1. Almd R N 1+3/4 2. M almd L 1+1/2 3&4. Hey, st pt R sh 5&6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

Alt: 7. 1/2 prom

Ref: DD2; STN

KAYNOR\_D con 53-C

**CHEROKEE SHUFFLE** by David Kaynor

Duple & improper: 10bS

To fit the 36 bar title tune

1. Fwd & bk along 2. Cir L 3&4. Bal & sw N B1: (20 cts). M almd L 1/2 (4); all bal & sw pt B2: (20 cts). Cir L 3/4 (8); dbl bal; twirl to swap with pt to face new N  
Adaptation to 32 bar tune by Folk Process: 1. Cir L 2. Dsd N 3&4. Bal & sw N 5. M almd L 1/2; bal pt 6. Sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt

ZAKON con 30-L

**CHICHESTER HOUSE REEL** by Steve Zakon-

Anderson

Duple & improper: 9S

1. Dsd N 2. Cir L! 3. Pass thru along; bal in wave with next Ns, W in cntr 4. Almd R 3/4; bal in long waves, M facing out 5&6. Almd L (orig) N; W cross by R sh while M turn sharply L; sw pt 7&8. M almd L; pull past pt by R hd; W pull past by L hd; almd R N to prog pos

*The dance memorializes the house in Chichester NH held*

*dear by Pete Colby and April Limber.*

OLSON con 13-U

**THE CHINESE WEDDING** by Al Olson

Becket formation (ccw prog): 6S

1. Star R 2. Star L 3&4. Hey, st M almd L 3/4 and W looping R to take pt's pos; cont N R sh 5&6. Sw pt 7. 1/2 prom 8. 1/2 R&L with courtesy turn danced in ccw arc to prog pos

FLAHERTY con 41-H

**CHRYSALIS** by Don Flaherty

Becket formation (cw prog): S

1. Cir L 3/4 2. Sw N 3. Long lines: fwd & bk 4. 1/2 W ch on R diag to shadow 5&6. Hey (across, with shadow and new N), st W R sh 7&8. Bal & sw pt

Ref: SW

TAYLOR con 45-W

**CLOCKWISE CAPERS** by Marianne Taylor

Duple & improper: 8

1. Act dsd 2. Act sw 3. Sw N! 4. Cir L 5. 1/2 W ch 6. 1/2 prom 7. R hds-across 8. W dropping out, the M turn by R hd 1+1/2

OLSON con 35-O

**CLOSE ENCOUNTERS OF THE CONTRA KIND** by Al Olson

Becket formation (cw prog): 6FIK<sub>h</sub>

1&2. Hey on R diag, st W R sh!\* 3&4. Hey on L diag, st pt "L sh" & cont W R sh!\* 5&6. Bal & sw pt & face across? 7. Noting cpl on L diag: 1/2 R&L (across), adjusting along in the courtesy turn to face noted cpl across 8. With that cpl: 1/2 R&L & face cpl on R diag

Ph 2/3: The woman ends the first hey by turning left so as to go behind her partner as closely as possible.

Diagonal action followed immediately by action on the other diagonal always presents a problem. If there is no neutral couple at an end (i.e., if all couples at that end can be incorporated in foursomes) for the first diagonal action, a couple has to transport itself in zero time to the other side of the set to participate in the second diagonal action. Al suggests coping with this problem by having one or two (never zero) neutral couples at each end during the first diagonal action. At an end where there is one neutral couple for the first hey, there will be a different neutral couple for the second; if two, they both get incorporated in the second hey.

OLSON con 01-Q

**THE CLOVER CHAIN** by Al Olson

Duple & improper: 6C<sub>bi</sub>

1. W ch along 2. Ret 3. Dsd N 4. Act sw 5. Go dn four in line, act in cntr; never letting go of hds: act bk under their joined hds while ends join free hands behind act 6. Go up in cozy line; #2 arch and #1 back under arch to form a four-leaf clover 7. "Cir" R 8. "Cir" L

Ph 8: Drop hands with neighbor and turn individually to face new neighbor.

BUCHANAN con 21-U

**COAL COUNTRY CONTRA** by Ron Buchanan

Becket formation (ccw prog): 9S

1. W pull past by R hd; almd L N 1+1/2 2. M almd R 1+1/2 3&4. Bal & sw pt 5. 1/2 R&L; W roll to swap L with pt! 6. M dsd 7. W almd R; W go ccw around pt ending on his R, he remaining stationary 8. Long lines, ensuring that new cpls are op: fwd & bk

Alt: 7. W almd R; courtesy turn pt, adjusting to face new cpl

ORMAND con 50-U

**COBALT AND GALENA** by Carol Ormand

Duple & improper: 8S

1&2. Bal & sw N 3. W dsd & join R hds 4. Bal in wave, L hd to N; almd L 5&6. Bal in same wave; 3/4 hey, st N L sh 7. 1/2 prom pt 8. M dsd 1+1/2

Ref: ACB

BLOOM con 12-M

**COME INTO MY ARMS** by Jacob Bloom

Duple, improper & dbl-prog: 7

1. Dsd N 2. Sw N 3. Long lines: fwd & bk 4. 1/2 R&L 5. Bal in cir; #2 arch & pop act thru 6. Sw new N 7. 1/2 prom 8. Star L

KITCH con 41-Q

**COME JOIN THE DANCE** by Jim Kitch

Duple & improper: S

1. Gypsy N 1+1/4 & go along to next cpl 2. Bal in wave, R hd to that N, W in cntr; almd R N 1/2; M almd L 1/2 3&4. Bal & sw pt 5. Cir L 3/4; pass thru along to orig N 6. Sw N 7. 1/2 R&L 8. Star L

OLSON con 21-N

**COMING HOME** by Al Olson

Duple & improper: 8H

1&2. Almd R N; 3/4 hey, st W L sh 3. All gypsy pt 4. All sw pt 5. Go dn four in line (4); turn ind 1/2 toward pt & cont dn, backing 6. Go up four in line (4); turn ind 1/2 toward pt & cont up, backing 7. Cir R 3/4 8. Almd L N 1+1/2

HUBERT con 07-X

**COMPLEMENTARY CONTRA** by Gene Hubert

Duple & improper: 7

1. Dsd N 1+1/4 2. Bal in wave; almd R N 3&4. W pass L sh; sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. 1/2 W ch 8. Star L

*The dance is complementary to Tony Parkes's Shadrack's Delight.*

CRANE con 27-I

**CONCERTINA CHAIR** by Ted Crane

Duple & improper: 8S

1&2. Bal & sw N 3&4. Hey, st M R sh 5. M almd R 1/2; bal in wave, L hd to pt 6. Sw pt 7. Cir L 3/4 8. Bal; swirl to swap with pt & face new N

Ph 3: The hey has a non-standard entry. See EN5.

*Ted recommends the tune Concertina Reel.*

KAYNOR,C con 55-H

**CONFUSION SAY** by Cammy Kaynor

Duple & proper: K

1&2. Act pull past pt by R hd; sw first corner 3. 1/2 W ch on R diag, act retrieving pt, #2 with shadow 4. 1/2 R&L on slight L diag 5. On full L diag: W pull past by R hd; almd L first corner (ind of ph 2) till act pts meet in cntr, #2 ending across from pt, improper 6. Act sw & face dn 7. Dsd same sex N 8. 1/2 R&L

*Alt title: Proper Confusion*

These days many dancers have become sufficiently sophisticated that they handle most end effects without the caller's having to make a fuss. Thus, for the most part, I have not made a fuss about letter reference K. But I do offer an alert with this dance.

RICCIOTTI con 48-W

**CONNECTICUT RIVER FANTASY** by Chris Ricciotti

Duple & improper: S

1. Almd R (new) N 1+1/2 to long waves, M facing in 2. Bal in long waves; rotate the minor set 3&4 Bal in new long waves; sw pt 5. 1/2 R&L 6. Cir L 3/4 7. M go ind cw around outside of entire set, W ccw inside; turn ind 8. Ret; almd L N 3/4

Ph 2: "Rotate the minor set" - See glossary

Ref: DS132

HIGGS con 51-C

**CONTRA-CORDIANS** by Scott Higgs

Duple & improper: S

1. Pull past N by R hd; almd L next N 2. Pull past orig N by R hd; almd L (prev) N 3&4. Bal & sw orig N 5. M almd L 1/2; bal in wave 6. Sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along

Ref: EOM

DALSEMER con 13-G

**CONTRADICTION** by Bob Dalsemer

Duple & proper: 7

1. Dsd same-sex N 1+1/2 & act face out, #2 in 2. Bal in long waves; almd L about 3/4 3&4. Act turn contra corners, st with act almd R almost x1 5&6. Act bal & sw & face up 7. Cir L 8. Star L

KOLODA con 37-X

**CONTRARY MARY** by Jan Koloda & Lindsay Adams

Duple & improper: 6"S"

1. Long lines: fwd & bk 2. W dsd, ending near cntr, hd in hd with N, all facing up 3. Bal together & apart; W roll out to swap with N 4. Rep, the W rolling in 5&6. W bal & sw

7&8. Gypsy N; sw N  
Ref: CD

OLSON con 27-B

**CONTRASATIONS** by Al Olson

Duple & improper: 6FKS

1. Long lines: fwd & bk 2. Sw N 3&4. Hey, st W R sh 5. With next Ns: star R 6. Star L 7. Prom pt 3/4 around other cpl in the star, adjusting along to face orig Ns across? 8. 1/2 W ch

Alt (**CAUGHT IN AN EGGBEATER**): 3. Cir L! 4. With next Ns: cir R! 5. With orig Ns: star R! 6. With next Ns: star L!

OLSON con 27-C

**CONTRASATIONS TWO** by Al Olson

Duple & improper: 6FKS

1. W almd L 1+1/2 2. Sw pt 3&4. Hey, st W R sh 5. With N & shadow: star R 6. Star L 7. Prom N 3/4 around other pair in the star, adjusting along to face pt across 8. Long lines: fwd & bk

PROCTOR con 29-O

**COTTONWOOD CANYON** by Bob Proctor

Duple & improper: 5

1&2. Bal & sw N 3&4. Act bal & sw & face up 5. 1s splitting 2s: almd same-sex N handy hd x2! 6. 1/2 fig eight (above) 7. R&L 8. Ret

Ref: BCC; SCT

KARR con 15-K

**COUNTRY DOCTOR'S REEL** by Merilee Karr

Duple & improper: 8Sa

1. Dancing as a twosome with N: bal to N; go ind on R diag (defined as you face your N), turning 3/4 cw, so the M are bk to bk facing out, W facing in (to N) 2. Rep so all face counter to dir of prog 3. Rep so W are bk to bk 4. Bal; almd R N 5&6. W almd L 1/2; sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

Ph 1-3 are danced by neighbor pairs exactly as by the active dancers in the traditional rendition of *Petronella*, in which the inactives do not join in. See "Petronella roll" in the glossary.

JOHNSON con 11-G

**COZY CLOVER SWING** by Orace Johnson

Duple & improper: 9b

1. Go dn four in line, act in cntr (4!); act bk under joined hds & #2 turn in to form clover 2. Cozy "cir" L! 3. Sw N! 4. 1/2 prom 5. Go up four in line, #2 in cntr; #2 bk under joined hds & act turn in to form clover 6. Cozy "cir" L! 7. All sw pt in cntr & face new N! 8. New Ns star L

Ref: MF

HILL con 55-Z

**CRAGGY GARDENS** by Becky Hill

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Pass thru across; turn ind R; star R, fully around; pass thru along  
*Inspired by Gene Hubert's "Flowers of April."*

JENNINGS con 47-Q

**THE CROWDED HALL** by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. Cir L about once till across from pt 2. Sw N 3. Almd L next N x2 4. Almd R (orig) N 3/4; W almd L 5. R-hd bal N (in sawtooth formation); twirl to swap 6. Dsd N 7. Star R 3/4 & W turn cw 8. Sw pt

*In my opinion, sawtooth formation makes the very best use of a limited amount of space. This dance was designed to meet with typical New England Folk Festival constraints on square feet per dancer.*

ELBERGER con 31-A

**CRUMBS IN THE DIAPER** by Susan Elberger

Duple & improper: 6S

1. Dsd N 2. W almd L 1+1/2 3&4. Hey, st pt R sh 5&6. Sw pt 7. Cir R! 8. 1/2 W ch

*First danced at the 1989 NEFFA Festival as part of the contra medley. This now traditional NEFF feature attraction comprises six changes of each of six dance sequences called by each of six callers to each of six tunes, all played by a single band and danced with a single partner. The concept originated with, and was implemented by, Susan.*

DIGGLE con 01-Y

**CRUSTY OLD SALT** by Roger Diggle

Modified duple & improper: 6CFi

1. Act sw! 2. Almd L N about 1+1/2 until M face out 3&4. Hey, st W R sh 5. Cir L with next Ns 6. 1/2 fig eight (below) 7&8. Turn contra corners

Alt: 6. 1/2 fig eight above (around orig Ns)

Ph 6-8: Note that the old fashioned convention of directing calls to the active couples (rather than to neighbors) is more suited to the asymmetric action.

KITCH con 44-P

**CUCKOO'S NEST** by Jim Kitch

Duple & improper: S

1. R-hd bal N; twirl to swap 2. M cross by L hd; pass pt by R hd; W cross by L hd 3&4. Bal & sw N 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L 8. W pass by R hds; almd L N 3/4

HOFFMAN con 46-I

**CURLY CUES** by Erik Hoffman

Duple & improper: 8

1&2. Act split #2; separate and go outside to mirror gypsy #3 (about 1x); go up around cpl #2 (act passing pt by R sh) and form lines facing down, act on outside of same-sex nbr 3. Go dn; turn as cpl with same-sex N, act moving fwd to cntr of line of four facing up 4. Go up; hd cast off with same-sex N 5&6. Act turn contra corners 7&8. Act bal & sw & face dn

*Erik notes that ph 1&2 are reminiscent of The Wizard's Walk by Ruth Ungar (cf. Gems)*

The two-hand pull across may appear awkward at first, but many Boston dancers use this action in Rory O'More. I take this opportunity to share it with my readers.

Alt (LDJ; Duple & proper): 1&2. St with a two-hand pull, act pull by, passing R sh; go dn outside; ret & cross over ... 7&8. Act bal & sw & end proper

OLSON con 06-Q

**D10V3** by Al Olson

Duple & improper: 7HSe

1&2. Bal & sw N 3. Almd L next N; almd R orig N! 4.

Rep! 5. Cir L 3/4 6. Sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

*Ted Sannella suggests the title* Lots of Allemandes.

OLSON con 04-C

**D39** by Al Olson

Duple & improper: 9HKS

1&2. Almd L N; 3/4 hey, st M R sh 3. Almd L pt 1+1/4; go along (W in cntr) to wave with next pair 4. Bal; almd L shadow 3/4 5&6. Bal & sw pt 7. 1/2 W ch 8. Star R!

*Al credits Steve Schnur and Gene Hubert for the basis of ph 3&4.*

*Ted Sannella suggests the title* Beyond Summer of '84.

OLSON con 05-N

**D47** by Al Olson

Duple & improper: 7S

1. Cir L 3/4 2. Sw pt, ending W in cntr 3. W almd L x2! 4. Almd R pt 1+1/2; M almd L 1/2! 5&6. Sw N 7. 1/2 prom 8. 1/2 R&L

*Ted Sannella suggests the title* Swing and Turn.

OLSON con 10-R

**D63V2** by Al Olson

Duple & improper: 7

1. Almd R N x2 2. Bal in long waves; W cross by R sh while M loop R to take place of N 3&4. All bal & sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. 1/2 W ch 8. Star L!

OLSON con 10-S

**D63V3** by Al Olson

Duple & improper: 7

1. Almd L N x2 2. Bal in long waves; M cross set by L sh while W loop L to take place of N 3&4. All two-hd bal pt, st L hips adjacent; all sw pt 5. Go dn four in line; turn as cpls 6. Ret 7&8. Cir L 1+1/4; almd R N 1+1/2!

OLSON con 10-T

**D63V4** by Al Olson

Duple & improper: 9

1. Cir L 3/4 2. All almd R pt; bal in long waves 3. All almd L shadow; bal in same waves 4. All sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. 1/2 W ch 8. 1/2 R&L

Alt: 2. All almd R pt to pos of long waves; almd L shadow

3&4. All bal & sw pt.

OLSON con 13-O

**D74V1** by Al Olson

Duple & improper: 8S

1&2. Bal & sw N 3. W almd R 1+1/2 4. Almd L pt 1+3/4, till W face in 5&6. 3/4 hey, st W R sh; courtesy turn N 7. Cir L 8. Cir R 1/2; almd L N

OLSON con 15-V

**D77V8** by Al Olson

Duple & improper: 9HS

1. Almd R N 1+1/4; W almd L 1/2 2. Almd R pt 1+3/4 3. Cir L! 4. Sw pt 5. 1/2 W ch 6. Star R! 7&8. Hey, st W almd R 3/4 while M loop L to take N's pos, cont pt L sh

OLSON con 14-D

**D78V1** by Al Olson

Duple & improper: 8S

1&2. Bal & sw N 3. W almd R 1+1/2 4. Ccw almd/sw pt, till W face in 5&6. Hey, st W R sh 7&8 Bal in long waves, L hd to pt; almd L pt 1+1/4; W almd R 1/2; almd L N 3/4

OLSON con 14-J

**D80** by Al Olson

Duple & proper: 8BCHI

1. Ccw almd/sw same-sex N 2. Act almd R; bal in wave 3. Almd L same-sex N; bal in same wave 4. Act sw 5. Act go dn cntr; turn as cpl 6. Ret; cast off 7. Star L 8. Star R

OLSON con 16-O

**D88V1** by Al Olson

Becket formation (cw prog): 6KS

1. R&L 2. Ret 3&4. Star R 1+1/4; with new cpl: star L 3/4! 5&6. Hey, st W almd L 3/4 while M loop cw to take pt's pos 7&8. Sw pt

OLSON con 16-P

**D88V2** by Al Olson

Duple & improper: 8KS

1&2. Star R 1+1/4; with N & shadow: star L 3/4!≈ 3. 1/2 W ch (to shadow) 4. Long lines: fwd & bk 5&6. Pull past N (across) by R hd; pull past shadow by L hd; sw pt 7&8. 3/4 hey, st W R sh; courtesy turn with N

OLSON con 17-K

**D91** by Al Olson

Becket formation (ccw prog): 7KS

1. Star L 2. Star R≈ 3&4. Sw pt 5&6. M almd L 1+1/4; keeping hds joined, M pick up pt in 1/2 sh-waist pos and cont turning about once around; turn as cpls ccw about once to face across in orig pos! 7. 1/2 hey, st W R sh 8. M loop ccw to follow pt across set, both passing L sh with orig cpl and going ccw around entire set to new cpl

HANCOCK con 07-Y

**DACRE'S DOUBLE PROGRESSION** by Dacre

Hancock

Duple, improper & dbl-prog: 9S

1. Almd L N 1+1/2 2. Dbl bal in long waves 3. 1/2 W ch 4. W pull past by R hds; almd L N 1+1/2 to wave across, M in cntr 5&6. Bal; go fwd; sw new N & face across 7. Long lines: fwd & bk 8. Star R  
Alt: 4. W pull past by R hds; almd L N 1/2; bal in wave 5&6. Go fwd; sw new N

HUBERT con 15-H

**THE DANCE GYPSY** by Gene Hubert

Becket formation (cw prog): 6S

1. Go dn four in line; turn as cpls 2. Ret 3. Cir L 3/4 4. Sw N 5. 1/2 W ch on R diag (to shadow) 6. With shadow & new N (across): star L 7&8. Bal & sw pt & face dn  
*Ref: DD3*

BLOOM con 41-J

**DANCE GYPSY** by Jacob Bloom

Duple & improper:

1. Cir L 2. Gypsy N 3&4. Hey, st W L sh 5&6. Gypsy N; sw N 7. Long lines: fwd & bk 8. Act sw  
*The version given is an arrangement called by Dan Pearl at the wedding dance for Val and Tom Medve, who went on to publish The Dance Gypsy, a newsletter "for dancers with wanderlust."*

HILL con 37-Y

**DANCING BEAR** by Becky Hill

Duple & improper: 7S

1. Almd R N 1/2; almd L N (x1) 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L  
Ph 1: Becky suggests a lick she borrowed from Kathy Anderson: on count four, jump onto both feet.  
*Ref: CD*

OLSON con 04-N

**DANCING HEY TO HEY** by Al Olson

Duple & proper: 4CFIKi

1. Act go dn outside below two 2. Up cntr; cast off; cont so act have R shs adjacent! 3&4. Hey on L diag, st L sh with second corner, ending in st pos 5&6. Hey on R diag, st act veering L and cont L sh with pt's first corner 7&8. Act sw & face up

OLSON con 02-I

**THE DANCING PLOW** by Al Olson

Duple & proper: 4BCFKi

1. Act go outside below two 2. Go up cntr; cast off 3&4. Act turn contra corners to pos of long waves, act facing out 5&6. Inact pts & the act inds (a shadow pair) they just turned: hey on R diag, st inact passing R sh 7&8. Act bal & sw & face up  
Ph 5&6: The hey has a non-standard exit, active shadows turning right after their last shoulder pass.  
*The dance results from combining Ed Shaw's The Dancing Sailors with ideas from Robert Anderson's Swing Behind the*

Plow.

KITCH con 54-F

**DANCING THE WINTER AWAY** by Jim Kitch

Interchanged duple & improper: 8S

1&2. Bal & sw N 3. M almd L 1/2; almd R pt 4. 1/2 hey, M st L sh 5&6. Gypsy pt; sw pt 7. Long lines: fwd & bk 8. W almd R 1/2; almd L N 1+1/4

Neutral couples must change places as usual. Because of the interchanged formation, this will put the man on the right, the woman on the left, as they face the set.

*Ref: TLITD*

HILL con 37-Z

**DARYL'S PROMENADE** by Becky Hill

Cpls in prom pos facing ccw around entire set: 8S

1. Prom N ccw around entire set 2. Ret 3&4. Hey, st W R sh while the M loop L 5&6. W pass R sh while M adjust; sw pt 7. Cir L 3/4; pass thru along 8. Sw new N, ending in prom pos, M in cntr (all facing ccw around entire set)  
Ph 3&4: Neutrals should participate.

Alt: 7. W almd R 1+1/2

Alt: 8. End in prom pos, W in cntr (all facing cw around entire set 1. Prom N cw around entire set

You can cope with the unusual formation by starting the walk-thru at ph 8.

*Ref: CD; TD*

SMITH\_E con 55-M

**DAVID ON FRIDAYS** by Eric Smith

Duple & improper: "S"

1. Gypsy N 1+1/2! 2. R hds across, the M dropping out in orig pos 3. Maintaining their handshake grip, W almd R 1+1/2 4. Sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. Cir L 8. Shift L; cir L 3/4 with new Ns

*The title refers to David Kaynor, well known for his Greenfield MA Friday night series.*

SAXE con 53-D

**DEBBIE'S DANCE HALL** by Jim Saxe and Larry Jennings

Becket formation (ccw prog): 10S

1. Cpls, hd in hd, go fwd; taking a two-hd hold with N, W draws N to her side of the set 2. Sw N, ending facing pt across 3. New M on L diag: almd L 1+1/4 & take R hds with pt to form a slight R-diag wave with your new Ns. You are facing your shadow in an adjacent wave. 4. Bal; go fwd to new waves, L hd to shadow, W in cntr 5. Bal; almd L shadow 3/4 6. 1/2 W ch on slight R diag to N (of ph 3) & face pt on L diag 7. Cir L with pt and those new Ns till on orig side 8. Sw pt & face across≠

Ph 6: Avoid the temptation to get across from your new neighbor; you want to get to your partner easily for the circle.

*When choosing sequences for this book, I chanced upon the original version of Debbie's Dance Hall. I complimented Jim on his novel use of diagonal waves and offered some*

*suggestions. Jim was thus encouraged to take a new version to the dance hall. This led to an extended exchange of ideas and several versions until we were both satisfied.*

ROTENBERG con 23-B

**DELPHINIUMS AND DAISIES** by Tanya Rotenberg  
Duple & improper: 6S

1. Almd L (new) N 1+1/2 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. Sw pt 7. Cir L 3/4 8. Almd R N 1+1/2

Some add a balance before the swing. However, as a dancer, the composer prefers that there not be a balance.

*This dance was written for the 20th anniversary of Tanya's parents, Sam and Sandy Rotenberg.*

HUBERT con 54-N

**THE DIAGONAL DISCOVERY** by Gene Hubert  
Becket formation (cw prog): S

1. Long lines: fwd & bk 2. On left diag: M almd L 1+1/2 3&4. Bal & sw (new) N 5. Cir L 3/4; pass thru along! 6.

Sw pt 7. 1/2 hey, st M L sh 8. Two-hd turn pt and face across

Alt: 8. Sw pt (again)

Ref: *GHWB*

MOHR con 47-J

**DIAGONAL WAVES** by Rick Mohr  
Becket formation (cw prog): S

1. Cir L! 2. 1/2 R&L 3. Identify your new Ns on a R diag: those W pull past by R hds while M move R; almd L that N about once around, ending with the M in their pt's orig pos, the W joining R hds to form a R-diag wave 4. Bal (to L and to R); slide L 5. Bal (R, L) in rearranged R-diag wave, R hd to N; almd R N 3/4 forming a L-diag wave, the M from the orig minor set taking L hds 6. Bal; M almd L and go to pt while W turn ind cw to receive pt 7&8. Sw pt & face Ns across

Ph 3-6: All this is danced with the same neighbors.

OLSON con 06-Z

**DIAMOND DANCE** by Al Olson  
Duple & improper: 10H

1. Almd L N 3/4; W almd R 3/4 & face each other along cntr 2. Bal in diamond, M on R of pt; all turn ind cw 3/4 while moving one pos ccw around diamond 3. Rep 4. Bal in diamond; W turn ind cw about once as they move one pos ccw around diamond while M dance a cw loop to meet pt 5&6. All sw pt 7. M almd L 1+1/2 8. Almd R N 1+3/4  
*A diamond is a circle with one pair opposite across and the other pair opposite along.*

OLSON con 13-D

**DIFFERENT APPROACHES** by Al Olson  
Triple, proper & triple-prog: 7FKh

1&2. Act cross thru #2, who move up, & face #3 along; mirror heys for three along, st act going outside #3 3&4. Act with #3, #2 with pt: bal & sw & face into minor set? 5&6. Cir six L 7. Long lines: fwd & bk 8. Act & #4: 1/2 R&L

(new top cpl crossing over)

The sequence may be adapted to a triplet: dance ph 1-7 as in a single minor set; conclude with: 8. End cpls: two-hd turn pt cw 1+1/2, ending in order 2-3-1.

*The title derives from the heys delivering dancers to each other in three different approaches to the following figure.*

NICKERSON con 30-X

**A DIFFERENT JOURNEY** by Glen Nickerson  
Duple, proper & dbl-prog: 8

1. Act cross by R sh; go outside below Ns, who move up 2. Star L with next Ns 3. Star R with orig Ns 4. Almd L new N (of Ph 2) 1+1/2 5&6. Hey, st W R sh! 7. Cir R 8. Act 1/2 fig eight (above)

Alt: 7. Star L

*Dedicated to Ralph Page, who, after his death, was said by his wife, Ada, to have taken a different journey.*

JENNINGS con 39-R

**A DIFFERENT WAY BACK** by Larry Jennings  
Sawtooth formation, facing Ns on slight L diag (cw prog): 6S

1. Cir L almost once around till across from pt 2. Gd R & L in entire set, st R hd to N, passing that N and two other Ns! 3. Almd L fourth N x2! 4. Almd R third N 1+1/2 5. Rev gypsy second N 1+1/2 6. Sw (orig) N 7. Cir L 3/4; cont along set to sawtooth formation 8. Sw pt Ph 2-6: Neutrals must participate.

Ph 7&8: A zesty realization of the action is described at *WOW!*

*I got the idea for this dance from Peter Bixby's The Flirting Weaver and benefitted from remarks of Al Olson. I considered sharing the credit by attributing the dance to Folkprocess, but Peter and Al disavowed the sawtooth stuff and I, having faith in sawtooth actions, decided that I better take the full blame.*

OLSON con 07-A

**THE DISAPPEARANCE** by Al Olson  
Becket formation (cw prog): 7FKS

1. Almd L shadow 1+1/4; M almd R 1/2 2. Almd L N 1+3/4 3. With N & shadow: star L 4. Same four: star R 5&6. Almd L new N (4); 3/4 hey (with shadow & new N), st W R sh 7&8. Bal & sw pt

CROMARTIE con 54-Z

**THE DIXIE GAL** by Robert Cromartie  
Duple & improper: 6S

1. Long lines: fwd & bk 2. M almd L 1+1/2 3&4. Bal & sw pt 5&6. Go dn four in line; dixie twirl; ret 7. Cir L 3/4 8. Sw N

Dixie twirl: Without anyone releasing hands, the left-most pair, led by the end dancer, go under an arch made by the central pair to be the left-most pair in a line of four facing up. Simultaneously, the right-most pair sweep across the set to be the right-most pair in the inverted line. These conventions as to who arches and who goes under are not universally agreed, but are as good as any.

JENNINGS con 47-O

**D MDF REEL** by Larry Jennings

Duple & improper: S

1. Almd L N 1+1/2 2. W almd R 1+1/2 3&4. Bal & sw pt 5. Cir L 3/4 6. Dsd N 7&8. Bal & sw N

*The dance is routine at best, but it has a use: in those locations where a partner swing in every dance is mandatory, the demand can perhaps be adequately met even with a primary dance that lacks the required swing; switch to a dance like D MDF for the last four or five changes.*

*The Dance Musicians' Development Fund produced a series of dances to finance appropriate grants.*

JOHNSON con 22-I

**DO IT!** by Orace Johnson

Becket formation (cw prog): 7KS

1. W almd R 1+1/2 2. Almd L N 1+3/4 & face across 3. After noting the pair containing shadow on the L diag, 1/2 prom with pair containing pt, looping L in the courtesy turn to face noted pair 4. Star L 3/4 5&6. Bal & sw pt 7. After noting next Ns on the L diag, 1/2 prom, looping L to face those next Ns 8. 1/2 R&L

*The dance is titled after the calls used by Orace for ph 3 and ph 7: "Promenade ... and Do It!"*

*Ref: MF*

KAYNOR\_D con 50-C

**THE DOG'S BREAKFAST** by David Kaynor

Becket formation (cw prog): S

1. Cir L 2. Bal; W trade places, rolling R, assisted by N, who stays put 3. Cir R 4. Bal; M trade places, rolling R, assisted by N, who stays put 5. Gypsy pt 6. Sw pt 7. Long lines: fwd (4); bk (2); W roll L to swap with pt 8. Pass thru (across); turn ind R 1/4; shift cw one pos around entire set

SALETAN con 25-G

**DOUBLE DREYDL** by Tony Saletan

Duple & improper: 6S

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. Cir R! 8. 1/2 W ch

*A dreydl is a four-sided top traditionally spun as part of a game during the Jewish festival of Chanukah.*

OLSON con 10-V

**THE DOUBLE PLOW** by Al Olson

Duple, proper & dbl-prog: 6CFIKh

1. 1/2 R&L (with same-sex N) 2. 1/2 R&L with next same-sex N; act, including the M now at the head of the set, go to pos of a long wave in cntr, L sh to pt, R sh to shadow 3&4. W1 with #2 and shadow, M1 with #3 and shadow: hey, st L sh with first contra corner 5&6. Act, making an extra 1/4 rev in the first almd R, turn contra corners 7&8. Act bal & sw & retire proper

OLSON con 10-X

**DOUBLE PLOW #4** by Al Olson

Duple, proper & dbl-prog: 6CFIKh

1. 1/2 R&L with #2 2. 1/2 R&L with #3 3. Act almd R 1+1/2 4. Almd L first contra corner x2, till act face shadow on slight L diag 5&6. W1 with #2 and shadow, M1 with #3 and shadow: hey on slight L diag, st act shadows R sh 7&8. Act bal & sw & retire proper

OLSON con 07-K

**DOUBLE PLOW #6** by Al Olson

Duple, improper & dbl-prog: 6CFIKh

1. Almd N handy hd 1+1/2, st act dn cntr 2. Almd next N with the other hd 1+1/2 3&4. Act turn contra corners (with corners of the same sex) to pos of long waves, act facing out 5&6. Inact pts & the act inds (a shadow pair) they just turned: hey on R diag, st inact passing R sh 7&8. Act bal & sw & face dn

Ph 5&6: The hey has a non-standard exit, active shadows turning right after their last shoulder pass.

BLOOM con 17-V

**THE DOUBLE RAINBOW** by Jacob Bloom

Duple & improper: 6

1. Mirror almd N 1+1/2, st act splitting #2 2. #2 sw 3. Mirror almd same-sex N 1+1/2, st #2 splitting act 4. Act sw 5. Go dn four in line, act in cntr; act turn as cpl, #2 ind 6. Ret 7. Cir L 8. Bal; twirl to swap with pt & face next N *Jacob named the dance for a meteorological event that occurred at the wedding of Susan Elberger and William Kemler Stewart.*

OLSON con 01-K

**DOUBLE SORROW** by Al Olson

Duple & proper: 5CEi

1. Act go dn cntr; turn ind 2. Ret; cast off~ 3. Star R with next cpl! 4. Star L with orig cpl! 5. Joining hds around the entire set: "cir" R 6. "Cir" L 7. R&L (with orig cpl) 8. Ret Ph 5&6: Neutrals should participate.

JENNINGS con 55-C

**DRUID'S COMBINATION** by Larry Jennings

Duple & improper: S

1. Star R 2. W turn over R sh; gypsy N 3&4. W go straight across the set, passing R shs, while M cont on path of the gypsy, looping R away from the set; gypsy and sw pt 5. Cir L 3/4; joining R hds with N, ooze to a wave, W in cntr 6. Bal; slide R, catching N with L hd 7. Pull into 1/2 hey, st W R sh 8. Almd L N (x1); take path of cir R 1/2 but go single file

Ph 3: The women cross by the right shoulder while the men continue on the path of the gypsy, looping right away from the set.

Ph 8: In the "circle right", women follow their partner, men follow their neighbor, to progressed position.

*Becky Hill, in CD! and TD, presented two versions of Druid's Reel. Each of these two variants is a good dance for general purpose use. I noticed that by combining the two variants and doing a little editing I had a fairly complex dance*

that I think may be worth the trouble. I offered it to Becky, but she suggested that I name my variant. According to the rules, that makes me the "composer".

HILL con 38-A

**DRUID'S REEL** by Becky Hill

Duple & improper: 9S

1. Star R! 2. Gypsy N 3. W almd L 1+1/2 4. Sw pt 5. Cir L 3/4; ooze into wave, W taking L hds 6. Bal; slide R, catching N with L hd 7&8. Pull into a hey, st W R sh!

*The dance was written to a tune composed by Barb Levine.*

Ref: CD; TD

*Becky had previously published two versions of this dance.*

*For the present book, she created a third version which is listed above. At the same time, I too was working on a combination of the two previous versions suitable for this book and came up with the following variant. This variant differs from Becky's in phrase 3 (which was taken from one of the earlier versions), and in the unique progression, making it appropriate for workshops. Normally I would just give the two phrases as Alt's, but the inclusion of these two figures with single file action really refocuses the dance.*

*With this refocusing I have a "credit/blame/disclaim problem." I will not discuss this beyond naming my solution the "imaginative titling ploy" and noting that I do not use Becky's title (it belongs to her) nor do I imply that she approves of the alternate.*

**THE ICONOCLASTIC DRUID** adpt by Larry Jennings

Duple & improper: S

1. Star R 2. W turn over R sh; gypsy N (x1) 3&4. W cross the set; gypsy & sw pt\* 5. Cir L 3/4; joining R hds with N, ooze to a wave, W in cntr 6. Bal; slide R, catching N with L hd 7. Pull into 1/2 hey, st W R sh! 8. Almd L N (x1!); go single file ccw to prog pos\*

Ph 3: The women go straight across, passing by the right shoulder, while the men continue on the path of the gypsy, seemingly looping right, away from the set. It might help to think in this way: "2. W U-turn R (2); gypsy N till the W face in, the M out (6) 3. The foursome may think of itself as a momentary single file cir of four advancing one position cw (2) (The action is that of a two-count "rotate the minor set" so the M face in, the W out.); gypsy N (6)

Ph 8: The action stays in the same minor set till the very end of the dance. Thus the "single file" action exactly follows the path of a "cir R 1/2", women following their partner, men following their neighbor, to progressed position.

KITCH con 17-Z

**THE DULCIMER LADY** by Jim Kitch

Duple & improper: 9K

1. Cir L 2. Sw N 3. Long lines: fwd & bk 4. Act cross by R sh; go R around one to cntr to face shadow, M1 facing dn, W1 up 5. Act: R-hd bal shadow; #2 join R hds on top: all bal 6. R hds across! 7&8. Bal; #2 form R-hd arch and act shadows pull past by R hds (under the arch); act sw (pt) & face dn

Ref: TLITD

OLSON con 25-V

**E16V1** by Al Olson

Becket formation (cw prog): 5BFKS

1. Noting cpl on L diag: 1/2 R&L (with op cpl), adjusting along during the courtesy turn to face noted cpl (new Ns) across 2. 1/2 R&L (with that cpl) with extra 1/4 courtesy turn 3. Prom cw around the entire set; turn as cpl 4. Ret 5&6. Hey, st M small almd L, W looping R 7&8. (Bal & sw pt

Ph 3&4: Neutrals should participate.

Alt: 7. Star L with shadow & N 8. Sw pt

OLSON con 27-M

**E30V1** by Al Olson

Duple & improper: 10HS

1. W almd R 1+1/4; courtesy turn pt! 2. W pass by R hd; almd L N about once, to pos of wave, W in cntr 3. Go ind along (& around the ends) 4. Ret 5. Almd R N 1+1/4, till M face in; M cross by R sh (into pt's pos) while W loop R (into N's pos) 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N

Ph 3&4: Neutrals must participate, partners playing the part of neighbors.

OLSON con 27-N

**E30V2** by Al Olson

Duple & improper: 9HS

1. Star L! 2. Almd L N 3/4; bal in wave, W in cntr 3. Go ind along (& around the ends) 4. Ret 5&6. Almd R N 3/4; rotate the minor set\*; sw pt 7. 1/2 W ch 8. Star R!

Ph 3&4: Neutrals must participate.

Ph 5: "Rotate the minor set" - see Glossary

OLSON con 36-F

**E50** by Al Olson

Becket formation (cw prog): 7"S"

1. Cir L 3/4 2. Sw N 3. Go dn four in line; turn as cpls 4. Ret 5. 1/2 R&L 6. On L diag: 1/2 W ch to shadow 7&8. Pass thru across; W goes L, M goes R, passing shadow by R sh; sw pt

OLSON con 42-C

**E64V4** by Al Olson

Duple & proper: 7FK

1&2. Turn contra corners 3&4. Bal & sw first contra corner 5. Long lines: fwd & bk (ops are of the same sex) 6. With orig Ns: cir L! 7. Act sw & face up while #2 get op pt! 8. Act cast off with an extra revolution

LOWREY con 07-Q

**EAGLE CREEK YANKEE** by George Lowrey & Roger Diggle

Duple & improper: 8CFi

1. Star R 2. Star L 3. Act go dn cntr below two 4. Go up outside to orig pos 5. Act sw 6. Sw N 7. Cir L 1/2; pass

thru across! 8. Cir L 1/2; all twirl to swap with pt & face new N!

*Adapted from Ted Sannella's Yankee Reel*

*Ref: MF*

OLSON con 03-I

**THE EDDY** by Al Olson

Duple & improper: 7K

1&2. Bal & sw N, end W in cntr 3. W almd L 1+1/2 4. All sw pt 5. Cir L 6. W roll/swap L with pt (2); cir R 3/4 & face N along (act face up) 7. Dip & dive along, three changes, st act ducking; turn ind! 8. Ret, st act arching!  
The Eddy series of dances was spun off from Tony Parkes' The Cyclone.

OLSON con 03-M

**EDDY FIVE** by Al Olson

Duple & improper: 4FK

1&2. Bal & sw N 3. W ch 4. Ret 5. Act & #3: cir L 6. Same four: cir R & act face up, #2 dn 7. Dip & dive along, three changes, st act ducking; turn ind! 8. Ret, st act arching!  
*The Eddy series of dances was spun off from Tony Parkes' The Cyclone.*

OLSON con 03-K

**EDDY THREE** by Al Olson

Duple & improper: 7K

1. W almd R 1+1/4; all courtesy turn pt! 2. 1/2 W ch & act face dn, #2 up 3. Dip & dive along, three changes, st act ducking; turn ind! 4. Ret, st act arching! 5&6. Bal & sw N 7. Cir L 8. Star L  
*The Eddy series of dances was spun off from Tony Parkes' The Cyclone.*

MOHR con 53-X

**ELLEN'S YARNS** by Rick Mohr

Becket formation (cw prog): S

1. 1/2 R&L 2. Star L 3. On R diag: 1/2 W ch 4. With twosome across: 1/2 W ch ending with shadow 5. Bal in cir of four; Petronella roll (see G1) 6. Rep, with additional half revolution so as to face pt 7&8. Bal & sw pt  
*Ted Sannella was the first to use "Petronella turn" into "balance and swing" with someone from another foursome, in his dance "Fiddleheads". This dance was written (before the craze for such dances!) to provide that experience for everyone rather than just the actives.*  
*Rick explains: "For Ellen Cohn of New Haven, CT; raconteuse, natural dyer, gifted musician and singer, and valued friend."*

OLSON con 21-J

**THE EMPTIED CRACK** by Al Olson

Duple & improper: 9HKS

1. Almd L N 1+1/2 2. Sw second N 3. Almd L third N; pass second N by R sh 4. Sw (orig) N 5. Cir (four) L 3/4 6. Sw pt 7. 1/2 W ch 8. Star R!  
Ph 1-4: Neutrals must participate, partners dancing the part

of neighbors.

HINDS con 54-Y

**THE EQUAL TURN** by Tom Hinds

Becket formation (cw prog): 7S

1. M almd L 1+1/2 2. Sw N 3. 1/2 R&L 4. 1/2 W ch 5. Cir L 3/4; pass thru along! 6. New W almd L 1+1/2 7&8. Bal & sw pt  
*Ref: DAN3*

BISCHOFF con 42-Q

**EQUITY REEL** by Chris Bischoff

Duple & improper: S

1. Almd R N 1+1/2 2. Bal in long waves, M facing in; almd R N 1/2 3&4. Hey, st W L sh 5. W almd L 1+1/2 6. All sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

KAYNOR\_D con 57-F

**ERIC ON MONDAYS** by David Kaynor

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. Cir L 3&4. Hey, st M L sh, ending in pos of wave across, M with L sh near 5. All go fwd to pos of wave across; Shadows almd R (about 1x) 6. Prev M almd L 3/4; current M almd R 1/2; next M almd L 3/4 7&8. Bal & sw pt  
The title refers to Paul Eric Smith.

ROUNDS con 23-P

**ERIC'S ANSWER** by Eric Rounds

Duple & improper: 11S

1. Dsd N 2. As cpls: dsd 3/4, ending in a two-faced line, M in cntr 3&4. Bal; M almd L 1/2, switching to linked L elbows; M pick up N and turn weathervane once till all are on orig side 5. Prom N ccw around entire set; turn as cpl 6. Ret 7. The W entering ahead of N: star R about once around for the W 8. W pass by R sh & turn sharply R to swap while M turn ind (2!); star L about 3/4 to prog pos

HOLLMAN con 50-B

**ERNIE'S REEL** by Eric Hollman

Becket formation (cw dbl-prog): S

1. Cir L 3/4; pass thru along 2. Sw new N 3. W ch 4. Ret 5. Partial hey on R diag, st W R sh till M meet the first time, the W having interchanged; M almd R to pos of long wave 6. M almd L 1+1/2 with next M 7&8. Bal & sw pt  
Alt (single prog): 1. Cir L 3/4 2. Sw that N  
*The composition honors Ernie Spence, with whom Eric danced several fun filled minutes in an (inadvertantly) progressionless contra. The combination of Eric, Ernie, and action out of the minor set makes the dance irresistible to me.*

ZAKON con 02-P

**EVE IN THE GARDEN** by Steve Zakon-Anderson

Duple & improper: 5

1. Mirror dsd N, act splitting #2 2. Almd N handy hd x2 3. Act gypsy 4. Sw N 5. W ch 6. Ret 7&8. Act bal & sw

KITCH con 50-I

**EVERY SECOND COUNTS** by Jim Kitch

Duple & improper: S

1&2. Bal & sw N 3. Cir L 3/4 4. Almd R pt 1+1/2 5. Ccw gypsy shadow 6. Sw pt 7. Cir L 8. W pass by R hd; almd L N 3/4

Ref: *TLITD*

CROMARTIE con 53-P

**EX-PATRIOT'S JIG** by Robert Cromartie

Duple & improper: 7S

1&2. Bal & sw N 3. R hds across 4. 1/2 W ch 5. Dsd shadow 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along

Alt (Nick Hawes): 3. 1/2 W ch 4. Star R! 5&6. Almd L shadow; sw pt

Alt (Brad Foster): 1. Dsd N 2. Sw N 3. 1/2 W ch 4. Dsd N across

*These are all variants of Ted Sannella's Patriot's Jig.*

SANNELLA con 40-E

**EXCEL-A-BRATION** by Ted Sannella

Duple, improper & dbl-prog: S

1. Bal in cir (of four); R hds across 1/2! 2. L hds across with next cpl! 3. Cir L with orig cpl! 4. Sw N 5. 1/2 hey, st W R sh 6. Sw next N 7. Long lines: fwd & bk 8. Act sw

*Commissioned by Margie Davis as an XLth birthday present for Paul McCullough.*

Ref: *STN*

KAYNOR\_D con 47-E

**EXCRETION REEL** by David Kaynor

Becket formation (ccw dbl-prog): 11S

1. 1/2 R&L 2. Cir L 3. Shift L about two steps so that you have cleared your current neighbors; new W almd R 1/2 to cross set while M cont the shift; courtesy turn new N ending across from shadow 4. Long lines: fwd & bk 5. With newer N and shadow: R hds across (x1) 6. W drop out on their orig side of the set while M cont 1/2 more; almd L shadow 1/2 7&8. Bal & sw pt & face across

Ph 4: Neutrals should participate; the men have their new neighbor on their right, their newer neighbor on their left. The composer starts the dance in the very amorphous formation of ph 3.

*The dance was concocted during a toilet session. Dan Pearl suggests an alternate title: The Process of Elimination.*

JENNINGS con 50-R

**EXEMPLARY DANCE #4** by Larry Jennings

Duple & improper:

1. Sw N! 2. Cir L 1/2; bal to a wave, M in cntr, R hd to N, act facing dn 3. Star R 3/4 with new Ns, till acts are in M's line 4. W turn cw to sw pt & face those Ns 5. Cir R 3/4 6. Act 1/2 fig eight (below) 7. Long lines: fwd & bk 8. Act gypsy 1+1/2 & face same N

*The dance illustrates that a sequence may depend very little*

*on the starting formation; this dance could as well be started in the wave formation of ph 3, in the Becket formation of ph 5, or in the duple & proper formation of ph 7.*

JENNINGS con 50-S

**EXEMPLARY DANCE #5** by Larry Jennings

Duple & improper: S

1. Cir L 3/4; pass thru along (pt by R sh) 2. Dsd first shadow 3. Pts swap pos with a cw gypsy 1/2, joining M's R, W's L, hd; cir L 1/2; pass thru along (pt by R sh)! 4. With second shadow & N: star L 3/4 5. Almd R next N; bal (orig) N 6. Sw that N 7. Almd L another (previous) N; with second shadow & orig N: star R 1/2! 8. With second shadow & next N (of ph 5): star L 3/4; W on R diag (from adjacent stars): swap by R sh

*The dance was given to Myrtle Wilhite in Nov, 1991, as an exercise in notation; you dance with six people of the opposite sex.*

FOLKPROC con 56-Y

**EXEMPLARY DANCE #6** adpt by FOLKPROC

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N & face across 3. 1/2 prom N 4. 1/2 W ch 5. 1/2 W ch on L diag to new N 6. 1/2 R&L & square up the set 7. Cir L 3/4 8. Sw pt & face across

That would probably be just enough notation to meet contemporary standards. In this pedagogic context I give fairly extensive notes.

Ph 1/2: The transition is strong but there is always the question of compliance with the eight-count phrase.

Ph 4: A bit extra in the courtesy turn will direct you to your new neighbor.

Ph 5: The dancers will probably start squaring up the set of their own accord; the caller can reassure them by noting that it is appropriate for the men to be across from each other at this juncture. Which men? The one you just gave your partner to, of course.

Ph 6: Square up? Be squarely across from your partner.

Ph 7/8: The ubiquitous transition in search of a really satisfying phrasing.

*I perhaps should not be so flippant about contemporary choreography, for some of which I am partly responsible. If we cannot laugh at ourselves, with whom can we laugh? Dan's variant would, I believe, be well received at a contemporary dance.*

JENNINGS con 56-Z

**EXEMPLARY DANCE #7** adpt by Larry Jennings

Becket formation (ccw prog): S

1. Cir L 3/4; Ns, W leading, shift L (cw) 2. Sw N & face pt on slight R diag 3. 1/2 prom N 4. 1/2 W ch rotating an extra 1/4 in the courtesy turn to face new Ns on slight L diag 5. 1/2 W ch to new N 6. 1/2 R&L 7. Cir L almost once around 8. Sw pt & face across

I figure that this dance has near perfect timing if done exactly as notated. Persuading the dancers to do this may be impossible, at least at a public dance. So I give you

extensive notes and turn you loose.

Ph 1/2: As they complete the circle 3/4, the women release the hand joined to their partner, and, staying on their neighbor's side, lead him almost to his original position whereupon he draws her into swing position. I call this action WOW!; it is featured in my dance WOW!

Ph 2: You swing on a slight right diagonal from your partner; resist the urge to square up the set.

Ph 3 starts and ends facing on a right diagonal.

Ph 4: The extra 1/4 turn compensates somewhat for the courtesy turn's being allocated too much music.

Ph 5: The chain is on a slight left diagonal.

Ph 6: We are still on a slight left diagonal.

Ph 7: The circle is definitely more than 3/4 thereby using up that extra beat in Dan's variant.

*In case you haven't noticed, our goal is to preserve the slight diagonals despite the dancers' inclination to square things up.*

OLSON con 32-Y

**EXERCISE E** by Al Olson

Duple & improper: 8Sb

1. Cir L! 2. W almd L x2! 3&4. Sw N 5. Bal in cir; M's L hd joined with W's R: twirl to swap with pt; releasing hds, cont ind turns in place (M ccw, W cw) to face into (orig) minor set 6. Cir L! 7. M almd L x2! 8. Sw pt (in cntr) & face new Ns

Alt: 5. Bal in cir; pass thru (across); turn ind R

Alt: 5. Cir L 1/2; pass thru along; turn ind R

Alt: 5. Bal in cir; roll ind (M ccw, W cw) to trade with pt, M going inside, W outside

Note that the exercise requires enough space along for all to swing in the center.

*This exercise was commissioned by me; don't hold it against Al. It is chock-full of actions which demand determined, well-assisted, well-phrased, well-connected, zesty dancing. If your dancers are not into dancing that way, at least for the time of one exercise, you can tell them what they are missing, but you would be well-advised to choose a real dance rather than the exercise.*

JENNINGS con 35-K

**EXERCISE F** by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. Cir L almost once around till across from pt 2. W almd L 1+1/2 so all are on orig side 3&4. Almd R pt 1/2 (2); rotate the minor set (2); sw N & face pt across 5. Gypsy pt; M lead N one pos cw around the minor set 6. Taking hds four: cir L (x1) till all are on orig side! 7. M almd L 1+1/2; M go to pt on orig side of set 8. Sw pt in sawtooth formation & face next cpl on slight L diag

This dance is less demanding than *Exercise E* but offers the same opportunity, first for the men, then for the women, to assist their neighbor in the difficult transition from "cir L" to "same-sex almd L."

Ph 3&4: "Rotate the minor set" - see Glossary

*The dance is based on Al Olson's E51 series, composed at my commission, and especially on E51V3, which I have*

*called Exercise E.*

JENNINGS con 35-M

**EXERCISE IN ACCOMMODATION** by Larry Jennings

Duple & improper: S

1. Almd L or ccw almd/sw N till M are near cntr 2. Dbl bal in wave, M in cntr 3. M go cw around the interior of the entire set, W ccw around exterior 4. Ret 5&6. Almd R N 3/4; W pull across by L hd; sw pt 7. Cir L 3/4 8. Almd R or cw almd/sw N to prog pos

Ph 1,5&8: This is an example of turning adversity to advantage: to fit these phrases to the musical phrasing is a matter of moving very rapidly or with quite some deliberation. So, instead of giving up on the dance, I simply call it an exercise. (I acknowledge discussion with Tony Parkes in this connection.)

BROZEK con 55-P

**EXIT 28** by Al Brozek

Becket formation (cw prog): S

1. Cir L 3/4; pass thru along! 2. Almd L next N 3&4. Bal & sw orig N 5. 1/2 W ch on R diag (to shadow) 6. Long lines: fwd & bk 7. Star L (with shadow and N) 8. Sw pt  
*The Round Hill contradance series in Greenwich CT is accessed via Exit 28 of the Merritt Parkway.*

PEARL con 11-A

**EYE OF THE STORM** by Dan Pearl

Duple, improper & dbl-prog: 8S

1&2. Bal & sw (new) N 3. Cir L 3/4 4. Sw pt 5. Cir L 3/4 (to orig pos) 6. Almd R N x2 7. 1/2 hey, st W L sh? 8. With next Ns: 1/2 hey, st W R sh while M loop L  
*Dan composed the dance while he was driving through New Jersey to a calling gig--in the midst of hurricane Gloria.*

MOHR con 53-V

**A FAIR WIND HOME** by Rick Mohr

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. W almd R 3/4; bal in wave, L hd to N 2. Almd L N 3/4; bal in long waves, R hd to next N 3&4. Almd R next N; sw orig N 5. Go dn four in line; turn as cpl 6. Ret 7&8. Bal in cir of four; M pull initially resisting pt to his side of the set; sw pt, ending facing next cpl on L diag

Ph 7&8: The action is similar to the last half of "Give and take" (see Glossary), and I have even heard callers apply that call to the action here. However, although I always cheer when a caller tries anything to increase the connection level, there is no giving or taking here. (You already have your partner by the hand; I invite you to develop your own catchy words for this action.)

*For the engagement of David and Susie Titus. That's the very Susie who created the dancing couples that comprise the Zesty Contrasts logo.*

BALLIET con 57-B

**FAIRPORT HARBOR** by Paul Balliet

Becket formation (cw prog): S

1. M almd L 1+1/2 2. Prom N ccw around the entire set 3. M cont ccw while W loop cw to new N (2); gypsy new N 4. Sw new N & face cw around the entire set 5. Prom entire set to twosome containing pt 6. 1/2 W ch 7&8. Pass thru across (4); sw pt & new M face on a slight R diag

Ph 2: Neutrals must participate, treating partner as neighbor. Half shoulder-waist position, with right hands joined on the woman's hip, allows a cooperative smart start to the woman's two-count loop in ph 3.

*The unique portion of this dance is the marvelous ride from the transition into ph 2 up to the transition to ph 6.*

Ref: TDR

ZINKIN con 50-K

**FAREWELL TO TITUSVILLE** by David Zinkin

Duple & improper: S

1&2. Pass thru (across); sw N 3. Cir L 3/4; pass thru along 4. Bal in cir with shadow & N; twirl to swap with N 5&6. Bal & sw pt 7. Cir L 8. 1/2 W ch

REMPERT con 55-B

**FEET IN FLIGHT** by Dale Rempert

Duple & improper: 9

1. Taking hds in the minor set: bal; W roll R to swap with N 2. 1/2 W ch 3&4. W gypsy; sw pt 5. M 1/2 gypsy to trade places; W 1/2 gypsy to trade places 6. Cir L 7. Bal; Petronella roll 8. Bal; twirl to swap with pt

Ph 5: Unlike a roll to cross, the focus is between the traders, not between a trader and an assister.

*Mercury is not only the messenger of the gods, but is also a small Texas town which no longer had need for its quaint, century-old Baptist Church. It was lovingly transported to Austin, where it was available for a short time to contra dancers. Dale composed this dance for the first of these.*

HAWES con 23-G

**FERNIGAN'S** by Nick Hawes

Duple & improper: 7KS

1&2. Bal & sw N 3. 1/2 prom (with N) 4. With N & shadow on R diag: cir L a bit more than once, till shadow pairs are on M's orig side of set 5. Dsd shadow 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along!

OLSON con 04-K

**FIDDLING WITH THE STARS** by Al Olson

Duple & improper: 7ACKi

1&2. Bal & sw N 3. Long lines: fwd & bk 4. Act dsd 1+1/4 5. M1 & those below, W1 & those above: star L! 6. Act almd R 1+1/2 7. M1 & those above, W1 & those below: star L! 8. Act sw & face dn

OLSON con 11-C

**THE FIRST FLING OF FALL** by Al Olson

Duple & improper: 7Sb

1. 1/2 W ch along 2. Dsd pt & face pt 3&4. In pairs, near hds joined with N & always facing along: dsd pair containing

pt 1+1/2; turn ind to face pt 5&6. Bal & sw pt 7. Cir L! 8.

Almd R pt 3/4; W almd L 1/2 & face new W along

*Adapted from Eric Rounds's The Last Swing of Summer.*

MCKERNAN con 08-C

**FIVE AM REEL** by Michael McKernan

Becket formation (cw dbl-prog): 8S

1. 1/2 R&L on L diag 2. 1/2 R&L across with new Ns 3. Long lines: fwd & bk 4. M almd L 1/2; bal in wave 5. Almd R that N x2! 6. M almd L 1+1/2 7&8. Bal in wave; sw pt? Alt: 5. Sw N!

Michael starts the dance in the unusual formation of ph 5.

*As a matter of historical interest, I have maintained the notation for this seminal dance essentially as I recorded it in 1984. Note that I considered a wave formation to be "unusual" at that time. Furthermore, when done as the composer prescribed, this was an early illustration of a dance ending with a balance.*

PARKES con 12-R

**FLIRTATION REEL** by Tony Parkes

Duple & improper: 5Ci

1. Go dn four in line, act in cntr; turn ind 2. Ret 3&4. Hey, st N R sh 5. Gypsy N 6. Sw N 7. Long lines: fwd & bk 8. Act sw

Ref: SD

HEPBURN con 27-K

**A FLIRTING ATTEMPT** by Marian Hepburn

Duple & improper: 6S

1. Gypsy N 1+1/2 2. Cir L 3/4 3&4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh

BIXBY con 32-R

**THE FLIRTING WEAVER** by Peter Bixby

Duple & improper: S

1. Dsd N 2. In entire set: weave the ring, st N R sh, three changes 3&4. Rev gypsy fourth N x2; almd R third N 1+1/2 5. Almd L second N 1+1/2 6. Sw (orig) N 7. Long lines: fwd & bk 8. Act sw

Ph 2: As in a grand right and left, but do not take hands.

HUBERT con 10-L

**THE FLOWERS OF APRIL** by Gene Hubert

Duple & improper: 7S

1&2. Bal & sw N 3. Long lines: fwd & bk 4. 1/2 R&L 5. W ch 6. Ret 7&8. Pass thru across; cir L; pass thru along

Ref: DD2

OLSON con 28-C

**FLYING CARPET** by Al Olson

Duple & improper: 9S

1. M go cw around the inside of the entire set while the W go ccw outside; almd L 1/2 with third N 2. M go ccw outside, W cw inside; almd L (orig) N 3/4 3&4. 3/4 hey, st W R sh; courtesy turn pt 5. Cir L! 6. Sw pt 7. 1/2 W ch 8. R-hd bal pt (op); pull past pt; pull past N by L hd!

Ph 1&2: Neutrals must participate.

ELBERGER con 08-Q

**FOR NANCY HANSSSEN** by Susan Elberger

Duple & improper: 10bS

1&2. Bal & sw N 3. L hds across (x1!) 4. M cont L hds across while W loop cw around N putting all in orig pos for a moment (2); W rejoin L hds across (now following N) turning 3/4 more 5. W almd L while men take one more step (dropping hds) and loop cw to form wave, R hd to P; bal in wave. 6. Sw pt (on M's orig side) 7. Cir L 8. 1/2 W ch  
*Long after the dance was composed and titled, first Susan and later Nancy served as NEFFA President.*

PARKES con 16-Z

**FOR THOSE WHO CARED** by Tony Parkes

Duple & improper: 5

1. Cir L! 2. Sw N 3. Cir L 4. Act 1/2 fig eight (above) 5&6. Turn contra corners 7&8. Act bal & sw  
*This dance is essentially the same as Luther Black's Fruit Harvest Reel. I give both dances as an early example of independent "composition" of similar glossary sequences. The Parkes dance was popular on the east coast; the other dance came to me via Luther, representing the west coast at a NEFFA Festival.*

*The dance is dedicated to the people who kept dancing alive in the 1940s, when not many people were interested.*

CRANE con 33-H

**FORESTER'S WEDDING** by Ted Crane

Duple & improper: 9

1. W ch along 2. Ret 3. (Act) 1/2 fig eight. As space becomes available, #2 st a gypsy 4. All gypsy pt, act once, #2 a total of 1+1/2 so all are crossed over from orig pos 5. Cir L 3/4 6. All sw pt 7. Cir L 3/4 8. Bal; all twirl to swap with pt

*Ted recommends the tune Bert Ferguson.*

PARKES\_B con 36-R

**FORGOTTEN TREASURE** by Beth Parkes

Duple & improper: "S"

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5. Cir L 3/4 6. Sw pt 7. Long lines: fwd & bk 8. 1/2 W ch  
*The dance is fine example of a bullet-proof, all purpose sequence. Lisa Greenleaf, who used the dance in untitled form, urged Beth to establish the dance by naming it. Beth remanded that job to Lisa, who named the dance.*

ROSEN con 53-I

**FORTY MOHR YEARS** by Sue Rosen

Becket formation (cw prog): S

1&2. Cir L 3/4; pass thru along; sw new N 3. Go dn four in line; turn ind 4. Ret 5. Bal in cir; W roll R to swap with N along 6. 1/2 W ch 7. W gypsy 8. Sw pt  
*The reference is to Rick Mohr's fortieth birthday.*

JENNINGS con 52-S

**FORTY-FOUR** by Larry Jennings

Duple & improper: S

1. Dsd N 2. Sw N 3. 1/2 W ch 4. 1/2 R&L; W roll L to swap with pt 5&6. Bal & sw pt 7. 1/2 prom & face cpl on L diag 8. Cir L with new Ns, once around for the M, "till you get straight"

If the choreography requires "you- and your partner go to the other side of the set and swing," the simplest way out is to pass thru and swing, but that action is weak. For dancers who prefer not to improvise, I offer ph 4 of this exercise. Even stronger is the action invented by Merilee Karr. Genevieve and I had been married for 44 years when this dance was composed in 1995.

WILKINS con 09-Y

**FORTY-TWO** by David Wilkins

Duple & improper: 8S

1&2. Bal & sw N 3. W pull across by R hd; almd L pt 3/4 4. Sw shadow & face N across 5. Pull past N R hd; pull past shadow (along) L hd 6. Sw pt & face N across 7&8. Bal in cir; cir L 1+1/4; pass thru along!

FENTON con 16-X

**FOUR AND MORE** by Charlie Fenton

Wave formation, R hd to N, W in cntr: 8S

1. Go fwd to new N (2); sw (new) N! 2. Cir L 3/4 3. Sw pt & face across! 4. Almd L shadow x2 5. Bal (to R & to L) in long waves; slide R past pt 6. Bal (L, R) in new waves; slide L past pt 7. Almd R pt 3/4; bal (fwd & bk) in wave (across) 8. W almd L 1/2; bal fwd & bk in wave  
The dance is usually taught as duple & improper, omitting the first two counts.

The balances in the long waves may well be side to side, but the composer suggests that the final balance should definitely be forward and back to launch you into the pull thru.

Alt, making the dance truly duple & improper: 1. Sw N! 2. M almd L 1+1/2 ... 7. Almd R pt 1+1/4; M almd L 1/2 8. Bal in wave; almd R N 1/2 & go along to new N

BRADFORD con 14-R

**FRANK'S DECISION** by Dorothy Bradford

Duple & proper: 9Ci

1. Act pull across by R hd; go outside below #2, who move in & face up (!); bal #3 2. Sw #3 & face across 3. Act pull across by R hd; go outside above #3, who move in & face dn (!); bal (orig) same-sex N 4. Sw same-sex N & end facing dn, act on ends of line of four 5. Go dn; turn as cpls with same-sex N 6. Ret; hd cast off 7. Long lines: fwd & bk 8. Act sw & end proper

HINDS con 57-J

**FREDERICK CONTRA** by Tom Hinds

Duple & improper: "S"

1. M dsd 2. W almd L 1+1/2 3&4. Bal & sw pt 5. Go dn four in line; turn as cpls 6. Ret 7&8. Cir L 3/4; sw N  
*Ref: DADT*

ELBERGER con 10-J

**FRIDAY THE THIRTEENTH** by Susan Elberger

Duple & improper: 6S

1&2. Almd R N x2; W almd L 1+1/2 3&4. Bal in wave; sw pt 5. Go dn four in line; turn ind  
6. Ret 7. Cir L 8. Star L 3/4

BLACK\_L con 16-Z

**FRUIT HARVEST REEL** by Luther Black

Duple & improper: 5

1. Cir L! 2. Sw N 3. Long lines: fwd & bk 4. Act 1/2 fig eight (above) 5&6. Turn contra corners 7&8. Act bal & sw  
*This dance is essentially the same as Tony Parkes's For Those Who Cared. I give both dances as an early example of independent "composition" of similar glossary sequences. The Parkes dance was popular on the east coast; the other dance came to me via Luther, who regularly comes from Seattle for the NEFFA Festival. Written for the wedding of Shelly Jenkins and Dave Kirk.*

RAVITZ con 56-R

**FUDGE SWIRL** by Cary Ravitz

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N 3. Long lines: fwd (4) & bk; W roll L to swap with N 4. Star R 5. With new N: almd L 1+3/4 6. R hds across, M joining hds first, W joining in behind N. Cont till all are on orig side 7&8. Gypsy & sw pt  
*Ref: RAV*

FUERST con 52-D

**A FUERST SECOND THIRD TIME'S THE CHARM** by Michael Fuerst

Becket formation (ccw prog): S

1. Noting cpl on L diag, 1/2 prom & loop to face noted cpl (prev Ns) These Ns: 2. 1/2 R&L 3. Cir L 3/4 4. Sw N 5. M go cw 1/2 around their minor set to trade places while W almd R almost 1+1/2 6. Orig Ns: star L 1/2; new Ns: star R 1/2 7&8. Turn star 1/4 more; W turn bk & sw pt  
Alt: 7. As star turns 1/4 more, M turn over L sh & courtesy turn N to face pt along 8. Sw pt

GOLDER con 57-E

**FUN DANCE FOR MARJORIE** by Bob Golder

Becket formation (cw prog)

1. With new Ns: cir L 3/4 2. Sw N 3. Long lines: fwd & bk 4. M almd L 1+1/2 5&6. Bal & sw pt 7. M trade places by R sh; W trade places by R sh 8. R hds across & face along Ph 8&1: Dancers progress by going single file two steps along the line.

HIGGS con 56-U

**FURTHERMORE** by Scott Higgs

Modified duple & improper: long waves, M facing out: S

1. Bal (to R & to L) in long waves; slide R past N to rearranged long waves 2. Bal (L,R); slide L & catch N with R hd 3&4. Bal & sw N 5. M almd L 1+1/2 6. Sw pt 7. The W almd L about 1/4 while the M arc cw to cross; bal in

wave, R hd to pt 8. W almd L 1/2; almd R new N 3/4 to long waves

HUBERT con 50-D

**THE GANG OF FOUR** by Gene Hubert

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N (of prev ph 4-8) 3. Prom ccw around entire set (6!); the W loop cw to new N behind 4. Sw that new N 5. In entire set: cir L till across from pt 6. Long lines: fwd & bk 7. W almd L 1+1/2 8. Sw pt  
Ph 3: Neutrals must participate, treating partner as neighbor. Half shoulder-waist position, with right hands joined on the woman's hip, allows a cooperative smart start to the woman's two-count loop. The figure is nothing if the new neighbors fail to get a full eight-count swing. If a woman finds she is not released in a timely fashion, I advocate her telling him that she would really like to get the full swing with her next neighbor.

*Ref: GHWB*

ROSEN con 53-J

**GARDEN STATE OF MIND** by Sue Rosen

Duple & improper:

1. M almd L 1+1/2 2. All sw pt 3&4. Go dn four in line; rightmost trio dances R hd over, L hd under, while M2 turns ind to line facing up, W on N's L ret 5. Cir L 1/2; W roll R to swap with N along 6. Cir L 1/2, W roll R to swap with pt across 7&8. Sw N & face across, M looking to L diag for next M  
Ph 3&4: The inversion of the trio occurs so: never releasing any joined hands, the rightmost pair form an arch which sweeps ccw as the leftmost dancer moves under the arch.

OLSON con 26-H

**GARLIC CLOVES** by Al Olson

Duple & improper: 6S

1. W almd L 1+1/2 2. Sw pt & face cw around the entire set 3. Prom around; turn as cpl 4. Ret 5. M almd L 1+1/2 6. 1/2 hey with hds, st N R hd 7&8. Bal & sw N

OLSON con 26-L

**GEAR BOX** by Al Olson

Duple & improper: 10HS

Primary dance (**LOW GEAR**): 1. Cir L 1/2; pass thru along & turn ind 2. Cir L 1/2; pass thru across & turn ind 3&4. Cir L 1/2; sw N 5. M almd L 1+1/2 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N  
Alt (**HIGH GEAR**): 1. Cir L! 2. W roll R to swap with N (2!); cir L 3/4! 3. W roll R to swap with pt (2!); cir L 3/4! 4. Sw N 5-8. As in primary dance.

PARKES con 33-N

**GENE'S GENIUS** by Tony Parkes

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Sw pt 5. 1/2 R&L 6. Cir L 3/4; pass thru along! 7. Star R with next Ns! 8. Star L with (orig) Ns!

"Gene" is Gene Hubert.  
Ref: SS

KITCH con 21-F

**GETTING TO KNOW YOU** by Jim Kitch

Duple & improper: 7Sb

1. Almd R N 1+1/2 2. 1/2 hey, st M L sh 3. Gypsy N 4. 1/2 hey, st M L sh 5&6. Bal & sw N 7. Cir L! 8. Sw pt (in cntr) & face new cpl

JENNINGS con 52-V

**GIVE & TAKE II, VARIANT** by Larry Jennings SEE 35-J

JENNINGS con 35-I

**GIVE AND TAKE I** by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): 6S

1. Cir L almost once around till across from pt 2. Almd R N 1+1/2, till the M face in 3&4. Hey, st M L sh 5&6. Gypsy N; sw N, ending in 1/2 sh-waist pos facing across 7&8. Give and take; sw pt in sawtooth formation & face next Ns on slight L diag  
Ph 7: "Give and take" - see Glossary.

JENNINGS con 35-J

**GIVE AND TAKE II** by Larry Jennings

Becket formation (cw prog): 8S

1&2. Give and take; sw N & face twosome containing your shadow on a slight L diag 3. Cir L with that twosome, a bit more than 3/4 till all are in orig pos 4. Cont cw, star R meeting pt again in orig pos 5. Almd L pt x2! 6. St a 1/2 prom with Ns as usual, but loop ccw to face new Ns 7. Bal in cir of four; pass thru (across); with M's L hd, W's R: W turn under 8. Sw pt & face that next cpl in 1/2 sh-waist pos  
Ph 6: At the end of ph 5, you may note your next neighbors on a left diagonal; the loop is to the left as you face out, to the right after you face in.

Alt A: 7. Bal in cir; W roll L to swap with pt; pass thru

Alt B: 7. Bal in cir; W roll R to swap with N; take pt in sw pos (I call this entry to a swing "wowie"; it and "give and take" give an opportunity for two enormously strong entries into a swing in one dance.)

Alt C: 7&8. Separating from pt, the W goes ind ahead of pt, who follows her single file: she arcs ccw to prog pos on orig side of set; she turns bk to sw pt

Alt D: As in Alt C but Ph 6,7&8

Alt E: As in Alt C but the W turn under at the end of ph 6 to punctuate the transition into ph 7.

Ph 1: "Give and take" - see Glossary

*This dance and G&T I were composed at the same time, prior to the adamant craze for a partner swing. Being team oriented, I supposed that the dance with the strong entry to the neighbor swing would be the more popular; what a pipe dream that was.*

JENNINGS con 27-L

**GOIN' UP & DOWN** by Larry Jennings

Duple & improper: 6S

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5. 1/2 W ch 6. Cir L! 7. Sw pt & face across! 8. M st a L hds across while the W loop R; W join the hds across, following their pts, till all are in prog pos, about once around for the M

KOTHS con 29-I

**GOOD FRIDAY** by Kirston Koths

Wave formation, R hd to N, W in cntr: 8S

1. Bal (to R & to L) in wave; slide R 2. Bal (to L & to R) in new wave; slide L 3&4. Almd R N 1/2; M almd L 1/2; sw pt 5. Long lines: fwd & bk 6. Pass thru & join near hds with pt; twirl to swap 7&8. Cir L 3/4; dsd N; pass thru along  
Ref: DS093

PARKES con 43-N

**THE GREAT ESCAPE** by Tony Parkes

Duple & improper: S

1. Gypsy N 1+1/2! 2. Cir L! 3. 1/2 W ch 4. W almd R 1+1/2 5. Bal in wave, L hd to N; almd L N 1/2; M pass by R sh 6. Sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along!  
Ref: SS

KAYNOR\_C con 41-B

**GREEN APPLE QUICKSTEP** by Cammy Kaynor

Duple & improper:

1&2. Act in cntr, go dn four in line; without releasing hds: #2 cross the set, W2 going under arch of M2&W1, act unwinding, to line facing up; go up four in line 3. Cir L 4. 1/2 W ch along 5&6. All bal & sw pt 7. Cir L 3/4 8. Bal; pts twirl to swap, #2 separating & facing dn

KITCH con 20-U

**THE GREEN EYED GIRL** by Jim Kitch

Duple & improper: 8S

1&2. Bal & sw N 3. Cir L 4. L hds across 5. W almd L while M loop R; pass N by R hd; M pass by L hd 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

Ref: TLITD GEMS

COHEN con 21-B

**THE GREEN REVOLUTION** by Russ Cohen

Duple & improper: 8S

1. Dsd N; R-hd twirl to swap N! 2. Star R! 3. Go single file cw around entire set 4. Ret 5&6. W almd L 1/2; almd R pt; W almd L 1/2; almd R N; W pull past by L hd 7. Sw pt! 8. 1/2 W ch

KAYNOR\_D con 24-M

**GREENFIELD REEL** by David Kaynor

Duple & improper: 9

1. Fwd & bk along 2. Dsd N 3. Almd R N 1+1/2, W flick to face in 4. Long lines: fwd & bk 5&6. Pass thru; sw N 7. Gd R & L, st R hd to pt, two changes! 8. Act sw

OLSON con 17-T

**GYPSY CIRCLE** by Al Olson

Duple & improper: 8S

1&2. Bal & sw N 3. Star R! 4. With next Ns: star L! 5. Almd R (orig) N 1+1/2 6. Bal in long waves; W cross by R sh while M loop R to take N's pos 7&8. Gypsy pt & face cw around minor set, M in front of pt; "cir" L 3/4 without joining hds; pass thru along

LESLIE con 51-B

**GYPSY FOR AMY** by Linda Leslie

Duple & improper: S

1. Gypsy N 2. Sw N 3. Cir L 3/4; pass thru (across) 4. Ccw gypsy shadow 5&6. Bal & sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt & face new N

SMITH\_B con 47-P

**GYPSY WEDDING** by Bruce & Kate Smith

Duple & improper:

1. Act rev gypsy 2. Almd R N almost twice till M face next man on L diag 3. 1/2 hey on L diag, st M L sh\* 4. Sw N & face pair of ph 3 on L diag 5. 1/2 hey on L diag, st W R sh 6. Almd L N almost twice till orig W face 7. Those W ch 8. Those W almd L 1+1/2 & face pt across

Ph 3&5: Heys include shadow and neighbor

*This unusual and challenging dance was created to include all of the composers' favorite moves. It was danced for the first time at their wedding reception.*

OLSON con 04-G

**HALF HEYDAY** by Al Olson

Becket formation (cw prog): 9HS

1. Almd L pt 1+1/4; W almd R 1/2 2. Almd L N 1+3/4 to pos of long waves, M facing out 3. Almd R new N 1+3/4 4. M almd L 1/2; almd R pt 1+1/4 5. 1/2 hey, st W L sh 6. Sw pt 7. Cir L 8. Cir R

OLSON con 04-J

**THE HALFWAY HUSTLE** by Al Olson

Duple & improper: 8HSe

1. W almd R 1+1/4; courtesy turn pt! 2. Cir L 3/4; pass thru along! 3. Almd R next N; almd L orig N! 4. Rep! 5. 1/2 prom 6. 1/2 R&L 7. Star R 8. Star L

KAYNOR\_D con 56-D

**THE HANDS OF BRASS** by David Kaynor

Duple & improper: S

1. Dsd N 2. Almd R N 1+1/2 3&4. M pull across by L hd; pts: gypsy & sw 5. 1/2 R&L 6. 1/2 W ch 7&8. Hey, st W R sh

*The allusion is to Mary Cay Brass, who often plays keyboard while David fiddles in the Greenfield Dance Band.*

ROSEN con 52-M

**HANDSOME YOUNG MAIDS** by Sue Rosen

Modified duple & improper: 7

1. Go dn four in line, act in cntr (4); turn ind; cont dn, bking 2. Go up (4); turn ind; cont up, bking 3. Cir L 4. Bal in cir of four; turn ind, M over R sh, W over L sh (4) 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw

Ph 4: The action of the individual turns is called "flirt and go" by the composer.

*Ref: DS135*

BOERSCHIG con 47-K

**HAPPY AS A COLD PIG IN WARM MUD** by

Mike Boerschig

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Almd R pt 1+3/4 5. Ns and their shadows: star L 6. Sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt & face new N

*Ref: MF*

FLAHERTY con 41-G

**HARLEQUIN** by Don Flaherty

Becket formation (cw prog): S

1. 1/2 W ch on L diag to new N 2. Pass thru (across); bal that N 3&4. Sw that N 5. Cir L 1/2 (with shadow); shift L! 6. Cir L 3/4 7&8. Sw pt

*Ref: SW*

OLSON con 04-T

**HARMONY** by Al Olson

Duple & improper: 7S

1&2. Bal & sw N, end W in cntr 3. W almd L 1+1/2 4. All sw pt, end M in cntr 5. M almd L 1+1/2 6. Almd R N 1+3/4 7. Cir L! 8. 1/2 R&L

SAXE con 51-G

**HARMONY BUNK BED** by Jim Saxe

Modified Becket formation (cw prog): S

1. Go dn four in line; turn as cpls 2. Ret 3. Cir L 3/4; pass thru along 4. Almd R new N to long waves, M facing out; bal 5. Rotate the minor set; almd R pt to long waves, M facing out 6. Bal; almd L shadow 7&8. Sw pt 7. "Rotate the minor set" - See glossary.

SAXE con 20-G

**HARMONY SUPPER TABLE** by Jim Saxe

Duple & improper: 5

1&2. Bal & sw N 3. M almd L 1+1/2 4. All sw pt 5. Go dn four in line; turn as cpls 6. Ret 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

FIX con 35-N

**HARRISVILLE** by Penn Fix

Duple & proper: K

1. Act: go dn outside, below two 2. Go up cntr, cast off 3. Act go ind to R: star R with a shadow, first corner, and that ind's pt! 4. Act swap stars passing pt by L sh while #2 and #3 turn ind; star L with a shadow, second corner, and that ind's pt! 5&6. Act pull past by R hd to st contra corners 7&8. Act bal & sw & face up

Ref: CN

OLSON con 06-G

**HASHED HEY** by Al Olson

Duple & improper: 6Ci

1. Act go dn cntr; turn ind 2. Ret; cast off 3&4. Hey, st act L sh & cont R sh same sex 5&6. Sw N 7. Cir L! 8. Act sw Ph 3&4: The hey has a non-standard entry. See EN5.

GUTHRIE con 50-Y

**HAY IN THE BARN** by Chart Guthrie

Duple & improper: 5S

1&2. Bal & sw N 3. 1/2 W ch 4. 1/2 hey, st W R sh 5-8. Rep ph 1-4, pt & N having interchanged parts

KOTHS con 34-L

**HEARTS AND ARROWS** by Kirston Koths

Duple & improper: 8

1&2. Act bal & sw 3. Dsd N 4. Long lines: fwd & bk 5. All go fwd, act meeting palm to palm, #2 joining R hds in almd grip (4); act push each other into cast dn around #2, who go up cntr 6. All almd R pt; almd L N 7. W ch 8. Ret  
*In ph 5 the actives push out so as to trace a "heart", while #2 represent an "arrow" which pierces that heart.*

SANNELLA con 30-M

**HEARTS AND FLOWERS** by Ted Sannella

Duple & improper: 7S

1. Almd L N 1+1/2 2. 1/2 hey, st W R sh 3. W almd R 1+1/2 4. Sw pt 5. 1/2 prom 6. 1/2 W ch 7. Star L 8. Star R  
Ref: STN

HOFFMAN con 52-G

**HEAT WAVE** by Erik Hoffman

Duple & improper: S

1. Almd R N 1+1/2 2. 1/2 hey, st M L sh 3. Bal in long waves, M facing in; almd R N 1/2 4. 1/2 hey, st W L sh 5. Bal in long waves, W facing in; rotate the minor set 6. Sw pt 7. 1/2 W ch 8. Star L

GOLDMAN con 43-K

**HELLO/GOODBYE** by Edith Goldman

Modified Becket formation (ccw prog): Cpls in prom pos facing ccw around entire set: S

1. Prom to third cpl out of the minor set; pass thru across 2. Sw pt 3. W almd R 1/2 & go ind cw around inside of entire set while M go ccw around the outside 4. Sw (orig) N 5&6. Hey, st W R sh 7. Dsd new N 8. New M almd L 1+1/4; take pt in prom pos

BOGUE con 26-W

**HEY BOB!** by E. Bogue

Duple & improper: 8

1. W almd R 3/4; bal in wave, L hd to N 2. Almd L N 1/2; bal in new wave 3. R hds across, W joining in behind N, to prog pos 4. 1/2 W ch, M looping L to st 5&6. Hey, st W R sh 7. 1/2 W ch 8. Act sw & face dn

Alt (LDJ): Sawtooth formation, Ns on L diag: 8S 1. W almd R a bit more than 1/2; bal in wave, L hd to N 2. Almd L N 1/2; bal in new wave 3. R hds across, W joining in behind N, about once, till all are across the set from pt 4. 1/2 W ch to pt, M looping L to st 5&6. Hey, st W R sh 7. 1/2 W ch; W cross set passing L shs 8. Sw pt, Ns on R diag & end with new W R shs adjacent

PEARL con 45-J

**HEY FOR WHO?** by Dan Pearl

Duple & improper: 5

1. Cir L 2. Almd R N as far as you like 3&4. Hey, st any pair L sh 5. Gypsy N 6. Sw N 7. Long lines: fwd & bk 8. Act sw

BUCHWALD con 21-C

**HEY HALF WAY** by Claudio Buchwald

Duple & improper: 9KS

1. Pass thru along; bal in wave with next Ns, W joining L hds in cntr 2. Almd R that next N 1/2; go along to (orig) N; bal in wave (R hd to N), M joining L hds in cntr 3. M almd L 1+1/2 4. 1/2 hey, st pt R sh 5&6. Bal & sw pt 7. Cir L 3/4 8. Dsd N 1+1/2!

Ref: DS085

HINDS con 36-L

**HEY IN THE MIDDLE** by Tom Hinds

Duple & improper: S

1&2. Bal & sw N 3. Act 1/2 fig eight (above) 4. First 1/2 of turn contra corners (act almd R 1/2; almd L first contra corner 3/4) 5&6. Hey on R diag, st act R sh! 7. Second 1/2 of turn contra corners (act almd R 3/4; almd L second corner)\* 8. Act sw

Ph 7: During the first four counts, #2 must organize to look on the left diagonal.

Ref: DANI

OLSON con 04-M

**HEY TO THE STARS** by Al Olson

Duple & improper: 6CFIKi

1. Sw N! 2. Act 1/2 fig eight (above); cont so act have L shs adjacent! 3&4. Hey on R diag, st R sh with first corner! 5. M1 go dn, W1 up, to different stars R! 6. Act swap stars passing L sh while the others turn ind; star L till act meet pt! 7&8. Act sw & face dn

OLSON con 06-N

**HEYS BOTH WAYS** by Al Olson

Duple & improper: 7FS

1&2. Almd R N; 3/4 hey, st W L sh? 3. Almd R pt as far as desired 4. Almd L pt the same amount, till W face in 5&6. 3/4 hey, st W R sh; courtesy turn N 7. Star R 8. Star L

HUBERT con 14-V

**HIDE AND SEEK** by Gene Hubert

Becket formation (ccw prog): 6

1. Long lines: fwd & bk 2. 1/2 prom 3. Cir L 3/4 4. Sw N

& face shadow on L diag 5. Facing pairs: 1/2 R&L 6. W: cross by R sh; go outside shadow to pt! 7&8. Bal & sw pt

KAYNOR\_D con 23-V

**HOME COMING** by David Kaynor

Duple & improper: 7

1&2. Mirror almd (new) N, st act splitting #2; act sw 3. Go dn four in line; turn ind, perhaps retaining hds as in *Symmetrical Force* 4. Ret; bend to cir or form clover 5. "Cir" L! 6. Sw N 7. Long lines: fwd & bk 8. Mirror almd (same) N, st act splitting #2 (above) x2!

OLSON con 18-N

**AN HONEST ENDING** by Al Olson

Becket formation (ccw prog): 7FKSb

1. Cpls on R diag: 1/2 W ch, adjusting courtesy turn to face pt along 2. Sw pt 3. Cir L 3/4 4. Sw N 5&6. 3/4 hey, st W R sh; courtesy turn pt 7. Star R 8. Star L  
Ph 1: The men start by moving into their partner's original position and end opposite that position.  
Alt: 5. 1/2 prom 6. 1/2 W ch

CRANE con 27-Y

**HOPEFUL AFTERNOON** by Ted Crane

Duple & improper: 8S

1. Dsd N & face N 2. In cpls, near hds joined with pt & always facing along: dsd other cpl 3/4 3. M joining L hds to form a two-faced line of four across: bal; M slide L one pos 4. Bal in wave, M in cntr, Ns joining L hds; all slide L one pos 5&6. W almd R 3/4; sw pt 7. Cir L! 8. Shift L one pos around entire set to new cpl across; cir L 3/4!  
*Ted recommends the tune Trip to Windsor.*

BLACK\_E con 41-M

**THE HOUSEWARMING** by Eric Black

Duple & improper:

1. Star R below (Ns) 2. Star L above (prev Ns) 3. Dsd N 4. Sw N 5&6. #2 1/2 fig eight (below); all sw pt, act st as soon as #2 have cleared the cntr 7. Bal in cir of four; cir L 1/2 8. Bal; pass thru along  
*Written & danced at Eric's housewarming in the redwoods of La Honda CA, Nov 11, 1984.*

OLSON con 20-B

**HOW FAR DOWN?** by Al Olson

Duple & improper: 7CFJi

1. All dsd pt 2. Sw (new) N 3. Cir L 3/4? 4. All sw pt 5&6. 3/4 hey, st W R sh; courtesy turn N 7. Act go dn cntr; turn ind 8. Ret (?); cast off (with same N)  
*The pattern ends with all dancers on the opposite side of the set from where they started, and the next change begins with that new formation. The distance travelled in ph 7 & ph 8 depends on whether the actives start progressed or unprogressed. These two situations occur in alternate changes, requiring the actives to consider "How Far Down?" on each trip.*

KITCH con 29-C

**HUDSON HOLIDAY** by Jim Kitch

Becket Formation (cw prog): 7S

1. Cir L 3/4; pass thru along! 2. Sw new N 3. M almd L 1+1/2 4. Bal in wave; almd R pt 3/4 5. Bal in long waves; almd L shadow 6. Gypsy pt 7. 1/2 hey, st M L sh 8. Sw pt

HILL con 57-L

**HURD IT THROUGH THE GRAPEVINE** by Becky Hill

Duple & improper (triple prog): S

1. Cir L 2. Hd in hd with pt: pass Ns, W passing by R shs; pass next Ns, M passing by L shs 3. As inds: dsd third (new) N 1+1/4, ending in wave across, W in cntr 4. Bal in wave; N almd R 1/2; M almd L 1/2 5. DSD pt 6. Sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt & face next Ns  
Alt: 5&6. Bal & sw pt  
*Cal Hurd is Becky's husband.*  
Ref: TDR

ELBERGER con 08-E

**I DON'T KNOW YET** by Susan Elberger

Duple & improper: 6S

1. Almd R N 1+1/2 2. Almd L next N x2! 3&4. Bal & sw orig N 5. W ch 6. Ret 7. Star R with next Ns! 8. Star L with orig Ns  
*"First in a series of dances written for Marcia Goldensher; premiered 6 September 1979."*

KAYNOR,C con 55-G

**I LOST MY PARTNER!** by Cammy Kaynor

Becket formation (cw dbl-prog): S

1&2. Cir L 3/4; sw N 3. 1/2 W ch on R diag to shadow 4. 1/2 R&L on L diag 5. 1/2 R&L across 6. 1/2 W ch across 7&8. W pull past by R hd; sw pt & face new Ns, usually found on a slight R diag  
Action first on one diagonal, then the other, such as in ph 3&4, creates a very impressive separation from your partner. However, this is one of the rare cases in which it is really undesirable to have an odd number of couples. If there is such an odd couple, shadows neutral at the end of ph 3 must switch to the other file in zero time, a truly awkward, non-obvious action.  
*"I Lost My Partner" was a loud exclamation from the floor that really seemed to capture the essence of this dance.*

JENNINGS con 57-I

**THE ICONOCLASTIC DRUID** by Larry Jennings

Duple & improper: S

1. Star R 2. W turn over R sh; gypsy N (x1) 3&4. W cross the set; gypsy & sw pt\* 5. Cir L 3/4; joining R hds with N, ooze to a wave, W in cntr 6. Bal; slide R, catching N with L hd 7. Pull into 1/2 hey, st W R sh! 8. Almd L N (x1!); go single file ccw to prog pos\*  
Ph 3: The women go straight across, passing by the right shoulder, while the men continue on the path of the gypsy, seemingly looping right, away from the set. It might help to

think in this way: "2. W U-turn R (2); gypsy N till the W face in, the M out (6) 3. The foursome may think of itself as a momentary single file cir of four advancing one position cw (2) (The action is that of a two-count "rotate the minor set" so the M face in, the W out.); gypsy N (6) Ph 8: The action stays in the same minor set till the very end of the dance. Thus the "single file" action exactly follows the path of a "cir R 1/2", women following their partner, men following their neighbor, to progressed position.

TAYLOR con 45-V

**THE IMPROPER APOTHECARY** by Marianne Taylor

Duple, improper & dbl-prog: 6

1. Almd R N 1+1/2 2. Almd L new N 1+1/2 3. W ch 4. Ret 5&6. Act bal & sw & face up 7. Cast off with an extra revolution 8. Act 1/2 fig eight (above)

*A modification of Ted Sannella's Apothecary Reel.*

ROUNDS con 22-U

**IN THE TRADITION** by Eric Rounds

Modified duple & improper: 5

1. Go dn four in line, act in cntr; act turn as cpl, others ind 2. Ret; (hd) cast off with same-sex N 3. R&L 4. Ret 5&6. Turn contra corners 7&8. Act bal & sw

COHEN con 24-K

**INSOMNIA** by Russ Cohen

Duple, improper & dbl-prog: 9

1&2. Bal & sw N 3. 1/2 prom 4. 1/2 W ch 5. Cir R! 6. Shift R along, W leading pt; cir R about 1/2 with new cpl; M3 release pt's hd & lead to line of four! 7. Go dn four in line; turn as cpls (M with W on his L) 8. Ret; #3 (in cntr) form an arch as they pull act around to face along; act go under arch, all going fwd along

THEYKEN con 14-S

**INSOMNIAC REEL** by Don Theyken

Duple & proper: 8Ci

1. Act go dn outside while #2 go up cntr; turn ind 2. Ret; almd N handy hd 1/2 & #2 turn ind to face dn 3. Go dn four in line; act turn as cpl, #2 ind 4. Ret 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw & end proper

*Don says that he couldn't sleep so he composed the dance. More often it's the other way around: Can't sleep beause a fragment of an (as yet uncomposed) dance demands attention.*

MARR con 24-H

**INVERTED VICTORY** by Bob Marr

Duple & proper: 9

1. Act almd R 1/2, M2 moving up & facing dn; bal in wave, L hd to N 2. 1/2 hey, st act R sh, all trading places with pt 3&4. Bal in that wave; act sw & face up 5. Act go up cntr; turn as cpl 6. Ret; (hd) cast off with same-sex N, ending improper & unprog 7. Long lines: fwd & bk 8. 1/2 R&L

OLSON con 15-T

**IPSWICH RIVER** by Al Olson

Duple & proper: 6CJi

1&2. Act pass pt by L sh; ccw almd/sw N & end with act facing in 3&4. Hey, st act R sh! 5&6. Act sw & face up 7. Cast off with at least one extra turn 8. Long lines: fwd & bk

JOHNSON con 02-T

**IRISH STARS** by Orace Johnson

Interchanged duple, improper & dbl-prog (See EN4): 8IKS

1. Rev dsd N 2. Almd L N x2 3&4. 1/2 W ch; W going in front of pt, go on R diag to meet a new cpl; star R with those new Ns about once around till all are in orig lines\*! 5. Dsd that new N 6. Almd R that N x2 7&8. 1/2 M ch; M going in front of pt, go on L diag to meet a newer cpl; star L with those newer Ns about once around till all are in orig lines\*! 5.

Ph 3&4 and 7&8: The receiving individual, no matter which sex, first takes the free hand of the chaining individual, then performs a courtesy turn, and finally urges the chaining individual ahead into the star.

*Ref: MF*

OLSON con 36-E

**IS THIS RIGHT?** by Al Olson

Duple & improper: 8S

1. Pull past N by R hd; pull past next N L hd; R-hd twirl to swap with third N! 2. Ret, dancing R hd, L hd, & twirl to swap with same three! 3&4. Bal & sw (orig) N 5. M almd L 1+1/2 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4 & pass thru along! Ph 1-4: Neutrals must participate.

SANNELLA con 37-U

**JAN AND DAN** by Ted Sannella

Becket formation (cw prog): 8"S"

1. Long lines: fwd & bk 2. Cir L 3/4; "act cpl", now above, duck thru while the others arch, all moving fwd! 3. With new Ns: go dn four in line; turn ind 4. Ret 5. 1/2 W ch 6. Cir L! 7. With shadow & N: star L! 8. Sw pt

The dance could be set as duple & improper by starting at ph 3, thus putting the entire sequence within the minor set (except for ph 7, of course).

*Ref: DS098; STN*

JENNINGS con 51-S

**JB'S TEASE** by Larry Jennings

Duple & improper: S

1. Dsd N 1+1/4 2. Bal in wave, R hd to N; W almd L 1/2 & pts meet by R sh, W facing out 3. 1/2 hey, st M L sh, till W face out on other side of set 4. Gypsy pt 1+1/2 till W face in 5&6. Almd L shadow; sw pt 7. 1/2 prom & face new cpl on L diag 8. Cir L with that cpl till you get straight

*As a mentor to JB Sweeney, I assigned her the composition of a dance that did not contain "long lines: fwd & bk" or "Go dn four in line; ret" yet was nearly bulletproof. It occurred to me that if I was to maintain credibility, I had to produce my own solution. JB got an A- on the assignment; I only give*

*myself a B+ (the dance is not completely bulletproof), but it does have a pretty good story line and I give it to you.*

FIX con 04-S

**JED'S REEL** by Penn Fix

Duple & improper: 8HS

1. Dsd N 2. W dsd 3&4. M: bal; dsd (6); almd R 1+1/2! 5&6. Bal & sw pt 7. 1/2 prom 8. Cir L 3/4; pass thru along!

Alt: 1. Sw N! 2. 1/2 prom 3&4. W: bal; dsd; almd R 1+1/2!

Alt: Interchange the parts of the men and women and do "7.

Long lines: fwd & bk."

Ref: CN

ELBERGER con 08-G

**JEFF'S JIG** by Susan Elberger

Duple & proper: 8

1. Act almd L 1+1/2 2. Dsd N to wave, W taking L hds in cntr 3&4. Bal fwd & bk; W almd L 1+1/2; all almd R pt 1/2; M almd L 5&6. All bal & sw pt 7. Cir L 3/4 to pos of long lines 8. Act: cross over; go outside below one Ph 2: The do-si-do is asymmetric.

*"Premiered 30 August 1979; for Jeff Turrisi."*

FLAHERTY con 36-U

**JEFFRO'S TREE** by Don Flaherty

Becket formation (cw dbl-prog): S

1. M almd L 1+1/2 2. Sw N 3. Cir L! 4. W roll R to swap with pt (across the set); cir L 3/4 (ending across from Ns)! 5&6. (Same) M almd R a bit more than 1/2 to pos of long wave; new M almd L a bit more than 1/2; sw new N & face across 7&8. New W almd R about 3/4 to pos of long wave; newer W almd L about 3/4 making a newer foursome; sw pt & face those newer Ns

Ph 5&6: The swing with new neighbors is in sawtooth formation and should end with the new women directly across from each other.

Ph 7&8: A new woman can also identify the correct other new woman as the one who just swung her partner. The men may be tempted to move left during the allemandes so as to get a jump on the swing. However, that may make it hard to get the partner swings across from each other.

Ref: SW

ZAKON con 42-Y

**JENNY GOES TO CAMP** by Steve Zakon-Anderson

Duple & improper: S

1&2. Bal & sw N 3. M almd L 1+1/2 4. Gypsy pt 1+1/4 5. 1/2 hey, st W L sh 6. Sw pt 7. Cir L 3/4 8. Dsd N 1+1/2

SCHNUR con 19-P

**JIM'S REEL** by Steve Schnur

Wave formation, R hd to N, W in cntr: 9

1. Go fwd to new N (2); gypsy that N 1+1/4 2. Bal in wave, W in cntr; pass N by R hd; M pass by L hd 3. All gypsy pt as far as you like 4. All sw pt & face dn 5. Go dn four in line (4); turn ind; cont dn, backing 6. Ret: go fwd (4); turn

ind; cont up, backing 7&8. Cir L 1+1/4; bal in wave of ph 2 The dance is usually taught as duple & improper, omitting the first two counts.

MACMATH con 52-H

**JIM'S WHIM** by Rich MacMath

Duple & improper: S

1. Gypsy N 2. Sw N 3. Long lines: fwd & bk 4. L hds across 5&6. W drop out on own side, while M cont so as to catapult each other to pt; take pt in 1/2 sh-waist pos as M casts around pt ("gents chain"); ease into pt sw 7. Cir L 3/4 to pt's prog pos & face N 8. Pull past N by R hd; pull past pt by L hd (across); pull past N by R hd Ph 7 ends with dancers progressed but facing contrary to their direction of progression. This situation may be disorienting. The action of ph 8 may be called "square thru three hands." Ph 5&6: The transition furnishes a challenge; some may complain about this, but a zesty dancer will welcome such an opportunity.

HEAD con 52-E

**JOSETTE'S DELIGHT** by Mike Head

Duple & improper:

1. W1 & ind on her L (M1): 1/2 fig eight around remaining pair  
2. Rep (W1 with W2) 3. Rep (W1 with M2) 4. 1/2 prom pt  
5. 1/2 W ch 6. Cir L 7&8. Act bal & sw  
Alt: 5&6. Cir L 1/2; sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt

FENTON con 13-S

**JUDAH JIG** by Charlie Fenton

Duple & improper: 7S

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. Cir L! 6. R hds across! 7. 1/2 W ch 8. Star L

*The San Francisco dance is held at St. Paul's Church hall on Judah Street.*

PEIDLE con 56-P

**JUST ONE CHANGE** by Joe Peidle

Duple & improper: S

1. Facing N and taking inside hds: bal; twirl to swap (star thru) 2. 1/2 W ch (to pt) 3. W roll L to swap with pt; cir L 3/4 4. Sw N 5&6. Give and take; Sw pt 7. 1/2 prom 8. 1/2 W ch

Ph 3/4: This transition requires much greater sophistication to be rewarding than does the more usual "cir-L/sw" in which the woman is on the man's left in the circle. For the present case, I suggest that everyone release hands a count or two before the end of ph 3 transferring smoothly to half shoulder-waist position. The woman can then contribute her momentum to the swing, which is impossible if the man is in the midst of transferring his right hand to her back, she transferring her left hand to near his right shoulder, as the swing begins.

Ph 5: "Give and take" - See Glossary

*In recent years I have been unable to join a contra set for the*

*eight minutes or so duration of a typical dance. I am able, however, to dance, hopefully with some zest and style, for about 32 seconds. So I revel in cutting in on some unsuspecting, but cooperative, man for "just one change."*

OLSON con 37-M

**JUST PASSING BY** by Al Olson

Duple, improper & triple prog: 7FS

1&2. Pass thru across; W go cw outside N (in front of him as he still faces out) to her next N; those Ns sw & face across 3&4. Pass thru; M, turning away from current N, go cw outside next N (in front of her as she still faces out) to his next next N; those Ns sw & face pt across 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch 8. Long lines: fwd & bk Ph 1-4: Neutrals must participate.

Ph 8: You are between the neighbor of ph 4 and a new neighbor, who becomes your original neighbor for the next change. You do practically nothing with that new/original neighbor.

Alt (DON'T PASS ME BY suggested by Al but named by me): Duple, improper & dbl-prog): 8S. 3&4. Pass thru; M, turning away from current N, go cw outside next N (in front of her as she still faces out) to a new N; those Ns sw & face pt across 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch; W roll L to swap with N! 8. Long lines: fwd & bk

*How much simpler not to have to name four neighbors. The action of ph 1-4 was suggested by Cammy Kaynor's Handsome Plowboy.*

WILKINS con 09-Z

**KATHY & WALTER** by David Wilkins

Duple & improper: 7K

1&2. Bal & sw N 3&4. Go dn four in line; act go under arch of #2; go up in cpls, act improper & leading; #2 turn ind & face dn 5. Cir R with prev cpl 6. Same four: star R 7. With orig cpl: cir R 8. Almd L N 1+1/2

Ph 3-5: #2 can hold the same hands throughout.

*Written for the wedding of Kathy Foster and Walter Singer.*

DIGGLE con 26-V

**KEEPING 'EM IN STITCHES** by Roger Diggle

Becket formation (ccw dbl-prog): 8S

1. Pull past N (across) by R hd & face in; on slight L diag: pull past a same-sex N by L hd & face in 2. Rep with another N and with another same-sex N 3&4. 1/2 R&L with newer Ns, op; 1/2 W ch; W roll L to swap with N! 5&6.

Pass thru (across); sw N 7. Cir L 3/4 8. Sw pt

Ph 1&2: Neutrals must participate in the right-hand crossings, partners playing the part of neighbors. One dancer at each end stands pat during each diagonal crossing.

WILHITE con 43-H

**KIMMSWICK CLIP** by Myrtle Wilhite

Duple & improper: S

1. Almd R N 1+1/4 2. Bal in wave; almd R 1/2; M pass by L sh 3&4. Bal & sw pt & face across 5. Long lines: fwd (4); bk (2); W roll L to swap with pt 6. Cir R 3/4 7. 1/2 W ch

8. Cir R 3/4; pass N by L sh (along)

*Ref: CB, LS*

SANNELLA con 31-U

**KING OF THE KEYBOARD** by Ted Sannella

Triple & proper: 7

1. Act sw! 2. Sw N & face across 3. In lines of three (along): fwd six & bk 4. Act almd L 1+1/4 to cntr of lines of three across 5. Fwd six & bk 6. Act almd L 1+1/4 to prog pos 7&8. Act turn contra corners

*The title refers to Bob McQuillen. The dance was first presented at a surprise appreciation party for Bob, June 18, 1989.*

*Ref: DS093; STN*

PEIDLE con 56-Q

**A KISS UPON THE HEAD** by Joe Peidle

Becket formation (cw prog): S

1. 1/2 W ch on L diag 2. 1/2 W ch across (to shadow) 3. Star L with new N & shadow (x1!) 4. Star R 1/2 with pt & new Ns (4!); almd R pt (x1) 5. W almd L (x1!); W, cont the almd L, pick up pt for a 1/2 star prom to orig side of set! 6.

Interchanged butterfly whirl! 7. Cir R 1/2; W roll L (across) to trade places with N (4) 8. Sw pt

Ph 3: The men are following their shadow.

Ph 4: The men follow their partner, who turns back to initiate the allemande.

Ph 6: Partners, with arms still around each other, rotate ccw in place as in a customary butterfly whirl, but the woman (on the left) is backing.

Ph 7: The men, who are still on the "wrong" side of their partner, lead into the circle right, usually the woman's job.

Ph 7: The roll to trade does not have the possibilities of the slam-bam interpretation I call "wowie". (See the dance with that title.) In fact, the figure is exactly what club dancers call "roll away with a half sashay." I prefer to avoid that wording not only because it does not allow specification of who rolls in which direction, but also because that wording implies a four-count figure (appropriate in this instance, but contra dancers usually prefer the two-count action I call "roll to swap").

The dance gives you back what you put into it. If you meticulously follow the prescribed phrasing, you will get a terrific ride, possibly the best I know of. Note especially the eight counts allocated to ph 6, allowing at least 21/4 revolutions of interchanged butterfly whirl. It should also be child's play for a zesty dancer to get the full eight counts of partner swing.

*Ernie Spence's high esteem in the entire dance community, his small stature, and a smooth landing place on top all conspire to make Ernie a likely target for the action of the title.*

ZAKON con 55-F

**KISSING COUSINS** by Steve Zakon-Anderson as adpt by Larry Jennings

Duple & improper:

1&2. Weave the entire set: pass N by R sh; pass second N by L sh; gypsy third N; pass second N by L sh; pass orig N by R sh to orig pos, M facing out, W in, as in a long wave 3&4. Hey, st W L sh, to orig pos, M1 facing out, others across 5. "Down you go": M1 goes dn behind W's line, while W1 goes dn cntr, below two 6. "Up you come": W1 comes up behind M's line, while M1 comes up cntr, to orig pos 7. Act dsd 8. Dsd N; pass thru along  
The dance is notable for having "no touching." Among other things, this means no partner swing. If the caller fears for his safety from such programming, he might ward off the onslaught by using the following alternate to the variant: 3&4. Taking hds: bal in long waves; 3/4 hey, st W L sh 5&6. All sw pt 7&8. Bal in cir of four; cir L 1/4; dsd N; pass thru along  
*Ref: STN*

OLSON con 16-L

**LACE** by Al Olson

Duple & improper: 7KS

1. (New) W (on R diag) almd R 1+1/4; courtesy turn pt! 2. 1/2 W ch on R diag (to prev N) 3. 1/2 W ch across (to shadow) 4. 1/2 W ch on L diag (to orig N) 5&6. Hey, st W R sh 7&8. Bal & sw N

OLSON con 16-N

**LACE THREE** by Al Olson

Becket formation (ccw prog): 8KS

1. 1/2 W ch on R diag (to new N) & face shadow across 2. 1/2 W ch across 3. 1/2 W ch on L diag to orig N 4. Those W almd R 1+1/2; courtesy turn with pt! 5&6. Star L 1+1/4; with new Ns: star R 3/4! 7&8. Sw pt & face on R diag

OLSON con 16-M

**LACE TWO** by Al Olson

Becket formation (ccw prog): 8KS

1. 1/2 W ch 2. 1/2 W ch on L diag (to shadow) & face new N across 3. Those W almd R 1+1/2; courtesy turn with new N! 4. 1/2 W ch on R diag to orig pos 5. R&L across 6. Ret with courtesy turn danced in ccw arc to prog pos 7&8. Hey with new Ns, st W R sh

HAWES con 02-F

**THE LADIES CHAIN** by Nick Hawes

Duple & improper: 7S

1. 1/2 W ch along 2. Cir L! 3&4. Bal & sw pt 5&6. M pull past by L hd; sw N 7. Long lines: fwd & bk 8. Cir R 1/2; W almd L!

Ph 8: The women must take the initiative.

KAYNOR\_D con 26-Z

**THE LADIES LEAD** by David Kaynor

Duple & improper: 9

1. Facing Ns: fwd & bk (along) 2. Almd L N x2! 3. L-hd twirl to swap with N; star L 1/2! 4. Shift one pos ccw around entire set; star L 3/4 with N and shadow! 5&6. All bal & sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; act go

under #2's arch, all moving fwd along

OLSON con 25-N

**THE LADIES LEAD LEFT** by Al Olson

Duple & improper: 8KS

1. Joining hds around the entire set: "cir" L till op shadow, the fourth ind ccw from your pt; cir (four) L 1/2 with N & shadow 2. Entire set: "cir" L till op pt; cir (four) L 1/2 with N & pt 3&4. Sw N 5. M almd L 1+1/2 6. Sw pt 7&8. 3/4 hey, st W R sh; courtesy turn N  
Ph 1&2: Neutrals must participate in the entire set actions. They simply wait during the circles for four.

OLSON con 04-F

**LADIES' HEYDAY #2** by Al Olson

Becket formation (cw prog): 9HS

1. Almd L pt 1+1/4; W almd R 1/2 2. Almd L N 1+3/4 to pos of long waves 3. Almd R new N 1+1/4; W almd L 1/2 4. Almd R pt 1+3/4 5&6. Hey, st W L sh 7. Sw pt! 8. Long lines: fwd & bk

OLSON con 07-P

**LADY ON THE LEFT** by Al Olson & Larry Jennings

Duple & improper: 6FS

1. Sw N & face across with W on L of M 2. Act sw 3. Go dn four in line, act in cntr; turn ind 4. Ret; hd cast off 5. R&L 6. Ret 7. 1/2 W ch 8. Cir L 3/4; pass thru along!  
Dancers are trained to end a swing with the woman on the right, and most swing positions make it awkward to reverse this. However, if each swinger puts his/her right hand on the other's left shoulder blade and puts his/her left hand on the other's right shoulder (i.e., right under, left over, to form a "barrel position"), either dancer can conveniently end on either side.

JENNINGS con 07-P

**LADY ON THE LEFT** by Al Olson & Larry Jennings

Duple & improper: 6FS

1. Sw N & face across with W on L of M 2. Act sw 3. Go dn four in line, act in cntr; turn ind 4. Ret; hd cast off 5. R&L 6. Ret 7. 1/2 W ch 8. Cir L 3/4; pass thru along!  
*Dancers are trained to end a swing with the woman on the right, and most swing positions make it awkward to reverse this. However, if each swinger puts his/her right hand on the other's left shoulder blade and puts his/her left hand on the other's right shoulder (i.e., right under, left over, to form a "barrel position"), either dancer can conveniently end on either side.*

OLSON con 04-I

**LAMBERTVILLE MEN** by Al Olson

Duple & improper: 7AS

1&2. Bal & sw (new) N 3. M almd L 1/2; bal pt 4. Sw pt 5&6. Hey, st W R sh 7. Almd L pt 1+3/4 8. M almd R 1/2; almd L N 1+1/4

OLSON con 04-H

**LAMBERTVILLE WOMEN** by Al Olson

Duple &amp; improper: 7AS

1&2. Bal & sw (new) N 3. Cir L 3/4 4. Sw pt 5&6. Hey, st W R sh 7. Almd L pt 1+1/4; W almd R 1/2 8. Almd L N 1+3/4

JENNINGS con 51-T

**LARRY'S BECKET** by Larry Jennings

Becket formation (ccw prog): S

1. Cir L 3/4 2. Sw N 3. M st a L hds across, joined by the W, who fall in behind N; turn the hds across almost once for the M, 1/2 for the W, more or less to orig pos 4. R hds across to orig pos 5&6. Almd L shadow; sw pt 7. 1/2 prom 8. 1/2 R&L on L diag with next Ns & face those next Ns  
*My objective was to create a dance that was comparable in simplicity with the original Becket Reel but was single progression. I managed the latter objective, but it's hard to keep it all that simple.*

Ref: DS130

ROSEN con 52-K

**LARRY'S BIRTHDAY** by Sue Rosen

Becket formation (cw prog): S

1. Cir L 3/4 to wave across 2. Bal; twirl to swap with N 3. 1/2 hey, st pulling past N by R hd 4. Sw N 5. Long lines: fwd & bk 6. Pass thru (across); pass N by L sh (along); almd L new N 3/4 7. W almd R 1+1/2 8. Sw pt Ph 6: The action with (original) neighbors is a cross trail thru.

MOHR con 53-Z

**LARRY'S LISTENING** by Rick Mohr

Alt: Duple & improper: S 1&2. Bal & sw N (the "new" N of ph 8) 3. 1/2 hey, st M L sh, ending joining R hds with N, M taking L hds, in a wave 4. Bal; go fwd to next cpl (2); those new M: almd L 1/2, taking R hds with pt (2) 5&6. Bal in wave; sw pt 7. With those new Ns (of ph 4): cir L 3/4 to own side 8. Almd R that new N; almd L orig N  
It may be instructive to note how different the dance appears if reset.

Becket formation (cw prog): 9S

1&2. Cir L 3/4; almd R N; almd L prev N! 3&4. Bal & sw orig N 5. 1/2 hey, st M L sh, and ending with Ns joining R hds! 6. M joining L hds: bal in wave; go fwd to new cpl; M almd L 1/2 & take R hds with pt 7&8. Bal in wave; sw pt  
*Rick introduced this dance at an evening in the VFW series featuring my contributions to contra dancing. Rick, telling it like it is, mentioned my reputation for carefully (some would say annoyingly nitpickingly) assessing a caller's words. Perhaps feeling that that phrase "Larry's Listening" might sound pejorative, Rick chose to call it "Larry's Leadership". I, however, find the phrase quite catchy and I take pride in caring enough about the quality of the calling that I do listen. As a matter of fact, I believe it's part of a dance producer's obligations both to be able to and to actually discuss the pros and cons of a performance.*

*I also like to apply a similar critique to the presentation of**dances. Thus I offer the alternate, not with any conviction that it is an improvement, but I am convinced that a caller who studies the two presentations will be a better caller for the effort.*

ANDERSON\_K con 57-O

**THE LAST RESORT** by Kathy Anderson

Becket formation (cw prog): S

1. Cir L 3/4 2. Hd in hd with pt: pass Ns, W passing by R sh; shift R to face new Ns; as inds: pull past (this) N by L hd 3&4. Newer N almd R; sw N 5. Long lines: fwd & bk 6. W almd R 1+1/2; pass pt by R sh 7&8. M almd L; sw pt

OLSON con 21-M

**LEAVING HOME** by Al Olson

Duple &amp; improper: 8H

1. Gypsy N 2. Sw N 3. Go dn four in line (4); turn ind 1/2 toward N & cont dn, backing 4. Go up four in line (4); turn ind 1/2 toward N & cont up, backing 5. Cir L 3/4 6. All sw pt 7. 1/2 W ch 8. Star L!

PARKES con 30-K

**LEGACY REEL** by Tony Parkes

Duple &amp; improper: 7S

1. Go dn four in line; turn ind 2. Ret 3. Cir L! 4. Almd R N 1+3/4 5. W almd L; bal N 6. Sw N 7. Long lines: fwd & bk 8. Act sw

Ref: SS

MORNINGSTAR con 22-X

**THE LIGHTED SCONCE** by Glen Morningstar, Jr.

Duple &amp; improper: 7d

1. W (on R diag) almd R 1+1/4 2. All sw pt in M's pos 3. Cir L to orig pos 4. Act go under #2's arch; act separate from pt, dropping pt's hd & unwinding #2, to form line of four facing up, W1 on L end 5. Go up; turn ind 6. Ret 7. W ch 8. Ret

*Glen explains: "This dance was written in remembrance of the beautiful glass sconces that originally adorned the orchestra shell in Lovett Hall at Henry Ford Museum & Greenfield Village, Dearborn, Michigan."*

FENTON con 36-T

**LIGHTS AT DAWN** by Charlie Fenton

Becket formation (cw prog): S

1&2. M st a L hds across; W join the L hds across, following their pts, till W are on orig side; prom N till M are on orig side; courtesy turn till W are in cntr 3&4. W st a R hds across; M join the R hds across, following their N; M drop out on orig side while W almd R 5&6. Sw N 7. Cir L 3/4; shift L one pos, W leading pt 8. Sw pt Ph 7&8: The action, if done with gusto, is similar to that explained at WOW!

*First called at dawn at the fifth annual BACDS Dawn Dance, 2/18/90.*

RICHARDSON con 51-A

**LIVE LONG AND PROSPER** by Mike Richardson  
Sawtooth formation, facing Ns on slight L diag (ccw prog):  
S

1. M dsd 1+1/2 2. New N & pt: cir L 3/4 3. 1/2 W ch 4. W, followed by N, lead into R hds across, a bit less than once around for M, a bit more for the W, who end in pos of long wave 5&6. M U-turn L to st hey passing pt R sh 7&8. Bal & sw pt

Note that strict adherence to the transcription requires that the hey in ph 5&6, and thus the swings of ph 7&8, lie on a left diagonal. To be consistent the original formation must be given as in the transcription. In practical terms I imagine that everyone (except, perhaps, for Larry) would be happiest if the deviation from Becket formation were ignored.

*Dedicated to Bob McQuillen on his 70th birthday.*

WHITTEMORE con 01-F

**LOAFER'S REEL** by Tod Whitemore

Duple & improper: 7S

1. L hds across 2. M turn by L hd 1+1/4 3&4. Bal & sw pt 5. 1/2 R&L 6. W ch 7. Ret; W st a R hds across, joined by the M, who fall in behind pt! 8. Cont R hds across, a total of 1+1/2 for the W, x1 for the M, to prog pos

*The band Two Penny Loaf gave support both to Tod and to me in our early days of dance production.*

BOLTON con 21-T

**LOCOMOTION** by Dean Bolton

Duple & improper: 9Sb

1. Star L 2. Cir L 3&4. Almd R N 3/4; M pass by L sh to pt; almd L pt 3/4; M pass by R sh to N; almd R N 3/4; M pass by L sh to pt; almd L pt & end facing N along, in orig pos! 5. W ch along 6. Ret 7. Sw N! 8. Sw pt (in cntr) & face new Ns along

Ph 3&4: This action is sometimes called "Georgia Rang Tang". The dancers must determinedly observe the "!".

The dance may well be set as a Sicilian circle.

ANDERSON\_K con 57-N

**THE LONG ROAD** by Kathy Anderson

Duple & improper: S

1. Cir L 2. Dsd N 3&4. Bal & sw N 5. W almd R 1+1/2 6. Sw pt 7&8. Hey a bit less than 1/2; almd L pt until M meet in cntr (about 1x); M pass by R sh and all go to prog pos

*Ref: DS107; MF*

MORRISON con 08-L

**LOST CHILD** by Jim Morrison

Becket formation (cw prog): 7S

1&2. Sw pt 3. Long lines: fwd & bk 4. Cir L 3/4; pass thru along 5. 1/2 W ch along to new N, end facing shadow across\* 6. 1/2 W ch to shadow 7. Cir L 8. Star L

Ph 5: Adjust courtesy turn so that the M ends the ph in the same position he started the ph but facing across with new neighbor on his right

Alt: Start at ph 3.

DIGGLE con 07-F

**LOST IN INTERSTELLAR HAZE** by Roger Diggle  
Duple & improper: 6S

1&2. Star R 1+1/4; almd L shadow 3&4. Hey (with shadow & N), st M R sh 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L!  
*Ref: MF*

WHITTEMORE con 05-Q

**LOST IN SPACE** by Tod Whitemore

Becket formation (cw dbl-prog): 6FIKSi

1&2. Bal & sw pt 3. 1/2 R&L 4. 1/2 R&L on R diag? 5.

With new Ns across: star R 6. With that new N and first shadow: star L 7&8. St R hd to pt: gd R & L around entire set, passing pt, second shadow, and third shadow; almd L fourth shadow; ret, passing third shadow R hd, second shadow L hd

Ph 3: Done with the neighbors met in ph 5 of the previous change.

Ph 7&8. Neutrals must participate.

Alt: Start at ph 3.

*At one time I thought that ph 7&8 would be boring. But experience is that, even if the caller warns them that it's always danced with the same people, the dancers seem not to believe it. Thus the dance often presents a rollicking good show to an observer; the dancers can usually laugh at themselves as well.*

PEARL con 50-A

**LOVE OF MY LIFE** by Dan Pearl

Duple & improper: S

1. Cir L 2. Twirl to swap with pt; #2 arch: all back up (act under the arch) to form ring. 3&4. Bal the ring; sw N 5. Go dn four in line; turn ind 6. Ret; bend the line 7. #2 1/2 fig eight (below) while act first assist #2 get started and then begin a pt sw 8. Act cont sw & face dn

*Dedicated to Dan's wife, Shelagh Ellman-Pearl.*

*Ref: DS112*

ZAKON con 54-L

**LOVE'S SCORE** by Steve Zakon-Anderson

Duple & improper: S

1. Cir L 2. Sw N 3&4. Partial hey, st W R sh, till the W meet again; W form long wave in cntr; W bal 5&6. W almd R; sw pt 7. Cir L 3/4 8. Bal in cir; twirl to swap with pt

HUBERT con 31-G

**LUCY'S DANCE** by Gene Hubert

Becket formation (cw prog): 7S

1. Long lines: fwd & bk 2. M almd L 1+1/2 3&4. Bal & sw N 5. 1/2 R&L 6. Cir L 3/4; shift L (W leading)! 7. Cir L 1/2; pass thru (across) 8. Sw pt

*Ref: DS087; DD3*

RICHARDSON con 43-U

**MADLINE MAUDE STEPS OUT** by Mike Richardson

Wave formation, R hd to N, W in cntr: S

1. Bal in wave; almd R N 3/4 2. Bal in long waves, L hd to prev N; almd L 3&4. Bal & sw (orig) N 5. Long lines: go fwd (4); taking pt with two hds, M draws pt to his side of set 6. Sw pt 7. 1/2 prom 8. W st R hds across; M join R hds across behind pt; turn the hds across about 1/2 more, ending in prog wave

DALSEMER con 12-Y

**MAGGIE'S HOBBY** by Bob Dalsemer

Wave formation, R hd to N, W in cntr: 8S

1. Go fwd to new N (2); cir L 3/4 2. Dsd pt 3&4. Bal & sw pt 5. Go dn four in line; turn as cpls 6. Ret & face across 7. The W almd L about 1/4 while the M arc to form a wave, R hd to pt; bal 8. W almd L 1/2; bal in rearranged wave  
The dance is usually taught as duple & improper, omitting the first two counts.

*Composed to honor the marriage of two Baltimore dancers, Maggie Taylor and Jay Hobbs.*

*Ref: DS070*

ZINKIN con 31-P

**THE MAGPIE AND THE SEAL** by David Zinkin

Duple & improper: 9S

1. Star R! 2. With prev N: star L! 3. Dsd (orig) N 1+1/4 4. Bal in wave, R hd to N; almd R N 1/2; M almd L 1/2! 5&6. Bal & sw pt 7. 1/2 W ch 8. 1/2 hey, st W R sh

DIGGLE con 28-F

**MAKING HAY** by Roger Diggle

Duple & proper: 7

1. Act 1/2 fig eight (below) 2. Act almd R; bal in wave, L hd to N 3&4. Hey, st act small almd R 5&6. Act (bal &) sw 7. Go dn four in line, act in cntr; act turn as cpl, #2 ind 8. Ret; hd cast off

RAVITZ con 57-C

**MALIZA'S MAGICAL MYSTERY MOTION** by Cary Ravitz

Becket formation (ccw prog): S

1. M almd L 1+1/2 2. Sw N 3. 1/2 prom 4. 1/2 W ch 5. Bal in cir of four; Petronella roll, modified to form cir with new Ns 6. Rep, adjusting to face pt 7&8. Bal & sw pt 5: "Petronella roll" - see Glossary  
Ph 5: The men make 1/4 extra revolution, the women 3/4 extra, so as to form the new circles.  
Ph 6: The men stop slightly short of the usual amount, the women go a bit more.

This is not a shadow dance; all the action is either in the original minor set or the next minor set.

*Ref: RAV*

KOPP con 22-Y

**MARIAN'S DELIGHT** by Carol Kopp

Duple & improper: 7S

1&2. Bal & sw N 3. Long lines: fwd & bk 4. W dsd 1+1/2 5. Gypsy pt 6. Sw pt 7. M almd L 1+1/2 8. (M releasing L

hds) 1/2 prom N

Alt: 8. M, keeping L hds joined, pick up N in 1/2 sh-waist pos and "star prom" to orig side of the set; M letting go of hds, Ns, as a pair, make a full turn ccw

*For Marian Hepburn.*

*Ref: CD, DS090*

KAYNOR\_D con 20-W

**MARY CAY'S REEL** by David Kaynor

Becket formation (cw prog): 6S

1. Cir L 3/4 2. Pass N by R sh; almd L next N 3&4. Bal & sw (orig) N 5. Long lines: fwd & bk 6. W almd R 3/4; W almd L next W 3/4 while the M take a small step L 7&8. Bal & sw pt & face across

*For Mary Cay Brass on her birthday.*

*Ref: DS084*

KAYNOR\_D con 56-C

**MATTHEW JUST IN TIME** by David Kaynor

Duple & improper: S

1&2. Bal & sw N 3. Long lines: fwd & bk 4. M almd L 1+1/2 5&6. Gypsy pt; sw pt 7. Cir L 8. Bal; M pass by R sh to trade places

SAXE con 03-Z

**MAY THE FOURTH BE WITH YOU** by Jim Saxe

Duple & improper: 8Cci

1. Sw N! 2. #2 sw 3. Go dn four in line, #2 in cntr; hd cast off to face across 4. 1/2 R&L 5. Cir L 3/4; M1 lead to line of four facing up! 6. Go up; act step in below #2, who cont up 7&8. Act bal & sw

Ph 3-6: You dance all this with your same-sex neighbor beside you till the actives meet in the center. This disposition of sexes was common in traditional dances and is my excuse for using the notation "1/2 R&L" rather than "R&L thru".

*There is always a wise guy of some sort dropping flies in the ointment. The actual name of this dance is 5/4BW/U, pronounced as in the title line and indexed somehow.*

ELBERGER con 11-Z

**MAYBE I NEVER WILL** by Susan Elberger

Triple & improper: 8

1&2. #3 cross set & go outside #2 of op sex to st heys for three along, #1&2 joining with a slight delay; cont till #1&2 reach st pos, facing N, while #3 face pt in any convenient way, below #2 3&4. With the one you face: bal & sw 5. Cir six to L 6. Cir six to R 7. #2 go up cntr; turn ind 8. Ret; #2 cast off with #1 & prepare to st new change

*The dance is a sequel to I Don't Know Yet; it was premiered 16 October 1981.*

FUERST con 47-B

**MAYBE YOU SHOULD WRITE AN EASY DANCE** by Michael Fuerst

Becket formation (cw prog): 11S

1. 1/2 prom ending with a ccw loop to face new Ns 2. Long

lines: fwd (4) & bk ending with W rolling L to swap with pt 3. With N and shadow: cir L 3/4 4. Sw that N 5&6. 1/2 W ch across to shadow; 1/2 hey, st W R sh; as shadows meet (by the L sh), they turn L and go along to pt, the M going outside, the W inside 7&8. Sw pt & face across

SEAMAN con 11-L

**MCGRAW TOWER #2** by Erran Seaman

Duple & proper: 6Ci

1&2. Bal & sw same-sex N 3. Act go dn cntr (proper)≠; turn as cpl 4. Ret; (hd) cast off (with N) 5. Cir L 3/4 6. All sw pt 7. 1/2 W ch 8. Act 1/2 fig eight (above)

*Various symmetrical positions are available for a swing, and many dancers prefer a symmetrical position for a same-sex swing. Some of these positions are fine for swinging but are a little awkward to disengage from. However, if each swinger puts his/her right hand on the other's left shoulder blade and puts his/her left hand on the other's right shoulder (i.e., right under, left over, to form a "barrel position"), either dancer can conveniently end on either side.*

OLSON con 04-E

**THE MEN'S HEYDAY** by Al Olson

Becket formation (ccw prog): 9HS

1. Almd L pt 1+3/4 2. M almd R 1/2; almd L N 1+1/4 to pos of long waves 3. Almd R new N 1+3/4 4. M almd L 1/2; almd R pt 1+1/4 5&6. Hey, st W L sh 7. Sw pt! 8. Long lines: fwd & bk

SANNELLA con 12-Q

**MERRILLY WE ROLL ALONG** by Ted Sannella

Duple & improper: 8

1. Mirror dsd N, st act splitting Ns 2. Almd N handy hd 1+1/4; act go dn cntr to next N 3. Mirror dsd next N 1+1/4 4. Act go up outside to orig pos 5. Long lines: fwd & bk 6. Sw N 7. Cir L 8. Act sw & face dn

*The dance was written in memory of Phil Merrill.*

*Ref: DS074*

PARKES con 23-K

**MIDDLESEX MARCH** by Tony Parkes

Duple & improper: 8S

1. Cir L 2. Dsd N 1+1/4 3. Go ind around entire set, M cw outside, W ccw inside 4. Ret 5. Almd L N 1+1/2; M cross by R sh 6. Sw pt 7. 1/2 prom 8. 1/2 W ch Ph 3&4: Neutrals should participate.

*Ref: SS*

ROSEN con 56-O

**MIDNIGHT OIL** by Sue Rosen

Duple & improper: S

1. Cir L 2. Dsd N 3. Ns: R-hd bal; twirl to swap; pull past by R hd 4. Star L with prev Ns 5. Almd R (orig) N 3/4; M pull across by L hd 6. Sw pt 7. 1/2 W ch 8. 1/2 hey, st W R sh, ending joining new Ns.

JOHNSON con 16-D

**MIDWEST FOLKLORE** by Orace Johnson

Becket formation (cw prog): 7S

1. Shift L one pos to face new Ns across; cir L 3/4! 2. Dsd (that) N 3&4. Bal & sw (same) N 5. Cir L 3/4 6. Dsd pt 7&8. Bal & sw pt

Alt (Sawtooth formation, Ns on L diag): 1. Cir L till across from pt ... 5. Cir L almost once around to sawtooth formation ....

*Ref: MF*

HUBERT con 10-D

**MIGHTY GINKGO TREE** by Gene Hubert

Becket formation (cw prog): 8KS

1. Cir L 3/4 2. Sw N 3. 1/2 R&L 4. On L diag: 1/2 W ch to shadow & face across 5&6. Pull past new N by R hd; pull past shadow by L hd; sw pt & face dn 7. Go dn four in line (with new Ns); turn as cpls 8. Ret

KRUMM con 16-B

**MILL RIVER CONTRA** by John Krumm

Duple, improper & dbl-prog: 8

1&2. Almd R N; act sw 3. Act go dn cntr; turn ind 4. Ret; cast off 5. Long lines: fwd & bk 6. All pass thru; M reaching across his chest with his R hd to take new N's R hd: twirl to swap 7&8. With those new Ns: star R 3/4; the M reaching over his R sh with his L hd to take pt's L hd: twirl to swap; star L 3/4

KITCH con 42-M

**THE MILLER'S DAUGHTER** by Jim Kitch

Becket formation (cw prog): S

1&2. Cir L 3/4; pass thru along; gypsy new N 3. 1/2 hey, st W L sh 4. Sw N 5. 1/2 R&L 6. 1/2 W ch 7&8. W gypsy; sw pt

WILHITE con 46-B

**MISINTERPRETATION REEL** by Mrytle Wilhite

Duple & improper: 8S

1. Cir L 3/4; pass pt by R sh along 2. Dsd first shadow 3. 1/2 sashay pt to swap; cir L 1/2 with orig N; pass pt by R sh along 4. Dsd second shadow 5&6. Bal & sw pt 7. Long lines: fwd & bk 8. 1/2 W ch

*Ref: CB, LS*

HOFFMAN con 47-M

**MISSING DUCK** by Erik Hoffman

Becket formation (cw prog): S

1. Cir L 3/4 2. Pass thru along; new W almd L about 1/2; almd R pt 3/4 to long waves, across from new Ns and on orig side of the set, M facing out 3. Bal (to R and to L); slide R past pt 4. Bal in rearranged waves; slide L past pt 5&6. Hey, st W L sh 7&8. Sw pt

Alt: 1. On L diag with new Ns: cir L 2. Almd R pt 1+1/2 to long waves, M facing out

JENNINGS con 55-X

**MISSOURI NEIGHBORS** by Larry Jennings

Duple & improper: S

1. Cir L 3/4 2. Sw pt 3. 1/2 prom 4. 1/2 W ch 5. Cir L 1/2; W roll R to swap with pt 6. Sw N 7. 1/2 W ch 8. Cir R 3/4; pts twirl to swap

*If the action of counts 5-8 of ph 5 are done smartly, I refer to it as "wowie". It is usually done with neighbors swapping followed by a partner swing. This dance reverses those roles.*

HUBERT con 55-V

**MISSOURI STARS** by Gene Hubert

Duple & improper: S

1. Cir L 1/2; M roll R to swap with pt 2. Sw N 3. 1/2 W ch 4. Star L 5. Cir L 1/2; W roll R to swap with N 6. Sw pt 7. 1/2 W ch 8. Star L

*So far as I know, Gene Hubert and Merilee Karr independently discovered that there is typically enough room in the center of the set to do the roll to swap. (There is typically not enough room to all swing in the center of the set.)*

*Ref: GHWB*

JENNINGS con 55-W

**MISSOURI WOWEE** by Larry Jennings

Duple & improper: S

1&2. Cir L 1/2; sw N 3. 1/2 prom 4. 1/2 W ch 5. Cir L 1/2; W roll R to swap with N; pts assume sw pos ("wowie") 6. Sw pt 7. 1/2 W ch 8. Star L

*The notation for Gene Hubert's Missouri Stars makes it seem as though the action for ph 5-8 is, except for a change in who is playing which role, the same as ph 1-4. The actual situation is more complex, and I offer this alternate.*

OLSON con 11-H

**MIXED CLOVER** by Al Olson

Duple & improper: 8Hb

1. Go dn four in line, act in cntr; never letting go of hds: act bk under their joined hds while ends join free hands behind act 2. Go up in cozy line; #2 arch and #1 back under arch to form a four-leaf clover 3. "Cir" L! 4. Sw N 5. Bal in cir; without releasing hds: M1&W2 duck under arch of W1&M2, who move fwd, and bk under their joined hds to form clover 6. "Cir" L! 7&8. All sw pt & act face dn, #2 retire proper

KAYNOR\_D con 03-U

**MONTAGUE REEL** by David Kaynor

Duple & improper: 9HS

1. Dsd pt 2. Dsd N 3. Almd R N 1+3/4 4. Bal in wave; M almd L 1/2 5&6. Bal in new wave; sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt

ROSEN con 56-A

**MOOD SWINGS** by Sue Rosen

Duple & improper: S

1. Long lines: fwd (4); bk (2); M roll L to swap with N along 2. M almd L 1+1/2 3&4. Bal & sw pt 5. Cir L 3/4; pass thru along, turning R as soon as possible 6. 1/2 hey, st M L sh 7&8. Bal & sw N

Ph 5: Such a circle and pass thru along yield a

well-known progression. In this dance you continue to dance in the same minor set: the man makes almost a U-turn around his neighbor preliminary to passing the other man by the left shoulder, the woman following her neighbor into the hey.

The composer offers a different view of ph 5&6:

5. Cir L 3/4 to pos of a wave across, Ns with R shs adjacent, W in cntr 6. 1/2 hey, passing N by R sh

ROSEN con 52-L

**MOODY STREET** by Sue Rosen

Duple & improper: S

1&2. Bal & sw N, ending in prom pos, W in cntr 3. Prom cw around entire set; turn as cpls 4. Ret 5&6. W: R-hd bal; pull past; sw pt 7&8. Cir L 3/4; pass thru along; dsd new N

OLSON con 42-K

**MORE FOR YOUR NEIGHBOR #2** by Al Olson

Becket formation (ccw prog): 7FS

1. 1/2 R&L 2. 1/2 W ch with extra 1/2 revolution of courtesy turn; W roll L to swap with N, ending with M facing out, W in! 3. Bal (to R and to L) in long waves, L hd to orig N, R hd to new N; slide R past (new) N to new long waves, L hd to N 4. Bal (L, R); slide L past N 5&6. Almd R N; 3/4 hey, st W L sh 7&8. Sw pt

OLSON con 39-M

**MORE NEW-MOWN HAY** by Al Olson

Becket formation (ccw prog): 7FS

1. Cir L 1/2; shift L one pos along to new cpl across 2. Cir L 3/4; form wave, R hd to new N, W in cntr 3. Bal to R and to L; slide R past N 4. In new wave, M in cntr: bal to L and to R; slide L past N 5&6. Almd R N about 3/4, till W face in; 3/4 hey, st W L sh 7&8. Sw pt

*Al encourages pirouettes in ph 3&4.*

KOTHS con 41-N

**MORE POWER TO THE ELBOW** by Kirston Koths

Duple & improper: S

1. M almd R 1/2; almd L pt 2. M almd R 1+1/2 3. Bal in wave, L hd to N; courtesy turn with N about one revolution 4. 1/2 prom 5. W almd R 1+1/2 6. Sw pt 7. Long lines: fwd & bk 8. Cir R 3/4; L-sh pass thru along!

*Written to honor the return of Cathie Whitesides to Bay Area dance bands after a bout of tendonitis.*

ZAKON con 43-L

**MORRIS MEETS LENA** by Steve Zakon-Anderson

Duple & improper: S

1. W almd L 1+1/2 2. Almd R pt 1+1/2 3. 1/2 hey, st M L sh 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 R&L 7. Cir L 3/4 8. Dsd N; pass thru along

Alt (Steve): 6. Pass thru; twirl to swap.

*For the wedding of Jay Ungar and Molly Mason. Jay is Jewish and might be associated with the common Jewish name, Morris. Similarly, Molly is Norwegian, typified by*

Lena.

KITCH con 50-J

**MR. FEZZIWIG'S BALL** by Jim Kitch

Duple & improper: S

1. Joining M's R hd & W's L: bal; twirl to swap 2. Cir L 3/4 3&4. Sw pt 5. M almd L 1/2; bal in wave 6. Sw N 7. Cir L 8. 1/2 hey, st W R sh

BOGUE con 46-W

**MR. FIX'S ASSIGNMENT** by E. Bogue

Duple, improper & dbl-prog: 8S

1. Long lines: fwd & bk 2. Sw N 3. 1/2 W ch 4. Cir R 3/4 5. Cir L 3/4 with new cpl 6. Sw pt 7. 1/2 W ch 8. 1/2 prom *Penn Fix's homework assignment for his dance composers class was to devise a pattern using ph 4&5.*

*Ref: MF.*

BOGUE con 26-F

**MR. HEIMLICH'S MANEUVER** by E. Bogue

Duple & improper: 7S

1. R hds across 2. W pass by R sh & turn sharply R to swap while M turn ind (?!); star L 3/4 3. Prom N (M with W in front of him) ccw around entire set 4. Ret 5. W ch 6. Ret 7. Long lines: fwd & bk 8. Act sw

NOONAN con 52-O

**MY FIRST FOLLY** by Brian Noonan (KIRAN!!)

Duple & improper: S

1. Dsd N 2. Star R once & a bit more 3&4. Hey on L diag, st W (with prev W) R sh, substituting N almd L 1/2 for last pass\* 5&6. W cross by R sh; sw pt & face Ns on a slight L diag 7. 1/2 W ch 8. Star L

Ph 3&4: Hey includes neighbor and shadow.

HILL con 57-K

**MYSTIC TO MONTREAL** by Becky Hill

Becket formation (cw prog): S

1&2. Hey, st W R sh 3&4. Bal & sw pt 5. 1/2 prom 6. 1/2 R&L 7. Cir L 3/4; pass thru along! 8. New Ns: Cir R 3/4

Alt: Begin the dance with Ph 5.

*Ref: TD*

HOLMES con 36-P

**NAN'S AMBLE** by Karen Holmes

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. 1/2 W ch 3. W almd R almost once around to pos of long wave; new W almd L 3/4 while M move a bit L 4. Bal in wave, R hd to pt; almd R pt 3/4 5&6. Hey, st W L sh 7&8. Bal & sw pt

Alt: 4. Bal in wave, R hd to pt; all twirl to swap with pt & pull past pt R sh

OLSON con 32-G

**NEST CONTRA** by Al Olson

Duple & improper: 10HS

1&2. Almd R N 3/4; M almd L 1/2; sw pt 3. 1/2 R&L 4.

Cir L! 5&6. Almd R pt 3/4; W almd L 1/2; sw N 7. Long lines: fwd & bk 8. Star L!

*The title is an acronym for New England Swing Thru, the paired allemandes being similar to the club square call "swing thru".*

OLSON con 28-L

**THE NEW DANCING SAILORS** by Al Olson

Duple & proper: 5FK

In odd changes: 1. Act go dn cntr; turn ind 2. Ret; cast off 3&4 Act turn contra corners 5&6. Hey on L diag, st act R sh 7&8. Act sw & end proper! In even changes: 1. #2 go up cntr; turn ind 2. Ret; cast off (with the cpl orig above) 3-8.

As above, replacing act with #2

Alt (**ALMOST DANCING SAILORS**): 1. The operative cpl goes dn (or up) the outside, past two cpls 2. The operative cpl goes up (or dn) the cntr and casts off

OLSON con 01-H

**NEW MOUNTAIN CONTRA** by Al Olson

Duple, proper & dbl-prog: 7CFIKh

1&2. Act cross by R sh; go outside below one; 1/2 fig eight (above); go to cntr in pos of a long wave, R sh to pt! 3&4. Hey on L diag, st L sh with second corner? 5. M1 go up & W1 dn to different L-hd stars (x1!) 6. Act almd R 3/4; go outside above one 7. 1/2 R&L (with same-sex N) 8. 1/2 R&L with next same-sex N

Alt (single-prog): 7. Act dn cntr; turn ind 8. Ret; cast off

*Adapted from Gene Hubert's Black Mountain Contra.*

FOLKPROC con 20-F

**NEW ZIP COON** adpt by Folk Process

Duple & improper: 11

1&2. Act: bal; almd R 1+3/4 & separate so M1 faces dn & W1, with #2, face up in a line of three, W1 in cntr; all bal 3. All taking hds with pt: R hds across! 4. Act sw 5. Almd L N 1+1/2 6. #2 sw 7. #2 in cntr, go dn four in line; #2 twirl to swap to face up while act meet in cntr below #2 & face up 8. Go up in cpls; act squeeze in between #2 & under an arch formed by #2; cast off

*The dance, based on the traditional Zip Coon, was called by Claudio Buchwald about 1985. Claudio declines to state his exact role in the modification. Thus I have a genuine opportunity to attribute a sequence to Folk Process. I would have to resort to this much more often except for my definition: a composer is the person who authorized the title.*

OLSON con 01-V

**NEW-MOWN SNOW** by Al Olson

Duple & improper: 8FS

1&2. Almd R N (4!); 3/4 hey, st W L sh till M are facing in, pt's R shs adjacent! 3. Bal in long waves; inds facing in; go to pos across the set (now facing out), while inds facing out: loop R to face in, replacing adjacent ind 4. Rep, in new waves 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L!

Al credits Steve Schnur for suggesting the distinctive action of ph 3&4, which may be called "rotate the minor set".

OLSON con 10-U

**NEW-MOWN URBANA SNOW** by Al Olson

Duple & improper: 8FS

1&2. Almd L N (4!); 3/4 hey, st M R sh 3. Bal in long waves, M facing out, L hd to pt; W cross by L sh (now facing out) while M loop L to face in, replacing pt 4. Bal in new long waves; M cross by L sh (now facing out) while W loop L to face in, replacing N 5&6. Two-hd bal pt, st L hips adjacent; sw pt 7&8. Cir L 1+1/4; almd R N 1+1/2!

HUBERT con 54-V

**THE NICE COMBINATION** by Gene Hubert

Duple & improper: 5S

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5&6. Cir L 3/4; sw pt 7. 1/2 W ch 8. Star L

*One of the most-called dances of all time.*

*Ref: DD2*

KOPP con 38-C

**NINETEEN EIGHTY-SEVEN** by Carol Kopp

Duple & improper: 6S

1. Almd R N 1+1/2 2. Almd L next N x2 3&4. Bal & sw orig N 5. Cir L 3/4 6. All sw pt 7. 1/2 W ch 8. Long lines: fwd & bk

*Ref: CD*

FLAHERTY con 39-U

**NINETEEN KISSES** by Don Flaherty & Al Olson

Duple & improper: 9

1&2. Bal in wave, R hd to N, W in cntr; sw N 3. Go dn four in line; rightmost trio dances R hd over, L hd under while M1 turns ind to line facing up, W on pt's L 4. Ret; hd cast off with pt 5&6. All pass thru (across); all sw pt 7. M almd L 1+1/2 8. Bal in wave, R hd to N; almd R N 1/2 & go along to new cpl

Alt: 1. Dsd N 2. Sw N

Alt: 1&2. Bal & sw N

Alt: 1&2. Gypsy N; sw N

*Ref: SW*

OLSON con 35-Q

**NO WAITING AT THE END (E46)** by Al Olson

Duple & improper: 10HKS

1. Almd L N 1+1/2 2. Sw next N 3. Almd L third N; pass N of ph 2 by R sh 4. Sw orig N 5. Entire set: "cir" L till shadow, sixth ind ccw from pt, is across; pass thru (R sh to shadow) across & turn ind cw to face in! 6. "Cir" L to ret to pt; pass thru (R sh to pt) across & turn ind cw 7. Bal pt; twirl to swap with pt 8. Rep & face new N  
Neutrals participate throughout the dance.

Ph 6: A nice touch is for partners to pass thru remaining face to face and joining hands for the ph 7 balance.

Ph 7&8: Partners may dance this as they please. Twirling in ph 8 with man's right hand and woman's left is particularly suitable for all except couples about to become neutral.

Alt (with ample room along): 7&8. All bal & sw pt & face

new corner

If ph 5&6 prove to be too demanding, requiring too much speed, they can be slowed down by making a dancer's shadow the fourth person ccw from partner.

DIGGLE con 15-E

**NOTHING LEFT BUT THE GRIN** by Roger Diggle

Duple & improper: 7S

1&2. Act sw 3. Almd L N 1+1/2 4. Dsd next N 5&6. W almd R with orig W; sw (orig) N 7. Long lines: fwd & bk 8. Cir L

*The dance derives from Cheshire Hornpipe, the title from the Cheshire cat.*

OLSON con 11-T

**NOVEMBER FANCY** by Al Olson

Duple & improper: 8HS

1&2. Bal & sw N 3&4. 3/4 hey, st W R sh; courtesy turn pt 5. 1/2 prom 6. 1/2 W ch 7. Bal pt (across); pull past pt by R hd; pull past N by L hd! 8. Rep!

Alt: 7&8. Bal pt; four changes of gd R & L around minor set, st pt R hd.

OLSON con 02-U

**O. J. SPECIAL** by Al Olson

Becket formation (ccw prog): 7FKS

1. W almd R 1+1/2 2. Almd L N 1+3/4 3&4. 1/2 W ch; W going in front of pt, go on R diag to meet a new cpl; star R with those new Ns about once around till the M are in orig lines with pt across! 5&6. Bal & sw that new N 7. Cir L 3/4 8. Sw pt

*The dance fragment of ph 3&4 was devised by Orace Johnson.*

MOHR con 40-J

**OATMEAL CREAMS** by Rick Mohr

Modified duple & improper: S

1. Bal in long waves, M facing in; almd L 1/2 2. 1/2 W ch, maneuvering to wave, W taking R hds in cntr 3. Bal in wave; all go fwd to shadow 4. Almd L shadow x2! 5&6. Bal & sw pt 7. Long lines: fwd & bk 8. W cross by L sh; almd R N 1+1/2

GOLDER con 52-W

**OCEAN WAVE EMBRACE** by Bob Golder

Becket formation (cw prog): S

1&2. Give and take; sw N 3. Long lines: fwd & bk 4. 1/2 W ch 5. 1/2 prom & loop ccw to face new cpl 6. Bal; W almd L 1/2 while the M cross set & turn R 7. Gypsy pt 8. Sw pt  
Ph 1: "Give and take" - see Glossary

*Bob's original dance was double progression, so I called for a huddle. We came up with the idea of going from "pass the ocean" directly into the gypsy meltdown rather than the usual "bal in a wave."*

LENNARTSON con 46-N

**OCKHAM'S RAZOR** by Don Lennartson

Duple & improper: 8S  
1&2. W cross by R sh; sw pt 3. Long lines: fwd & bk 4.  
1/2 W ch 5. 1/2 hey, st W R sh 6. Almd L N 7. 1/2 hey, st  
W R sh 8. Almd R new N

HELT con 19-F

**OHIO RIVER CONTRA** by Jerry Helt

Duple & improper: 6

1. Act, as a cpl, dsd with W2 2. Same three: cir L 3. Act, as  
a cpl, dsd with M2 4. Those three: cir L 5. Go dn four in  
line, act in cntr; turn ind 6. Ret 7&8. Gd R & L in minor  
set, st pt across, four changes!

Alt: 7. Cir L 8. Star L

Alt: 7. Cir L 8. Act sw, end facing new W

SANNELLA con 30-Y

**OLD AS THE HILLS** by Ted Sannella

Duple & improper: 8S

1. Long lines: fwd & bk 2. M go fwd (W staying put); M  
bring pt bk to his side of the set 3. Sw pt! 4. M almd L  
1+1/2 5. Prom N ccw around entire set 6. Ret 7. Bal in cir  
of four; cir L 1/2 8. Sw N

*For Alan & Johanna Hill on their 50th birthdays.*

*Ref: STN*

TYLER con 13-B

**OLD FRIENDS BREAKDOWN** by Paul Tyler

Duple & improper: 8S

1. Almd L N 1+1/2 2. 1/2 W ch 3. W st a R hds across  
joined by M, who fall in behind pt; W drop out on their orig  
side while M cont, M turning a total of about 1+1/4 4. W  
giving either hd to pt, while M cont holding R hds: dbl bal  
5&6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

*In honor of Gary and Molly Stanton on a visit to  
Bloomington.*

HENDRICKSON con 30-I

**THE OLD MASTER** by Chip Hendrickson

Triple & proper: 8

1. Act: cross by R sh; go outside below one 2. Act almd R  
1+1/2 3. Cir six L 1/2 4. Bot four: star R 5. Top four: star  
L 6. Cir six R 1/2 7. Top four: R&L 8. Ret

FOLKPROC con 57-M

**OLD ZIP COON #2** Traditional

Duple & improper: 11

1&2. Act: bal; almd R 1+3/4 & separate so M1 faces dn &  
W1, with #2, face up in a line of three, W1 in cntr; all bal  
3&4. Act sw 5. Act: go dn cntr; turn ind 6. Ret; cast off 7.  
R&L 8. Ret

CROMARTIE con 52-R

**ON APPROVAL** by Robert Cromartie

Wave formation, R hd to pt, W in cntr (cw dbl-prog): 10S

1. Almd L shadow 2. Sw pt 3. Long lines: fwd & bk 4.

With new Ns on a full L diag: 1/2 hey, st M L sh! 5. Newer  
M almd L a bit more than 1+1/2! 6. Newer Ns (of ph 5) sw

& face across 7. Pass the ocean; bal in wave 8. Rotate the  
wave; bal

Ph 1: You go to your shadow in the adjacent wave, do the  
allemande, and return to your partner.

Ph 4: The women have a long way to go to trade places. The  
men have to pass their partner by the right shoulder and  
immediately go to the next (newer) man.

Ph 7: "Pass the ocean" - The women allemande left about 1/4  
while the men arc to form a wave, right hand to neighbor.

Ph 8: "Rotate the wave" - The women allemande left (x1)  
while the men arc cw to a rearranged wave, women still in  
center, but right hand now to partner.

*Robert gives us some background: "Written for Steve and  
Bettie Zakon-Anderson as a thank you for their ever-gracious  
hospitality. (I told them I would write a dance for them but  
that they had to approve it...this was about the fifth  
attempt)."*

Alt A: (**LARRY'S APPROVAL**); Becket formation,  
single prog): 1. Long lines: fwd & bk 2. With new Ns on L  
diag: 1/2 hey, st M L sh and ending with the W adjusting to  
end in (new) N's orig pos 3. M almd L 1+1/2 4. Sw N &  
adjust to face pt across. 5. Pass the ocean; bal 6. Rotate the  
wave; bal 7. Almd L shadow 8. Sw pt

Alt B: (**NO APPROVAL**);

Standard Becket formation, single prog): 1. Long lines: fwd  
& bk 2. Cir L 3/4; pass thru along 3&4. Bal & sw new N 5-  
8. As in Alt A

PARKES con 08-P

**ON THE SPOT** by Tony Parkes

Duple & improper: 7S

1. Almd R N about 1+1/2 2. Almd L (same) N about 1+3/4  
so M are in cntr 3&4. Bal in wave; M almd R 1+1/2; almd L  
pt 1+1/4 5. 1/2 W ch 6. 1/2 R&L 7. Cir L 8. Star L

*Ref: SD*

PROCTOR con 29-X

**ONCE IS NOT ENOUGH** by Bob Proctor

Duple & improper: 8KS

1. Dsd N 2. Sw N 3. Cir L 3/4 4. Sw pt & face in 5. Pull  
past shadow by L hd; pull past N (across) by R hd; pull past  
shadow by L hd 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass  
thru along!

Ph 5 is out of the minor set and is called "square around" by  
the composer.

*Ref: BCC*

DEVLIN con 52-X

**ONE FOR LARRY** by Mary Devlin

Duple & improper: S

1. Joining M's R hd, W's L hd: bal; twirl to swap (star thru)  
2. 1/2 W ch 3. Star L, M dropping out at home 4. W rev  
gypsy about 3/4; almd R pt 1/2 to wave across, M in cntr 5.  
Bal; M almd L 6. Sw pt 7. W almd R 1+1/2 8. Dsd N once  
& a bit to face next N

*Composed for the evening mentioned at Larry's Listening.  
Mary unfortunately was not able to be present; the dance was*

called by Jim Saxe.

KEVRA con 55-R

**ONE HUNDRED YEARS OF MISCHIEF** by Susan Kevra

Duple & improper: 8

1. R-hd bal N; twirl to swap with N 2. Pull past N by R hd; almd L prev N 3&4. Bal & sw N 5. Cir L 6. Dsd N 7. Ns dsd again with eyes locked on pt ("mad robin") 8. Act sw

*Ph 7: The action was suggested by the English Dance Mad Robin.*  
*Written for Mary Lea and Earl Gaddis' 50th birthday in March 1995.*

ELBERGER con 49-T

**THE ONE WHO COULD** by Susan Elberger

Becket formation (ccw dbl-prog): S

1. Long lines: fwd & bk 2. Cir R 3/4 & face along 3. Cpls hd in hd: weave past Ns, M passing L shs; weave past next Ns, W passing R shs 4. L hds across with new Ns 5&6. W almd L; sw (new) N 7&8. M almd L 1/2; sw pt  
*Susan says "For Pat Rust, who taught me a lot about how to call dances. Premiered 16 October 1992."*

HINDS con 33-Y

**THE OTHER MARY KAY'S REEL** by Tom Hinds

Becket formation (cw prog): 7S

1. Cir L 3/4; pass thru along! 2. Dsd new N 3. Star L with orig Ns 4. Sw new N (of ph 2) 5. M almd L 1+1/2 6. 1/2 hey, st pt R sh 7&8. Bal & sw pt  
*Mary Kay Friday was a lady of grace and resolve. Once I asked her whether she preferred a do-si-do or a gypsy for phrase 2. Neither of us knowing at the time of the composer's reasoned choice (that a do-si-do discourages getting ahead of the music) she opted for a gypsy. I wonder whether, had she known of Tom's preference, grace or resolve would have prevailed.*

*Ref: DAN2*

SANNELLA con 20-Z

**PAS DE KAYE** by Ted Sannella

Becket formation (cw dbl-prog): 10KS

1. Cir R! 2. 1/2 W ch on L diag to new N 3. With new N & shadow: star L! 4. W U-turn R & sw that new N 5. Cir L 3/4 & face shadow; pass thru along to pt! 6. Sw pt & face that new N (across), hd in hd with pt 7. The M assist their pt to a pos facing him as he takes four small steps fwd; in long lines, the W now having replaced the W formerly opposite her pt: go bk 8. Almd L newer N 1/2 (so the W face in); 1/2 W ch (across)!

Alt (single prog): 8. 1/2 W ch

HUBERT con 10-N

**PASS THRU TWO** by Gene Hubert

Duple & improper: 6S

1. Cir L 2. Dsd N 3. Pass thru two along; R-hd bal third N 4. Twirl to swap; pass thru two along 5&6. Sw (orig) N 7.

W ch 8. Ret

Alt: 7. Act 1/2 fig eight (above) 8. Act sw

*Ref: DD2*

BROZEK con 46-D

**PASSER BY** by Al Brozek

Becket formation (cw prog): 8S

1&2. Cir L 3/4; pass thru along; almd L next N 3&4. Gd R & L around the set, st R hd to (orig) N, three changes; almd L fourth N; ret 5&6. R-hd bal (orig) N; pull past that N; sw next N & face across 7. 1/2 W ch 8. Long lines: fwd & bk Ph 3-6: Neutrals must participate.

KAYNOR\_D con 31-X

**PAUL'S LINE** by David Kaynor

Becket formation (cw prog): 11S

1. Cir L 3/4 2. Bal; pull past N by R hd (along) & begin next fig 3. L hds across with new Ns about once around till M are in cntr! 4. M bal in long wave, R hd to orig same-sex N while W cont ccw a step or two around entire set; M almd R 3/4 5&6. Bal in wave, L hd to same new N\*; partial hey, st M small almd R, till all are on orig side of set 7&8. Almd L shadow; sw pt

Ph 5&6: The wave and the hey contain the specified dancers; your partner is in a different foursome; a man is between you and your shadow in the wave.

*"Paul" is Paul Rosenberg.*

RICHARDSON con 57-H

**PEARL ANNIVERSARY WHIRL** by Mike

Richardson

Duple & improper: S

1&2. Star R 1+1/4; rev gypsy shadow 3. Gypsy pt 4. Sw pt 5. Cir L 3/4 6. Sw N 7. Long lines: fwd & bk 8. Star L

DALSEMER con 33-U

**PEDAL PUSHERS** by Bob Dalsemer

Duple & improper:

1&2. M almd L 1+1/4; M pick up pts in 1/2 sh-waist pos and cont turning about 1/2 around your Ns till the M are on orig side; turn as cpls about 1+1/4 ccw (butterfly whirl) 3&4. W gypsy; sw pt 5. Bal in cir; pass thru (across) 6. Turn ind R; go single file 3/4 around minor set to prog pos; M turn ind 7&8. Bal & sw N

*Composed in September, 1989 to honor Jon and Sue Simmons' departure on a 1500 mile "bikeathon" from Seattle to San Diego.*

*Published in Dance A While, 7th edition*

*Ref: DS092*

HUBERT con 10-O

**PELL-MELL REEL** by Gene Hubert

Duple & improper: 9

1. Mirror almd N 1+1/2, st act splitting #2 2. Bal in long waves; almd N handy hd 3/4 3. All go dn in cpls, act leading; act turn ind≠ 4. Sw N 5. Go up four in line; hd cast off 6. Act: 1/2 fig eight (above) 7&8. Act bal & sw & face dn

Alt: 1. Mirror dsd N, st act splitting #2 2. Bal in long waves, act facing in; almd N handy hd 3/4 3. All go dn in cpls, #2 leading; #2 turn ind  
*Ref: DD2*

LINDSAY con 14-X

**PETER AND MARY** by David Lindsay

Duple & improper: 6S

1&2. Bal & sw N 3. W ch 4. Ret 5. W dsd 1+1/2! 6. Sw pt 7&8. Cir L 1+1/4; all twirl to swap with pt & face new N  
*"Peter and Mary is in honor of Peter Barnes and Mary Lea and the privilege of working with such fine musicians."*

CRANE con 28-A

**PETIT RONFLEUSE, LA** by Ted Crane

Duple & improper: 9S

1. Almd L N 1/2; 1/2 W ch! 2. R hds across, W joining hds first, M joining in behind pt, till pts are on M's side of set!  
3. W almd R; courtesy turn pt 4. 1/2 W ch 5&6. Hey, st W R sh 7&8. Bal & sw N

*Ted recommends the tune Reel Beatrice.*

HILL con 48-C

**PETRONELLA JIG** by Becky Hill

Duple & improper: S

1&2. Almd L N 1/2; W pass R sh; sw pt 3. 1/2 prom 4. 1/2 W ch; W cont to cntr and, facing in dir of prog, form a diamond of four, similar to *Petronella* 5. Bal; petronella roll 6. Rep 7. Bal in diamond; W almd L 1/2 8. Gypsy N 1+1/4 Ph 5&6: "Petronella roll" - See Glossary

FOLKPROC con 54-Q

**PINEWOODS CROSSING** by Folk Process

Duple & improper: S

1. Gypsy N 1+1/2! 2. Cir L! 3. 1/2 W ch 4. 1/2 hey, st W R sh 5&6. Bal & sw pt 7. Cir L 3/4; W roll R to swap with N! 8. Cross trail thru: pass thru across; pass N by L sh along & face new N

*I use "Folk Process" not only when the composer is unknown but also when a large number of people contributed to the dance. See Honor Among Thieves in Zesty Contras.*

*Ref: DS142*

OLSON con 42-D

**PIROUETTE** by Al Olson

Each of the dances in this family has a 16-count balance and slide sequence much like that in *Rory O'More* but danced by everyone, and it is followed immediately by a 16-count swing or balance and swing for everyone. Furthermore, pirouettes are mandatory in each of the slides; the dances won't be satisfying without them. When "slide R" is specified, the dancers are to turn individually clockwise about once as they slide, and they are to turn counterclockwise about once as they "slide L". Except as noted, each dance is symmetrical duple & improper and has a piece count of 6 or 7.

**PIROUETTE ONE** 1&2. Sw N 3. M almd L 1+1/2 4.

Sw pt 5. 1/2 W ch 6. Star R 1/2; next Ns: almd L! 7. Bal (to R and to L) in long waves; slide R past N to new long waves 8. Bal (L, R); slide L past N and go to new N

**PIROUETTE TWO** 1&2. Bal & sw N 3-5. As in

*Pirouette one* 6. Star L 1/2; next Ns: almd R! 7. Bal (L, R) in long waves; slide L past N to new long waves 8. Bal (R, L); slide R past N and go to new N

**PIROUETTE THREE** (not symmetrical) 1&2. (Bal &) sw N 3. Cir L 3/4 4. All sw pt 5. 1/2 W ch 6. Act dsd & face out to form long waves (act below #2) 7. Bal (toward N and away from N); slide past N to new long waves 8. Bal (toward N and away from N); slide past N and go to new N  
Those dancing in the women's line use the balance in ph 1 and begin the balance and slide of ph 7&8 with a balance to the left, while those in the men's line will omit the ph 1 balance and will start the balance and slide with a balance to the right. The dance will feel quite different, perhaps confusingly different, for the dancers after they change roles at an end of the set.

**PIROUETTE FOUR** 1. Long lines: fwd & bk 2. Almd R N 1+1/4; W almd L 1/2 3. Bal (R, L) in wave, R hd to pt, W in cntr; slide R past pt to new wave, L hd to pt 4. Bal (L, R); slide L past pt 5&6. All sw pt 7. Cir L 3/4 8. Sw N  
The challenge in this dance is to dance the slide of ph 4 so as to commence the swing of ph 5&6 exactly at the beginning of the phrase.

**PIROUETTE FIVE** (Becket formation, cw prog) 1. Star L 3/4 2. Sw new N (from adjacent star) 3. 1/2 W ch 4. Bal in cir; The W almd L about 1/4 while the M arc to form a wave, R hd to pt 5. Bal (R, L); slide R past pt to new wave, L hd to pt 6. Bal (L, R); slide L past pt 7&8. Sw pt

OLSON con 01-J

**PLOW FOUR** by Al Olson

Duple & proper: 5BCFKi

1. Act go outside below two 2. Go up cntr; cast off 3. Act almd R 1+1/2 4. Act almd L with first corner x2, till act face in? 5&6. Inact pts & the act inds (a shadow pair) they just turned: hey on L diag, st act shadows R sh 7&8. Act bal & sw (pt) & face up

*Adapted from Robert Anderson's Swing Behind the Plow.*

GREENLEAF con 56-T

**POETRY IN MOTION** by Lisa Greenleaf

Duple & improper: S

1. Star R 2. Almd R N 1+1/2 3&4. Rev gypsy next N; sw orig N 5&6. Give and take; sw pt 7. 1/2 W ch 8. Star L Ph 5: "Give and take" - See Glossary

*Composed to honor Linda Leslie and Bob Golder on their wedding day.*

KEVRA con 51-H

**A PRAYER FOR GOOD WEATHER** by Susan Kevra  
Duple & improper: 8S

1. Gypsy N 2. Sw N 3. 1/2 hey, st W R sh 4. Almd L N 1+1/4 5&6. Bal in wave, W taking R hds; W almd R 1/2; sw pt 7&8. Cir L a bit less than 3/4; shift L; cir L 3/4 with

new Ns

*Dedicated to David Kaynor at an honoring party, March 18, 1994 at the Guiding Star Grange.*

HUBERT con 17-F

**PROGRESSIVE REVELATIONS** by Gene Hubert

Duple & improper: 7

1. Mirror almd #2 1+1/2, st act splitting #2 2. Sw #3 3. Cir L 4. Cir R 5. Pass thru along (counter to dir of prog); bal in wave, M in cntr 6. Sw #2 7. Long lines: fwd & bk 8. Act sw

*Ref: DD3*

PEARL con 08-R

**PUNXSUTAWNEY PROMENADE** by Dan Pearl

Duple & improper: 7S

1&2. Bal & sw N 3. 3/4 prom around other pair & face pt along 4. Dsd pt 5&6. Bal & sw pt 7. Cir L! 8. Pass thru (across); turn ind toward pt; star L 3/4!

*Alt title: Groundhog Day. (I assume you appreciate that Punxsutawney PA is the dwelling place of Punxsutawney Phil, the official Groundhog for the celebration of Imbolg, February 2.)*

OLSON con 17-L

**THE PURPLE COW** by Al Olson

Sawtooth formation, Ns on L diag: 10KS

1. Cir L almost once till across from pt 2. Almd R N 3/4; M almd L 3. Keeping hds joined, M pick up N in 1/2 sh-waist pos: turn about once around! 4. Cpl turn ccw with N at least twice & face across 5&6. 3/4 hey, st W R sh; all courtesy turn pt 7&8. Cir L a bit more than 1/2; sw pt & face new Ns

Alt A: 5&6. Hey, st W R sh 7&8. W pass R sh; sw pt & face new Ns

Alt B: 5&6. As in Alt A 7&8. W pass L sh while M loop R; sw pt & face new Ns

ROSENBERG con 33-Z

**PUSSYRAT & CASHMIR** by Paul Rosenberg

Duple & improper: 9S

1. Rev gypsy N 1+1/2! 2. Cir R! 3. 1/2 W ch 4. W almd R 1+1/2 5. Sw N! 6. Cir L 3/4 7. Sw pt! 8. Cir L 3/4; pass thru along!

*Paul is the very model of a caller concerned for the beginners and others who may need patience. With five !'s, this is hardly an easy dance; perhaps "exercise" would better fit it. But it will probably give the "experienced" dancers more trouble than it gives the "inexperienced". The former would have less trouble if the dance were set in Becket formation and started at ph 8.*

OLSON con 06-U

**QUARRIED HAY** by Al Olson

Duple & improper: 6Ci

1. Long lines: fwd & bk 2. Rep 3&4. Hey, st act R sh; cont L sh same sex 5. Ccw gypsy N 1+1/4 (till acts are in cntr)

6. Act sw 7. Go dn four in line, act in cntr; turn ind 8. Ret; hd cast off

ZAKON con 22-V

**R&O VIII** by Steve Zakon

Duple & improper: 8S

1. W (on R diag) almd L 1+1/2 2. Sw pt 3. 1/2 R&L 4. Star L 5. Prom pt ccw around entire set 6. Ret 7. The W entering ahead of pt: star R, about once around for the W, 3/4 for the M 8. Sw N

OWEN con 54-G

**RANT AND ROAR** by Russell Owen

Duple & improper: 9S

1. Almd R N; W cross by L sh 2. Sw pt 3. Long lines: fwd & bk 4. 1/2 W ch 5&6. Hey, st W R sh, ending in long waves, L hd to N, M facing out 7. Bal (R, then L) in wave; slide R 8. Bal in wave (L, then R); slide L

*Ref: DS138*

FLAHERTY con 52-C

**RATTLE THE DISHES** by Don Flaherty

Duple & improper: S

1&2. Bal in (new) cir of four; cir L 1+1/4 3&4. Hey, st W R sh 5&6. Bal & sw pt 7. Prom 3/4 around Ns & face N along 8. Bal in cir of four; twirl to swap with pt

*Ref: DT*

SCHNUR con 30-D

**REEL D'ELAINE** by Steve Schnur

Duple & improper: 10S

1. Gypsy N 1+1/2 2. Rev gypsy next N 3. Gypsy orig N; rotate the minor set 4. Sw pt 5. Cir L! 6. 1/2 W ch 7. 1/2 hey, st W R sh, ending in prog pos, M facing out 8. Bal in long waves; almd L N!

Ph 3: "Rotate the minor set" - see Glossary.

SCHNUR con 12-V

**REEL D'ROTENBERG** by Steve Schnur

Duple & improper: 7S

1&2. Gypsy N 1+1/2; M pass by L sh 3&4. Bal & sw pt 5. M almd L 1/2; two-hd turn N cw 6. Cir L 7&8. Hey, st W R sh while the M loop L

PARKES con 20-A

**REEL IN C SHARP** by Tony Parkes

Triple & improper: 7FJ

1&2. Two heys for three along, st act & #2 R sh! 3. Act & #2: sw N! (Option: #3 sw pt) 4. Act & #3: almd L N (Option: #2 almd L pt) 5&6. Gd R & L, st act with #2, #3 with pt, six changes 7. Act & #2: star R 8. Same four: star L

*Ref: SD*

GREENLEAF con 55-J

**RENAISSANCE BARNES** by Lisa Greenleaf

Duple & improper: S

1. Almd R N 1+1/4 2. W almd L 1+1/2 to wave, R hd to pt  
3. Bal; twirl to swap 4. 1/2 hey, st pulling past pt 5&6. Bal  
& sw pt 7. Prom 3/4 to orig pos 8. Dsd N 1+1/2

OLSON con 27-E

**RENDEZVOUS VARIATION #2** by Al Olson

Becket formation (cw prog): 6DKS

1. Cir L! 2. Shift L one pos along to new N across (2!); cir  
L 3/4! 3&4. Sw N 5. M almd L 1+1/2 6. 1/2 hey with hds,  
st pt R hd 7&8. Bal & sw pt

OLSON con 27-F

**RENDEZVOUS VARIATION #3** by Al Olson

Becket formation (cw prog): 6DKS

1. M almd L 1+1/2 2. 1/2 hey with hds, st N R hd 3&4. Bal  
& sw N 5. Cir L 3/4; shift L one pos along (W leading pt)  
to new Ns across! 6. Cir L! 7&8. Sw pt

HUBERT con 01-P

**THE REUNION** by Gene Hubert

Becket formation (cw dbl-prog): 6FKS

1. 1/2 W ch on L diag to new N 2. 1/2 W ch across to  
shadow 3&4. Hey (with new N & shadow), st W R sh 5&6.  
Bal & sw pt & face across 7. Cir L 3/4 (with N of ph 1);  
pass thru along! 8. Cir R 3/4 with newer Ns to orig side of  
set

Alt: (**REUNION REVISITED**) adpt to single prog by  
Larry Jennings: 1. 1/2 W ch (across), modifying courtesy  
turn so the orig M are straight across 2. New W 1/2 ch on  
slight R diag to shadow & face orig N across 3-8. As in  
primary dance (above) except the Ns in ph 8 are "new" not  
"newer".

In general I much prefer single progression to double  
progression, and it is often possible to adapt as I did here. It  
may be helpful to note that when couples are directly across,  
as in Becket formation, the women are actually on a slight  
left diagonal, the men on a slight right diagonal. Thus to end  
ph 1 and ph 2, the men must first take a step to their right,  
as is usual in a ladies chain. Then, rather than returning to  
their original position by backing during the courtesy turn,  
they pretty much pivot so that the new women are across  
from each other at the end of ph 1 and so original neighbors  
are across at the end of ph 2. The women also must adapt.  
To chain "across" in ph 1, they actually start, as usual, on a  
slight left diagonal so as to pass by right hands. In ph 2,  
although their shadow is definitely on a right diagonal, the  
new women pretty much start across so as to pass by right  
hands before meeting their shadow.

It may sound complex, but I assert that it is actually a  
simpler path than that of the primary dance. Of course,  
getting the dancers to listen to something new may not be  
simple.

*The Reunion was not only seminal in the development of  
shadow dances, it is one of the all-time great dances. Most  
callers retain it in their repertoire to this day. Ted Sannella  
said it was the one dance he wished that he had composed  
himself.*

*Ref: DD2; STN*

BLACK con 16-S

**RHONDA'S REEL** by Eric Black

Duple, improper & dbl-prog: 9

1. Act in cntr: go dn four in line; acts bk under their joined  
hds while ends turn in to face up, joining their free hds 2. Go  
up in cozy line; #2 pass their joined hds over acts to form a  
clover 3. "Cir" L 4. Star L 5&6. Almd R #3; act almd L; sw  
#3 7&8. Act bal & sw

Alt: 5&6. Bal & sw #3

Alt: 5. Almd R #3; almd L #2! 6. Sw #3

*The dance, Eric's first and still favorite, honors Rhonda  
Birnbaum.*

RICHARDSON\_M con 39-X

**RICHARD'S RAPID RAPPEL** by Mark Richardson

Duple, improper & dbl prog: S

1. Almd L N 1+1/2 2. Bal in long waves; almd R new N 3/4  
3&4. Hey, st M L sh 5&6. M pass L sh; all sw pt 7. W  
follow pt into L-hds across, till cpls are again on W's side of  
set 8. R-hds across 3/4

*Ref: MF*

HUBERT con 18-Z

**THE RITZ** by Gene Hubert

Duple & improper: 6S

1&2. Star R 1+1/4; almd L shadow 3&4. Bal & sw pt 5.  
Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh

*Ref: DD2*

CROMARTIE con 53-G

**THE ROAD TO ZA'S** by Robert Cromartie

Duple & improper: 9S

1. Pts, hd in hd: as cpls, dsd Ns! 2. Sw N 3. 1/2 prom 4. 1/2  
W ch; W roll L to swap with pt! 5. Long lines: fwd & bk 6.  
Sw pt 7. Cir L 3/4 8. Bal in cir; twirl to swap with pt  
Alt: 3. 1/2 R&L

Alt: 3. 1/2 W ch 4. 1/2 R&L; W roll L to swap with pt!  
*Robert based this dance on the fragment of ph 1&2, which he  
first encountered in Don Flaherty's Slapping the Wood. The  
filler was put together by Robert and me as we drove to the  
Fiddlehead Cafe in Hancock NH. Steve and Bettie Zakon-  
Anderson are the proprietors of both the Cafe and the Fall  
Ball of Oct 17, 1998, where the dance was first called with  
music by Reckless Abandon.*

DALSEMER con 23-T

**ROADBLOCK REEL** by Bob Dalsemer

Duple & improper: 9

1. Long lines: fwd & bk 2. Pass thru; almd R (new) N 3/4 3.  
Bal in wave, W in cntr; W almd L 1/2 4. All sw pt 5. Go dn  
four in line; turn ind 6. Ret 7. Cir L 3/4 8. Sw N

*Bob's title recalls an action of the Charlottesville P.D. which  
led him to the tongue-in-cheek suggestion that a successful  
performance of a dance might make a suitable sobriety test.*

*Ref: DS081.*

MOHR con 54-K

**ROCKIN' ROBIN** by Rick Mohr

Duple & improper: S

1. Cir R! 2. Almd L N; Men pull across by R hd 3&4. Hey, st pt L sh 5&6. Bal & sw pt 7&8. Cir L 1+1/4 to orig pos; as cpls: cw arc to prog pos

Ph 8: The "arc" comprises two distinct parts: first a zig, definitely to the left, then a zag, definitely to the right.

*For Robin Kynoch, a rockin' whistle player from Framingham MA.*

HUBERT con 21-W

**ROCKMONT REEL** by Gene Hubert

Duple, improper & dbl-prog: 7S

1. Sw N! 2. Cir L 3/4 3. Shift L (W leading) one pos around entire set to face new Ns across; cir L 1/2 4. Sw pt 5. M almd L 1+1/2 6. Sw new N 7. Star R 8. Star L

DIGGLE con 10-Z

**ROGER'S WEATHERVANE** by Roger Diggle

Duple & improper: 6AFb

1. Cir L! 2. Almd R N 1+3/4 3&4. M almd L; M, keeping L hd hold, are joined by N in 1/2 sh-waist pos; turn the "line" of four about once around; Ns turn ccw as cpl 1+1/4 to face across 5. W ch 6. Ret 7&8. Hey, st W R sh!

*Ref: MF*

ROSEN con 52-Y

**ROLL ELEVEN** by Sue Rosen & Larry Jennings

Duple & improper: S

1&2. Cir L 1/2; sw N 3. Long lines: fwd & bk 4. 1/2 W ch 5. Bal in cir of four; W roll R to swap with N & take sw pos 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; twirl to swap with pt & face new Ns

*We wanted a sequence loaded with strong transitions in a (hopefully) reasonably accessible dance.*

DIGGLE con 02-R

**ROLL IN THE HEY** by Roger Diggle

Duple & improper: 7S

1. Cir L! 2. Sw N 3. Cir L 3/4 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh

*Ref: MF*

KARR con 55-U

**ROLL ME OVER IN THE CLOVER** by Merilee Karr

Duple & improper: S

1&2. Bal & sw N 3. 1/2 W ch 4. Cir L! 5&6. W roll R to swap with N; sw pt 7. 1/2 R&L 8. 1/2 W ch

Alt: 7. Cir L 3/4 8. Bal; pass thru along

Alt: 7. Cir L 3/4 8. Dsd N 1+1/2

Ph 5&6: I did not record any specification of where in the musical phrase the swing begins. Left to their own devices, dancers may take six or even seven beats to get into the swing. If the action is done more snappily, starting the swing on the fifth count, I refer to it as "wowie" as is

explained at the dance of that title.

HINKLE con 52-A

**ROLLIN' AND TUMBLIN'** by Cis Hinkle

Duple & improper: S

1&2. Bal & sw N 3. Long lines: fwd (4) & bk (2); W roll to swap L with N 4. Rep, but M roll to swap L with N 5. W almd R 1+1/2 6. Sw pt 7. 1/2 W ch 8. Star L

PARKES con 21-E

**ROOT CAMP REEL** by Tony Parkes

Duple & proper: 8

1. Act go dn outside 2. Ret 3. Act gypsy 1+1/2 4. Ccw gypsy N & act cross by R sh 5. Almd L same-sex N; act cross by R sh 6. Sw N 7. Long lines: fwd & bk 8. Act sw  
*Ref: SD*

WHITAKER con 41-S

**ROSE GARDEN WEDDING** by Marlin Whitaker

Duple & improper: S

1. (Go along to new N;) gypsy N 2. W almd L 1+1/2 3. Dsd pt 1+1/4 4. M: L-hd bal; almd L 5&6. Bal & sw pt 7. Cir L 3/4; ooze to a wave, R hd to N, W in cntr 8. Dbl bal

KITCH con 33-V

**ROSEMARY HILLS REEL** by Jim Kitch

Becket formation (cw prog): 8S

1. (Same four) cir L 3/4 2. Sw N 3&4. Hey, st M L sh 5. Gypsy N to pos of long wave, M facing in & W out 6. With new Ns (on your L): L hds across 7&8. M drop off on orig side; W almd L about 1/2 more; sw pt

*Ref: DS090 GEMS*

LENK con 08-T

**ROUND THE HORN** by Walter Lenk

Duple & improper: 8KS

1. Star R (with new Ns) 2. Sw (that) N 3. W almd R 1/2; bal in wave 4. Go fwd; almd L shadow x2! 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

*Written on the way to the Charlottesville VA dance festival, in honor of Jay Ungar's tune of the same name.*

ROSEN con 53-H

**THE ROUND TRIP** by Sue Rosen

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. 1/2 prom with new Ns, on a slight L diag 2. 1/2 W ch with same Ns 3. Cir L 1/2; M roll R to swap with N along 4. Cir L 1/2; twirl to swap with pt 5. Gypsy next N 6. Sw orig N & face across in 1/2 sh-waist pos 7&8. Give and take; sw pt & face new Ns, perhaps in 1/2 sh-waist pos Ph 7&8: "Give-and-take" - See glossary.

ELBERGER con 08-U

**RUT'S REEL** by Susan Elberger

Duple, improper & dbl-prog: 7S

1. Dsd N 2. Star L 1/2; bal new N 3&4. Sw that N 5. W ch

6. Ret 7. Cir R! 8. 1/2 R&L

*"For Ruth Rappaport; premiered 21 April 1979."*

DALSEMER con 13-H

**SACKETT'S HORROR** by Bob Dalsemer

Triple & improper: 8K

1&2. Act & #2: bal & sw N & face across (#3 may bal & sw & retire proper) 3. Act 1/2 fig eight above! 4. Cir six R 3/4, to lines of three with the W facing up! 5&6. Act turn contra corners, ending with an almd R (pt) 1/2 to place! 7. Cir six L 3/4! 8. Act sw & face dn

*We assume you are familiar with Sackett's Harbor.*

ZAKON con 20-M

**SALMON CHANTED EVENING** by Steve Zakon-Anderson

Duple & improper: 6S

1. Almd R N 1+3/4 2. M almd L 1+1/2 3. Gypsy pt 4. Sw pt 5. W ch 6. Ret 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

SANNELLA con 40-G

**SALUTE TO LARRY JENNINGS** by Ted Sannella

Duple & improper:

1. Long lines: fwd & bk 2. Act sw 3. Cir L 4. Dsd N 5&6. R hd to N: gd R & L along the set (and around the ends) to the fourth N; almd L that N; ret (gd R & L, two changes) 7&8. Bal & sw orig N & face across

Ph 4-8: Neutrals should participate, treating partner as neighbor

Variant (as called by Larry Jennings): sawtooth formation, facing Ns on slight L diag: S

1. Cir L till you are straight across from pt 2~2D6. As in ph 4~2D8 of primary, ending facing across in 1/2 sh-waist pos 7&8. Give and take; sw pt & face new cpl on L diag;

Ph 7: "Give and take" - see Glossary.

*The primary version is the culmination of Ted's updates after Zesty Contras was published. Ted had strong opinions about traditional values and held tightly to them. Thus he was quite emphatic: the way he did the dance was as given above.*

*However, above all, Ted was the most supportive man I have known. His encouragement of me as a caller and choreographer was unbounded, even to the extent of supporting my programming the non-traditional version of his dance. We miss Ted, badly.*

SANNELLA con 24-N

**SALUTE TO MICHAEL MCKERNAN** by Ted Sannella

Duple & improper:

9

1. Cir L 2. Dsd N 3&4. Act, catching & holding pt's eyes as long as possible: go dn past two Ns, M1 outside, W1 in cntr; M1 loop around W3, W1 around M3; go up, W1 outside, M1 in cntr; bal in wave, R hd to (orig) N, M in cntr 5. M almd L; bal in same wave 6. Sw N 7. Cir L! 8. Act sw  
*Ref: DS091*

SANNELLA con 02-A

**SALUTE TO STEVE SCHNUR** by Ted Sannella

Duple & improper: 9S

1. Long lines: fwd & bk 2. Pass thru (across); turn ind R 3. Cir L 4. W pass by R hd; almd L pt 3/4 to pos of long waves 5. Dsd shadow 6. Sw pt 7. M almd L 1+1/2 8. Sw N

SCHNUR con 11-N

**SAM AND SANDY** by Steve Schnur

Duple & improper: 7S

1. Dsd N 1+1/4 2. Dsd next N 3&4. Bal & sw (orig) N 5. Long lines: fwd & bk 6. 1/2 R&L 7. 1/2 hey, st W R sh 8. Bal in long waves, W facing in; almd L N!

KITCH con 22-F

**SANDY'S FANCY** by Jim Kitch

Duple & proper: 6

1. Almd L same-sex N 1+1/2 2. M1&W2: gypsy 1+1/2 3&4. Hey, all st pt R sh 5&6. All sw pt 7. 1/2 W ch 8. 1/2 fig eight (above)

HUBERT con 54-R

**SARAH'S JOURNEY** by Gene Hubert

Duple & improper: 9S

1. R-hd twirl to swap with N; M pull past by L hd 2. Sw pt 3. Cir L 4. Dsd pt 5. R-hd twirl to swap with pt; W pull past by L hd 6. Sw N 7. 1/2 R&L 8. Star L  
*Named for Sarah Johnson of Chapel Hill, NC*  
*Ref: GHWB*

SEAMAN con 20-S

**SCREECH OWL** by Erran Seaman

Duple & improper: 7

1. Almd L (new) N 1+1/2 2. 1/2 prom 3. 1/2 W ch, adapting courtesy turn to face dn 4. Go dn four in line; turn ind 5&6. Ret (4); bal in that line 6. All sw pt 7. 1/2 R&L; W pass by L sh! 8. Sw N  
*After a dance, Erran and friends visited a local swimming hole, where they were cheered on by a screech owl.*

OLSON con 21-L

**SECOND CHANCE REEL** by Al Olson

Becket formation (cw prog): 8K

1. M almd L 1+1/2 2. Sw N 3. Almd L prev N; pass orig N by R sh 4. Sw new N 5. Go dn four in line; turn ind 6. Ret 7. Cir L 3/4 8. Sw pt

*If the neighbor swing in this change fails to satisfy, you are granted a second chance in the next change.*

KITCH con 23-S

**THE SECOND TIME AROUND** by Jim Kitch

Inverted duple & improper: 7S

1&2. Gypsy N; swing N 3. M almd L 1+1/2 4. 1/2 hey, st pt R sh 5&6. Gypsy pt; sw pt 7. Cir L 3/4; turn ind 8. Star L!

*Ref: TLITD*

OLSON con 05-L

**THE SEPARATION** by Al Olson

Duple & improper: 7S

1. Cir L 3/4 2. Almd R pt to pos of long waves; almd L shadow! 3&4. Hey (with N and shadow), st M R sh 5&6. Bal & sw pt 7. 1/2 prom 8. 1/2 W ch

FORSCHER con 40-O

**THE SEVENTY-FIFTH** by Dick Forscher

Duple & improper:

1. Almd below handy hd 1+1/2 2. 1/2 fig eight with #3 3. Act to R for star R\* 4. Act swap stars; star L 5&6. Act pull past pt & go to first contra corner to start turn contra corners 7&8. Act bal & sw

Ph 3: Act in different star than pt

*Named for the seventy-fifth anniversary of CDSS.*

HUBERT con 18-S

**SHADES OF SHADRACK** by Gene Hubert

Duple & improper: 6S

1&2. Bal & sw N 3. Cir L! 4. Dsd N 1+1/4 5&6. Bal in wave; M almd L 1/2; sw pt 7. 1/2 R&L 8. 1/2 W ch  
*Ref: DD2*

OLSON con 25-M

**SHADOWS FOUR** by Al Olson

Duple & improper: 8IKS

1. Go single file ccw around the entire set till op shadow, the eighth ind cw from your pt, & M turn to face orig N behind!  
2. Sw that N 3. Ns and their shadows: 1/2 R&L with extra 3/4 courtesy turn! 4. Prom ccw around the entire set to pair including pt 5. M almd L 1+1/2 6. Sw pt 7. 1/2 W ch 8. Star L!

WILHITE con 43-E

**SHADOWS OF THE HEY #1** by Myrtle Wilhite

Duple & improper: S

1. Long lines: fwd & bk 2. Star R 1+1/4! 3. Almd L first shadow; almd R pt 4. 1/2 hey, st M L sh 5. Almd L second shadow; almd R pt 6. 1/2 hey, st M L sh 7. Sw pt! 8. 1/2 W ch

WILHITE con 43-G

**SHADOWS OF THE HEY #3** by Myrtle Wilhite

Becket formation (cw prog): S

1. Almd L first shadow; almd R pt 2. 1/2 hey, st M L sh 3. Almd L second shadow; almd R pt 4. 1/2 hey, st M L sh 5. Cir L 3/4; pass thru along 6. With new Ns: cir R 3/4 7&8. Bal & sw pt & face across

*Ref: CB, LS*

DIGGLE con 39-V

**SHADRACK'S KNAPSACK** by Roger Diggle

Duple & improper: 9bS

1. W ch along 2. Ret 3. Dsd N 1+1/4 4. Bal in wave, R hd to N, W in cntr; almd R N 1/2 5. Bal in new wave; M almd L 1/2 6. Sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; twirl

to swap with pt & face new cpl

FOLKPROC con 43-Z

**SHIPPING AND RECEIVING** by Folk Process

Becket formation (ccw prog): S

aka **LOADING DOCK REEL** by Mike Richardson, Steve Trampe & Valerie Cohen

1. 1/2 W ch to (new) N 2. Long lines: fwd & bk 3. 1/2 hey, st M R sh, the W accommodating 4. M almd R 1+1/2 5&6. Bal & sw pt 7. 1/2 R&L 8. Having noted cpl on L diag, 1/2 prom, looping L to face noted cpl, perhaps making an extra revolution of courtesy turn

OLSON con 26-M

**SHOELACE** by Al Olson

Becket formation (ccw dbl-prog): 6S

1. Pull past N (across) by R hd; on L diag: pull past new same-sex N by L hd 2. Rep with another N and with newer same-sex N 3. R&L with newer Ns, op 4. Ret 5&6. Hey, st W R sh 7&8. Bal & sw pt & face across

Ph 1&2: Neutrals must participate in the right-hand crossings, partners playing the part of neighbors. One dancer at each end stands pat during each diagonal crossing.

Ph 3&4: Dancers may enjoy passing right hands with their neighbor even in locales where that is not customary.

Alt (SHOELACE TWO): 5. Cir L 3/4 6. Sw N 7. Cir L 3/4 8. Sw pt

OLSON con 40-C

**SHOULD HAVE DANCED WITH SOMEONE! (E63)** by Al Olson

Becket formation (cw dbl prog): 8FKS

1. New Ns on L diag: 1/2 hey, st M L sh, ending with M facing in, W out, R sh to pt 2. Third Ns, who are straight across from you and your pt: 1/2 hey, st M L sh 3. Bal in long waves, R hd to pt (L hd to shadow); rotate the foursomes of ph 2, W looping R 4. Sw N (of ph 2) 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Pass thru (across); sw pt & face cpl on L diag

Ph 3: See Glossary for "rotate".

Alt (LDJ, for single prog): 3. Bal in long waves, L hd to shadow (R hd to pt); rotate the foursomes of ph 1, W looping L 4. Sw N (of ph 1) 5. Long lines: fwd & bk 6. W of ph 1: pull past by R hd; M, taking pt's L hd in their R, lead a shift L; cir L 1/2, ending with a short-lived 1/2 sh-waist pos with pt 7&8. Sw pt across from Ns of ph 1 & face Ns of ph 2 on L diag

*Ph 8&1 come from Mike Fuerst's Should Have Danced with Nancy, and Al regretted his sitting out when he first saw that dance.*

KITCH con 55-T

**SILVER ANNIVERSARY REEL** by Jim Kitch

Duple & improper: S

1. Modified dsd N: keep eyes locked on pt ("mad robin") 2. Cir L 3/4 & face across 3&4. M roll R to swap with pt; whole hey, st W L sh! 5&6. Gypsy pt; sw pt 7. Pass thru

across to a wave, R hd to pt, W in cntr ("pass the ocean"); bal 8. W almd L 1/2; almd R N; go to new N & prepare for the mad robin fig

*The dance was an anniversary present from Jim to Sue and Bruce Rosen.*

HODAPP con 26-N

**SIXTY MILES AN HOUR** by Ted Hodapp

Duple & improper: 8FS

1. Dsd N 3/4 (4!); bal in wave, L hd to N, M in cntr 2. 1/2 hey, st M pull past by R hd 3&4. Bal in inverted wave; 3/4 hey, st M R sh 5&6. Bal & sw pt 7. 1/2 W ch 8. 1/2 R&L

Alt (Al Olson): 1. Dsd N 3/4 with a half pirouette (at least) (4); bal in wave, R hd to N, M in cntr 2. 1/2 hey, st M almd L 1/2 3&4. Bal in inverted wave; 3/4 hey, st M almd L 1/2 5&6. (Bal &) sw pt

*Ref: CB*

GOLDEN con 55-Y

**SKATER'S DELIGHT** by Tamara Golden

Becket formation (ccw prog): S

1. Long lines: fwd (4) & bk (2); W roll L to swap with pt 2. In a new foursome on a full R diag: W almd L 1/2; joining R hds with new N, bal in wave 3&4. Pull past N by R hd; 3/4 hey, st M L sh, till pts meet on own side of set 5&6.

Sw pt, ending M in cntr 7. Prom as cpls ccw around the entire set; turn as cpls 8. Ret to pos op Ns; courtesy turn so you are directly across from those Ns

*The dance honors Ernie Spence, avid skater and dancer, who makes all movement flow beautifully.*

DIGGLE con 17-J

**SNAKE OIL REEL** by Roger Diggle

Duple & improper: 8S

1. W go fwd to long wave; W bal 2. M go fwd to long wave as W retire; M bal 3. M almd L 3/4; bal in wave 4. Almd R N 1/2; bal in new wave 5&6. W almd L 1/2; sw pt 7. Cir L! 8. 1/2 W ch

*Adapted from Peter Lippincott's Snake River Reel.*

OLSON con 01-M

**SNAKES IN THE GRASS** by Al Olson

Duple & proper: 6Ci

1&2. Act go dn cntr below one; go dn outside below one; cross by R sh; go up outside above one 3. Long lines: fwd & bk 4. 1/2 fig eight (above) 5&6. Turn contra corners 7.

Act sw & face up! 8. Cast off (with #2) with at least one extra rev

The title stems from Al's fondness for garter snakes.

BUCHWALD con 35-W

**SNEAK PREVIEW** by Claudio Buchwald

Duple & improper: S

1. Almd L N 1+1/2 2. Gypsy next N 3&4. Bal & sw (orig) N 5. Cir L 3/4 6. Sw pt 7. Cir L 3/4 8. Almd R N 1+1/2

BUCHWALD con 45-Q

**SNEAK PREVIEW** by Claudio Buchwald

Duple & improper: 6S

1. Dsd N; pass thru along 2. Gypsy next N 3&4. Bal & sw (orig) N 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch 8. Star L Alt: 2. Rev gypsy next N

TYLER con 15-N

**THE SNORER'S REVENGE** by Paul Tyler

Duple & improper: 8Sb

1. Cir R 2. Star R 3&4. All Sw pt in cntr 5. Dsd N 1+1/2 6. With new Ns: star L a bit more than 3/4, till orig W are "facing" 7. Orig W ch along 8. Ret with extra 1/2 courtesy turn to face new Ns.

HUBERT con 26-P

**SNOW DANCE** by Gene Hubert

Duple & improper: 7KS

1. Bal in cir of four; W trade places by R sh 2. Bal in the rearranged cir of four; twirl to swap with N & face shadow 3. Cir L 4. Star L 5&6. Bal & sw pt 7. 1/2 R&L 8. 1/2 W ch *Ref: DD3*

SHAW\_E con 19-A

**SNOW NO MORE** by Ed Shaw

Duple & improper: 9S

1. Almd R N 1+1/2 2. Bal in long waves; M cross by R sh to replace pt while W loop R to replace N 3. Bal (to R & to L) in long waves; slide R past pt 4. Bal (L, R) in new waves; slide L past pt to wave of ph 3 5. Bal (fwd & bk); W cross by R sh to replace N while M loop sharply R 6. Sw N 7. 1/2 R&L 8. Star L

LENK con 04-B

**SNOWBOUND** by Walter Lenk

Duple & improper: 7S

1. Bal in cir; cir L 1/2 2. Sw N 3. W pass by R hd; W turn under pt's L hd 4. Sw pt 5&6. Hey, st W R sh, ending with pts joining R hds 7. Bal; dsd pt 3/4 8. Bal in cir; M swap by R sh

*"A bunch of us dancers were snowed in at Dottie Dubey's house on the Cape, and we had to cancel the Marston Mills dance."*

PARKES con 08-W

**SNOWY DAY** by Tony Parkes

Duple, improper & dbl-prog: 6S

1&2. Bal & sw N 3. Cir L! 4. Star L with next Ns! 5. Star R with orig Ns 6. Almd L new N 1+1/2 7. W ch 8. Ret *Ref: SD*

HUBERT con 21-P

**SONG IN THE NIGHT** by Gene Hubert

Duple & improper: 7FIKS

1. Almd L N 1+1/2 & face across 2. After noting the pair containing shadow on the L diag, 1/2 prom with pair containing pt, looping L in the courtesy turn to face noted pair 3. Star L 3/4 4. Sw pt & face orig Ns across 5. After

noting next Ns on the L diag, 1/2 prom, looping L to face those next Ns 6. Star L 3/4 7. Sw orig N! 8. Long lines: fwd & bk  
Alt: 7&8. (Bal &) sw orig N  
Ref: DD3

ZAKON con 19-B

**SOUTHERN SWING** by Steve Zakon-Anderson

Duple & improper: 8S

1&2. Bal & sw (new) N 3. 1/2 W ch 4. 1/2 hey, st W R sh 5&6. Bal & sw pt 7&8. W almd R; pass pt by L hd; M pass by R hd; almd L N 1+1/4

PARKES con 09-A

**SOUTHERNERS' REEL** by Tony Parkes

Duple & improper: 10S

1. Almd L N; M cross by R sh while W U-turn sharply L!  
2. Sw pt 3&4. Cir L about 1+1/4 to orig pos; 1/2 R&L along! 5. Dsd N 6. Sw N 7. 1/2 prom 8. Star R!

Ref: SD

DALSEMER con 30-H

**THE SPICE OF LIFE** by Bob Dalsemer

Duple & improper: 9

1. Almd L N; M assist N to move behind his back so he can take her L hd in his R 2. Cir L 3. Almd R N 1+3/4 4. W almd L 1+1/2 5&6. Bal & sw pt 7. 1/2 prom 8. With W going in front of pt, star R about 3/4 to prog pos  
Alt: 1. Almd L N 1+1/2 & M face in

*For Chris Spicer on the occasion of his marriage to Kitty Hay.*

Ref: DS089

MOHR con 44-O

**SPOOT THE DOG** by Rick Mohr

Duple & improper: S

1&2. Ns: bal; dsd; almd R 1+1/4 3&4. Bal in wave, W in cntr; W almd L 1/2; sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7. Star L 8. Star R

*For Malcolm Sanders' magnificent dog.*

PARKES con 12-I

**SPRING FEVER** by Tony Parkes

Duple & improper: 8S

1. Long lines: fwd & bk 2. Sw N 3. M almd L 1+1/2 4. Sw pt 5. Cir L 6. Star L 7. 1/2 prom (pt) 8. 1/2 W ch  
Ph 6/7: As the star ends, partners can take promenade position and make a full revolution of courtesy turn before the promenade.

Ref: SD

KITCH con 50-H

**SPUDS REEL** by Jim Kitch

Becket formation (cw prog): S

1. W pull by R hd; cw gypsy N 3/4 2. 1/2 hey, st W L sh 3&4. Bal & sw N 5. 1/2 W ch 6. Pass thru; turn ind 1/4 R; shift one pos cw around entire set 7. Cir L with new Ns 8.

Sw pt

OLSON con 13-C

**STAR TREK** by Al Olson

Becket formation (cw prog): 8AKS

1&2. Bal & sw pt 3. 1/2 prom 4. 1/2 W ch 5&6. 3/4 hey, st W R sh; courtesy turn pt! 7. Star R! 8. M who can, including a neutral: swap by L sh on L diag while W turn ind as usual (2!); star L 3/4 till all are in own lines!

RICHARDSON con 57-G

**STAR TREK** by Mike Richardson

Becket formation (cw prog): S

1. R hds across 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. W pass by R sh; sw pt 7. Long lines: fwd & bk 8. R hds across; shift L to next Ns

Ph 8: The action may take more than eight counts. The time for this is stolen from ph 1.

JOHNSON con 17-I

**STARR IMPORTS** by Orace Johnson

Becket formation (ccw prog): 9S

1. Star L 2. 1/2 prom (with pt) 3. 1/2 W ch 4. L hds across 5&6. M turn by L hd 3/4 & pick up pt in 1/2 sh-waist pos; cont turning about once to orig pos; turn as cpl ccw once or twice to face across 7. 1/2 hey, st W R sh 8. Without joining hds: "cir" L 1/2; W preceding pt: shift one pos ccw around entire set

Ref: MF

PARKES con 46-Z

**A STARRY NIGHT** by Tony Parkes

Duple, improper & dbl-prog: 8S

1. Gypsy N 1+1/2! 2. Cir L 3. Star L with next Ns 4. Star R with orig Ns 5&6. Almd L new N (of ph 3) 1/2; W cross by R sh while M turn bk; sw pt 7. Long lines: fwd & bk 8. Cir L 3/4 & pass thru along

ORMAND con 56-L

**STARS OF ALBERTA** by Carol Ormand

Duple & improper: S

1. Almd R N 1+1/2 2. Next Ns: star L 3. Orig Ns: star R 3/4 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh

Ref: CB3

CHAITIN con 26-Y

**STARS OF JOY** by Kate Chaitin

Duple & improper: 6S

1. R hds across! 2. W almd R 3/4; courtesy turn N 3&4. Hey, st W R sh 5&6. W pass by R sh; sw pt 7. 1/2 W ch 8. L hds across!

WHITAKER con 18-E

**STARTING OUT RIGHT** by Marlin Whitaker

Modified duple & improper: 7

1&2. Act bal & sw & face dn 3&4. Mirror almd N, st act

splitting #2; act gypsy 1+1/2 moving dn while #2 move up so that act end proper below #2 5&6. Act turn contra corners 7&8. Bal & sw first corner & end with act next to pt on R diag

The dance might be started at ph 3.

Ph 3&4: Convenient calls, once the dance is in progress, are "handy allemande" and "roving gypsy".

OLSON con 05-G

**STEEL CITY PROMENADE #1** by Al Olson

Duple, improper & dbl-prog: 9HKSdh

1. Almd L N 1+1/2 2. 1/2 W ch with extra 3/4 courtesy turn! 3. Prom pt ccw around entire set; turn as cpl 4. Ret, passing orig Ns to new Ns 5. M falling in behind pt, star R with those Ns, ending with pts on M's orig side of set 6. Sw pt & face across 7. Cir L 3/4 8. Sw (new) N

Ph 3&4: Neutrals must participate.

*The dance is based on Orace Johnson's Steel City Mixer.*

OLSON con 05-H

**STEEL CITY PROMENADE #2** by Al Olson

L-diag sawtooth formation with cpls in prom pos facing cw around entire set: 6BFKSd

1. The W going ahead of pt (who falls in behind her): star R 2. Star L, ending with M turning ind to face pt (all on orig side) 3&4. Bal & sw pt 5. W ch 6. Ret, with extra 3/4 courtesy turn so M's L shs are in cntr! 7. Prom pt ccw around entire set; turn as cpls 8. Ret, passing orig Ns to next cpl

Ph 7&8: Neutrals must participate.

*The dance is based on Orace Johnson's Steel City Mixer.*

CRANE con 40-Q

**STRING OF TRUCKS** by Ted Crane

Duple & improper: S

1. Hd in hd with pt, facing N along: bal; grapevine R & form two-faced line, M taking L hds 2. Bal; M almd L 3&4. Bal & sw pt 5. Cir L 3/4 6. Sw N 7. 1/2 R&L 8. Star L  
Ph 1: "Grapevine R" - Step to R on R ft; placing L ft behind R ft, step on L ft; Step to R on R ft; placing L ft in front of R ft, step on L ft.

GREENLEAF con 45-A

**STRIPES & SOLIDS** by Lisa Greenleaf

Duple & improper: 9S

1. R-hd bal N; twirl to swap 2. Bal in long waves, W facing out; almd L next N! 3&4. Sw (orig) N 5. Go fwd in long lines; taking two-hd hold, M draws pt to his side of the set 6. Sw pt 7. Cir L about 3/4 to orig pos 8. Dsd N 1+1/2!

OLSON con 10-E

**SUGAR HILL SEVEN** by Al Olson

Duple & improper: 8KS

1. Almd R N 1+1/2 2. Gd L & R, three changes, pulling past next N by L hd, pt (across) by R hd, and (same) next N by L 3&4. Bal & sw (orig) N 5. W cross by R sh (& face out); almd R pt 6. Gd L & R, three changes, pulling past

shadow by L hd, N (across) by R hd, and shadow by L 7. Sw pt 8. Cir L 3/4; pass thru along

GREGORY con 43-Y

**SUGAR HOUSE REEL** by Jim Gregory

Duple & improper:

1. R-hd bal N; twirl to swap forming long waves, M facing in 2. Bal; almd L next N 3&4. Bal & sw (orig) N 5&6. Go dn four in line; bend that line; act sw in cntr 7. Go up four in line; hd cast off 8. Act 1/2 fig eight (above)

HUBERT con 05-D

**THE SUMMER OF '84** by Gene Hubert & Steve Schnur

Duple & improper: 10HKS

1. Long lines: fwd & bk 2. M almd R 1/2; almd L pt 3. Bal in wave, M in cntr; go fwd along to next pair 4. Bal in new wave; almd L shadow about 3/4 5&6. Bal & sw pt 7. 1/2 R&L 8. 1/2 W ch

*Ref: DD2*

SCHNUR con 05-D

**THE SUMMER OF '84** by Gene Hubert & Steve Schnur

Duple & improper: 10HKS

1. Long lines: fwd & bk 2. M almd R 1/2; almd L pt 3. Bal in wave, M in cntr; go fwd along to next pair 4. Bal in new wave; almd L shadow about 3/4 5&6. Bal & sw pt 7. 1/2 R&L 8. 1/2 W ch

*Ref: DD2*

BALLIET con 56-J

**SUMMER SUNSHINE** by Paul Balliet

Wave formation, R hd to N, W in cntr: S

1&2. Bal in wave; sw N 3. W ch 4. Ret 5&6. Cir L 3/4; sw pt 7. Cir L 3/4 to orig wave 8. Bal; pass thru (along) to new wave

*Ref: TDR*

CROMARTIE con 53-O

**SUN DANCE AND MOON DANCE** by Robert Cromartie

Duple & improper: 7S

**Moon Dance**

1. Rev dsd N 2. Almd L N 1+1/2 3&4. W bal & sw 5&6. Bal & sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along

**Sun Dance**

1. Dsd N 2. Almd R N 1+1/2 3&4. M bal & sw 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along  
*Robert's custom is to use the dances as part of a medley: start with an unrelated dance, switch for a few changes to Moon Dance, then to Sun Dance and finally alternate.*

DALSEMER con 49-H

**SURPRISE FOR TOM** by Bob Dalsemer

Duple & improper:

1. W almd L 1+1/2 2. Bal in wave, R hd to pt; almd R 1/2  
3. Bal in wave, M in cntr; gypsy pt 3/4 4. 1/2 hey, st M L  
sh 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru  
along

*A birthday surprise for Tom Hinds, February, 1992.*

KAYNOR\_D con 30-N

**SUSIE'S REEL** by David Kaynor

Becket formation (cw prog): 7IKS

1. Cir L 3/4 2. Dsd N 3&4. Bal & sw N 5. L hds across! 6.  
M cont turning 1/4 while W go along (ccw around entire set)  
to next pair of M, each M ensuring that his shadow enters  
ahead of him; those foursomes: L hds across 3/4! 7&8. Bal  
& sw pt

*For Susie Secco.*

OLSON con 36-D

**SUTTON COLDFIELD CONTRA** by Al Olson

Duple & improper: 8HS

1. Almd R N 1+1/4; W almd L 1/2 2. R-hd bal pt; twirl to  
swap 3&4. Pull pt into hey (with R hd) 5&6. Bal & sw pt  
7. 1/2 W ch 8. Star L

Alt: 7. Cir L! 8. Shift L one pos along to new Ns; cir L 3/4!

Alt: 7. 1/2 prom 8. Cir R 3/4 & pass N L sh along!

*Twirl to swap before a hey is taken from Ken Bonner's  
Sutton Hey.*

BONNER con 36-B

**SUTTON HEY** by Ken Bonner

Duple & improper: S

1&2. Dsd N 1+1/4; almd R N 1/2; M almd L 1/2; all R-hd  
twirl to swap with pt! 3&4. Pull pt into hey (st pt R sh)  
5&6. Bal & sw pt 7. Long lines: fwd & bk 8. Cir L 3/4;  
twirl to swap with pt & face new N!

Alt: 5&6. Dsd & sw pt

*Made up in honor of Sutton Coldfield & District F. D.*

*Group, of which Ken was one of the founder members way  
back in the early fifties.*

*Ref: KC*

KAHN con 49-V

**SWEET MUSIC** by Amy Kahn

Duple & improper: S

1. M almd L 1+1/4 2. M still holding hds: pick up pt &  
"star prom" about 3/4; cpls rotate ccw about 1+1/4 (butterfly  
whirl) 3&4 Hey, st W R sh 5&6. Bal & sw pt 7. 1/2 R&L  
8. W roll to swap L with pt; star R 3/4

HALE con 52-B

**SWEET SENSATIONS** by Christine Hale

Duple & improper: S

1. R-hd bal N; twirl to swap 2. Cir L 3/4 3. Gypsy pt 4. Sw  
pt 5. M almd L 1/2; R-hd bal N 6. Pull by N; 1/2 hey, st W  
L sh 7&8. Bal & sw N

OLSON con 16-E

**SWING AND SHIFT LEFT** by Al Olson

Duple & improper: 6FKS

1&2. Bal & sw (same) N & face across 3. Ns shift L one pos  
(along) to face shadow; cir L 3/4 4. Star L (with Ns &  
shadow) 5&6. Bal & sw pt & face across 7. Pts shift one pos  
L (along) to face new N; cir L 3/4 8. Star L

OLSON con 39-B

**SWING EVERYONE! #2** by Al Olson

Duple & proper: 8F

1&2. (Bal &) sw your same-sex N & face across with act on  
L in each pair 3. Act almd L 1+1/2 4. Sw N 5. Cir L 3/4 6.  
All sw pt 7&8. Partial hey, st W1 & M2 R sh (the others  
adjusting), till same sex inds meet the second time; inds of  
same sex: almd L

ZORN con 28-G

**SWING THIS** by Eric Zorn

Duple & proper: 8

1&2. Act bal & sw 3&4. Cir L 1/2; sw N 5. Long lines:  
fwd & bk 6. Cir L 1/2; act cross thru #2 (above) to the ends  
of a line of four 7. Go dn four in line; turn in pairs (same  
sex), #2 going fwd 8. Ret; hd cast off

FOLKPROC con 46-P

**SWINGING IN THE HEY** by Folk Process

Duple & improper: 8

1. Long lines: fwd & bk 2. Ns pivot about their midpoint,  
acts going fwd 3&4. Act bal & sw,  
adjusting to be between #2, ending either proper or improper  
5&6. Act pull by each other, passing R sh, to st a hey in  
which pts arrange to look at each other the whole time (by  
sometimes dancing sideways or backwards) 7. Act almd R 8.  
Sw N

Ph 2: The composers call the action "to gate".

Ph 5&6: The composers call the action a "gypsy hey".

MARR con 24-J

**SYOSSET SWING** by Bob Marr

Duple & proper: 8

1. 1/2 peoples chain: the R-hd member of each same-sex pair  
(M2 & W1) take the W's part in a ladies chain, their pts the  
M's part 2. M2 & W1: sw in cntr, ending facing pt 3&4. All  
bal & sw pt 5. Go dn four in line; act turn as cpl, others ind  
(putting W in cntr) 6. Ret; hd cast off 7. Cir L 3/4 to prog  
pos 8. Long lines: fwd & bk

SCHNUR con 23-F

**THE TACONIC SHUTTLE** by Steve Schnur

Modified wave formation, R sh to N, W with L shs adjacent:  
8S

1&2. Hey, st N R sh, ending in orig pos 3. Go ind around  
entire set, M cw outside, W ccw inside, passing next N to  
third N; 1/2 gypsy ("roll") with third N 4. Ret, M ccw  
inside, to orig Ns; M almd L 1/2 5&6. Bal & sw pt 7&8.

Cir L 1+1/4; pass thru along to prog pos

Ph 3&4: Neutrals should participate.

EDELMAN con 30-V

**TAKE ALL THE CREDIT AND NONE OF THE BLAME** by Larry Edelman and Nancy Donahue  
Alt title: **BALANCE IN THE HEY**

Duple & improper: S

1. Dsd N 1+1/4 2. Bal in wave; as in a hey: pull past N by R hd; M pass by L sh 3&4. R-hd bal pt; 1/2 hey; R-hd bal pt 5. 1/2 hey 6. Sw pt 7. 1/2 R&L 8. 1/2 W ch

HIGGS con 38-T

**A TAN JENT** by Scott Higgs

Duple, improper & dbl-prog: 7

1. Cir L 2. Sw N 3&4. Go dn four in line; turn ind; ret; act go under #2's arch, all going fwd 5&6. Bal & sw new N 7.

Long lines: fwd & bk 8. Act sw

Ref: *EOM*

OLSON con 14-F

**TANYA'S BRIDGE** by Al Olson

Duple & improper: 8CFJi

1. Almd L N, 1+1/2 in M's line, x2 in W's line 2. 1/2 people's chain, M1&W1 dancing the W's role of 1/2 W ch 3&4. Hey, st act R sh! 5. Act cw almd/sw & end next to N! 6. Almd L N; act almd R!≈ 7&8. Sw N

*This pattern blends ideas of Tanya Rotenberg's with some fragments of Bill Cochran and Al Olson's Durgin Bridge.*

OLSON con 14-G

**TANYA'S DREAM** by Al Olson

Duple & proper: 6CFJi

1. Almd L same-sex N, M 1+1/2, W x2 2. 1/2 people's ch, M1&W1 dancing the W's role of 1/2 W ch 3&4. Hey, st act R sh! 5&6. Act sw & face up 7. Cast off (with #2) with at least one extra turn 8. Star R!

*Based on ideas of Tanya Rotenberg's.*

HINDS con 45-H

**THE TEASE** by Tom Hinds

Modified duple & improper: 6

1&2. Act gypsy; sw N 3. Cir L 3/4 4. Sw pt 5. 1/2 W ch 6. Act 1/2 fig eight (above) 7&8. Turn contra corners

Ref: *DADT*

MOHR con 09-X

**THE TEN POUND SNOWFLAKE** by Rick Mohr

Duple & improper: 11HS

1. Almd L N 3/4; bal in wave (W in cntr) 2. W almd R; courtesy turn with N 3&4. W cross set by R sh (4!); bal & sw pt 5. Cir L 3/4 6. Sw N 7. Cir L! 8. M almd L; almd R N 3/4

*This dance was a very early entry in the development of contemporary choreography. Some might say it is loaded with needless awkwardnesses, but I say it is loaded with interesting challenges. Have a care with the phrasing and assisting your neighbors, especially in the ph 7/8 transition, and you will be amply repaid.*

*Composed to fit Brian Humphrey's eponymous tune.*

KAYNOR con 44-D

**TERROR ON TAKEOFF** by David Kaynor

Duple & improper: S

1. Dsd N 2. Almd R N 1+1/2 3. M pull across by L hd; pass pt by R sh; W cross by L sh 4. "Sw" N with two-hd (R in R, L in L) hold 5&6. Bal in wave, M in cntr; M pull across by L hd; sw pt 7. Cir L 8. Bal; W pass R sh to prog pos

CROMARTIE con 53-F

**THANKFUL'S REEL** by Robert Cromartie

Interchanged Becket (ccw prog): 9

1. Cir L 3/4 2. Act (now below) sw & face dn 3&4. Act in cntr, taking new N hd in hd: go dn four in line; Dixie twirl to invert; ret 5. 1/2 hey, st N R sh 6. Sw N 7. 1/2 W ch 8. Pass thru across; turn ind; bal in cir

Ph 3&4: The action is described at *The Dixie Gal*.

*Robert's dance, written around 1994, honors his daughter, Hannah Thankful Cromartie, whose preferred appellation gives the dance its present title. The dance with the phrasing given is a transcriber's nightmare: the progression occurs in the middle of a change, it is not convenient to state who is active, the formation line is not one of the usual ones, very few dances end with a balance, etc. So I pointed out that all these peculiarities would be removed if the dance were set in the modified duple and improper formation with which ph 2 concludes. Now opinionated Larry thought to foist this "simplification" off on the Cromarties, who all, including wife/mother Louie, united in defense of the version as composed. Three Cromarties are too much even for Larry, and I have given them their dance.*

HINDS con 54-W

**THANKS TO THE GENE** by Tom Hinds

Duple & improper: 7S

1&2. Bal & Sw N 3. 1/2 R&L 4. 1/2 W ch 5&6. W gypsy; sw pt 7. Long lines: fwd & back 8. M almd L 1+1/4

*The title is a takeoff on With Thanks to the Dean and refers, of course, to Gene Hubert.*

Ref: *DAN2*

OLSON con 26-B

**THANKSGIVING DAY** by Al Olson

Duple & improper: 7

1&2. Bal & sw N 3. Go dn four in line (4); ret, backing, & face N 4. Go up four in line (fwd), #2 in cntr (4); ret, backing 5. Cir L 3/4 6. All sw pt 7&8. 3/4 hey st W R sh; courtesy turn N

HOFFMAN con 49-E

**THERE IS NO WAY TO PEACE, PEACE IS THE WAY** by Erik Hoffman

Becket formation (cw prog): S

1. W dsd 2. Sw pt 3. M almd L 1+1/2 4. Sw N 5. Long lines: fwd & bk 6. W almd R 1+1/2 & pick up pt 7&8. W still holding R hds: "star prom" 3/4; new M taking L hds: "star prom" 3/4; cpls rotate ccw about 1+1/4 (butterfly whirl)

*Erik explains, "Written for Santa Barbara's Memorial Day Sprung Floor Festival, with the thought that someday we should memorialize those who made peace rather than those who waged war. The title is a quote from A. J. Muste, pictured on the cover of Life Magazine (in the 30s or 40s) as the nation's most famous pacifist. (Just think, we used to have famous pacifists -- can you imagine that today?)"*

ZAKON con 54-M

**THERE'S A FIRST TIME FOR EVERYTHING** by

Steve Zakon-Anderson

Duple & improper: S

1. Cir L 2. Dsd N 1+1/4 to wave across, R hd to N 3&4. Bal in wave; 1/2 hey, st pulling past N by R hd; when W meet, they almd L 1/4, forming a new wave, R hd to N; bal 5&6. Almd R N 1/2; M pull past by L hd; sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along!

DIGGLE con 05-I

**THIRD TIME'S THE CHARM** by Roger Diggle

Becket formation (cw prog): 8AFKS

1. Star R! 2. Almd L shadow x2! 3. R-hd bal pt; pull past pt; pull past N (across) by L hd! 4. Rep! 5&6. Bal & sw pt 7. Cir L! 8. Dsd N; shift one pos L (cw around entire set)  
*Ref: MF*

THEYKEN con 46-F

**THIRTY-NINE AGAIN** by Don Theyken

Duple & improper: 7

1. Mirror dsd N, st act split #2 2. Almd N handy hd 3. Go dn in cpls, act leading (improper), #2 following (proper); act turn as cpl, while #2 makes line of four facing up by joining hds with same-sex N 4. Ret; hd cast off 5&6. Turn contra corners 7&8. Act bal & sw  
*The title refers to Glen Morningstar's 40th birthday.*

ZAKON con 47-N

**THREE THIRTY-THREE** by Steve Zakon-Anderson

Duple & improper: S

1. Bal N; pull past N by R hd; pull by next N L hd 2. R-hd bal third N; twirl to swap with that N 3&4. Pull past that N by R hd; pull past second N by N L hd; sw orig N 5. Cir L 3/4 6. Sw pt 7. Long lines: fwd & bk 8. W dsd 1+1/2  
*Ref: DS110*

KITCH con 44-T

**THROUGH THE LOOKING GLASS** by Jim Kitch

Becket formation (cw prog): S

1. M almd L 1/2; R-hd bal N 2. Sw N 3. 1/2 hey, st M L sh 4. Gypsy N 5. Two-hd bal new N; with inside hds (M's R, W's L); twirl to swap 6. Cir L 3/4; pass pt by R sh along 7&8. Almd L shadow; sw pt

JENNINGS con 52-Z

**THURSDAY NIGHT SPECIAL #1** by Larry Jennings

Duple & improper: S

1. (Having taken hds in long lines) sw N 3. Go dn four in

line; turn as cpls 4. Ret 5. Cir L 3/4 6. Sw pt 7. 1/2 W ch 8. Long lines: fwd & bk

*I wanted a no-walk-thru dance featuring the lines to swing transition. In such circumstances the easiest thing to do is to put together an ad hoc sequence of bits known to work. I anticipated that there would be a #2, #3, for sequences not only by me but also by others who came to me at two minutes to eight asking if I knew a title for this or that glossary sequence they planned to use two minutes later. It turns out that these needs, at least by me, dwindled and I have not needed any title beyond #1.*

OLSON con 16-F

**TILL WE MEET AGAIN** by Al Olson

Duple & improper: 6FKS

1&2. Almd L N (4!); 3/4 hey, st M R sh 3&4. Bal & sw pt & face across 5. Shift L one pos to next Ns; cir L 3/4 6. Star L 7&8. Bal & sw orig N & face across

PARKES con 45-N

**THE TIMOROUS TURKEY** by Tony Parkes

Duple & improper: 5

1&2. Cir L 1+1/4; M almd L 3. All almd R pt 1+1/2 4. W almd L 1+1/2 5&6. Bal & sw N 7. Long lines: fwd & bk 8. Act sw  
*The transition from the circle to the men's allemande in Ph 1&2 has interested me ever since I found it in Rick Mohr's Ten-Pound Snowflake. If a man's partner gives him a well-directed, well-timed assist into the allemande, it can be a very satisfying action; if done without help from the women it is just another insipid transition.*

HINDS con 41-U

**TO FILL A NEED** by Tom Hinds

Duple & proper:

1. 1/2 R&L 2. M2&W1 (the pair who are moving fwd): sw 3. Go dn four in line; cntr pair turn as cpl 4. Ret 5. Cir L! 6. All sw pt 7. 1/2 W ch 8. Act 1/2 fig eight (above)  
*Ref: DAN2*

RICE con 32-E

**TRADE THE WAVE** by Hal Rice

Duple, improper & dbl-prog: 10HJS

1. Dsd N 1+1/4 2. Bal in wave, R hd to N; trade the wave\* 3. Bal in new wave, M in cntr; M almd R 1/2 & give L hd to pt 4. Pull into 1/2 W ch 5. 1/2 R&L 6. Cross trail thru\*; pass next N by R sh 7. Cir L with new N 8. Cir R  
"Trade the wave": In a wave where partners are separated by a single dancer, partners each trace an arc, passing by R shs, to exchange positions forming a new wave, everyone facing opposite to original direction.  
"Cross trail thru": Pass thru (across in this context); pass neighbor by left shoulder to face a new dancer along.  
Alt: 8. Star L

PARKES con 09-C

**TRAVELER'S REEL** by Tony Parkes

Duple & improper: 6

1. Act go dn cntr, below two 2. Go up outside to orig pos 3. Act almd L; almd R N 4. Act almd L x2! 5&6. Bal & sw N 7. 1/2 prom 8. 1/2 R&L

*Ref: SD*

HUTSON con 55-I

**THE TREASURE OF SIERRA MADRE** by James Hutson

Duple & improper: S

1. R-hd bal N; twirl to swap 2. M almd L 1+1/2 3. R-hd bal pt; twirl to swap 4. 1/2 hey, st pulling past pt by R hd 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L

OLSON con 25-K

**TRICK OR TREAT** by Al Olson

Duple & improper: 7S

1. Go single file cw around the entire set & W turn to face orig N behind 2. Sw that N 3. Prom ccw around entire set to pair including pt 4. Cir L 3/4 5&6. Bal & sw pt 7. 1/2 W ch 8. Star R!

ROSEN con 53-A

**TRIP TO MARGAREE** by Sue Rosen

Duple & improper: 9S

1. Pull past (new) N by R hd; almd L next N 2. Sw orig N 3. Cir L 3/4 4. Sw pt 5. 1/2 prom 6. 1/2 W ch 7. Dsd pt (across) 8. R-hd bal pt; pull past pt; pull past N by L hd

KEVRA con 55-L

**TRIP TO PHAN** by Susan Kevra

Becket formation (ccw prog): 7S

1&2. Almd L shadow; sw pt 3&4. Cir L 3/4; sw N 5. Cir L & face N along 6. W roll R to swap with pt; pass thru along, joining R hds with new N 7. Bal in wave; W almd L (x1) while M arc cw to trade places 8. Almd R pt 1+1/4  
*Written after a Thanksgiving dinner at the home of Arthur and Helene Cornelius. Lots of laughter, turkey (tryptophan) and shared affection.*

MOHR con 53-Y

**TRIP TO TROY** by Rick Mohr

Duple & improper: S

1. Bal; cir L 1/2 2. Sw N 3. W almd R 1+1/2 4. Almd L pt 3/4; almd R shadow 5&6. Bal & sw pt 7. Cir L 3/4 8. Bal; twirl to swap with pt

*Composed on the occasion of a visit to Rick's sister Carol when she lived in Troy NY.*

BROZEK con 15-D

**TRIPLE BALANCE** by Al Brozek

Duple & improper: 9S

1. R-hd bal N; twirl to swap with N 2. Dsd N 1+1/4 3. Bal in wave; M almd L 4. Dsd N 5&6. Bal & sw N 7. 1/2 W ch 8. Cir L 3/4; pass thru along

OLSON con 42-L

**TRIPLE-R REEL (E67V2)** by Al Olson

Becket formation (ccw prog): 7FIKS

1. 1/2 W ch on R diag to new N 2. (New) Ns & their shadows (op): star L 1/2; almd R future N from next star, ending M facing out, W in! 3. Bal (to L and to R) in long waves, L hd to N, R hd to future N; slide L past N to new long wave, R hd to N 4. Bal (R, L); slide R past N 5&6. Almd L N; 3/4 hey, st W R sh 7&8. Bal & sw pt (who comes from adjacent hey) & face cpl on R diag

This dance uses the balance and slide sequence of *Rory O'More* but with the two halves in reverse order, and it is related to Gene Hubert's *The Reunion*. Al converted a possible title, *Reverse Rory Reunion* to the one above.

KOTHS con 03-F

**TRISKAIDEKAPHOBIA** by Kirston Koths

Duple & improper: 5c

1&2. Bal & sw N 3. M almd L 1+1/2 4. All sw pt 5. Go dn four in line; cntr pair bk under joined hds while ends turn in & join free hds behind to form a cozy line facing up 6. Go up; ends arch over cntr pair to form clover 7&8. cir L 1+1/4; all twirl to swap with pt; pass thru along

*Kirston is closely associated with the second Friday series in Berkeley; note that a Friday the 13th is always a second Friday.*

*Ref: DS091*

JENNINGS con 52-T

**TUESDAY NIGHT SPECIAL** by Larry Jennings

Duple & improper: S

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. 1/2 prom 6. 1/2 W ch 7. 1/2 prom 8. Star L

*The Boston Centre of the Country Dance Society for many years sponsored a Tuesday dance series. For some years, Ted Sannella was artistic director and he composed Tuesday Night Reel (cf. Zesty Contrasts) for that series. In recent years, this series has featured a once a month open mic, genuinely multi-caller, evening. I am a great believer in multi-caller evenings and composed this dance, to be used in a no-walk-thru medley with Ted's dance, to illustrate the development of the glossary dance over 15 years. I hoped that my enthusiasm for simple (as well as complex) dances would encourage novice callers to take a slot in a multi-caller format.*

DIGGLE con 05-J

**TURBULANCE** by Roger Diggie

Becket formation (cw prog): 7FKS

1. Cir L! 2. Almd R pt; almd L shadow! 3&4. Hey (with N and shadow), st M R sh 5&6. Bal & sw pt 7. Cir L! 8. Dsd N; shift one pos L (cw around entire set)

TYLER con 15-M

**THE TURKEY'S LAST STRAW** by Paul Tyler

Duple & improper: 8S

1. Dsd N 1+1/4 2. Bal in wave; W almd L 3. Sw N! 4. M almd L 1+1/2 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along

OLSON con 05-V

**TURN EVERYONE!** by Al Olson

Duple & proper: 5ABCFKi

1. Act go outside below two 2. Go up cntr; cast off 3. Act dsd 1+1/4 4. M1 with cpl above & W1 with cpl below: star L! 5&6. With M1 taking M3 & W3 as first and second contra corners, W1 taking W2 & M2: turn contra corners 7&8. Act bal & sw & face up

HUBERT con 54-X

**THE TURNING POINT** by Gene Hubert

Duple & improper: 5S

1. W trade places passing R sh & face in; cir L 1/2 2. Sw pt 3. M trade places passing R sh & face in; cir L 1/2 4. Dsd N 5&6. Bal & sw N 7. 1/2 R&L 8. Star L

*Ref: DD3*

MARR con 31-C

**TWENTY-FIRST OF MAY CONTRA** by Bob Marr  
Special formation (see note): 11

1. Within the minor set: almd L corner 1+1/2 2. Almd R next corner 1+1/2 3. Bal in cir wave; all almd L pt 4. Bal in same wave; all almd R on R 5&6. Gd L & R, st L hd to pt, six changes 7&8. All bal & sw pt & act face dn, #2&3 diag in and up having interchanged sides of the set?  
Formation: Modified triple, improper & dbl-prog. Each couple stands side by side on a leg of an inverted triangle. The active couple is above the others facing down; the other two face diagonally in and up. Alternatively the three couples may be thought of as forming a circle. The action in each change is confined to this minor set.

For more detail, see the notes to *Alamo Triad*

SCHNUR con 01-S

**THE TWENTY-FOURTH OF JUNE** by Steve Schnur

Duple & improper: 8S

1. Dsd N 2. Almd R N 1+1/2 3. Bal in long waves; rotate the minor set\* 4. Rep, in new waves 5. Rep 6. Sw pt 7&8. Cir L 1+1/4; twirl to swap with pt  
Ph 3-5: "Rotate the minor set" - See Glossary  
Alt: 5&6. Bal in long waves; sw N 7&8. Cir L 1+1/2; almd R N 3/4

Alt: 1. Cir L 3/4 2. Almd R pt 1+1/2 3. Bal in long waves; rotate minor set 4. Rep 5&6. Bal in long waves; sw pt 7&8. Cir L 1+1/4; twirl to swap with pt

LENK con 32-V

**TWIDDLEDY DIDDLEDY** by Walter Lenk

Duple & improper:

1. With N, M's R hd, W's L hd: bal; twirl to swap 2. 1/2 W ch 3&4. Hey, st W R sh 5&6. Bal & sw pt 7. 1/2 prom with pt 8. Bal in cir; M trade places by R sh  
*Walter says that he twiddled and diddled with Penn Fix's Julie's Reel, and added bits from Cammy Kaynor to complete the dance.*

SUDKAMP con 25-S

**TWIRL AND WHIRL** by Bill Sudkamp

Duple & improper: 7KS

1&2. Pts joining M's R hd & W's L: twirl to swap & face (prev) N; sw that prev N & face in 3&4. Almd L third N; pass prev N by R sh; sw (orig) N & face across 5. Cir L 3/4 6. Sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!  
Ph 1-4: Neutrals must participate, partner playing the part of neighbor.

ZAKON con 32-P

**TWIRLING AT THE ALTAR** by Steve Zakon-Anderson

Becket formation (ccw dbl-prog): 8S

1. Cir L 3/4 2. Sw N 3. M almd L 1+1/2 4. M maintaining joined hands: pick up pt and continue to orig side of set; courtesy turn (whirl) to face on L diag! 5&6. 1/2 hey on L diag, st W R sh; almd L pt about 1/2; 1/2 hey (across) with next cpl, st M R sh 7&8. Bal & sw pt  
*First danced at the wedding of Janet Peters and Robert Mills, who, after an exposition by minister David Herndon that life is like a dance, performed the action of the title.*

CALLENS con 39-I

**TWO BY ONE DO-SI CONTRA** by Philippe Callens  
Duple & improper: 7

1. Act cpl dsd with M2 2. Same three: cir L 3. Act cpl rev dsd with W2 4. Those three: cir R; end in line of four, act in cntr 5. Go dn; turn ind 6. Ret 7. Cir L 8. Act sw & face new M  
*Ref: BYC*

KITCH con 29-D

**TWO FOR THE ROAD** by Jim Kitch

Duple & improper: 8S

1&2. Bal & sw N 3. M almd L 1/2; bal in wave 4. Sw pt 5. 1/2 hey, st M L sh 6. Bal in long waves; almd L shadow 7&8. Gypsy pt 1+1/4; M go ahead of pt into a star L, turning to prog pos  
*Ref: TLITD GEMS*

KITCH con 44-U

**THE TWO GYPSIES** by Jim Kitch

Becket formation (cw prog): S

1. Cir L 3/4 2. Sw N 3. 1/2 R&L 4. 1/2 hey, st W R sh 5. Gypsy N 6. Rev gypsy new N 7&8. W cross by L sh; sw pt

GREENLEAF con 57-D

**TWO HEARTS IN REEL TIME** by Lisa Greenleaf

Becket formation (cw prog): 9S

1. Cir L 3/4; pass thru along 2. Almd R new N 1+1/2 3. 1/2 hey, st M L sh 4. Sw (new) N 5. Long lines: fwd (4); bk (2); W roll L to swap with N 6. M dsd 1+1/2 7&8. Bal & sw pt  
*The dance was titled with Steve and Bettie Zakon-Anderson in mind.*

SANNELLA con 51-N

## **TWO ON THE AISLE** by Ted Sannella

Duple & improper:

1. Dsd N 2. Two-hd turn N 1+1/2 3. Cir L 4. Bal; act bk under joined hds; act go under #2's arch to form clover 5&6. Clover sw, 21/4 or 31/4 till M are on orig side with pt 7. Sw pt! 8. M st a L hds across while W wait or loop R to take L hds across behind pt; cont to prog pos (once around for the M)

Ref: *STN*

HUBERT con 40-D

## **THE ULTIMATE REUNION** by Gene Hubert

Becket formation (cw prog): S

1. With new Ns (on L diag): cir L about 3/4, till across from pt 2. Sw that N 3. 1/2 R&L 4. 1/2 W ch 5. Almd L shadow 1+1/2 6. With shadow & N: 1/2 hey, st W R sh 7&8. Bal & sw pt (across from new cpl of ph 1)

Note that the entire dance is done with the new neighbors established in the very first action in the dance--a possible problem for the walk-thru.

*The title, no doubt, refers to Gene's seminal The Reunion.*

*The Ultimate Reunion may also have been ahead of its time when composed (probably 1985), but it is now only a representative of a class of "contemporary shadow-hey dances", lacking the individuality of the original. Perhaps it would be better put like this: With an upper intermediate group The Ultimate Reunion could probably be done no walk-thru, The Reunion probably could not.*

CROMARTIE con 55-S

## **UNAPPROVED** by Robert Cromartie

Becket formation (cw prog): S

1. Long lines: fwd & bk 2. Cir L 3/4; pass thru along 3&4. Bal & sw new N 5. Pass the ocean; bal 6. Rotate the wave; bal 7&8. Almd L shadow; sw pt

*This dance should be given as an alternate at 52~2DR, where the named figures of ph 5&6 are defined.*

PARKES con 03-D

## **UNCLE RALPH'S REEL** by Tony Parkes

Duple & improper: 6S

1. Long lines: fwd & bk 2. Sw N 3&4. Almd L next N; almd R (orig) N 1+1/4; bal in wave 5&6. M almd L 1/2; sw pt 7. 1/2 prom 8. 1/2 W ch

*Written in memory of Ralph Page.*

HUBERT con 34-F

## **UNCOMMON COURTESY** by Gene Hubert

Becket formation (ccw prog): 7S

1. Star L! 2. Courtesy turn pt about once to face across; retaining joined L hds, W roll L to swap with pt 3&4. Pass thru across; sw pt 5. Cir L 3/4 6. Sw N 7. 1/2 W ch 8. 1/2 prom & loop ccw to face new Ns

Ref: *DD3*

ORMAND con 50-T

## **UNEXPECTED PLEASURE** by Carol Ormand

Wave formation, R hd to N, W in cntr: 8S

1&2. Bal in specified wave; pass second N by L sh; gypsy third N; pass second N by L sh 3. Orig foursome: cir L 4. 1/2 M ch 5&6. Pass thru (across); sw pt 7. Long lines: fwd & bk 8. Cir L 3/4; pass thru along

Ph 1&2: Neutrals should participate. Carol refers to the action as "weave".

Ph 4: See discussion below. Even Carol seems a liittle wary; she is more likely to call this:

Alt (**UNEXPECTED, TOO**): 4. 1/2 W ch ... 7. 1/2 prom  
*A "gentlemen chain" is thought by some to be suitable as an occasional novelty, by others to ask the dancers to assume a fundamentally inappropriate position (for the reverse courtesy turn). So a conservative such as myself will choose the alternate, but I also include the primary sequence if for no other reason than to show my regard for the composer's impish leadership.*

Ref: *ACB*

OLSON con 28-P

## **UNLUCKY SEVEN** by Al Olson

Duple & improper; septuple prog: 6KhS

1&2. Bal & sw N 3. Cir L 3/4 4. Sw pt 5. 1/2 W ch 6.

Long lines: fwd & bk 7&8. Gd R & L around entire set, M going cw, six changes, st R hd to second N

The neighbor of phrase 1 (of the succeeding change) is the seventh person you meet in the grand right and left.

Ph 6-8: Neutrals must participate, partner playing the part of a neighbor.

If the set contains a number of couples divisible by seven, you will swing only a few different neighbors; otherwise you will swing every neighbor eventually.

CROMARTIE con 53-R

## **UNRULY REUNION** by Robert Cromartie

Duple & improper: 7

1. Go dn four in line, act in cntr; turn ind 2. Ret 3. Cir L 4. Cir R 5. Dsd N 6. Sw N 7. Long lines: fwd & bk 8. Act sw & face dn

*Written for presentation at the Rule Family Reunion in 1991.*

OLSON con 27-G

## **VENUS AND MARS CONTRA** by Al Olson

Triple & improper: 8FKa

1. Act cross by R sh; go outside below #2&3 forming mirror three-hd stars as they go, M L hd, #2 joining behind #1, then #3 behind #2 2. Turn the stars once around, till acts are about to meet in cntr, below #2&3 3. Turn the stars once again with changing personnel, pts trading places as they meet (starting with acts), each W going in front of her pt 4. Rep 5. Acts go up cntr, crossing over, initially followed by #2 (who do not cross over) while #3 cont path of star to orig pos; act cast dn around #2, who cont up, putting all in prog pos 6. Long lines: fwd & bk 7. All pass thru (across); act inds joining hds with adjacent inds: R hd over, L hd under to invert & face pt 8. Ret

Alt: 7. Act & #2: R&L 8. Ret

Ph 3&4: The inversion of the trio occurs so: never releasing any joined hands, the rightmost pair form an arch which sweeps ccw as the leftmost dancer moves under the arch.

KITCH con 21-G

**VISITOR'S REEL** by Jim Kitch

Becket formation (cw prog): 9HS

1. Cir L (with same Ns)! 2. W pull across by R hd; almd L N 3/4 3&4. Bal in long waves (M facing out); sw new N 5. With these Ns: M almd L 1/2; bal in wave, R hd to pt 6. 1/2 hey with hds, st pt R hd 7&8. Bal & sw pt & face across

OLSON con 04-R

**WAFFLE FOUR** by Al Olson

Becket formation (ccw prog): 7S

1. M almd L 1+1/4; M almd R next M 3/4! 2. Bal in wave; almd L pt 3/4 3&4. Hey, st M R sh 5&6. Bal pt, using two-hd hold & R footed lead, st L hip to L, then R hip to R; sw pt 7. Cir L 8. Cir R

OLSON con 04-Q

**WAFFLE THREE** by Al Olson

Becket formation (ccw prog): 7S

1. M pull past by L hd; almd R N 2. M almd L 3/4; M almd R next M 3/4 & join L hds with pt! 3. Pull past pt into W ch with new N 4. Ret 5. Cir L 6. Cir R 7&8. Bal & sw pt

OLSON con 04-P

**WAFFLE TWO** by Al Olson

Becket formation (cw prog): 7S

1. W almd R 1+1/4; W almd L new W 3/4! 2. Bal in wave; almd R pt 3/4 3&4. Hey, st W L sh 5&6. Sw pt 7. 1/2 prom 8. 1/2 R&L

OLSON con 37-L

**WANDERING WOMEN** by Al Olson

Becket formation (ccw prog): 7S

1. Long lines: fwd & bk 2. 1/2 R&L 3. Cir L 3/4 4. Sw N 5&6. Pass thru across; W, turning away from current N, go cw outside next N (in front of him as he still faces out) to a future N (next next N); those Ns sw & face pts on R diag 7&8. W pass by R sh; sw pt

Ph 5-8: Neutrals must participate.

*The action of ph 5&6 was suggested by Cammy Kaynor's Handsome Plowboy.*

OLSON con 17-M

**WATERSON BASKET** by Al Olson

Duple & improper: 7Sb

1. Cir L (till across from pt)! 2. Almd R N 1+1/2 3. 1/2 hey, st M L sh 4. Gypsy with N & take 1/2 sh-waist pos with N 5&6. M grasping the other M's L wrist in his R hd: basket sw & end in prog pos 7. Long lines: fwd & bk 8. Sw pt in cntr & face new cpl

Alt A (removing let ref b): 1. Almd R N 1+1/2 2. Bal in long waves; M cross by R sh while W loop R to take N's

place 3. Bal in long waves, R hd to pt; W cross by R sh while M loop R to take pt's place ... 8. Star L!

Alt B (Sawtooth formation, N's on L diag): 1-6. As in primary dance but end forming a cir of four 7&8. Cir L till on R diag from Ns; sw pt

ORMAND con 56-M

**WAVE MECHANICS** by Carol Ormand

Modified duple & improper: long waves, M facing out: S

1. Bal in long waves; almd R 3/4 to wave, M in cntr 2. Bal in wave; almd R N 1/2 3. W rev gypsy 1+1/2 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh  
*Ref: ACB*

ORMOND con 56-M

**WAVE MECHANICS** by Carol Ormond

Modified duple & improper: long waves, M facing out: S

1. Bal in long waves; almd R 3/4 to wave, M in cntr 2. Bal in wave; almd R N 1/2 3. W rev gypsy 1+1/2 4. Sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7&8. Hey, st W R sh  
*Ref: ACB*

REMPERT con 56-N

**WEAVE ME THE SUNSHINE** by Dale Rempert

Becket formation (cw dbl-prog): S

1. M almd L 1/2; bal in wave, R hd to N 2. Sw N 3. 1/2 R&L 4. 1/2 W ch 5. 1/2 hey on L diag, st W R sh 6. 1/2 hey across 7&8. Bal & sw pt

At the end of ph 4 a thoughtful man might choose to give his partner an assist in getting started on her long trip to her new neighbor woman. Note that you do practically nothing with those neighbors of ph 5, going immediately to the newer neighbors of ph 6.

You can dance with that new couple eventually if the set contains an odd number of couples. The odd couple joins the action at ph 5.

*Ref: HCC*

ANDERSON\_K con 45-R

**WEAVE THE LINE** by Kathy Anderson

Duple, improper & dbl-prog: 7

1. Star L 2. Cir L 3. Hd in hd with pt: pass Ns, W passing by R shs; pass next Ns, M passing by L shs 4. As inds: dsd third (new) N 5&6. Bal & sw second N 7. Long lines: fwd & bk 8. Act sw

Alt: 7. Act pull across by R hd & go up outside around one 8. Act sw

New active couples start at ph 4.

*Ref: MF*

THEYKEN con 14-C

**WEBSTER HALL REEL** by Don Theyken

Duple, improper & dbl-prog: 7

1. Act cross by R sh; go outside below one 2. M1 go up, W1 dn, into different L hds across, act with shadow, #2 with pt! 3&4. Turn contra corners, st act pulling past pt by R hd 5&6. Act bal & sw & face dn 7. Dsd #3 8. Sw #3 & face

across

*Don states that he considers The Webster Church Community Building to be his "calling home".*

SHEPHERD con 20-V

**THE WEDDING RINGS** by Evan Shepherd

Becket formation (cw prog): 7S

1. Cir L! 2. R hds across! 3&4. W drop out while M cont to pt; sw pt 5. Long lines: fwd & bk 6. 1/2 W ch 7. Pts with M's R hd, W's L: bal; twirl to swap 8. Cir L 3/4; shift L one pos along!

OLSON\_B con 55-K

**WEEKS ON THE ROAD** by Bill Olson

Interchanged Becket formation (cw prog): S

1&2. Bal in cir; sw pt 3. On L diag: 1/2 W ch to new N 4. 1/2 hey with (new) N and shadow, st W R sh 5&6. Bal & sw (new) N & face shadow across 7. Cir L 3/4 8. Bal; twirl to swap with N & form cir of four with pt

The notation is identical if the dance is set in regular Becket formation and started at ph 3.

*"Our fiddler, Pam Weeks, had been out of town on a recording trip for what seemed like weeks."*

OLSON\_B con 55-K

**WEEKS ON THE ROAD** by Bill Olson

Interchanged Becket formation (cw prog): S

1&2. Bal in cir; sw pt 3. On L diag: 1/2 W ch to new N 4. 1/2 hey with (new) N and shadow, st W R sh 5&6. Bal & sw (new) N & face shadow across 7. Cir L 3/4 8. Bal; twirl to swap with N & form cir of four with pt

The notation is identical if the dance is set in regular Becket formation and started at ph 3.

OLSON con 18-M

**WELCOME STARS** by Al Olson

Duple & improper: 7CKbi

1. W ch along 2. Ret 3&4. Bal & sw N 5. Act 1/2 fig eight (above) 6. Act almd L 1+3/4 7. M1 & those above, W1 & those below: star R! 8. Act swap stars passing L sh while the others turn ind (2); star L till all are in orig lines; all go ind along (a small amount) to prog pos!

Alt: 2. All sw pt 3. Cir L 3/4 4. Sw N

*Adapted from Fried Herman's Parson's Welcome.*

KAYNOR\_D con 33-F

**WENDY HARTLEY OF PARADISE** by David

Kaynor

Duple & improper: 8"S"

1. Go dn four in line (act in cntr); turn ind 2. Ret 3. Pass thru (across); Ns twirl to swap with M's R hd, W's L 4. Cir L! 5&6. M pull across by L hd; sw pt 7. Cir L 3/4 8. Bal; act go under #2's arch, all moving fwd

OLSON con 20-C

**WHERE TO GO?** by Al Olson

Duple & improper: 7CFJi

1&2. Bal & sw (new) N 3. 1/2 R&L 4. Long lines: fwd & bk 5. Act go dn cntr; turn ind 6. Ret (?); cast off (with same N) 7. All bal pt; all pull past pt by R hd (?); pull past N by L hd 8. Rep

*The pattern ends with all dancers on the opposite side of the set from where they started, and the next change begins with that new formation. As a consequence, your relationship to your neighbor is different in alternate changes, leaving you to wonder "Where To Go?"*

PROCTOR con 29-T

**WHIRLIGIG** by Bob Proctor

Duple & improper: 8S

1. Dsd N 2. Almd R N 1+1/2 3. With next Ns: L hds across 4. Almd R (orig) N; rotate the minor set 5&6. Bal & sw pt 7. 1/2 R&L 8. Cir L 3/4; pass thru along!

Ph 4: Rotate the minor set -- see Glossary.

*Ref: BCC*

HILL con 55-N

**WHOOSH** by Becky Hill

Duple & improper: eS

1&2. St R hd to N: Gd R & L along the set (and around the ends) three changes; almd L fourth N; pull past third N by R hd; almd L second N 1/2 & form long waves, R hd to orig N, W facing out 3&4. Bal; rotate the minor set; sw pt 5. 1/2 R&L 6. 1/2 W ch 7. Star L 8. Dsd new N

Ph 1&2: Neutrals must participate, treating partner as neighbor.

Ph 3&4" "Rotate the minor set" - see G1

KEELING con 39-Y

**WIDDERSHINS** by Kara Keeling

Becket formation (ccw prog): 8S

1. Cir R! 2. Retaining joined hds with N: pairs rev dsd! 3. Almd L N 4. Star L 5. Rev dsd pt 6. Rev gypsy pt 7&8. Bal & sw pt (cw); shift R along to new cpl across!

Ph 5: Lots of pirouettes will make this feel quite different from ph 6.

Alt: 7&8. Ccw almd/sw pt; shift R

*Well, at least you can widen your vocabulary: "Widdershins" means "counterclockwise".*

*Ref: MF*

HEBERT con 08-Z

**THE WINDING STREAM** by Donna Hebert

Duple & proper: 8

1&2. Act cast below one; pass pt L sh; almd L N; bal in wave, act in cntr 3&4. Hey, st act R sh 5&6. Act sw & face up (12); cast off 7. Cir L 8. Cir R

ZAKON con 20-R

**WINTER WEDDING** by Steve Zakon-Anderson

Duple & improper: 7S

1. Almd L N 1+1/2 2. 1/2 W ch 3. W pass by R sh; ccw gypsy N 4. W almd R 1+1/2 5&6. Bal & sw pt 7. Cir L 3/4 8. Sw N

ZAKON con 02-Q

**WITH THANKS TO THE DEAN** by Steve Zakon-Anderson

Duple, improper & dbl-prog: 9S

1. Almd L N 1+1/2 2. 1/2 W ch 3&4. W almd R; sw pt 5. Cir L! 6. Shift L; cir L 3/4 with new Ns! 7. Dsd that new N 8. Almd R same N 1+1/2

*"The dean" refers to Ralph Page.*

*Ref: STN; DS081*

JENNINGS con 30-S

**THE WOMEN'S TURN** by Larry Jennings

Duple & improper: 8S

1. Long lines: fwd & bk 2. Almd L N 1+1/2 3. Cir R 4. M roll R to swap with N; cir L 3/4 5. Sw pt! 6. 1/2 prom 7&8. W cross by R sh; sw N

*The caller can emphasize that the dance features the women's taking the lead by addressing (after announcing that she is doing so) calls to the women, e.g., "swing your neighbor and put him on your left."*

*Ref: DS090*

OLSON con 42-A

**WONDERLAND** by Al Olson

Duple & improper: 7FK

1. Act: 1/2 fig eight (below) 2. Long lines: fwd (to pt) & bk on slight L diag so each long line moves one step L. (Pts are on R diag, act M facing prev N, act W facing N 3&4. Act W & N (op): turn contra corners 5&6. All bal & sw pt & face N (on slight R diag) 7. 1/2 R&L, adjusting to be op N 8. 1/2 W ch

Ph 3&4. First contra corners are always partners. Second corners are one shadow pair when you are active, a different pair when you are not.

PARKES con 09-D

**WOOD'S HOLE JIG** by Tony Parkes

Duple & improper: 4

1&2. Bal & sw N 3. Go dn four in line; turn as cpls 4. Ret 5. W ch 6. Ret 7. Cir L 8. Star L

*Ref: SD*

JENNINGS con 35-L

**WOW!** by Larry Jennings

Sawtooth formation, facing Ns on slight L diag (cw prog): S

1. Cir L almost once around till across from pt 2. Almd R N 1+1/4; bal in wave, W in cntr 3. Go ind along (and around the ends) in direction faced in wave 4. Ret to N and make brief rev (ccw), two-hd, turn\* 5&6. Bal & sw N\* 7. Cir L 3/4; shift L one step\* 8. Sw pt & face new Ns on slight L diag

Ph 4&5: When dancers meet with left shoulders adjacent, a direct entry into a swing is not powerful. However some improvisation may help: as suggested above, on the last count of the previous phrase make a firm connection. You can then initiate the balance with a vigorous swivel of the

hips, first to the right and then to the left.

Ph 7: As you come to the end of the circle, taking about 6 counts to get directly across from your neighbor, the women release their left hand but do not stop moving. Rather they go another step along the set. Partners then can pull into the swing in sawtooth formation with some vigor.

*When the transition ph 7/8 is done with gusto, and precisely as described, I call it "wow". Naturally I named the above adaptation of my The Non-Tour after the figure it was designed to exploit. All that occurred independently of Michael Fuerst's WOW !!. Note the space and additional "!" in Michael's title.*

JENNINGS con 52-J

**WOWEE** by Larry Jennings

Becket formation (ccw prog): S

1. Bal in cir (of four); W roll R to swap with N & take sw pos 2. Sw pt 3. Cir L 4. Cir R 5. 1/2 W ch 6. Long lines: fwd & bk 7. 1/2 W ch & note cpl on L diag 8. 1/2 prom & loop to face noted cpl

Ph 8: The noted couple are your next neighbors, but the promenade is initiated by the current men passing by left shoulders.

*The entry into the swing of ph 2 was suggested (independently, so far as I know) by Merilee Karr and Gene Hubert. I like to give it a snappy interpretation and call it "wowie" when so danced.*

BREUNIG con 32-M

**YA GOTTA WANNA** by Fred Breunig

Duple & improper: 8

1&2. Bal in cir; roll the barrel\*; cir L 3/4! 3&4. All sw pt 5. W ch 6. Ret, with extra revolution of courtesy turn! 7. "Cir" R, single file, 3/4 8. Rev dsd N 1+1/2

Ph 1&2: Roll the barrel: "With hands joined & all moving all the time, actives go under #2's arch; actives raise their joined hands & turn their backs on each other as they create an arch for the 2's; #2 go under active's arch; #2 raise their joined hands & turn their backs on each other to re-form cir. A couple going under the other couple's arch keep their hands low until they are through it."

*The dance is one of several composed for, and named with advice from participants at, Camp Wannadance 1998.*

*Ref: DS089*

ORMAND con 51-Y

**YOU CAN'T GET THERE FROM HERE** by Carol Ormand

Wave formation, R hd to N, W in cntr: S

1. Bal the wave; almd R N 3/4 2. Bal in long waves, W facing in; almd R N 3/4 3&4. Bal in wave; sw N 5. Cir L 3/4 6. Sw pt 7. Cir L 3/4 8. Dsd N 1+1/2 to wave with new Ns

*Ref: ACB*

BLOOM con 25-H

**YOU MARRIED MY DAUGHTER** by Jacob Bloom

Modified duple & improper: 9S

1. Bal (to R and to L) in long waves, M facing out; slide R  
2. Bal (L, R) in new long waves; slide L 3. Bal in orig waves; almd R N 3/4 4. M almd L 1+1/2 5&6. Bal & sw pt 7. 1/2 prom 8. W pull past by R hd; almd L N 3/4  
*Composed for the wedding of Kris Arnold and Lynn Buddington. Jacob suggests the tune You Married My Daughter but Yet You Didn't.*

ZAKON con 17-D

**YOUNG AT HEART** by Steve Zakon-Anderson  
Duple & improper: 8S

1. Ns with M's R hd, W's L: bal; twirl to swap 2. 1/2 W ch 3&4. Hey, st W R sh 5. W almd R; bal pt 6. Sw pt 7. Cir L 8. 1/2 W ch  
Alt: 1. Almd L N 1+1/2 ... 5&6. W almd R; sw pt 7. Cir L 3/4 8. Sw N

BLOOM con 12-K

**ZANZIBAR** by Jacob Bloom  
Duple & improper: 9

1. Cir L! 2. Sw N 3. Cir L! 4. Act sw 5. Bal in a cir with #3; cir L 1/2 6. Act duck under an arch of #3; act arch over #2 7. Act bk under an arch of #2; bal in cir 8. Cir L 1/2; act duck under an arch of #2

*Jacob intended this sequence to be suitable for a crowded hall and was inspired to title it after John Brummer's novel Stand on Zanzibar, which is set in the crowded world of the near future.*

HUBERT con 56-K

**ZOMBIES OF SUGAR HILL** by Gene Hubert  
Duple & improper: S

1&2. Bal & sw N 3&4. Cir L 1/2; shift L; cir L 3/4 with N & shadow; twirl to swap with N 5&6. Bal & sw pt 7. 1/2 W ch 8. Star L  
*Ref: DD2*

SALETAN oth 38-S

**ALAMO CIRCLE MIXER** by Tony Saletan  
Cir of cpls facing in: 7

1. Fwd & bk 2. Rep 3. Almd L corner; bal in cir wave 4. Almd R pt 1/2; bal in new cir wave 5&6. Almd L with ind on L 1/2; sw next ind 7&8. Prom

HINDS oth 36-H

**ALICE'S REST** by Tom Hinds  
Sicilian cir: bS

1&2. Sw pt & face orig dir (& new N) 3&4. M pull by with L hd; sw N & face pt (around) 5. Fwd & bk 6. 1/2 W ch 7&8. 3/4 hey, st W R sh; M trade places by R sh while W from adjacent heys almd R!

Ph 7&8: The axis of the hey is around the set.

Alt A: 1&2. L-sh bal & sw pt & face (new) N 3. M almd L 1+1/2 4. Sw N & face pt (around) 5. Fwd & bk 6. 1/2 W ch 7&8. 3/4 hey, st W R sh; M pass R sh to complete the hey while W from adjacent heys almd L about 1/2 to meet pt

Alt B: 1-6. As in Alt A 7&8. Hey, st W R sh & ending with W from adjacent heys passing L sh as they loop L to meet pt!

To make all changes the same, and to end the dance with a partner swing, the caller might well start the dance at ph 3.  
*Ref: DANI*

HOFFMAN oth 45-S

**BACK TO NATURE** by Erik Hoffman  
Four face four, straight sets: 9

1. Fwd eight & bk 2. In that "cir" of eight: sw corner & form square 3. Pairs facing along; cir L 1/2; in that foursome: almd L corner 4. 1/2 W ch to pt 5&6. Dip & dive eight, four changes (counting the turn with pt as a change), st act cpls arching 7. Facing cpls: cir L 3/4 8. Sw pt & face orig direction, the cpls interchanged

Alt: 3. Replace cir L 1/2 with cir R 1/2

BUCHANAN oth 44-E

**BACK TO THE DRAWING BOARD** by Ron Buchanan

Sicilian circle & dbl prog:

1. 1/2 W ch (around) 2. Pass thru (around); bal in new foursome containing N & shadow 3. 1/2 W ch (to shadow) 4. Pass thru (with shadow); bal next twosome 5. 1/2 W ch with extra 1/2 turn to face pt 6. W pull past by R hds & somehow get into sw pos with pt 7&8. Sw pt & face new cpl

OLSON oth 19-V

**BLOOM ONE** by Al Olson  
Straight set, four face four: 5Fb

1. Fwd eight & bk 2. Regarding minor set as a square set: sw corner, who becomes "pt", ending in head or side pos 3&4. Gd square, st sides facing "pt" 5&6. Gd L & R five changes, st L hd to "pt"! 7&8. Bal & sw sixth ind (orig pt) & face orig dir, the cpls in a foursome having interchanged sides

DALSEMER oth 32-L

**BOB AND LAURA'S 35TH** by Bob Dalsemer

Large cir, M facing ccw, W cw & all taking one or two hds with orig "pt"; mixer:

1&2. Bal & sw pt, cpls ending facing ccw in Varsouvienne position 3. Go four steps ccw around the large cir; still holding hds, turn ind 1/2; cont moving ccw around, now backing up 4. Go four steps cw (moving fwd); releasing L hds, W twirl ccw to form a large cir wave, W facing in, R hd to pt 5. Bal (to R & to L); slide R 6. Bal (L, R) in rearranged cir wave; slide L 7. Almd R pt 1+1/2 8. Rev gypsy prev pt; pass pt by R sh & face next pt

Ph 3&4: Varsouvienne position: The women place each hand slightly above and in front of its shoulder; the men, reaching out to their right, take each of her hands. The action is taken from the Scottish traditional dance *Gay Gordons*.

Lesson for the day: One may notice that the "partners" in this dance are like neighbors in a contra: they dance each change with a new person. In fact, a contra is just a large circle dance with its "sides" squashed in so that "across" is possible.

*For Bob and Laura Stein's 35th Anniversary Party in Lansing, Michigan, December 1993.*

MILLSTONE oth 57-A

**BUFFALO REUNION** by David Millstone

Becket formation, mixer (cw):

1&2. W almd R; sw pt 3&4. Hey, st M L sh 5. Cir L 3/4; pass thru along! 6. Cir R 3/4 7. 1/2 W ch on L diag 8. 1/2 W ch across to new pt

The men progress one station cw, the women three. Using the nomenclature of the mini-lectures, this means that you dance with every partneroid and with alternate neighbors. It also means that the men dance with every man but the women only with every third woman.

*With the current craze for partner involvement there is very little incentive to compose contra or (equivalently) Sicilian Circle mixers. There are a few, though; this one is a response to a suggestion of Penn Fix at a workshop in 1991 at Buffalo Gap Camp. The dance is essentially a reordering of the figures in Gene Hubert's The Reunion.*

WATSON oth 53-U

**THE DEVIL'S BACKBONE** by William Watson

Four face four in straight sets:

1. Fwd eight & bk, all taking note of the rightmost W (the "leading W") in their line of four 2. In foursomes of facing cpls: 1/2 W ch 3. Star L 4. Each leading W, passing the other leading W by the R sh, leads her foursome, single file, to the other side of the set, where she, still followed by the other three, loops right 5. Maintaining current order, cir L 6. Sw N 7. M almd L 1+1/2 8. Sw pt & face orig direction, the cpls having interchanged in the orig line of four  
*William scored with his first composition, which swept the country within a few days of its introduction at the first Florida Rhapsody in 1998.*

PARKES\_B oth 12-S

**ESMERALDA'S REVENGE** by Beth Parkes

Cir of cpls facing in; mixer: 7

1. Go fwd & bk 2. Go fwd; M bk 3. Go single file, W cw in inner cir, M ccw in outer cir 4. Ret 5. Dsd pt 1+1/4 6. Almd L orig corner; pass pt R sh & go to next 7&8. Bal & sw that new pt

KIRCHNER oth 54-H

**FAST LIVING** by David Kirchner

Four face four: 6S

1. Fwd eight & bk 2. 1/2 W gd ch, modifying courtesy turn to face cpl across 3&4. Hey, W st R sh 5&6. Bal & sw N & face along 7. M star L 1/2 8. Sw pt  
Partners are in different heys. The one you balance and swing is the one with whom you turned in ph 2.

PARKES oth 16-J

**FIDDLEHEAD'S FANCY** by Tony Parkes

Sicilian circle: 7

1. Cir L! 2. Sw N & face across 3. In two large cirs: fwd (to

pt) & bk 4. Almd L pt x2! 5. With new cpl (around): W ch 6. Ret 7. Prom around that cpl cw 8. Prom around orig cpl ccw & face new cpl

*Ref: SD*

GUNZENHAUSER oth 44-Z

**FIGURE SIX MIXER** by Margot Gunzenhauser

Cir of cpls facing in; mixer:

1. Cir L 2. Go fwd & bk 3. Cir R 4. W, keeping pt's hd and assisted by him, go cw around pt; letting go of hds, W go in front of corner (next pt) to another M 5. Those pairs: sw! 6. Prom; the M move fwd to new pt 7. Prom into cntr; join hds in large cir: bk out 8. Sw that pt

Alt: 7. Prom into cntr; turn ind, joining M's L, W's R hd with pt; go out & take sw pos with pt

*The dance takes its name from the path taken by the women in ph 4.*

PARKES oth 41-O

**THE FLIRCLE** by Tony Parkes

Circle of cpls facing in

1. All: fwd & bk 2. Rep 3. Almd R pt any amount 4. Almd L pt an equal amount 5&6. Gypsy corner; sw same, who is new pt 7&8. Prom

*Ref: SS*

OLSON oth 37-J

**FOUR CORNERS** by Al Olson

Straight set, three face three, any mix of sexes: 5

1&2. (New) center inds turn contra corners 3&4. Same inds turn contra corners (first almd R is about 3/4) with corners from their orig trio (L-end ind is first corner) 5&6. All bal & sw orig op & retire to orig pos 7. Cir six L 1/2 8. In same trios: cir L about 3/4; orig R-end inds, dropping L hd, lead to line facing orig dir

Alt (avoiding same-sex swings): Large cir, three face three, trios of M facing ccw, trios of W facing cw.

CROMARTIE oth 54-J

**GIBBS STREET MIXER** by Robert Cromartie

Cir of cpls facing in; mixer: 6

1. Cir R 2. Dsd pt 3&4. Bal & sw corner 5. In cir: fwd & bk 6. Sw new corner, who becomes new pt 7&8. Prom

Alt: 3. Fwd & bk 4. Sw corner 5. Cir L

*Gibbs Street in Newton, Massachusetts is where Larry Jennings lives.*

OLSON oth 34-S

**GORDONS, JENNINGS, AND MORE** by Al Olson

Cir of cpls in Varsouviene pos facing ccw: 9F

1. Prom ccw (4); turn ind cw 1/2 & cont ccw, backing 2.

Prom cw (4); turn ind ccw 1/2 & cont cw, backing 3.

Keeping L hds joined with (old) pt: bal (R,L) in cir wave, M facing out, R hds joined with new pt; slide R past pt 4. Bal (L,R) in new cir wave; slide L past pt 5&6. R hd to pt: gd R & L, M going cw, to fourth ind; almd L that ind; ret (gd R & L, two changes) 7&8. Bal & sw pt & face ccw in

Varsouvienne pos  
*The dance combines elements of Gay Gordons, Rory O'More, and Salute to Larry Jennings.*

BLOOM oth 18-T  
**GRAND SQUARE CONTRA** by Jacob Bloom  
Straight set: four face four: 7

1. Fwd eight & bk, thinking of the eightsome as a square 2. Sw corner & heads face along, sides face ind swung 3&4. Gd square 5&6. Reverse 7. Sides pass thru; heads pass thru 8. Sw pt & face orig dir, cpls interchanged in each foursome

WHITAKER oth 45-T  
**HOLIDAY BALL #9** by Marlin Whitaker  
Cir of cpls facing in; mixer: 9

1. Go fwd & bk; W roll ccw to face pt on last count or so 2. Taking two-hd hold with pt: go in (4) & out (4), changing to R-hd hold with pt, L to next (prev pt) 3. Bal in cir wave; almd R pt 1/2 4. Bal in cir wave, L hd to next pt; slide R past pt 5&6. Bal & sw prev pt 7. Prom prev pt & W roll cw to pt, behind 8. Dsd pt 1+1/2, ending with W on L of pt, on R of next pt

PARKES oth 47-F  
**JULY IN AUGUSTA** by Tony Parkes  
Sicilian circle: S

1. 1/2 W ch 2. 1/2 prom 3. Cir L 4. Sw pt 5. Cir L 6. Sw N & face pt around 7. 1/2 R&L 8. 1/2 W ch rotating an extra 1/2 in the courtesy turn  
Recall that, unless otherwise specified, movements in a Sicilian Circle default to "around", equivalent to "along" if the dance is reset as a contra. Ph 1, 2, 7, and 8 are around and ph 6 has everyone swinging in the "center".

*This is a lovely dance if the size of the crowd allows a spacious rendition. If there are too many dancers for a comfortable Sicilian Circle, the dance can be adapted to a contra setting as discussed in EN3.*

JENNINGS oth 20-L  
**LARRY'S MIXER** by Larry Jennings  
Cir of cpls facing in; mixer: 5

1. Almd L corner, who is new pt, 1+1/2 2. L-sh dsd that pt 3. In large cir: fwd & bk 4. Pts tugging joined hds to st: W go single file cw in inner cir, M ccw in outer cir! 5. Turn ind; ret 6. Gypsy pt 7&8. Sw pt, ending M facing in, W rolling cw off his R arm

SEKULSKI oth 29-A  
**LAURIE'S REEL** by Jane Sekulski  
Sicilian cir, with pt of your own sex, M facing cw, W ccw: 8  
1&2. Bal & sw first N, op, & face across 3. W almd R 1+1/2 4. Sw other N 5. 1/2 R&L 6. M almd L 1+1/2 & arrange to face first N 7. R-hd bal; those in inner large cir bal again while those in outer cir twirl to swap 8. Dsd first N 1+1/2!  
Alt (yielding a partner interchange): 5. As cpls, facing

across, fwd & bk  
*It is unknown whether this unusual formation was responsible for the comings and goings of consistently fine musicians of The Last Gaspe. Laurie Edelman and Jane were among the founding members.*  
Ref: CB

SANNELLA oth 47-A  
**LOST LOVE** by Ted Sannella  
Large cir of cpls facing in; mixer: 9  
1. Go fwd & bk 2. Cir L 3. Gypsy pt 1+1/2 4. Sw next ind 5. Go fwd & bk 6. Cir R 7. Almd L ind of ph 4; pass pt R sh 8. Sw next ind (orig corner, new pt)

SANNELLA oth 42-E  
**LOVE AND KISSES** by Ted Sannella  
Large cir of cpls facing in; mixer:  
1. W: fwd & bk 2. M: fwd & ret to pos, facing out 3. Bal in large cir wave; almd L pt 4. Dsd corner, who becomes new pt 5&6. Gd R & L, st R hd to new pt, M going cw, three changes; almd L fourth ind; ret to new pt with two changes of gd R & L 7&8. Bal & sw new pt  
Ted started the dance at ph 7.  
Ref: DS103; STN

DALSEMER oth 12-E  
**LOVELY LANE CHAIN** by Bob Dalsemer  
Straight set, four face four: 7  
1&2. Op W ch; ret; W roll L to swap with pt 3&4. End pairs sw N while cntr four star R and star L 5&6. In four-cpl set: gd R & L, st R hd to pt, four changes (10); dsd pt 7&8. Sw pt & face new foursome, cpls interchanged in their line of four  
*Adapted slightly from the original by Folk Process. Composed in 1983 for the wedding of Bruce and Susan Edwards. Published in Dance A While, 7th edition.*  
Ref: DS058

PARKES oth 36-Q  
**MAY DAY MIXER (t)** by Tony Parkes  
Cir of cpls facing in; mixer:  
1. Fwd & bk 2. Rep 3. R-hd bal pt; twirl to swap 4. Dsd pt 5. L-hd bal pt; twirl to swap 6. Rev dsd pt 1+1/2! 7&8. Bal & sw new pt  
Alt: 6. Rev dsd pt 7. Pass pt L sh; bal new pt 8. Sw that pt  
Ref: SS

SALETAN oth 31-T  
**McQUILLEN FANCY** by Tony Saletan  
Four face four: 8  
1. Fwd eight & bk 2. Rep, going well bk 3&4. Grand square, st with the pairs in cntr separating, op pairs on ends going fwd 5&6. In same pairings: almd L; gd R & L, four changes, st R hd to pt 7. Dsd pt 8. Sw pt & face orig dir, the cpls interchanged in each foursome  
Alt: 7&8. Bal & sw pt  
Ph 3&4: "grand square" - see B&S

*Officially danced to the Bob McQuillen tune Saletan Special. Once through this 64 bar tune gets the couples back to their original side of their line.*

OLSON oth 33-E

**MÊNAGE Ö TROIS** by Al Olson

Straight set, three face three, any mix of sexes: 6

1. Pass thru (along); R hd over & L hd under to invert trios (trios face each other again) 2. Rep 3&4. Bal & sw op (of any sex) & retire to orig trio 5. Cir six L 1/2 to lines of three across (same trios) 6. Fwd six & bk to baskets of three 7&8. Basket sw & face orig dir with anyone in cntr  
End both swings a bit early to organize for the next figure.  
Ph 1&2: The inversion of the trio occurs so: never releasing any joined hands, the rightmost pair form an arch which sweeps ccw as the leftmost dancer moves under the arch.  
Alt (avoiding same-sex swings with opposites): Dance in a large circle, three face three, trios of men facing counterclockwise, trios of women facing clockwise.

CHALK oth 37-V

**NERVOUS BREAKDOWN** by Bernard Chalk

Large cir of cpls; mixer: 6

1. Almd R pt 1+1/2 2. Almd L next ind 1+1/2 3. Dsd next ind 1+1/2 4. Two-hd turn next ind 1+1/2 5&6. Bal & sw next 7&8. Prom that one & W turn bk to new pt behind  
Alt: Interchange ph 3 and ph 4.

PARKES oth 39-O

**NORTH SHORE MIXER** by Tony Parkes

Large cir of cpls: 7

1. Cir L 2. Cir R 3&4. Almd L corner; almd R pt; almd L corner 5. Dsd pt 6. Sw corner 7&8. Prom that one, new pt

BAKER oth 46-O

**OCTOBER FLURRY** by Joe Baker

Sicilian circle; mixer: 8S

1. Fwd & bk (around) 2. Dsd N 3. Almd R N 3/4; bal in wave, M in cntr 4. M almd L 1/2; dsd pt 5&6. Sw pt & face across 7. W ch 8. Ret; turn away from that pt; take hds with new pt (across)

KRUMM oth 24-B

**RECONCILABLE DIFFERENCES** by John Krumm

Cir of cpls facing in; mixer: 8

1. R-hd bal pt; rep 2&3. Twirl to swap with pt (so M face cw) (4); pull past pt by R hd; pass second ind by L sh; gypsy third ind; pass second ind L sh! 4. Sw pt 5. Prom 6. W turn cw to prom with M behind (new pt) 7. Prom into cntr (4); ret, backing out & forming large cir 8. Fwd & bk

GREENLEAF oth 45-B

**REHOBOTH ROUNDABOUT** by Lisa Greenleaf

Sicilian circle: 10

1. 1/2 W ch 2. Hd in hd with N, rev dsd as cpls 3. W pass by R sh; rev gypsy pt 3/4 4. With W on pt's R, cir R to orig pos 5. W trade places by L sh; bal in cir 6. M trade

places by L sh; bal in cir 7&8. Sw pt & face next cpl  
Alt: 5. M trade places by L sh; bal in cir 6. Maintaining joined hds with pt, M assist pt to trade places with the other W (the M more or less pivoting in place); bal in cir with next cpl, W on pt's L

Alt: 5. Bal in cir; M trade places by L sh 6. Bal in cir; M assist pt into sw pos in such a way that the sw will be properly located

RICCIOTTI oth 49-F

**RINGS OF SPRING** by Chris Ricciotti

Cir of cpls facing in; mixer:

1. W fwd & bk 2. M fwd; turn ind; ret to form large cir wave, L hd to pt 3. Bal; almd R corner 4. Bal the wave again; almd L pt 5&6. Sw corner, who becomes new pt 7&8. Prom that new pt

DIGGLE oth 12-C

**ROGER'S LEFT ELBOW MIXER** by Roger Diggle  
Random two-cpl sets; mixer: 7

1. Cir L 2. Almd R N 21/4 3. W almd L 1+1/2 4. Sw pt 5. M almd L 1+1/2 6. Sw N, ending in 1/2 sh-waist pos 7&8.  
Random prom that new pt till a willing cpl is found; M hook L elbows; rotate the 'line' by all going fwd  
*Based on Ted Sannella's Elbow Hook Mixer.*

SCHNUR oth 12-U

**RORY O'MIXER** by Steve Schnur

Large circular wave of cpls, M facing in: 8

1. Bal in wave (to R and to L); slide R past pt 2. Bal in new wave (L, R); slide L past pt 3. Almd R pt 1/2; almd L next ind (next pt) 4. Pass pt by R hd; almd L orig corner (prev pt) 5&6. Bal & sw pt 7. Prom (pt) 8. Almd L pt 1+3/4 to new wave, R hd to new pt

GREGORY oth 35-U

**SKINNY DIPPIN'** by Jim Gregory

Cir of cpls facing in; mixer:

1. M go in to cntr (4); M turn ind & go out to cir wave, L hd to pt, M facing out 2. Bal in cir wave; almd L pt 3. W go to cntr (4); W go to pt 4. Sw pt 5&6. Prom; W turn cw to M behind, new pt 7. Dsd that pt 8. Two-hd turn pt & face cntr

ROODMAN oth 10-F

**SQUARE LINE SPECIAL** by Gary Roodman

Four-cpl contra, first & third cpls improper: 9

1. Fwd eight & bk 2. Pass thru & turn ind! 3&4. R-hd bal pt; in each foursome: gd R & L, two changes so as to meet pt at ends of the set, ind from the other foursome at the sides; facing inds: sw & form a square set 5. Head pairs: 1/2 R&L along 6. Same four: 1/2 W ch 7. Head pairs lead to side pair on R: cir L 8. Side pairs arch, head inds go under arch and around one ind to form new four-cpl contra set with cpls in the order: 2-4-1-3.

RICHARDSON oth 43-X

**TWO EIGHT FIVE-4673** by Mike Richardson

Cir of cpls facing in; mixer:

1. Fwd & bk 2. Rep 3. Almd R pt 1+1/2 4. Bal in cir wave; almd L 5&6. Bal & sw pt 7. Cir L 8. Sw corner, who is new pt

OLSON oth 27-H

**VENUS AND MARS FANCY** by Al Olson

Straight set, four face four: 8F

1. Cir eight L 1/2 2. Fwd eight & bk 3. Turn mirror four-hd stars once around, dancers going dn in cntr of set, up at the outside! 4. Turn the stars once again with pairs swapping stars\*! 5. Rep\*! 6. Turn the stars once more! 7&8. All bal & sw pt & face new foursome, cpls interchanged in foursomes

Ph 4&5: Pairs swap in this order: those at the center of the line facing down in ph 2; those at the ends of that line; those at the ends of the line facing up in ph 2; those in the center of that line. Dancers from the right-hand star pass in front of those from the left-hand star as they swap stars. Note that the same two people always swap stars together though they are not partners. Note that the stars must turn completely around in each eight counts.

FOLKPROC oth 35-X

**WILD WAVES** by Folk Process

Large cir of trios in waves, cntr ind facing cw, others ccw; mixer:

1. Bal; those with R hds joined: almd R 2. Bal in same wave; those with L hds joined: almd L 3&4. Hey for three, pair of ph 1 st R sh; bal in same wave 5. All go ind around in direction faced 6. Ret 7. Cir three L 8. Cir three R & pop any ind cw around under an arch made by the other two to form new waves of three

*I prefer not ascribing a dance to Folk Process when, on the face of it, it is likely that there is someone who could "authorize the title." If I can't locate such an individual and the dance is a duple minor contra, not much is lost by my omitting it. In the case of other formations, I don't have many examples, and I am reluctant to dismiss any of them. Thus, with apologies to the genuine composer, I have assigned a title so the dance has some alphabetical status.*

GREGORY oth 47-G

**THE YELLOW CAT'S JIG** by Jim Gregory

Cir of cpls facing in; mixer:

1. Cir L 2. Go single file around ccw, ending with the W tapping M ahead on R sh 3. M turn ind cw & dsd with that new pt 4. Sw pt 5. Prom ccw 6. Taking hds in large cir: fwd & bk 7. W go fwd; while the W bk out, M go in 8. M turn ind; M go out, looping cw around pt, ending to her L in cir

OLSON trp 28-J

**BENEFICIAL TRIPLET** by Al Olson

All proper, ending 3-1-2: 7

1. All swap by R hd with op ind, no matter who; those who can: swap by L hd on L diag 2. Rep 3. Rep (cpls ending

improper in 3-2-1 order) 4. All R-hd bal pt; twirl to swap 5&6. All bal & sw pt & retire 7. #1 (at bot): go up cntr; turn ind 8. Ret; cast off (with #2)

CHAPP trp 29-N

**BILL'S TRIPLET #7** by Bill Chapp

#1 improper, ending 2-3-1: 6

1&2. Top four: bal & sw N & face across 3. Same four: cir L 4. Star L 5&6. Bot four: bal & sw N & face across 7. Same four: cir L 8. All sw pt, ending top cpl facing dn, the others up

HUBERT trp 04-Z

**BLACK MOUNTAIN TRIPLET** by Gene Hubert

All proper, ending 2-3-1: 8J

1. #1 cross by R sh; go outside below one 2. #1 1/2 fig eight above & end L sh adjacent to pt?! 3&4. Hey on R diag, st R sh with first contra corner? 5. M1 go dn, W1 up, to three hd stars R (x1) 6. #1: almd L 1+1/4; go outside below #3, who move up 7&8. All bal & sw pt & retire proper

DALSEMER trp 30-G

**BOB'S TRIPLET #1** by Bob Dalsemer

All proper, ending 3-1-2: 8

1. #1, taking two-hd hold: sashay dn (4); with top feet: heel-toe-heel-toe 2. #1: sashay to top; cast around same-sex N 3&4. #1 turn contra corners 5&6. All bal & sw pt & face up 7. Each W sashays L going in front of pt while each M sashays R going behind pt (4); turn ind & go fwd to reform set, improper 8. Cir six L 1/2

SCHNUR trp 04-Y

**C. C.** by Steve Schnur

#1&amp;3 improper, ending 3-1-2: 9

1. Fwd six & bk 2. #1&3: sw pt & #1 face up, #3 retire proper 3. #1 go dn outside 4. Go up cntr; cast off 5. #1 do first half of turn contra corners 6. 1/2 hey on R diag, st #1 R sh 7. #1 "cont contra corners": #1 almd L 3/4; almd R second corners 8. 1/2 hey on L diag, st #1 L sh; #1 retire proper

KITCH trp 46-K

**THE DOUBLECROSS** by Jim Kitch

All proper, ending 3-1-2: 9

1&2. #1 cast to st hey for three on their own side; #1&2 cont so cpls are in 2-1-3 order 3&4. #1 turn contra corners 5. #1 pass R sh to st 1/2 hey with second corners 6. #1 gypsy 1/4 to st 1/2 hey with first corners 7&8. #1 bal & sw while #2&3 meet pt (4) and then bal & sw, all ending facing up  
*Ref: GEMS*

SCHNUR trp 11-F

**HARWOOD'S REEL** by Steve Schnur

All proper with special progression: 11

1. Ends cpls: dsd pt 2. Same four: go ind cw 1/2 way around mid cpl to pos diag op orig pos 3. Cir six L 1/2 4. M face R, W L, to define "st ind": dsd "st ind" 5. Giving R hd to "st ind", gd R & L around entire set, four changes! 6. Sw the

next ind, ending as follows: the cpl swinging pt faces the set & then fall bk to sides while those swinging a N face across to form lines of three at sides 7. Fwd six & bk 8. End inds on L diag swap by R sh (4); end inds on R diag swap by R sh

Once through the sequence as given leaves all dancers crossed over in the order 2-1-3. The next change interchanges the bottom two couples so, in terms of the initial numbering, the couples are all proper in the order 2-3-1. Four more times through the dance returns everyone to their initial positions.

SAXE trp 20-J

**LEFT HAND RINGS** by Jim Saxe

All proper, ending 3-1-2: 7

1. #1: cast dn outside below #2; cross by R sh 2. Bal in cirs of three; form baskets of three\* 3&4. Basket sw 5.

Maintaining current order, slither into cirs of three going L?

6. #2&3 release joined hds & L inds lead into cir six L 1/2

7. Fwd six & bk 8. All sw pt & new top cpl face up, the

others retiring proper

Ph 2: In forming the basket no hands are released. The #1 dancer raises his right arm, turns halfway around ccw while backing under that arm, and then backs between the other two dancers while raising both arms and dropping them behind the others.

WILKINS trp 09-P

**MODERN ALGEBRA** by David Wilkins

#1 improper, end 2-3-1: 10

1. Top four: 1/2 W ch along 2. All sw pt & think of the three cpls as being on the points of a triangle 3. #1&3: 1/2 R&L 4. #1&2: 1/2 R&L 5. #1&3: 1/2 W ch 6. Cir six L 1/2 till across from pt; fall bk to lines in triplet formation 7. Fwd six & bk 8. #3 (in mid) cast dn and lead up to place while #1 (at bot) does 1/2 fig eight around mid place

LENK trp 22-S

**MONEY MUSK TRIPLET** adpt by Walter Lenk & Fay Hapgood

All proper, ending 3-1-2; the dance fits the usual 24 bar rendition of the title tune.

1&2. #1: almd R 1+1/2; go outside below one cpl -- meanwhile, #2&3 mirror almd (M L, W R) 1+1/2 and #3 go up cntr and cast to top pos -- then, all bal in lines of three along 3. #1 almd L 1+1/4 4. Bal in lines of three across; #1 almd R 3/4! 5&6. #1&3 R&L (with same-sex N) and ret while #2 bal & sw pt & end facing up, close together

HAPGOOD trp 22-S

**MONEY MUSK TRIPLET** adpt by Walter Lenk & Fay Hapgood

All proper, ending 3-1-2; the dance fits the usual 24 bar rendition of the title tune: 9

1&2. #1: almd R 1+1/2; go outside below one cpl -- meanwhile, #2&3 mirror almd (M L, W R) 1+1/2 and #3 go up cntr and cast to top pos -- then, all bal in lines of three along 3. #1 almd L 1+1/4 4. Bal in lines of three across; #1

almd R 3/4! 5&6. #1&3 R&L (with same sex N) and ret while #2 bal & sw pt & end facing up, close together

SCHNUR trp 20-Q

**MT. TAMALPAIS MYSTERY DANCE** by Steve Schnur

All proper, ending 3-1-2: 6

1. #1 cast dn outside to foot 2. #1 go up cntr; cast off (with #2) 3. Fwd six & bk 4. All dsd pt 5. #1: pass pt by R sh; almd R first contra corner & meet pt in cntr, facing along, R shs adjacent 6. #1 almd R second contra corner; pass pt by R sh to mid of own line 7. Cir six L 1/2 8. All sw pt & top cpl face up, the others retire proper.

OLSON trp 10-Y

**PROOFREADER'S TRIPLET** by Al Olson

#1 improper, ending 2-3-1: 6c

1. Top four: cir L 2. Same four: cir R 3&4. Heys for three along, st #1&2 L sh; cont till #1 meets #3 for third time! 5&6. #1&3 sw & face across 7. Fwd six & bk 8. All sw pt, ending #2 facing dn, #3&1 retiring proper

OLSON trp 26-R

**SACKETT'S TRIPLET** by Al Olson

All proper, ending 2-3-1: 5

1. #1 go dn cntr; turn ind 2. Ret; cast off (with #2) 3&4. #1 turn contra corners; #1 pass by L sh to mid of own line & face across! 5. Fwd six & bk 6. #1&3: 1/2 R&L 7&8. All bal & sw pt & retire

AVAKIAN trp 02-W

**SPRING FEVER** by Maro Avakian

#1 improper, ending 2-3-1: 6

1. #1&2: dsd N 2. Sw same 3. #1&3: dsd N 4. Sw same 5. Cir six L 1/2 6. #1 cast to bot followed by others to invert lines 7&8. All sw pt & top cpl face dn, others face up

OLSON trp 07-S

**STAR CHASE** by Al Olson

All proper, ending 3-1-2: 7Fd

1. #1&2: star R 1/2; #1&3: star L 1/2! 2. M1 chase pt behind W's line to top pos 3. #1&2: star L 1/2; #1&3: star R 1/2! 4. M1 chase pt behind M's line to top pos 5&6. Cir six L to lines of three along 7. Fwd six & bk 8. #1&2: cast below #3, #2 leading #1

Alt: 5&6. All bal & sw pt & #1&2 face up 7. #1&2: cast below #3, #2 leading #1 8. Fwd six & bk

*Based on ideas taken from Ted's Triplet #35.*

SANNELLA trp 19-Q

**TED'S TRIPLET #34** by Ted Sannella

#1&3 improper; mixer, M end 3-1-2, W 2-3-1 (Ted starts the first change all proper): 8

1. All sw current pt (ind across) & #1 face dn, #2 up, & #3 retire proper! 2. #1&2: sw N 3&4. #1&3: almd L N (4!); heys for three along, st #1&2 R sh 5. Cir six R 1/2? 6. Three W ch (to corner) 7. Rep? 8. Fwd six & bk

Alt: Do the last four phrases in the order 5,8,6,7.

Alt: Do the last four phrases in the order 8,5,6,7.

*The dance is subtitled Larry's Birthday and was first danced in my living room.*

SANNELLA trp 02-X

**TED'S TRIPLET #35** by Ted Sannella

All proper, ending 2-3-1: 8

1. #1&2: Star R 1/2; #1&3 star L 1/2! 2. W1, followed by pt, go behind W's line to top pos, all improper 3. Cir six R 1/2 4. #1 cast to top followed by others to invert lines 5&6. All bal & sw pt & retire proper 7. #1 cast to bot 8. All dsd pt

SANNELLA trp 19-J

**TED'S TRIPLET #36** by Ted Sannella

#1&3 improper, ending 3-1-2 (Ted starts the first change all proper): 9

1. Fwd six & bk 2. All sw pt & #1 face up, #2&3 retire proper 3&4. #1 cast to bot; go up cntr, crossing over; (hd) cast off 5. Fwd six & bk & think of set as a cir 6. (All) almd R corner & M face ccw, W cw, around the cir; L-hd bal the ind you face 7. Gd L & R, three changes 8. Sw fourth ind & #3 (at top) end improper, the others facing across

SANNELLA trp 19-K

**TED'S TRIPLET #37** by Ted Sannella

#2 improper, ending 2-3-1 (Ted starts the first change all proper): 7

1&2. All bal & sw pt & #1 face dn, #2&3 retire proper 3. #1 go dn cntr; turn ind 4. Ret; hd cast off (with #2) 5. Fwd six & bk 6. #1&2: almd R; #1&3: almd L 7. #1&2: dsd 8. #1&3: bal in a cir of four; cir L 1/2

*Ref: STN*

SANNELLA trp 29-J

**TED'S TRIPLET #38** by Ted Sannella

#1&3 improper, ending 2-3-1 (Ted starts the first change all proper): 6

1&2. All bal & sw pt & #1 face dn, the others up 3. M1&M2: almd L 1+1/2 4. Top four: sw N (in cntr) 5. Same four: 1/2 W ch along, mid cpl making an extra 1/2 courtesy turn 6. Bot four: 1/2 W ch along 7. Same four: star L 3/4 8. Two lines of three: fwd & bk

SANNELLA trp 29-K

**TED'S TRIPLET #39** by Ted Sannella

#1 improper. Mixer: end M 3-1-2, W 2-3-1 (Ted starts the first change all proper): 8

1&2. All sw pt & #1 face dn, the others up 3. Top four: cir L 1/2; bal (in & out) 4. Same four: R hds across 5. Same W 1/2 ch along, mid pair making an extra 1/2 courtesy turn 6. Bot W 1/2 ch along 7. Cir six L 1/2 8. All dsd new pt, across

*Ref: STN*

SANNELLA trp 31-B

**TED'S TRIPLET #40** by Ted Sannella

All proper, ending 3-1-2: 8

1. #1 cross, go outside around one; #1 go ind to R to form two cirs of three 2. Cir L 1+1/2 & break to lines of three across, #1 in cntr! 3. Fwd & bk 4. Cir six L3/4! 5. #1 cross; #1 go ind L around one to cntr of lines across 6. Fwd & bk 7. Cir six L 3/4! 8. All sw pt

SANNELLA trp 45-K

**TED'S TRIPLET #41** by Ted Sannella

All proper, ending 2-3-1:

1&2. #1 cast, go dn outside to bot, cross by L sh, go up behind op sex ind to mid pos, improper 3. Lines of three: fwd & bk 4. Top two W: 1/2 ch 5. Same four: cir L 3/4; pass thru along! 6. Bot four: sw N 7&8. All bal & sw pt  
*Ref: STN*