

2010 Southwest International Folk Dance Camp, Socorro, NM
Teaching Notes by Jacqueline Schwab
Music by Earl Gaddis, Mary Lea and Jacqueline Schwab, of *Bare Necessities*

ALICE—duple longways (3/4) (A)

Choreography: Philippe Callens, “for Alice Markham,” © 2002

Tune: Georg Philipp Telemann, *Siciliano*, Concerto for oboe d’amore and string orchestra in A major (TWV 51)

Callens, *Antwerp Antics*

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

A1 1-4 1st corners set (in place); R-hd. turn halfway.
A2 1-4 2nd corners same.

B 1-2 Ptnrs. facing, all fall back [2 single steps].
3-4 Ptnrs. cross R-sh. (turning R into ...)
5-8 Circle clockwise (singlefile) once round.
9-12 Ptnrs. 2-hd. turn.

ASHFORD ANNIVERSARY—3-cu. longways (2/2) (G)

Choreographer: Charles Bolton, for Ashford Folk Dance Club, 21st anniversary.

Tune: Phalese, 1580

Charles Bolton, *More of the Same*

Recording: *Boston Centre Series*, vol. IV, by *Bare Necessities*

I A1/2 1-4 Ptnrs. up a D & fall back; ptnrs. facing: fall back & come fwd. a D.
B1 1-4 Set on R diag. (1st man/2nd wo. & 2nd man/3rd wo. facing) & cross R-sh; WHILE 3rd man/1st wo. move c.
clockwise around outside set—all changing places.
5-6 Turn S.
B2 1-2 New ptnrs. set.
3-6 New ptnrs. 2-hd. turn 1 ½.

II A1/2 1-4 New ptnrs. R-sh. side into line, then L-sh.
B1/2 1-6 As above.

III A1/2 1-4 New ptnrs. arm R, then L.
B1/2 1-6 As above.

AUTUMN IN AMHERST—duple, improper longways (4/4) (D)

Choreography: Philippe Callens, © 2002 (first presented at Across the Atlantic, in Amherst, 2002)

Tune: *The Red Star Line*, Kathy Talvitie

CDSS News # 175, Nov./Dec. 2003

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

Four steps to the measure.

A 1-2 Ptnrs. step R & honour, turn S L.
3-4 Ptnrs. L-hd. turn once round, (no polite turns) into
5-6 Nbrs. R-hd. turn once round.
7-8 Circle L halfway, nbrs. fall back (end prog. & improper).

B 1-2 We. cross R-sh., men cross L-sh. [4 steps each].
3-4 Ptnrs. half draw pousette c.clockwise (men moving fwd., we. backing up) to a line of 4 across the set (1st cu. end on the we’s side, 2nd cu. on the men’s side, men standing back to back in ctr.).
5-6 1st cu. lead up a D & back, WHILE 2nd cu. lead down a D & back.
7-8 All cast R & move direct (we. following men) to prog. places on opp. side of set; ptnrs. cross R & turn R to face.

BARBARINI’S TAMBOURINE—duple longways (2/2) (D)

Walsh, *Caledonian Country Dances*, Vol. I, Bk. 4, 2nd ed. (c. 1745)

Dublin: Add. Mus. 10, 775 (1.), pp. 56-7

Reconstruction: Jacqueline Schwab, © 1987; CDSS News #161, July/Aug., 2001

Recording: *Nightcap*, by *Bare Necessities*

- A1 1-4 1st corners cast L (1st man down/2nd wo. up); half 8 to change places (passing L-sh. in ctr.) (diagonal half 8).
A2 1-4 2nd corners same (casting R & passing R-sh. in ctr.) (all improper & prog.).
- B1 1-2 Fall back along sides; cross (proper).
3-4 Nbrs. back to back.
5-6 Ptnrs. back to back.
- B2 1-4 R & L, 4 changes (ptnrs. facing, w. hands).
5-6 Ptnrs. 2-hd. turn once round.

BEACH SPRING—4-cu. longways set (3/2) (F)

Choreographer: Leslie Lassetter

Tune: *Beach Spring* (trad. hymn; *Sacred Harp*)

Recording: *Boston Centre Series*, vol. X, by *Bare Necessities*

- A1 1-4 Circle 4 (top 2 & btm. 2 cus.) L once round [12 steps].
A2 1-4 Serpentine (no hands), led by 2d wo. & 3rd man, to invert set (end proper): 2d wo. & 3rd man cross L-sh., followed by others from their circle, ending opp. end of set, same side.
- B1 1-2 Top cu. (orig. 4th cu.) cast [6 steps], WHILE cu. in 2nd place (orig. 3rd cu.) lead up (on steps 1-3).
3-4 2 middle cus. (orig. cus. 2 & 4) cast down 1 place, WHILE btm. cu. (orig. cu. 1) lead up to 2nd place (prog.) (order: music: 3,1,4,2)
5-8 Top 2 & btm. 2 cus. 4 changes R & L (with hands).

Note: Cu. 4 has a double cast. Serpentine figure in A2 is similar to figure in the Short and the Tall.

BRAES OF DORNOCH—3-cu. longways set (2/2) (G)

Johnson, 1757

Reconstruction: Charles Bolton

Charles Bolton, *Retreads* # 39 (vol. 4)

Recording: *Boston Centre Series*, vol. IX, by *Bare Necessities*

- A 1-4 1st cu. lead to btm., cast up to middle (2nd cu. lead up).
5-8 1st cu. 2-hd. turn.
9-12 1st cu. lead to top, cast back down to middle place.
13-16 1st cu. 2-hd. turn $\frac{3}{4}$; then turn alone to R (end in ctr.: 1st man facing down, 1st wo. up, w. backs to ptnr.), WHILE ends turn in to face 1st cu. All take hands in wavy line of 3 (like Scottish “double triangles”).
- B 1-2 All set fwd. & back in line.
3-8 Those-who-can L-hd. turn, then 1st cu. turn other dancer in line (1st man/3rd man; 1st wo./2nd wo.) until 1st cu. finishes proper in middle place.
9-12 Ptnrs. R-sh. back to back.
13-16 Btm. 2 cus. (1st & 3rd) 3 changes R & L (w. hands), WHILE top cu. (2nd) 2-hd. turn once round.

Originally triple minor: B (m. 13-16) orig. 4 changes R & L at top; no 2-hd. turn.

BURY FAIR—triple longways (4/4) (F)

Playford, *Dancing Master*, I-10, 1698

Sharp, *The Country Dance Book*, VI, p. 114

Recording: *Boston Centre Series*, vol. I, by *Bare Necessities*

- A 1-4 1st man casts down below 3rd man & stands btwn. 3rd cu. facing up.
5-6 1st wo. casts down below 2nd wo. & stands btwn. 2nd cu. facing down.
7-8 The two lines set to each other.
- B 1-4 Hands-3 once round: 2nd cu. & 1st wo./3rd cu. & 1st man.
5-8 Back the other way.
- C 1-8 Hey across the set: 1st wo. & 2nd cu./1st man & 3rd cu. (passing R-sh. with opp., i.e. R-hd. person), end with 1st cu. in 2nd place (prog.) [16 steps].
- D 1-4 1st cu. lead down thru 3rd cu. & cast to 2nd place.
5-8 1st cu. lead up thru 2nd cu. & cast to 2nd place.

COMPANIONS—duple longways (4/4) (Dm)

Choreographer: Victor Skowronski, © 2003

Tune: *Ronde II, Mon Amy*, Tielman Susato

CDSS News # 183, March/April, 2005

Recording: *Boston Centre Series*, vol. X, by *Bare Necessities*

- A1 1-2 All circle L (w/o hands) one place.
3-4 All balance into ctr. & back.
- A2 1-4 Same as A1 (end prog. & improper).
- B1 1-4 1st corners (1st man/2nd wo.) start a chevron by changing places R-sh., WHILE 2nd corners wait & then (as 1st corners back into nbr's. places) cast into nbr's. places (end home & improper).
- B2 1-4 All pousette clockwise halfway (2nd corners pushing, i.e. 1st wo./2nd man). Release ptrns. early, so line can merge to form line across the set (2nd corners backing up to ends; 1st corners stepping into middle & facing each other) (all improper).
- C1 1-6 All dance 6 changes hey for 4 in line (1st corners start by passing L-sh.) (end w. 1st corners at the ends improper & 2nd corners in the middle proper, facing each other).
- C2 1-3 2nd corners gypsy L-sh. ¾, WHILE 1st corners loop R. (Note: if extra time, use it on the following figure.)
4-6 Ptrns. gypsy R-sh. 1 ¼ (prog.).

EASTER MORN—duple longways (4/4) (Cm)

Choreographer: Erna-Lynne Bogue (dedicated to David West & Donna Baird)

Tune: *Miss Gordon of Gight*, Isaac Cooper (c. 1755-1820) (Scot.)

CDSS News, Nov./Dec., 1994, #121, p. 11

Recording: *Boston Centre Series*, vol. I, by *Bare Necessities*

- A1 1-2 1st cu. cast down (2nd cu. move up) (prog.) [8 steps].
3-4 1st cu. half 8 up thru 2nd cu.
- A2 1-2 With new cu. below (3rd cu.), R-hds. across.
3-4 With orig. cu. above, L-hds. across.
- B 1-2 With same (orig. 2nd) cu., circle R once round.
3-4 Gates: 1st cu. move fwd. & 2nd cu. back up (1st cu. going up the ctr. & down the outside).
5-6 1st cu. lead below thru new 2nd cu., cast to prog. place.
7-8 Ptrns. 2-hd. turn to end proper (1st cu. 1 ½, 2nd cu. once).

THE FANDANGO—3-cu. longways set (6/8) (D)

Thompson, *24 Country Dances*, 1774

W.S. Porter, *The Apted Book*, p. 22, #17

Keller & Shimer, *The Playford Ball*, p. 35

Recording: *Take a Dance*, by *Bare Necessities*

- A1 1-4 1st cu. R-hd. turn.
5-8 1st cu. cast to 2nd place (2nd cu. move up) [8 steps].
- A2 1-8 1st cu. L-hd. turn, cast to bottom (3rd cu. move up).
- B1 1-8 Hands 6, slip L & R [8 slips each way].
- B2 1-6 1st cu. lead up the middle, thru the 2nd cu., & cast (3rd cu. move down).
7-8 1st cu. turn S down (man: R/wo.: L) [all editorial].
- A3 1-4 1st cu. 2-hd. turn 1st corners.
5-8 1st cu. turn.
- A4 1-4 1st cu. turn 2nd corners (approx. ¾).
5-8 1st cu. turn (1 ½), skipping at end of phrase, into
- B3 1-8 1st cu. whole 8 across the set: 1st man up round the 2nd cu. (pass 2nd wo. R-sh.), WHILE 1st wo. down round the 3rd cu. (pass 3rd man R-sh.) [skipping].
- B4 1-8 1st cu. initiate heys across the set: 1st man down (pass 3rd wo. L-sh.), WHILE 1st wo. up (pass 2nd man L-sh.) [skipping], then lead down to btm. [last 4 steps].

FAREWELL MARIAN—double circle, men with backs to ctr., facing ptrns. (3/4) (Dm)

Choreographer: Pat Shaw

Tune: *Ffarwel l'r Marian* (Farewell to the Shore)

Pat Shaw, *Six Easy Dances*

Four Welsh Barn Dances

Pat Shaw's notes, Pinewoods, 1974

Recording: *Boston Centre Series*, vol. III, by *Bare Necessities*

- A1 1-8 Ptnrs. slide c.clockwise (to man's L) with both hands joined [4 slow chassey steps], balance fwd. & back to ptnrs. & turn S away (men: L/we.: R).
A2 1-8 Repeat, moving in same direction.
- B1 1-8 Giving R-hd. to ptnr., balance fwd., back, & change places. Giving L-hd. to nbr's. ptnr., do same.
A3 1-8 With new ptnr., waltz round set (in line of direction) [8 wtz. steps].

THE FAST PACKET—duple longways (2/2) (D, G)

Choreographer: Bob Lilley

Tunes: *Enrico*, with *Green Cockade* as a change tune

CDSS News # 149, July/Aug. 1999

"I was writing software for a fast Packet Switching Engine at the time and *Fast Packet* suggested itself as being folky, in a sea-shantyish sort of way.

Recording: *Boston Centre Series*, vol. XI, by *Bare Necessities*

Hornpipe step.

- A1 1-4 1st corners R-elbow turn 1 ½ (or 2 ½).
5-8 2nd corners the same.
A2 1-4 1st corners back to back [8 step hops or other hornpipe steps].
5-8 2nd corners the same.
- B1 1-4 Clapping:
W. R-diag. person: tog., tog., R.
W. L-diag. prson: tog., tog., L.
W. ptnr.: tog., R, tog., L, tog., tog., both.
5-8 As above.
- B2 1-6 Circle L 1 ½ (to orig. places).
7-8 Clockwise half poussette (1st man. pushing to start)

FOURPENCE HALF-PENNY FARTHING; or, The Jockey—duple longways (6/8) (Gm)

The Dancing Master, I-10, 1709

Sharp, *The Country Dance Book*, VI, p. 100

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

- A1 1-4 1st man set to 2nd wo., fall back a D.
5-8 1st corners turn.
A2 1-8 2nd man same to 1st wo.
- B1 1-4 1st corners change, 2nd corners same [4 steps each].
5-8 1st cu. half 8 up thru 2nd cu [skipping].
B2 1-4 2nd cu. half 8 down thru 1st cu. [skipping].
5-8 Ptnrs. 2-hd. turn [walking].

FOXFIRE—duple, improper longways (6/8) (Dm)

Choreography, Steve Sargent, "for Daron Douglas and Karen Axelrod"

Tune: Daron Douglas

Recording: *Foxfire: The Introduction*, by Karen Axelrod and Daron Douglas

- A1 1-2 Hands 4, circle L halfway [4 steps].
3-4 All cast back one place (over L sh.).
5-6 We. change places, passing L sh.
7-8 Men same, passing R-sh.
- A2 1-2 Hands 4, circle R halfway.
3-4 All cast back one place (over R sh.).
5-6 We. change places, passing R sh.
7-8 Men changes places, passing R sh.
- B1 1-4 Double "Mad Robin" figure (ptnrs. facing; 1st wo. starting down ctr., WHILE 2nd wo. starting up ctr.).

- 5-8 Ptnrs. set and turn S (end acing nbr.), into ...
B2 1-4 Nbrs. R-sh. Gypsy along the line, into ...
5 Nbrs. pass R sh. And continue to progressed place, into ...
6-8 New nbrs. R-sh. Back to back (prog.)

FREEFORD GARDENS—duple longways (2/2) (G)
Choreography, Kathryn & David Wright, 1980
Single sheet published by the Wrights, sold by EFDSS
Tune: *Edgeworth Bumpkins* (from Wright, *Compleat Collection*)
Recording: *Boston Centre Series*, vol. III, by *Bare Necessities*

- A1 1-4 All set R & L moving fwd., turn S to places.
5-8 Ptnrs. cross R-sh., loop L (improper).
A2 1-8 That again to places.
B1 1-4 1st cu. half 8 down thru 2nd cu.
5-8 2nd cu. half 8 up thru 1st cu.
B2 1-4 Hands 4, circle halfway, fall back on sides.
5-8 All come fwd. & ptnrs. 2-hd. turn once round.

THE HOMECOMING—duple improper longways (9/8) (Gm)
Choreographer: Gary Roodman, 1997
Tune: Jonathan Jensen
Gary Roodman, *Multiple Calculated Figures*, p. 14
Recording: *Boston Centre Series*, vol. IV, by *Bare Necessities*

- A1 1-4 1st cu. down around 2nd cu.: 1st man cast down below 2nd cu. (followed by ptnr.) around 2nd man up to 1st place proper (1st wo. cheats, moving up ctr., turning R to place) (both end proper) (2nd cu. does not move) [12 steps].
A2 1-4 2nd cu. up around 1st cu.: 2nd man cast up above 1st cu. (followed by ptnr.) around 1st wo., down outside & into middle of line of 4 (2nd wo. down ctr. & around 1st man on outside line) (end: ^ W2, M1, M2, W1 ^; 1st wo. proper, 2nd wo. improper).
B1 1-2 Line of 4 lead up [3 steps], (turn alone) & fall back, still moving up [3 steps].
3-4 Lead down [6 steps].
B2 1-4 Half hey for 4 (face on ends, pass R-sh): nbrs., we., ptnrs., men) until 1st cu. on own starting line, nbrs. 2-hd. turn (short) to face out of the set (improper).
C1 1-2 Nbrs. lead out fm. set, turn alone, lead back.
3-4 We. change (on corners); men change [3 steps each].
C2 1-2 Circle L halfway.
3-4 Ptnrs. 2-hd. turn once round.

First figure: “gent around 2, lady fall through.”

THE HOP GROUND—duple longways (6/8) (D)
Preston, 1794
A. Simons, *Kentish Hops*, series compiled by C. Learheart & D. Jones
Recording: *Boston Centre Series*, vol. IX, by *Bare Necessities*

- A1 1-4 1st cu. set R & L 2x to 2nd wo.
5-8 Circle L 3-hds. round.
A2 1-8 1st cu. same to 2nd man.
B1 1-4 1st cu. cross, go below 2nd cu. (2nd cu. move up).
5-8 1st cu. 2-hd. turn 1 ½.
B2 1-8 4 changes circular hey (ptnrs. facing, w. hands).

HUDSON BARN—duple longways (3/4) (G)
Choreographers: Chuck Hammond & Jacqueline Schwab, 1974
Tune: *Dance to Your Daddy* (trad.)
Helene Cornelius (ed.), *Hudson Barn*, #5
Recording: *Boston Centre Series*, vol. I, by *Bare Necessities*

- A1 1-4 1st & 2nd cus. circle L once round [12 steps].
A2 1-2 L-hds. across halfway [6 steps].
3-4 Orig. 1st corners turn 1 ½ (crossed hands, c.cw.) (we. end btm., 1st cor. proper, 2nd corners improper).
B1 1-4 Circle R once round.
B2 1-2 R-hds. across halfway.
3-4 Orig. 2nd corners turn 1 ½ (crossed hands, cw.) (prog. & improper).
A3 1-4 R-sh. back to back along line with nbr. [12 steps].
A4 1-2 1st cu. move up outside (men: L-hds.; we: R-hds.).
3-4 1st cu. (flow into) half 8 down (to orig. places).
B3 1-4 1st cu. down ctr. & back [6 steps each way].
B4 1-2 1st cu. cast 1 place (2nd cu. move up).
3-4 All turn 2-hds. until proper (2nd cu.: 1 ½).

I CARE NOT FOR THESE LADIES—circle; change ptrns. (6/8) (C)

Choreographer: Kitty Skrobela

Tune: Thomas Campion

Recording: *Boston Centre Series*, vol. III, by *Bare Necessities*

- I A1/2 1-4 Slip L & R [8 slips each].
B 1-4 Facing ptrn., set & turn S.
C 1-2 R-hd. turn halfway [4 steps].
3-4 With next person, L-hd. turn halfway [4 steps].
5-8 With next person (new ptrn.), 2-hd. turn once round [8 steps].
II A1/2 1-4 New ptrns. side over & back. That again.
B/C As above.
III A1/2 1-4 New ptrns. arm R & L.
B/C As above.
(Continue for as many as will, ending with I.)

Note: This dance is also done in a three-couple circle.

JACOB HALL'S JIG—duple longways (6/8) (Fm or Em)

Playford, *Dancing Master*, I-9, 1695 (1695-1728)

Cecil Sharp, *The Country Dance Book*, IV, p. 94

Keller & Shimer, *The Playford Ball*, p. 56

Tune: *Under & Over*

Recording: *Boston Centre Series*, vol. III, by *Bare Necessities*

- A1 1-4 1st man turns corner by R, ptrn. by L [4 steps each].
5-8 All 3 circle R once round (c.clockwise, i.e. direction of last turn) [8 steps].
A2 1-4 2nd man turns corner by L, ptrn. by R.
5-8 All 3 circle L once round (clockwise).
B1 1-4 1st cu. short lead down ctr., turn & come back (until reaching 2nd cu.) [4 steps each way].
5-8 All 4 lead up abreast (with joined hands), fall back into lines (1st cu. in 2nd place).
B2 1-4 Hands 4 once round.
5-6 1st cu. lead up middle, cast UNASSISTED to 2nd place.

(Note: in A, m. 58-, the second woman turned changes hands w. man, into the circle, moving in the direction of the last turn.)

KELSTERNE GARDENS—3-cu. longways set (4/4) (Dm)

Young, *Dancing Master*, III, 1727

Reconstruction: Tom Cook

Tom Cook, *Come Let's Be Merry*, p. 10

Keller & Shimer, *The Playford Ball*, p. 61

Recording: *Boston Centre Series*, vol. II, by *Bare Necessities*

- A1 1-8 Heys along the lines, with hands: 1st cu. down btwn. 2nd cu., who "bulge," & then outside 3rd cu. to orig. places.

- A2 1-8 Double 8 at the top: 1st cu. cross down, WHILE 2nd cu. continue up the outside proper & then cross down.
- B1 1-4 1st & 2nd cu. hands 4 once round.
 5-6 1st cu. cast down to middle place (2nd cu. move up).
- B2 1-4 1st & 3rd cu. hands 4.
 5-6 1st cu. cast down to btm. (3rd cu. move up).

KEY TO THE CELLAR or Locked Out Again or No Key to the Church—triple longways (3/2) (Em)

Choreographer: Jenny Beer, © 2004

Tune: Trad. (*Came Ye O'er from France*)

Recording: *Boston Centre Series*, vol. X, by *Bare Necessities*

Note: orig. written for either triple longways or 3-cu. set, but Jenny said the triple has won out!

- A1 1-4 1st cu. cast; gate down thru 3rd cu. [6 steps each].
 A2 1-4 Lines fwd. & back; 1st cu. gate up thru 2nd cu.
- B1 1-4 1st cu. separate for heys across the set: 1st wo. up w. 2nd cu./1st man down w. 3rd cu.
 B2 1-4 1st cu. gypsy; all turn 2-hds. once round (1st cu. melting into turn).

KNIVES AND FORKES—duple longways (3/2) (G)

Neal, *A Choice Collection of Country Dances*, c. 1726

Reconstruction: George Fogg

CDSS News, Jan., 1987

George Fogg & Rich Jackson (ed.), *Neal Collection*

Recording: *Take a Dance*, by *Bare Necessities*

- A1 1-4 1st cu. cast down (2nd cu. move up) [6 steps], 1st cu. back to back (in 2nd place).
 A2 1-4 1st cu. cast up (2nd cu. move down), back to back in 1st place.
- B1 1-4 All lead to walls, lead back, & cross set R-sh. (loop R to face ptnr.).
 B2 1-2 Orig. 1st corners change, 2nd the same [3 steps each] (1st corners quick cross, WHILE 2nd corners large loop R. Then, as 2nd corners cross, 1st corners loop as above.).
 3-4 Ptnrs. 2-hd. turn.

LAURA'S WALTZ—duple improper longways (3/4) (Am)

Choreographers: David Macemon and Cynthia Stenger

Composer: Bob Pasquarello (*L is for ...*)

Written to celebrate the marriage of Laura Robertson & David Gorzsas

Recording: *Boston Centre Series*, vol. X, by *Bare Necessities*

- A1 1-4 R-hd. star once round.
 5 All turn out to the L, into
 6-8 Ptnrs. L-sh. gypsy once round.
- A2 1-4 L-hd. star once round.
 5 All turn out to the R, into
 6-8 Ptnrs. R-sh. gypsy once round.
- B 1-8 Ptnrs. wtz. 1 ¼ around other cu. (leaving 1st cu. on man's side/2nd cu. on we's. side).
 9-12 We. pass R-sh. into a half-hey across the set.
 13-16 Ladies' chain halfway (to prog. places).

LEATHER LAKE HOUSE—triple longways (2/4) (A,D)

Bishop, J., *Six New Minuets & Twelve Country Dances*, 1788

Reconstruction: Fried deMetz Herman

Fried deMetz Herman, *The Naked Truth*

Alt. tune: *Pease Strae*, N. Gow, 1745

Recording: *Boston Centre Series*, vol. VI, by *Bare Necessities*

- A1 1-2 1st & 2nd cus. set to ptnrs.
 3-4 2 changes R & L [2 steps each].
 5-8 Repeat to places.

- A2 1-8 1st cu. cross & go below (2nd cu. move up), 2-hd. turn halfway in middle, then lead down thru 3rd cu. & cast back to 2nd place.
- B1 1-4 1st cu. separate & circle L (3 hands around) with cu. to R (1st wo./2nd cu.; 1st man/3rd cu.).
5-8 Ptnrs. R-hd. turn once round.
- B2 1-4 1st cu. circle R with cu. to L (1st wo./3rd cu.; 1st man/2nd cu.).
5-8 Ptnrs. L-hd. turn once round.

MAD ROBIN—duple longways (4/4) (B flat)

Playford, *Dancing Master*, I-7, 1686 (1687-1728)

Cecil Sharp, *The Country Dance Book*, VI, p. 93

Keller & Shimer, *The Playford Ball*, p. 66

Recording: *Boston Centre Series*, vol. XII, by *Bare Necessities*

- A1 1-4 1st corners R-hd. turn [8 steps].
5-8 1st cu. L-hd. turn, 1st man cast to 2nd place.
- A2 1-4 1st cu. L-hd. turn (1st man in 2nd place).
5-8 2nd corners R-hd. turn, 1st wo. cast to 2nd place (prog.).
- B1 1-8 1st cu. move up the set (wo. inside; man outside), cast back to place [8 steps], 2-hd. turn.
B2 1-8 2nd cu. move down the set (wo. inside; man outside), cast back to place, 2-hd. turn.

MARINA—duple longways (4/4) (Em)

Choreography: Elizabeth Zekley, © 2004

Tune: Marina, by Mickie Zekley, © 1987 (for Mickie's daughter Marina)

www.celticweddingmusic.net

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

Note: Four steps per bar; continuous flow dance.

- A 1-2 Rights hands across halfway; turn S L [4 steps each].
3-4 Repeat to places.
- B 1-2 1st cu. lead down & cast up around 2nd cu. (2nd cu. stays still).
3-4 Nbrs. "handy hand," mirror-image turns 1 ½ (men R/we. L) (changing places).
5-8 All double 8 (to start: 1st cu. cast up/2nd cu. cross down) (prog.)

MAYFAIR—cu. facing cu. (2-cu. set) (6/8) (A)

Choreographer: Colin Hume

Tune: *Grimstock*

Colin Hume, *New dances for Old*, I, p. 6

Recording: *Nightcap*, by *Bare Necessities* (see *Grimstock*)

- I A1 1-4 Ptnrs. lead fwd. & back a D.
5-8 Pass opp. R-sh., wide cast away fm ptnr. (finish beside opp., facing ptnr.).
A2 1-4 Opps. lead in as above.
5-8 Pass ptnr. R-sh., wide cast away fm. opp. (finish beside ptnr., in corner's place).
B 1-4 We. cross R-sh., men cross R-sh. [4 steps each].
5-8 Circle L once round (to home).
- II A1 1-4 Ptnrs. side R-sh. into line.
5-8 Pass ptnrs. R-sh., wide cast away fm. opp. (finish improper beside ptnr.).
A2 1-4 Opps. side L-sh. into line.
5-8 Pass opp. L-sh., wide cast away fm. ptnr. (finish beside opp., facing ptnr., in corner's place).
B 1-4 Half pousette with ptnr., men pushing (c.clockwise).
5-8 Half pousette with opp., we. pushing (clockwise) (to home).
- III A1 1-4 Ptnrs. arm R (end with we. facing out, men facing opp's. backs).
5-8 We. cast L-sh. (followed by opp.) orbiting halfway to change places (opps. end home).
A2 1-4 Opps. arm L (end with men facing out, we. facing ptnr's.. backs).
5-8 Men cast R-sh. (followed by ptnr.) orbiting halfway to change places (we. end as in A1, m.8) (all are in corner's places).

- B 1-4 R-hds. across once round.
5-8 Opps. 2-hd. turn halfway, ptrns. 2-hd. turn halfway (to home) [4 steps each].

MENDOCINO REDWOOD—duple longways (6/8) (Dm)

Choreographers: Mary Devlin, Bob Fraley and Elizabeth Zekley

Tune: *Woodlands Walk*, by Jonathan Jensen, © 2005

Choreographed during Gary Roodman's Choreography Class, Mendocino English Week, 2005.

Celticweddingmusic.net

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

- A 1-4 Up a D and back.
5-8 2nd cu. half 8 up thru 1st cu.
A2 1-4 Down a D and back.
5-8 1st cu. half 8 down thru 2nd cu.
B1 1-8 R-hds. across; L-hds. back [4 steps each].
B2 1-2 1st corners (1st man/2nd wo.) change L-sh.
3-4 2nd corners (1st wo./2nd man) change R-sh.
5-8 Ptrns. 2-hd. turn once round (end facing up).

THE MERRY SALOPIANS; or Women and Wine (aka The Old Mill)—3-cu. set (3/2) (G)

Dance: *The Merry Salopians (or Women and Wine)*, Walsh, 1718

Tune: *The Old Mill*, Brian Jenkins

Reconstruction: Tom Cook

Tom Cook, *Hunter's Moon*, pp. 24-25

Recording: *Boston Centre Series*, vol. I, by *Bare Necessities* (see *The Old Mill*)

- A1 1-6 1st man cast below 2nd man, R-hd. turn 3rd wo., cast above 2nd wo. to ptrn's. orig. place, WHILE 1st wo. balance back, follow ptrn. around 2nd man, cross set below 2nd cu., cast up around 2nd wo., & cross to ptrn's. orig. place, turn L to face ptrn.
7-8 1st cu. L-hd. turn halfway (orig. places).
A2 1-6 1st wo. cast below 2nd wo., L-hd. turn 3rd man, cast above 2nd man to ptrn's. orig. place, WHILE 1st man balance back (as 1st wo. above), ending turning R to face ptrn.
7-8 1st cu. R-hd. turn halfway (orig. places).
B 1-6 1st cu. (R-hd. in R) lead down middle [3 steps], face the we. (1st man below), then mirror heys across the set (1st man w. 3rd cu.: pass R-sh. w. 3rd wo.; 1st wo. w. 2nd cu.: pass L-sh. w. 2nd wo.).
7-8 1st cu. R-hd. turn ¾ to middle places (improper).
A3 1-4 1st cu. cross R-sh., cast to the top (proper), face down, turn S away, & again face down (2nd & 3rd cus. face up).
5-8 1st cu. lead down the middle to the btm. (other cus. follow up the outside), 1st cu. cast up to middle place (2nd cu. remain at btm., 3rd cu. finish at top).
(Note: prog. is 3, 1, 2.)

THE MIDNIGHT RAMBLE—duple longways (2/2) (D)

Thompson, S., A. & P., *200 Country Dances*, III, p. 16

Unpublished reconstruction, introduced by George Fogg

Recording: *Boston Centre Series*, vol. VII, by *Bare Necessities*

- A1 1-8 1st cu. clap, cross over below 2nd cu. (2nd cu. move up), 2-hd. turn 1 ½ [skip-change step].
A2 1-8 2nd cu. the same.
B1 1-8 1st cu. cross over, half 8 (prog.).
B2 1-8 R & L, 4 changes (w. hands).

THE PLAY'S THE THING—duple longways (9/8) (G)

Choreography: Brooke Friendly and Chris Sackett, © 2007

Tune: *The Fresh Jug* (trad.)

Impropriety, vol. II, Brooke Friendly and Chris Sackett

Named in honor of the Oregon Shakespeare Festival, in Ashland.

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

- A1 1-4 Ptrns. R-sh. back to back.
5-8 Ptrns. 2-hd. turn once round, opening up to face nbr. (keep inside hands).

- A2 1-4 Ptnrs. open draw poussette CW halfway (end facing nbr.)
5-8 Nbrs. R-sh. back to back.
- B1 1-4 1st cu. half 8 up thru 2nd cu. (skipping) (note: this is quick).
5-8 2nd cu. same down thru 1st cu.
- B2 1-8 4 changes R & L (ptnrs. giving R-hds. to begin).

Note fm Jacqueline: open-draw poussette is a one-handed, draw poussette (looks like a circle L, halfway, with ptnrs., only, holding inside hands, so the circle is broken in two places).

PUCK'S DECEIT—duple longways (2/2) (Dm)

Choreography: Chris Sackett and Brooke Friendly, © 1997

Tune: *Kettle Drum*, Playford, *English Dancing Master*, 1651

Recording: *Boston Centre Series*, vol. X, by *Bare Necessities*

- A1 1-4 1st cu. R-sh. gypsy once round, WHILE 2nd cu. dance twds. each other & cast up (ending behind nbr.).
A2 1-4 1st cu. pass R-sh. to R-sh. gypsy w. diagonal (corner) person (end facing that person).
- B1 1-8 Hey for 4 across the dance (end in line of 4 facing up, 1st cu. in middle, improper).
B2 1-4 Line of 4 dance up a D & back
5-6 Gates turns $\frac{3}{4}$ with nbrs.
7-8 1st cu. pass R-sh. to cross to own side.

Note: Hey in B1 goes fast!

RAFE'S WALTZ—duple longways (3/4) (Gm)

Choreographer: Victor Skowronski, © 1995 (first danced at Capital English Country Dancers Harvest Dance, Albany)

Tune: from Ralph Vaughan Williams' *English Folk Song Suite*

CDSS News # 132, Sept./Oct., 1996

Recording: *Boston Centre Series*, vol. VIII, by *Bare Necessities*

- A 1-4 1st corners set & gypsy halfway (to change places).
5-6 2nd corners set & gypsy halfway.
9-12 Ptnrs. (joining hands w. nbrs.) set & gypsy halfway (to change places).
13-16 Nbrs. (joining hands w. ptnrs.) set & gypsy halfway (to change places) (all home).
- B 1-4 1st cu. lead down & turn S away (men R, wo. L).
5-8 1st cu. lead back to places & turn S away (man L, wo. R).
9-12 Ptnrs. R-hd. turn once round.
13-14 1st cu. cast (2nd cu. lead up) (prog.)
15-16 Ptnrs. turn S away.
15-17

Victor suggests slow tempo. Also: "A suggested variation to B 9-12, the R-hd. turn: start out at arm's length and decrease distance gradually so couple finishes face to face."

THE RAGG—duple longways (6/8) (D)

Neal, *A Choice Collection of Country Dances*, c. 1726

Reconstruction: George Fogg & Rick Jackson

G. Fogg & R. Jackson (ed.), *Neal Collection*, #41

Recording: *Boston Centre Series*, vol. III, by *Bare Necessities*

- A1 1-4 1st cu. cross, go below to 2nd place (2nd cu. move up) [8 steps].
5-8 1st cu. 2-hd. turn 1 $\frac{1}{2}$.
A2 1-8 2nd cu. as above.
- B1 1-8 R-hds. across; L-hds. back.
B2 1-4 All set 2x.
5-8 3 changes R & L (ptnrs. facing, w. hands).

RED AND ALL RED—3-cu. longways set (2/4) (G)

Thompson, 1757

Title significance unknown (per Bolton's book)

Reconstruction: Charles Bolton
Charles Bolton, *Retreads*, No. 43 (Vol. V)
Recording: *Boston Centre Series*, vol. VII, by *Bare Necessities*

(Two steps per measure)

- A1 1-4 Ptnrs. set fwd. R & L, turn S R to place.
5-8 Ptnrs. 2-hd. turn halfway (ending close), fall back (improper).
A2 1-4 1st cu. set to ptnr., 1st cu. (joining ptnr's. inside hand) set to 2nd wo. (who acknowledges).
5-8 1st cu. & 2nd wo. circle L once round.
- B1 1-2 1st cu. set to 2nd man (who acknowledges).
3-6 1st cu. & 2nd man circle L once round.
7-10 1st man (keeping hand w. his ptnr.) leads ptnr. behind the men & leaves her standing there. He continues on clockwise round the set & stands behind the we. On m. 10, men 2/3 & we. 2/3 turn in to one another to face out & join hands w. 1st wo. & man in 2 circles of 3 people.
11-14 Those 3 circle L once round; men 2/3 & we. 2/3 break to form a circle of 6.
- B2 1-6 Circle 6 L once round [12 steps].
7-10 Top & btm. cus. continue clockwise round the outside of the set to change places (led by 2nd man at the top & 3rd wo. at the btm., followed by their ptnrs.).
11-14 Ptnrs. 2-hd. turn once round.
- Prog.: 312

Bolton notes: Originally triple minor longways. He added a turn S in A1, a set & circle w. the 2nd man in B1, and movements for inactive cus. in B2.

ROW WELL, YE MARINERS—duple longways, 2nd cu. improper (6/8) (G)

Reconstruction: Charles Bolton
Playford, *The English Dancing Master*, vol. 1, 1st ed., 1651
Bolton, *Retreads*, vol. 6, # 58
Recording: *Boston Centre Series*, vol. IX, by *Bare Necessities*

- A1/2 1-4 Ptnrs. R-sh. side into line; L-sh. side ...
B1/2 1-2 In ling lines (w. hands), slip L & back [4 slips each way].
- C1/2 1-2 Ptnrs. R-sh. back to back [8 steps].
D1 1-4 Clapping: tog.; R; tog.; L; tog.; cross hands on chest; both; (hold or nothing).
D2 1-4 Ptnrs. set R & L; move 4 steps R (prog.): man's side down/wo's. side up, crossing at top or btm. of set—pass 1 person of opp. sex) (prog.).

Note: Useful to walk prog. before teaching dance, i.e. circle R.

SALLY IN OUR ALLEY—duple longways (3/4) (C)

Walsh, *Compleat Country Dancing Master*, 2c, 1719
Tune: Henry Carey, early 18th c.
Reconstruction, Jacqueline Schwab © 1987, CDSS News, # 154, May/June, 2000
Recording: *Boston Centre Series*, vol. I, by *Bare Necessities*

- A1 1-4 1st corners cast L (1st man down; 2nd wo. up), diag. half 8 thru middle (passing L-sh.), ending in corner's place [12 steps].
A2 1-4 2nd corners cast R (1st wo. down; 2nd man up), as above (passing R-sh) (prog., improper).
- B1 1-4 All fall back & cross [12 steps].
5-8 4 changes circular hey (ptnrs. facing, w/o hands).
- B2 1-2 Orig. 1st corners L-sh. change, 2nd corners R-sh. change [3 steps each].
3-4 All circle L once round (finishing improper) [6 steps].
5-8 1st cu. cast off, all 2-hd. turn to own side (1st cu. ½, 2nd cu. 1 ½).

SHANDY HALL—4-cu. longways set (6/8) (G)

Choreographer: George Middleton
(Lawrence Stern's home, author of *Tristram Shandy*—"strange house")
(from Charles Bolton, 1987)
Recording: *Boston Centre Series*, vol. IV, by *Bare Necessities*

- A1 1-4 Top 6 circle L halfway, while btm. cu. R-hd. turn once.
5-8 Btm. 6 circle, while top cu. turn.
- A2 1-8 That again, ending home, all improper.
- B1 1-2 1st cu. R-hds. across halfway w. 2nd cu.
3-4 L-hds. as above w. 3rd cu.
5-6 R-hds. as above w. 4th cu.
7-8 All step & honour.
- B2 1-4 Ptnrs. L-sh. back to back.
5-8 Ptnrs. set & turn S.

(Note: In B1, actives take hands with alternating gender role people.)

STEPPING STONES—duple improper longways (3/4) (Am)

Choreographer: Tom Cook

Tune: Brian Jenkins

Tom Cook, *Spoil the Broth*, 1993

Recording: *Boston Centre Series*, vol. XI, by *Bare Necessities*

- A 1-4 We. R-hd. turn $\frac{3}{4}$, WHILE men cast up/down (all to nbr's places along line) [4 wtz. steps].
5-8 Men L-hd. turn halfway [2 wtz. steps]; all face up & down the set to step R & honour to ptnrs.
9-12 Men R-hd. turn $\frac{3}{4}$, WHILE we. cast, as above.
13-16 We. L-hd. turn halfway; all face up & down the set to step R & honour to nbrs. (prog., improper).
- B 1-4 Nbrs. L-sh. back to back.
5-8 Ptnrs. R-sh. back to back.
9-12 Nbrs. R-hd. turn once round.
13-16 Ptnrs. 2-hd. turn halfway; fall back (prog.).

TURN OF THE TIDE—duple, improper longways (3/4) (G)

Choreography: Ron Coxall

"The turning pousette represents a boat swinging around on its anchor at the turn of the tide."

Tune: *Moonlight Moorings*, Heather Bexon

Ron Coxall, *Roles*

CDSS News # 169, Nov./Dec., 2002

Recording: *Boston Centre Series*, vol. XI, by *Bare Necessities*

- A 1-4 Circle L halfway; ptnrs. 2-hd. turn halfway [2 wtz. steps each].
5-8 2nd cu. lead down thru 1st cu. & cast back.
9-12 Circle L halfway; ptnrs. 2-hd. turn halfway.
13-16 1st cu. lead down thru 2nd cu. & cast back (all home).
- B 1-4 1st cu. lead down; turn (change hands) & fall back down the set.
5-6 1st cu. lead up; turn (change hands) & fall back up the set.
(9-16) Turning pousette (c.clockwise) (w. hands):
9-10 Men push ptnrs.
11 Cus. turn $\frac{1}{4}$ clockwise (men moving) (end w. 1st cu. on men's side, man below; 2nd cu. on we's. side, man above).
12 Cus. turn $\frac{1}{4}$ clockwise (we. moving).
13-14 Men push ptnrs. to prog. place.
15-16 Ptnrs. 2-hd. turn halfway.

WA' IS ME, WHAT MUN I DO!—duple longways (3/4) (F)

Playford, *Dancing Master*, 1696

Tune: *Epsom Wells*, by Henry Purcell

C. Helwig & M. Barron, *Purcell, Playford, and the English Country Dance*, p. 11

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

- A1 1-4 1st man sets L & R to we., circle L halfway w. them.
5-8 1st man, dropping hands of 1st wo., leads we. around behind 2nd man (until 1st man is in 2nd wo's. orig. place) (men end below).
- A2 1-4 2nd man sets as above.

5-8 2nd man, again dropping hands of 1st wo., leads we. around behind 1st man (until 2nd man is in 1st wo's. orig. place)
(all prog., improper).

- B 1-2 Nbrs. fall back on sides, meet ptrns. fwd.
3-4 Slip L [sidestep] ¼ (ending w. we. above & men below, facing ptrns.).
5-6 Ptrns. lead out on sides, turn & lead back.
7-8 All cast R 1 place (to orig. places).
9-10 1st corners meet & fall back [3 steps each, fwd. & back].
11-12 2nd corners same.
13-16 3 changes R & L (ptrns. facing, w. hands) (end proper & prog.).

WIBSEY ROUNDABOUT—5-cu. circle, ptrns. next to each other (6/8) (C)

Choreographer: Gary Roodman

Tune: *Hugh O'Donnell*, by O'Carolan

(Wibsey Roundabout was the major landmark near Wibsey Middle School in Bradford, England, where the Roodmans lived.)

CDSS News, Mar./Apr., 1994, #117

Recording: *Boston Centre Series*, vol. II, by *Bare Necessities*

- A 1-2 Men meet fwd. a D (to ctr. of circle).
3-4 We. meet fwd. a D, WHILE men fall back.
5-6 Men meet fwd. a D, WHILE we. fall back.
7-12 Men R-hd. turn ptrns. to place, then 2 changes L & R (men going c.clockwise) [4 steps each].
13-16 All give L-hd. to next & turn once round.
- B 1-4 We. R-hds. across once round, back to new places.
5-8 Current ptrns. back to back.
9-12 All in to ctr. of circle & fall back.
13-16 Current ptrns. face, pass R-sh., 2-hd. turn w. next new ptrn. (prog.—end one place away from orig. ptrn.).

WOODEN SHOES—duple longways (2/2) (C)

Playford, 12th ed.

Reconstruction: Tom Cook

Recording: *Boston Centre Series*, vol. XIII, by *Bare Necessities*

- A1 1-8 1st corners set, turn S, 2-hd. turn once round.
A2 1-8 2nd corners same.
- B1 1-4 1st corners change; 2nd corners change.
5-8 Circle L halfway; fall back (to orig. places).
B2 1-4 Ptrns. R-sh. back to back.
5-8 3 changes circular hey (ptrns. facing) (prog.).

YELLOW STOCKINGS—duple longways (9/8) (Am)

John & William Neal, *A Choice Collection of Country Dances*, ca. 1726

Reconstruction: Rich Jackson & George Fogg

Jackson & Fogg, *A Choice Collection of Country Dances*, #57

Recording: *Boston Centre Series*, vol. III, by *Bare Necessities*

- A1 1-4 1st corners 2-hd. turn 2x (or as many times as music permits).
A2 1-4 2nd corners same.
- B1 1-2 1st cu. slip down set & back (w. hands) [3 slips each way].
3-4 1st cu. cast to 2nd place (2nd cu. move up).
B2 1-4 4 changes circular hey (ptrns. facing, w. hands?).