

PB 2015 List

American Husband, The (Barnes 1)
Black and Grey (B1 as Trip to Kilburn)
Bloomsberry Market (Barnes 2, not the tune in Farnicle Huggy)
Charlene's Celebration (NIB)
*Chestnut (B1)
Flora and Phaon (Yellow Joak) (NIB)
Hazelfern Place (la Maison de Glace, NIB)
Knole Park (B1)
Leaves of Autumn (Bob Mills' Draught, NIB)
Mad Robin (B1)
Mike's Health (NIB)
Minor Spaniard (B2)
*Newcastle (B1)
Orleans Baffled (B1)
Pursuit, The (B1 as Epsom New Wells)
Tanya and David's Waltz (NIB)
Trip to Amsterdam (B1)
Wa is Me, What Mun I Do (B2)

*Will not be walked through at the ball

Notes

The American Husband or Her Man

Sicilian circle in 3 couple minor sets, 1s facing CCW, 3s facing CW, 2s forming a U on the outside of the ring facing in

Pat Shaw, 1977 (tune by Pat Shaw)

- A1 1-6 Hands 6 circle left once around
7-16 Balance to partner, pull by R to grand chain to original places
- A2 1-4 1s and 2s R & L to change places (corner)
5-8 2s and 3s R & L to change places (across)
9-12 1s and 2s R & L again (corner)
13-16 1s and 3s R & L (across, all end at home)
- B1 1-12 All 3 ladies chain 3 times. Each time pass partner and one more and chain the 3rd.
13-16 Couples promenade $\frac{1}{2}$ way round the set, 2s now on the inside, and put the lady in front in each couple for...
- B2 1-8 Shetland Reel: each couple acts as a unit, hey for 3, 3s start by passing 1's R shoulder
9-12 All swing where you started the hey, and end with 1s and 3s facing out of this set in their original direction, 2s inside the U facing out of the big circle

13-16 1s and 3s pass through the new couple facing them *while* 2s promenade across the set and wheel into their original place.

Note: A2: For each change: with your partner, face the other couple, pull by your opposite R and courtesy turn your partner, as in a square dance R & L Through

I asked Scott Higgs about this:

I wanted to ask you about the right and lefts in A2. What is good wording for that, and how do you do it? Is it a right pull by and courtesy turn?

Yes. At least, that's what I have danced, and what I teach.

I don't teach it often, but usually a crowd will figure out "right and left through with a courtesy turn."

If you add teaching hints, I have a couple:

1) for A2, the 2s initiate the sequence by starting to their right, and keep dancing until they get home. The other couples then get a final pass. This saves a lot of thinking about what number each couple is, and who you face (e.g., halfway through, it is not obvious how the 2s and 1s keep track of their neighbors' identity in order to face each other ... but it is easy for the 2s to just keep going)

2) launching the shetland reel is often confusing for people. I like to set the women up alone for the first time, and to clarify starting position by having the #2 woman continue her promenade loop so she is behind woman #3, both facing woman #1. Now if you tell people to dance a right shoulder hey for three, everyone knows how it unfolds. Men need prompting to stay very close (but discreetly) behind their partners. (otoh, I have never tried a dolphin shetland reel -- might be fun !)

3) forming the set is clear once it's familiar, but I have seen callers get very tangled-up in trying to describe what they want. When the dance is unknown, it can be easier to start by asking people to form 3-couple sets, and then move the sets to the perimeter of the room.

(FWIW, I have often jokingly asked people to form a Neapolitan circle -- like Sicilian, but with three flavors -- referencing the label for vanilla/chocolate/strawberry ice cream ...)

Setting up The American Husband – Mary Luckhardt, Jan. 30, 2015

"Form 3 couple circular sets, woman on the right [The dancers will think: Turning by 3s]. Arrange your sets in a big circle around the

room. Designate a 2nd couple, and put their backs to the wall, facing the center of the room. Break your sets into a U-shape, with a empty space opposite the 2s. The couple on the left of the 2s are the 1s, on their [the 2s] right are the 3s. 1s and 3s will eventually travel in the direction they are now facing, and join new 2s, who will stay where they are now." I wouldn't say anything about the clock direction of the 1s and 3s. That is sort of distracting at this moment as it refocuses their attention on the whole room to figure out the large clock face. "In this direction" relative to the 2s is pretty clear and visible in context.

Unrelated to the set up, but also helpful in the rights and lefts: tell the 2s they do it 3 times in a row (with 1s, then 3s, then 1s again), and the last time is the "other couples".

Black and Grey

Longways triple minor, Playford 1686, reconstruction Andrew Shaw 2009

- A1 1s and 2s circle L once around, 1s long cast to 2nd place, 2s leading up
A2 1s and 3s circle L one around, 1s long cast to 3rd place, 3s leading up and stay facing up
B1 1-4 3s cast back to 3rd place as 1s cross up to middle place for 1st contra corners: 1st W R-hand with 2nd M, 1st M R-hand with 3rd W
5-8 1s L-hand turn in middle and fall back proper in 2nd place
B2 1-4 1s cross L-shoulder and L-hand turn 2nd contra corner: 1st W with 3rd M, 1st M with 2nd W
5-8 1s R-hand turn in middle and fall back proper in 2nd place

NOTE: B2 isn't really supposed to flow. There's a little break at the end of the B1, so I like to settle out in the sideline before starting the pass left, turn by left.

Bloomsberry Market

3 couple longways, Playford, 1703, reconstruction Andrew Shaw 2009
tune as in Barnes 2

- A1 1st M R-hand turn 2nd W, then turn 2nd M L-hand once and a half, and turn 3rd M R-hand once and a half, 1st M continues up the outside of the men's line to 1st

place *while* the 2nd and 3rd men loop R back to their original places, turning to the R to face in.

A2 1st W L-hand turn 2nd M, then turn 2nd W R-hand once and a half, then turn 3rd W L-hand once and a half, 1st W continues up the outside of the women's line to 1st place *while* the 2nd and 3rd women loop L back to their original places, turning to the L to face in.

B1 1-4 **2s[1]** hey across the set: 2nd W up with 1s, 2nd M down with the 3s
5-6 1s lead down through 2s and cast back.

7-8 All turn partner 2-hands once around

B2 1-4 2s hey across the set, W down, M up

5-6 1s cast to bottom while 2s and 3s meet and lead up one place.

7-8 Partners 2-hand turn once around.

Charlene's Celebration

(tune "Elizabethan Tango Man" Charlene Thomson)

4 couple longways, Gary Roodman, 2005, 3/2 meter

A1 Mirror hey for 4: 1s and 3s face down with hands, 2s and 4s face up apart. Hey along the lines, taking hands when inside and at the top, casting out at the bottom, coming together after 1 couple passes, then separating in the middle. End where you started.

A2 In foursomes, star R ½ way, star L back. CCW pousette ½ way in the same direction, 2nd corners forward to start. Ends cast to nearest middle place while middles lead to nearest end.

B In same foursomes, 3 changes circular hey starting with partner.

1n middle foursome, change with neighbor, passing L shoulder along the line.

In new end foursomes 1st corners cross, 2nd corners cross, circle L ½ way.

End progressed, proper, original 2,4,1,3.

*The Chestnut[2]

3 couple longways, nonprogressive, Playford, 1651

Part I

A Up a double and back; repeat

B1 All balance back, change places with partner. M circle 3 hands while W circle 3 hands, open to face partner.

B2 Repeat B1, this time circling on original side.

Part II

A Partners side R and L (side by side)

B1 All balance back, change with partner. 1s face down, 2s and 3s up, ½ hey on the side, starting R shoulder.

B2 Balance and change; ½ hey: 1s face up, others down and pass L shoulder to start.

Part III

A Partners arm R and L

B1 All balance back, change places with partner. 1s lead down, 2s and 3s come up the outside, 2s lead down to middle place to invert the set.

B2 All balance and change with partner. 1s cast up from the bottom followed by 2s and 3s to original place.

Flora and Phaon[3]

Longways duple, Walsh, 1718, Andrew Shaw reconstruction, unpublished, 3/2 meter

A1 1-4 Circle L ½ way, keeping hands with neighbor only, set R and L to partner

A2 1-4 Circle L ½ way to place, all turn single up (6 steps).

B1 1-2 1s cast to 2nd place (6 steps), 2s lead up

3-4 All turn partner 2 hands once around

B2 1-2 1s lead up (3 steps), and cast down (3 steps) **while** 2s cast down and lead up (*quick*)

3-4 All cloverleaf turn single (6 steps), 1s down, 2s up

Note: Everyone must be back in their progressed place in time for the cloverleaf turn single.

NOTE: A1: break the circle and face your partner before the setting. That will give you a moment of poise to set right and left. The movement of taking hands again should get you back on the correct foot to start moving into the circle left. It is stately and controlled, and the setting is in triple time. Just one of the ways this is a very easy pattern, but the dance is more difficult than it seems.

B1: (2s get confused and want to TS after they lead up in B1 bar 2) The 2s will have hands from the lead up, and are all ready to 2 hand turn. Also, don't teach the turn single at the end of A2 and cast down in B1 as 1-1/2. That would make the movement cross the break in the phrase, and I think there's a break in the movement, too. There are 6 steps for the 1s to TS, then there are 6 steps for the cast to 2nd place, so that's a long cast, in contrast to the quick 3 step cast for the 1s in B2 bar 2, where Andrew wants everyone back in line in their progressed place for the final TS in 6 steps.

Hazelfern Place

(tune "La Maison de Glace" Rejean Brunet), 6/8 meter

Longways duple, Chris Sackett and Brooke Friendly, 2006

A1 1-8 Partners back to back, 2 hand turn opening to face neighbor.

A2 1-4 Neighbors mirror back to back (2s up and inside to begin)

5-8 Neighbors mirror turn (M L, W R) $1\frac{1}{4}$ (2s inside to begin), ending in a line of 4 facing up, 2s in the middle

B1 1-4 lines lead up a double and back

5-8 2s lead up, cast down, ending in middle **while** 1s cast, cross up and cast to other end of the line, all facing down.

B2 1-4 lines lead down a double and back

5-8 2s lead down and cast up into progressed place while 1s cast up and cross down into progressed place

Knole Park

Longways duple, Bishop, 1788, reconstruction Bert Simons, 1961

A1 Circle L once around. 1st corners change, 2nd corners change.

A2 Repeat

B1 1s lead down center, lead back up (skipping), cast down one place **while** 2s lead up.

B2 Whole poussette CCW, 1st M, 2nd W forward to begin.

Leaves of Autumn

(tune "Bob Mills' Draught" Peter Barnes)

Longways duple, Chris Sackett and Brooke Friendly, 2008, 9/8 meter

A1 1-2 Partners pass R shoulder, loop over L shoulder

3-4 On 2nd diagonal, pass L shoulder, loop R

A2 1-2 Opposites pass R shoulder, loop L

3-4 On 2nd diagonal, pass L shoulder, loop R (end progressed and improper)

B 1-4 Circle L once around and turn single over L shoulder.

5-8 Partners L hand turn $1\frac{1}{2}$ and turn single over R shoulder to face partner again.

Mad Robin

Longways duple, Playford, 1695, reconstruction Cecil Sharp, 1922

A1 1st M turn corner R hand, partner L hand, cast to 2nd place, 2nd M moving up.

A2 1st W turn partner (in 2nd place), L hand, 2nd M (opposite) R hand, cast to 2nd place, 2nd W moving up.

B1 1st W move up the center and cast down to 2nd place while 1st M move up outside men's line, then down the center, 1s 2 hand turn once around

B2 2s repeat, 2nd W down the center to begin, 2s 2 hand turn.

Note: the transition from A1 to A2 is a continuous movement for the 1s.

Mike's Health

(tune by Jonathan Jensen)

Longways duple, Lynn Jensen, 2011, 6/8 meter

- A1 1s cross and go below (2s move up), ½ figure 8 up through 2s.
A2 2s the same, ending on the ends of a line of 4 facing up
B1 1-4 Lines up a double and set R and L
5-6 Back a double **while** bending the line
7-8 Circle L ½ way.
B2 1-4 Neighbors fall back a double and set R and L
5-8 Come forward, 1s cross and go below while 2s turn 2 hands ½ way
and lead up.

The Minor Spaniard

(tune adapted by Jenny Beer)

Longways duple, Jenny Beer, 2000, 6/8 meter

- A1 1st corners set and turn single, 1st man 2 hand turn with PARTNER
A2 2nd corners set and turn single, 2nd man 2 hand turn PARTNER
B1 1s down the center for 4, set R and L, lead up and cast to 2nd place, 2s moving
up
B2 Circle L once around, 2s gate the 1s up and around to progressed place

*Newcastle[4]

4 couple square, Playford, 1651 [PB Booklet 2014, with very slight modifications]

Part 1

- A1 1-4 All take hands in a circle, dance forward a double and back.
5-8 All set R & L to partner, set R & L to corner
A2 Repeat
B1 1-2 Arm R with partner.
3-8 M L hands across in center while W skip around the outside CW to
place.
B2 Repeat, arming L, W R hands across while M skip CCW.

Part 2

- A 1 1-4 All side (Sharp/swirl) with partner over and back.
5-8 Slow step and honor R, pass L shoulder to face a new partner on the
corner of the set.
A2 Repeat, swirl siding over and back, step R, pass L shoulder to new position at
head or side
B1 1-4 Present side couples lead to center, change hands and lead out, then
form an arch.
5-8 Present head couples cast off outside, go under the nearest arch with
someone, and return to the place you cast from.

B2 Repeat, head couples leading in and out, side couples casting off.

Part 3

A1 1-4 Present partners arm R once around

5-8 Arm left 1 ½ to meet a new partner on the corner of the set

A2 1-4 Arm R this partner

5-8 Arm L 1 ½, ending in lines up and down the hall, close together, with the W on the L of their current partner.

B1 1-6 Lines fall back a double and come forward, turn single

7-8 Pass through the line changing places with opposite and forming new lines across the hall, close together. (Dancers on the inside of the old line go to the ends of the new line: forward 4 steps. Dancers on the end of the old line take 2 steps forward and 2 steps inward to end close to an opposite)

B2 Lines fall back, come forward, turn single, and pass through to meet your original partner in original place in a square.

Orleans Baffled

Longways triple, Playford, 1710, 3/2 meter

A 1-2 1s cast down, 2s lead up

3-4 1s and 3s half poussette CW, 1st M, 3rd W forward to start

5-6 1s cast up, 3s lead down

7-8 1s and 2s half poussette CW, 1st W, 2nd M forward to start

B 1 1st corners cross and face along the line

2 2nd corners cross and face neighbor along the line

3-4 3 quick changes of a circular hey starting with your neighbor

The Pursuit

Longways duple, Playford, 1713, reconstruction Pat Shaw

A1 1st M hey with 2 women, cast to 2nd place as the 2nd man moves up

A2 1st W hey with 2 men, cast to 2nd place as 2nd W moves up

B1 1-4 1s lead down through new 2s and cast back **while** 2s move up the outside and lead down

5-8 All 2 hand turn partner in progressed place

B2 1s dance a whole figure 8 through original 2s above, 1s crossing up to begin.

Note: 2s may join the 1s in a double figure 8.

Tanya and David's Waltz (tune by Rebecca King)

Longways duple, David Edgar, 2014

A1 1-8 Take hands in a ring, balance, cast right 1 place CW, circle L once around to the new place.

9-16 Repeat, ending all progressed and improper

B 1-8 Dolphin hey: 1st M followed by partner pass 2nd W to start. End in a line of 4 facing up, 1s in the middle proper, 2s casting onto the ends, improper
 9-16 Line leads up, set R and L; while 2s cast, 1st M hands partner across to follow 2s to 2nd place, as 2s lead up to 1st place (all progressed and improper)
 17-22 All gypsy partner R shoulder once, take 2 hands, balance forward and back.
 23-24 California twirl to cross with partner and face a new couple.
 Notes: Keep the heys in 2nd place, and the casts out of the line of 4 well down to keep the set from creeping up. Twirl holding hands closest to the direction (up or down) that you want to end facing. Dolphin Hey: 1s act as a unit, after the first pass 1st W takes the lead. After the 2nd pass, 1st M takes the lead again.

Trip to Amsterdam

(tune: The Last New Vagaries, 1701)

Longways duple, Philippe Callens, 1989, 6/8 meter

A1 1-4 1s lead down and cast up to place while 2s come up the outside and lead down.

5-8 All set toward partner and turn single to place

A2 1-8 Circle L once around, 1s ½ figure 8 down through 2s

B1 1-4 1s cross and go below *while* 2s lead up and face out

5-8 Neighbors mirror gypsy: men L, women R, 1s inside to start

B2 1-8 Double figure-8: 1s cross up, 2s cast down to start

Wa' Is Me, What Mun I Do?

Longways duple, Playford, 1701, triple meter

A1 1-4 1st M set to 2 women, those 3 circle L until he is in 2nd W place.

5-8 Releasing 1st W hand, he leads them around 2nd M to new places (women above)

A2 2nd M repeat, setting to women, circling, and leading them around 1st M

B 1-2 All fall back and come forward

3-4 All chasse L one place (2 steps, no hands, everyone is now beside partner)

5-6 Lead partner out, turn and lead back

7-8 All cast, pulling R shoulder back and moving one place CW, ending in original place.

9-12 1st corners advance and retire, 2nd corners advance and retire

13-16 Starting with partner, 3 changes of Rights and Left