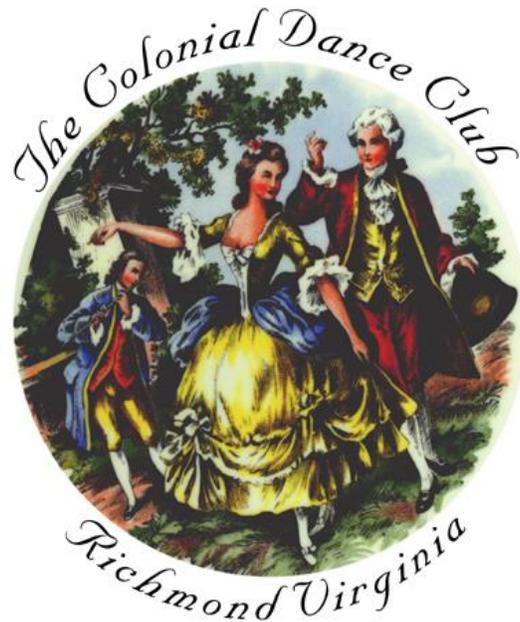


# Take a Step Back in Time

with the

## Colonial Dance Club of Richmond

You've heard about it. You've seen it in the movies. It's part of your heritage!  
Fun the whole family can enjoy!



Call us at 804-744-3264 or 804-266-7355 or [lindance.history@gmail.com](mailto:lindance.history@gmail.com)

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## Welcome

The Colonial Dance Club of Richmond is dedicated to the promotion and preservation of English Country Dancing. Sponsored by the County of Henrico, VA Division of Recreation and Parks, we were established in 1977. Since then, our club has been busy introducing young and old to English Country Dancing, giving demonstrations and performances by request in Central Virginia and as far away as Washington, DC.



Performance at Eppington Plantation in Chesterfield County, VA

## **The Jefferson Ball**

Usually, on the first Saturday of November, The Colonial Dance Club of Richmond hosts The Jefferson Ball; a gala where selected dances are presented in the grand style of yesteryear. The ball includes a fine catered dinner served between two live music dance sessions. Regular attendees display attire fashioned after clothing of those days gone by. Not only great fun, The Jefferson Ball showcases a wonder of early America when social dance was an intricate part of courtship.

You are invited to come see what you have been missing. The Jefferson Ball is open to the public. Colonial attire is preferred and we can suggest locations to rent appropriate attire if necessary. Formal evening suits or tuxedos for men and evening gowns for ladies are also acceptable.



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## Our Dance Schedule

We meet every Wednesday night from 7:30 p.m. to 9:30 p.m. at:

Belmont Recreation Center  
1600 Hilliard Road  
Henrico, VA 23228

We dance in the ballroom, which is to the right as you enter the front door.



Weekly Practice

## Other Groups

Williamsburg Heritage Dancers  
Newport House  
710 South Henry Street  
Williamsburg, VA 23185-4113

Every Tuesday Night, 8 p.m. to 10 p.m.

Website: <http://williamsburgheritagedancers.org/>

Louisa Group  
“Glen Beau”  
8876 Jefferson Highway  
Mineral, VA 23117

Every Friday night, 8 p.m. – 10 p.m.

Dance Master: Jerry Reynolds

[jerry.reynolds2010@gmail.com](mailto:jerry.reynolds2010@gmail.com)

Rappahannock Colonial Heritage Society Dancers  
St. George’s Episcopal Church  
905 Princess Anne St.  
Fredericksburg, VA (downtown)

2<sup>nd</sup> and 4<sup>th</sup> Friday, 7:30 p.m. – 9:00 p.m.

Dance Instructor: Elaine Sturgeon  
540-785-2168

Contact Person: Tina Buchanan  
[purrs4me@wwlnk.net](mailto:purrs4me@wwlnk.net)

## Shenandoah Valley Civil War Era Dancers

All-volunteer, non-profit, learning and teaching dances of the 1700s and 1800s, whose main goal is to raise money for battlefield preservation by teaching and enjoying early American dance.

Host free and open-to-the-public dance sessions twice a month in Harrisonburg. Call or visit website for more information and schedule.

Dance Instructor: Tom Mack

540-743-9389

Website: <https://sites.google.com/site/svcwed/home-1>

## **Helpful Links**

### **A. Clothes and Accessories:**

1. Jas. Townsend & Son, Inc.  
133 North First Street  
P. O. Box 415  
Pierceton, IN 46562

1-800-338-1665 (order)  
1-219-594-5852 (to order catalog)  
email: [catalog@jastown.com](mailto:catalog@jastown.com)  
web: <http://www.jastown.com>

2. Smoke and Fire Trading Co.  
P. O. Box 166  
Grand Rapids, OH 43522

1-800-766-5334 (order)  
1-419-878-8535 (information)  
web: <http://www.smoke-fire.com>

3. Marjorie Steen  
Fredericksburg Seamstress  
201 Morgan Lane  
Spotsylvania, VA 22554

1-540-582-7771  
email: [marjsteen@cs.com](mailto:marjsteen@cs.com)

4. Wingeo (Gifts, Patterns, Millinery)  
2205 Longview Drive  
Woodbridge, VA 22916-2616

1-703-494-6958

5. Burnley & Trowbridge Co.  
108 Druid Drive  
Williamsburg, BA 23185

1-757-253-1644

email: [jasburn@aol.com](mailto:jasburn@aol.com)

6. The Recollections of J. P. Ryan (Patterns)  
P. O. Box 1265  
Berryville, VA 22611

7. Amazons (Patterns)  
2218 East 11<sup>th</sup> Street  
Davenport, IA 52803-3760

1-319-322-6800

## **B. Societies**

1. Country Dance and Song Society  
132 Main Street  
P. O. Box 338  
Haydenville, MA 01039-0338

1-413-268-7426-ext 3

email: [camp@cdss.org](mailto:camp@cdss.org) Web: [www.cdss.org](http://www.cdss.org)

2. The Costume Society of America  
55 Edgewater Drive  
P. O. Box 73  
Earleville, MD 21919-0073

1-410-275-1619 or 1-800-CAS-9447

[www.costumesocietyamerica.com](http://www.costumesocietyamerica.com)

## Contact Us!

**This is not George and Martha Washington!**



(But they enjoy doing the dances George and Martha did!)



**Come Join the Fun! Contact**  
**The Colonial Dance Club of Richmond**  
744-3264 or 266-7355 or [lindance.history@gmail.com](mailto:lindance.history@gmail.com)

## Dance Terms

**Allemande:** Stand side by side with partner, right shoulders together, right arm extended, left arm behind back. Cross right arm inside partner's arm, right hand holding partner's left. Dance clockwise in this position, usually once around.



Allemande

**Allemande Reverse:** As allemande except stand with left shoulders together, left arm extended, right arm behind back. Cross left arm inside partner's arm, left hand holding partner's right. Dance counter-clockwise.

**Arming:** Partners hold each other by a forearm grip with man's hand under and supporting the woman's elbow. For "Arm Right" use right arms and "Arm Left" use left arms. Alternative way is for the two dancers to simply link elbows.

**Back to Back:** In this figure, (called a do-si-do in square dancing) two dancers face each other, move forward and pass each other by right shoulders; then, each moves slightly to his right and dances backwards back to place passing by left shoulders.

**Balance and Swing.** An enthusiastic form of setting. Step onto the right foot and kick the left across, then step onto the left foot and kick the right foot across. May end with a buzz swing.

**Balance Back.** Take 2 small steps back before doing another move, such as crossing with a partner or corner.

**Bourée.** A traveling step in 4 beats that may be started on either foot. For the right foot: Sink on left foot and place right foot in front, 4<sup>th</sup> position. Step forward on right foot, then step forward on left foot. Step forward again on right foot, sink on right foot, and place left foot in front, 4<sup>th</sup> position.

**Box the Gnat.** American dance term. A couple give right hands and change places, with the woman going under their joined raised arms. They end facing each other.

**California Twirl.** American dance term. A couple stands side by side facing the same direction, holding inside hands (man's right, woman's left). She turns left and goes into his position

**Cast:**  
**(Down/Up)** A solo turn outward followed by walking behind the dance line. Rejoin the line below (above) your nearest down-line (up-line) neighbor.

**Circle:** Three or more dancers take hands in a ring and dance clockwise unless instructed otherwise. A walking step or slipping step is used.



Circle

**Corner.** In a square set, your corner is the person next to you on the other side from your partner. In a longways duple minor set, 1<sup>st</sup> corners are the people in the 1<sup>st</sup> man and 2<sup>nd</sup> woman's places. Second corners are in the 1<sup>st</sup> woman and 2<sup>nd</sup> man's places. In a 3 couple or triple minor dance in which the 1s have moved into the middle position, the 1's 1<sup>st</sup> corner is the person diagonally to their right, and the 1's 2<sup>nd</sup> corner is the person diagonally to their left.

**Cross and Cast.** The top couple crosses to the other side of the set passing right shoulders and goes down the outside one place.

**Cross Over One Couple.** In a longways set, the 1<sup>st</sup> couple of each minor set crosses over by right shoulders and goes into the second place, improper, while the 2s lead up.

**Cross Over:** In a longways set, the first couple of each minor set crosses over by right shoulders and goes into the second place, improper, while the twos move up.

**Crossover Hey.** A hey (figure 8 with all dancers moving) in which the first couple starts by crossing over (lady going first) and dances with the two people on the other side. The first couple each go between the two people (the twos and threes) to start. The ones cross back over to their own side when they reach the top of the set, and then hey on their own side. All return to original position.

**Double Figure Eight.** As one couple crosses through the other, the other couple casts into their place and then leads through crossing so that both couples follow the same track with everybody moving. Usually begins with the bottom couple crossing up and the top couple casting down.

**Figure Eight.** One couple dances a figure eight path around another couple. You and your partner cross between the other couple, lady going first. Go behind the person who was next to your partner. Cross again through the couple to end in your original place.

- Gate.** Typically in a longways set, a working couple leads up round another couple (the posts) and back to where they started. The posts hold nearest hand with the working couple and help them around.
- Gipsy (Gypsy).** Two dancers walk around each other shoulder to shoulder gazing lovingly into each other's eyes.
- Grand Chain.** In a circular or square set, face your partner, and pass your partner giving right hand. Give left hand to the next person who approaches you. Keep passing right and left alternately until told to stop. Usually results in men going counter-clockwise and women going clockwise around the set.
- Grand Square.** In a square formation, side couples face each other and fall back 4 steps while head couples advance a double. Sides turn to face opposite across the set and advance a double towards them while heads face each other and fall back a double with opposite. Sides lead in a double with opposite while heads fall back away from opposite a double. Sides fall back to place with partner while heads move forward to place.
- Half Figure 8.** Active dancers cross (lady first) either up or down and cast off around one dancer. Dancers finish directly opposite from where they started.

**Half Rights and Lefts.** Two facing couples give right hands to partner and cross the set, turn to face neighbor, and then give left hands to neighbor. Pass neighbor and turn to face partner across the set.



Half Rights and Lefts

**Hands Across.** Four dancers give right hands in a shaking handhold to the person diagonally across the set and move all the way around, or move halfway around and then give left hands to return to place.



Left Hands Back

**Hands Around.** Any number of dancers give hands in a circle and slip to the left or right as directed. Keep arms in a “W” position and give weight in order to keep the circle symmetrical.



Hands Around

**Hey, Circular.** *For 4 changes:* Two facing couples pass partner by right shoulder and cross the set, turn to face neighbor, and then pass neighbor by left shoulder. Turn to face partner across the set and repeat. End in original position. *For 3 changes:* Same as above but end after passing partner for the second time. End in progressed position.



Circular Hey

(passing original neighbor by left shoulder)

**Hey, Crossover.** Top couple crosses (lady first) to dance a mirror hey on the opposite side. Lady passes third man by left shoulder, and man passes third lady by right shoulder. Usually ends by hey on own side, with top couple crossing back to hey with dancers on their own side when they get back to the top.

**Hey, Mirror Image.** Top couple dances in and down as middle couple dances out and up. Third couple waits a moment, and then dances up between the first couple as they dance down. Repeat above until all are in original position. Partners usually take hands at the top and bottom of the set.

**Hey, Sheepskin.** Top man leads the other 2 men across the set above the first lady. Men dance behind the first lady, in front of the second (middle) lady, and behind the third lady. As the third man passes the middle lady, he goes around her to take over the head of the line and change the direction of the line of men. The men continue weaving through the ladies, with each man going around the middle lady when he becomes the last man in the line. When the original first man is back in the lead, he leads the men down the ladies' side and up the men's side to original place. The 3 ladies then do the same around the men. Can be done with a skipping step.

**Hey, Straight.** Top dancer faces down while remaining dancers face up. Top 2 dancers pass right shoulder, then first and third dancer pass left shoulder as all three move in a figure 8. Ends with all in original position. May also be done across the set, and with 3 or 4 dancers.

**Improper/Proper.** Improper is when a male dancer is on the ladies' side and vice versa. Proper is when a dancer is on his or her own side.

**Ladies' Chain.** Two ladies cross with right hand and give left hand to opposite man. Turn man (either open turn or courtesy turn), then ladies cross again by right and turn partner by left. Men can help by dancing out and to their right toward lady as she crosses over.

**Lead Down the Center.** Designated couple face down, take inside hands, and dance down the center of the set, drop hands and turn around individually toward each other to face up, and dance up to place or cast to second place, as directed.

**Longways Set.** A dance formation with men in 1 line facing ladies in an opposite line, facing partner.

**Minor (Duple or Triple) Set.** Duple minor set involves 2 couples dancing with each other within a longways set. Triple minor set contains 3 couples dancing together within a longways set.

**Poussette.** Two couples take 2 hands with partner. One man pushes while the other man pulls (usually so that the couples move clockwise) in a diamond formation, 4 steps out and 4 steps back. In a half poussette, couples progress; in a full poussette, they change places.

**Promenade.** Often occurs at the end of a dance in a circular or square set. Typically uses a crossed handhold in front. Couples dance clockwise or counterclockwise (depending upon the dance), either halfway or all the way around the set.

**Rigadoon.** A footing step that takes 4 counts. Many interpretations exist, including: Hop on left foot; at the same time, extend the right leg to the front or side. Pull the right leg back and land on the right foot as you extend the left foot either to the front or side. Plié, then straighten up, with or without a hop, and land in first position.

**Right Hands Across.** Four dancers give right hands in a shaking handhold to the person diagonally across the set and move all the way around. Often done for 8 beats and followed by Left Hands Across back.



Right Hands Across

**Rights and Lefts.** Two facing couples give right hands to partner and cross the set, turn to face neighbor, and then give left hands to neighbor. Pass neighbor and turn to face partner across the set. Repeat until all are where they started the figure.



Rights and Lefts

**Setting Step.** A footing step that can be done in place or advancing toward another dancer. Step to the right, rising slightly on ball of foot. Then close feet and lower heels to ground. Repeat to the left. Another version is to make a small leap to the right, bring the left foot over and change weight, then return the right foot to the floor. Repeat to the left.

**Siding.** In original siding, 2 dancers advance toward each other right shoulder to right shoulder and then retire to place. Repeat to left shoulder. In Cecil Sharp siding, dancers advance passing left shoulders, walking in an arc. This should be done by walking forward 3 steps and turning on the fourth beat. Then go back to place walking forward on that same arc passing right shoulders.

**Strip the Willow.** A move where the top couple of a longways set turn each other by the right (probably with an elbow hold) once and a half to get to the other side, and then turn the next person on the side by the left, go back to their partner for a right turn, the next person on the side by the left, back to their partner by the right and so on, turning everyone of the opposite sex by the left in between right turns with their partner.

- Swing.** The buzz swing begins by taking ballroom position. Put your right foot next to your partner's right foot, outside edge of feet nearly touching. Use your left foot as if you were on a scooter to push yourself around. Swings done by 2 ladies may be done in the crossed hand position.
- Turn Single.** A solo turn for one person that takes 4 beats. Take four steps around a small circle rather than pivoting in one spot. If no direction is given, the dancer should turn over the right shoulder. In a cloverleaf turn single, 2 dancers who are dancing together turn away from each other by turning over opposite shoulders.
- Up a Double and Back.** Starting with right foot, take 3 steps forward. On the fourth step, bring the left foot just up to the right foot, keeping weight on the right foot. Then back up starting with the left foot, 3 steps, then feet together.
- Women's (Men's) Moulinet.** French for windmill, the figure is often done in a cotillion. The ladies set twice advancing toward the center, then do right hands across  $\frac{3}{4}$  of the way around, falling back into the square at the end. Repeat with left hands across.

## Elizabethan Dance

Queen Elizabeth was making a progress of the kingdom in 1591 when she first saw people doing country dances at Cowdray House, the home of Lord and Lady Montague. She introduced the dances at court, and they were then danced at every ball along with the established court dances of the day. The first colonists in the New World brought these country dances with them and many of these early dances such as Rufty Tufty and Jenny Pluck Pears have survived to this day! Colonial dance, then, has its roots in Elizabethan England. Join us as we expand our activities to include Elizabethan Court Dancing, including the *pavane*, *bransle*, *alman*, and *galliard*!



Recent Elizabethan Dance Performance

## Upcoming Events

1. **The Jefferson Ball**: November 17, 2018.

Relive the experience of attending a Colonial Ball with fine dancing and fine dining. Cost is \$35 per person and includes heavy hors d'oeuvres by Encore Catering midway through the evening. Period attire or formal wear is encouraged. To reserve your place, please send a check to **Harper Alford, 10059 Hobby Hill Road, Richmond, VA 23235**. Call 804-272-9594 for more information. The dances to be performed are listed below.

### Minuet

The Ash Grove	Newcastle
Autumn Moon	O, Susato
Bloomsbury Market	The Potter's Wheel
The Brandywine	The Punch Bowl
The Cuckoo's Nest	Ramsgate Assembly
The French Lady	Scotch Cap
Good Man of Cambridge	The Shrewsbury Lasses
Handel's March Country Dance	Sun Assembly
Irish Wash Woman	Wa' Is Me, What Mun I Do?
John Tallis's Canon	Wakefield Hunt
Mr. Isaac's Maggot	Winter Solstice
A New Beginning	The Wood Duck



# Jefferson Ball, Nov. 17, 2018 ~ 6:30 p.m.

## The Cuckoo's Nest (3 cpl lw, 1775, The Rutherford)

A1	1-8	1s cast to middle and hands 4 with 3s
A2	1-8	1s cast back to top and hands 4 with 2s
B1	1-8	Crossover hey
B2	1-8	Hey on own side
C1	1-8	1s lead to middle place (2s move up on outside) & set to each other; cast to bottom (3s lead up) & set again
C2	1-8	1s & 3s 4 changes of R & L

## The French Lady (Cotillion, 1781)

### The Figure

A	1-8	Heads advance & retire while sides chassé out & back; then reverse roles
	9-16	Starting by going in front of their corner, women weave the ring around the set
	17-24	Men repeat, going in front of their corner

### The Changes

- 1 Grand Round: set, rigadon, slip L; repeat but slip R
- 2 Ladies' Moulinet: set twice, RH star; repeat with LH star
- 3 Men's Moulinet: set twice, RH star; repeat with LH star
- 4 Grand Square; Reverse Grand Square

## Good Man of Cambridge (lw duple, 1996, G. Roodman)

A1	1-4	1s & 2s circle L once round to places
	5-8	1st corner cross; 2nd corners cross
A2	1-8	From new positions, repeat A1 to places
B	1-4	1s lead down 4 steps, turn, lead back to place
	5-8	2s lead up 4 steps, turn, lead back to place
	9-16	2s cast up to 1 <sup>st</sup> position & dance ½ figure 8 around their original positions, while 1s move down to 2 <sup>nd</sup> position and follow 2s into the ½ figure 8. End the figure 8 in a line of 4 facing down the set with 2s in the middle (men on the L of the line, women on the R)
C1	1-4	Lines of 4 lead down a double & fall back, everyone turning individually at the last moment to face up the set
	5-8	Lines of 4 lead up a double & fall back, end people pulling in at the last moment
C2	1-4	M1 & W1 (on the ends of the line) cross, go below, and end facing up while 2s 2HT ½ way & lead up (don't rush this) into...
	5-8	M2, assisted by M1, and W2, assisted by W1, dance up through the middle & around to re-form the set. (You are now ready to repeat the dance with this new couple)

## Handel's March Country Dance (lw duple, 1793, Muzzey)

A1	1-8	1s cross & cast (2s lead up) & 2HT 1½
A2	1-8	1s & 2s dance double figure 8 (1s cross up; 2s cast down to begin)
B1	1-8	W1 circle L with 2s, then M1 circle R with 2s
B2	1-8	Four changes of rights & lefts

## Irish Wash Woman (lw duple, 1793, A. Willcox)

A1	1-8	All chassé across the set, women facing up, men facing down (4 beats), rigadon; repeat to places
A2	1-8	1s & 2s allemand and then allemand reverse
B1	1-8	1s chassé down the center, rigadon, chassé up, and cast to 2 <sup>nd</sup> place as the 2s lead up
B2	1-8	Circle 4 hands round and back

## John Tallis's Canon (lw duple, 1965, P. Shaw)

		Voice I	Voice II
		1st crnrs	2nd crnrs
A1	1-2	Fwd & meet	
	3-4	Fall back	A1 1-2
	5-6	X over passing RS	3-4
	7-8	TS left	5-6
A2	1-2	Meet	7-8
	3-4	Fall back	A2 1-2
	5-6	X back passing RS	3-4
	7-8	TS left	5-6
B1	1-2	RHT ½ way	7-8
	3-4	RH across ½ way round	B1 1-2
	5-6	Set R & L	3-4
	7-8	TS right	5-6
B2	1-2	LHT ½ way round	7-8
	3-4	LH across ½ way round	B2 1-2
	5-6	Fall straight back	3-4
	7-8	Move fwd diag to R (progr)*	5-6
A1	1-2	Fwd to meet new crnrs	7-8**
	3-4	Fall back, etc	A1 1-2
	*	1st corners pass in front of 2nd corners	
	**	2nd crnrs move diag fwd to the left	

# Jefferson Ball, Nov. 17, 2018 ~ 6:30 p.m.

## Mr. Isaac's Maggot (1w duple, 1695, Playford)

- A 1-4 M1 turn W2 by the R & go behind M2 to place  
5-8 W1 turn M2 by the L & go behind W2 to place
- B 1-2 All fall back 6 steps with neighbor  
3-4 Come forward 3 steps & TS  
5-8 Partners facing, circular hey 3 changes, ending in a line of 4 facing up with the 1s between the 2s  
9-10 Lead up 3 steps & fall back  
11-12 Lead up 3 steps again; 2s gate 1s into progressed places

## A New Beginning (1w 3 couple, 1992, G. Roodman)

- A1 1-8 M1 and W1 initiate a crossover hey back to places except 1s remain at the top improper (they do not cross back to their own sides)
- A2 1-2 1s lead down center to meet 3s while 2s move up outside to 1<sup>st</sup> place  
3-6 1s and 3s RHA once round, while 2s turn by the R once round  
7-8 All TS
- B 1-2 End couples lead forward to meet in the middle  
3-4 End couples retire as middle couple meets in the middle  
5-6 End couples lead forward again and pass opposite by the right, as middle couple retires  
7-8 End couples cast away from partner out to the sidelines as middle couple half gypsy to own side  
9-16 All go back to back with partner and 2HT

## Newcastle (4 cpl square, 1650, Playford)

### Part 1

- A1 1-4 All take hands, lead in a double & fall back  
5-8 Set to partner, set to corner
- A2 1-8 All that again
- B1 1-2 Arm R with partner, once round  
3-8 M LH across while W skip CW outside
- B2 1-2 Partners arm L once round  
3-8 W RH across while M skip CCW outside

### Part 2

- A 1-4 Partners side over & back (Sharp siding)  
5-6 Partners step R a single and honor  
7-8 Pass partner by LS
- A2 1-8 All that again with the next person
- B1 1-4 Original heads lead in a double, lead back  
5-8 Heads make an arch, sides cast (M to his R, W to L), meet partner and pass under arch, lead out to place with opposite
- B2 1-4 Sides lead in a double, lead back a double  
5-8 Sides make arch, heads cast, pass under arch, lead out with opposite

### Part 3

- A 1-8 All arm R, arm L & pass on to next
- A2 1-8 All arm R with this person, then arm L and form two lines with current partner improper (W on left of M). The facing lines pass through original head position
- B1 1-4 Lines fall back a double & come forward  
5-8 All TS (to the R) & change by RS with person opposite. After passing through, center 4 turn to face person beside them & form ends of new line facing up & down the hall; ends step up into line, after passing through, to form center of new line
- B2 1-4 Lines fall back a double & come forward  
5-8 All TS and change by RS with opposite to end in original places

# Jefferson Ball, Nov. 17, 2018 ~ 6:30 p.m.

## O. Susato (1w duple, improper, 2000, V. Skowronski)

- A1 1-2 Neighbors arm R  
3-4 Neighbors set & TS
- A2 1-2 Partners arm L  
3-4 Partners set & TS
- B1 1-2 Partners side (Cecil Sharp)  
3-4 All pass partner by the RS & cloverleaf TS (W turn L, M turn R)
- B2 1-2 Neighbors side (Cecil Sharp)  
3-4 All pass neighbor by RS, then pass partner by LS into a line of 4 facing up, with the 1s making the long cross to finish improper on the outside of the line
- C1 1-2 In line, up a double and back  
3-4 1s cast down and ½ figure 8 up WHILE 2s cross up, cast down, and lead up (all have changed places with their partner)
- C2 1-2 In line, up a double and back  
3-4 1s cast down, ½ figure 8 up, and continue down to face new 2s WHILE 2s cross up, cast down, and lead up to face new 1s

## The Potter's Wheel (1w duple, 2009, B. Friendly & C. Sackett)

- A 1-4 Partners facing, dance 4 changes of R & L  
5-8 1s turn by the R 1½ to end facing W2 with M1 in the lead and partner behind him
- B 1-4 1s dance a L shoulder "dolphin hey" with the 2s (1s dance in tandem, switching the lead each time they loop out of the hey)  
5-6 2s follow the curve of the hey up the outside to 1<sup>st</sup> place WHILE the 1s, with M1 in the lead, dance down the middle of the set and curve out to own sides in second place  
7-8 Partners RHT once round

## The Punch Bowl (1w duple, 1701, Playford)

- A1 1-2 1s cross & cast while 2s meet  
3-4 1s lead down thru next 2s below & cast back to 2<sup>nd</sup> place while 2s separate & move up outside of couple above & lead back down thru couple above to original 1s place  
5-8 1s & 2s circle L ½ way; 1s cast, 2s lead up
- A2 1-8 Repeat A1 with 2s (now above) crossing & casting, etc.
- B 1 1<sup>st</sup> corners (M2 & W1) change  
2 2<sup>nd</sup> corners change  
3-4 Circle L ½ way  
5-8 1s cast & turn ½ while 2s lead up, turn 1½

## Ramsgate Assembly (3 cpl lw, 3 steps per bar, 1795, T. Budd)

- A1 1-4 1s & 2s set twice to partner  
5-8 1s & 2s ½ R & L, end facing neighbor
- A2 1-8 Repeat A1 with 1s & 2s setting with neighbor & ½ R & L to place
- B1 1-4 1s down the middle, end facing up the set  
5-8 1s lead up & cast (2s lead up)
- B2 1-4 Partners take RH & balance forward & back; M turn L under arm & change places  
5-8 Repeat with the LH
- C1 1-8 1s turn 1<sup>st</sup> corner by R then partner by L
- C2 1-4 1s turn 2<sup>nd</sup> corner by the R  
5-8 1s turn LH to bottom as 3s cast up to 2<sup>nd</sup> place

## Scotch Cap (3 cpl lw, 1651, Playford)

### Part 1

- A 1-8 All lead up a dbl & back twice
- B1 1-4 W1 & W2 face M2 & M3 on the diagonal, fall back 2 steps & cross to change places  
5-8 M1 & W3 face on the diagonal & cross
- B2 1-8 All that again to places

### Part 2

- A 1-8 Partners side RS and LS
- B1 1-4 Men take hands on the side, fall back a double, & come forward a double as the women do the same  
5-8 M1 & M3, W1 & W3, & M2 & W2 arm R & fall back to places
- B2 1-4 As in B1  
5-8 Partners turn

### Part 3

- A 1-8 Partners arm R, arm L
- B1 1-4 The men slip 4 steps up while the women slip 4 steps down, so that M3 and W1 face  
5-8 Progressive hey with hands, 3 changes, starting with M3 & W1 giving RH. In the last change, M2 turns his partner once round by the RH, while M1 & M3 turn their partners ¾ round
- B2 1-4 The men slip 4 steps down while the women slip 4 steps up, so that M1 & W3 face  
5-8 As in B1 but M1 & W3 start by giving LH. All return to original positions

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## Shrewsbury Lasses (3 cpl lw, 1765, Playford)

- A1 1-4 M1 slow set & honor to the right, then left, to W2  
5-8 M1 2HT W2 once round  
A2 1-8 W1 the same with M2  
B1 1-2 1s cast to 2<sup>nd</sup> place as 2s lead up.  
3-6 1s circle L with 3s once round  
7-10 M1 skip up around top couple to end in 2<sup>nd</sup> place improper, while W1 skip down around bottom couple to end in 2<sup>nd</sup> place improper  
11-12 1s 2HT ½ way  
B2 1-2 3s cast up to 2<sup>nd</sup> place, 1s leading down  
3-6 2s & 3s (at top) circle L once round  
7-10 M3 skip up around top couple to end in 2<sup>nd</sup> place improper, while W3 skip down around bottom couple to end in 2<sup>nd</sup> place improper  
11-12 3s 2HT ½ way  
The dance repeats twice more.

## Sun Assembly (lw duple, 1757, Thompson)

- A 1-4 1s & 2s circle left ½ way & fall back  
5-8 2s gate 1s up the middle around them  
9-12 1s ½ figure 8 through 2s. 2s cross with partner on bars 11-12  
13-16 All set & TS  
B 1-4 1s RHA with 2s below  
5-8 1s LHA with 2s above  
9-12 1s lead down through 2s below & cast back to progressed place  
13-16 All 2HT partners once round

## Wa' Is Me, What Mun I Do? (lw duple, 1696, Playford)

- A1 1-2 M1 set to the 2 ladies\*  
3-8 All three circle L ½ way; M1 releases partner's hand to lead the women around M2, ending with M1 in W2 position  
A2 1-2 M2 set to the 2 ladies\*  
3-8 All three circle L ½ way; M2 releases hands with W1 to lead the women around M1. All are now progressed and improper  
B 1-2 All balance back and forward (not taking hands)  
3-4 Using two "step-close" sideways steps, dance 1 place left around the set (ladies now above, partners facing on the side)  
5-6 Partners lead out on sides, turn and lead back  
7-8 All cast R one place (all end home)  
9-12 1<sup>st</sup> corners meet & retire; 2<sup>nd</sup> corners repeat  
13-16 3 changes of a circular hey starting with partner

\*Starting by setting to the L, the man sets to the ladies. The ladies wait for 1 bar and then set, along with the man, to the R.

## Wakefield Hunt (lw triple with triple progression, 1779, Thompson)

- A1 1-8 M1 cast down below M2, set to & turn W3 ending in M2s place (M2 move up)  
A2 1-8 W1 cast down below W2, set to & turn M3 ending in W2s place (W2 move up)  
B1 1-8 Hands-six, slip L then R  
B2 1-8 1s gate down through 3s, then gate up through 2s  
C1 1-8 1s RHA with 3s, then LHA with 2s above  
C2 1-8 1s and 3s, 3 changes of R and L, then 1s go outside of 2s from the set below, while 2s lead up the middle to progressed places

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## Winter Solstice (4 cpl square, 5<sup>th</sup> cpl in center, 1988, W. Crouch)

- A1 1-8 Head couples mirror image hey with middle couple WHILE side couples side RS & LS
- A2 1-8 Head couples side RS & LS WHILE middle couple dances hey with nearest side couple, middle M going to couple on L & middle W going to couple on R; middle M passes other M by R and middle W passes other W by L, ending with middle couple in center facing each other
- B1 1-8 Grand square: Heads lead in while sides face. Middle couple backs out toward sides, backs down the set, meets at the bottom, and leads up the center to face top couple
- B2 1-8 Progression: All take skaters' hold (RH in RH & LH in LH). Middle couple changes with top couple, M passing LS. Top couple wheels L to change with couple on their L. That couple changes with bottom couple, bottom couple with side couple, & that side couple becomes new middle couple.

Dance repeats 4 more times.

## Wood Duck (circle, men on inside facing out, women on outside facing in, 1980, Fried de Metz Herman)

- A1 1-4 Partners gypsy CW (RS)  
5-8 Turn by L with dancer diagonally on L
- A2 1-4 Partners gypsy CCW (LS)  
5-8 Turn by R with dancer diagonally on R
- B 1-2 Partners taking both hands, chassé 2 steps CCW (man's L, woman's R)
- 3-4 Man turns woman under his L arm & puts her on his L, facing out
- 5-6 Taking hands with neighbor to form a large circle, all balance out from center & back
- 7-8 Man leads woman who is on his R in front of him as his new partner &
- 9-16 All waltz in CCW direction with new partner

## Minuet (couple dance)

### **Introduction**

- 1-2 Bow to presence  
3-4 Bow to partner

### **Part 1**

- A1 1-4 2 Minuet steps toward head of hall  
5-8 2 Minuet steps to turn ½, M backing up
- A2 1-4 2 Minuet steps toward foot of hall  
5-8 2 Minuet steps to turn ½ way round as cpl, end in contra line facing partner (but slightly to the R of partner)
- B1 1-8 Dance over the "Z": 1 Minuet step on the parallel, 2 Minuet steps along the diagonal (pass RS), 1 Minuet step on parallel
- B2 1-8 Retrace "Z"
- A3 1-8 RHT with 4 Minuet steps
- B3 1-8 LHT with 4 Minuet steps. Finish side by side facing presence

### **Part 2**

- A4, 1-16 Repeat A1, A2  
A5
- B4, 1-16 Repeat B1, B2  
B5
- A6 1-8 2HT to L, 4 Minuet steps
- B6 1-8 2HT to R, 4 Minuet steps. Finish facing presence

### **Coda**

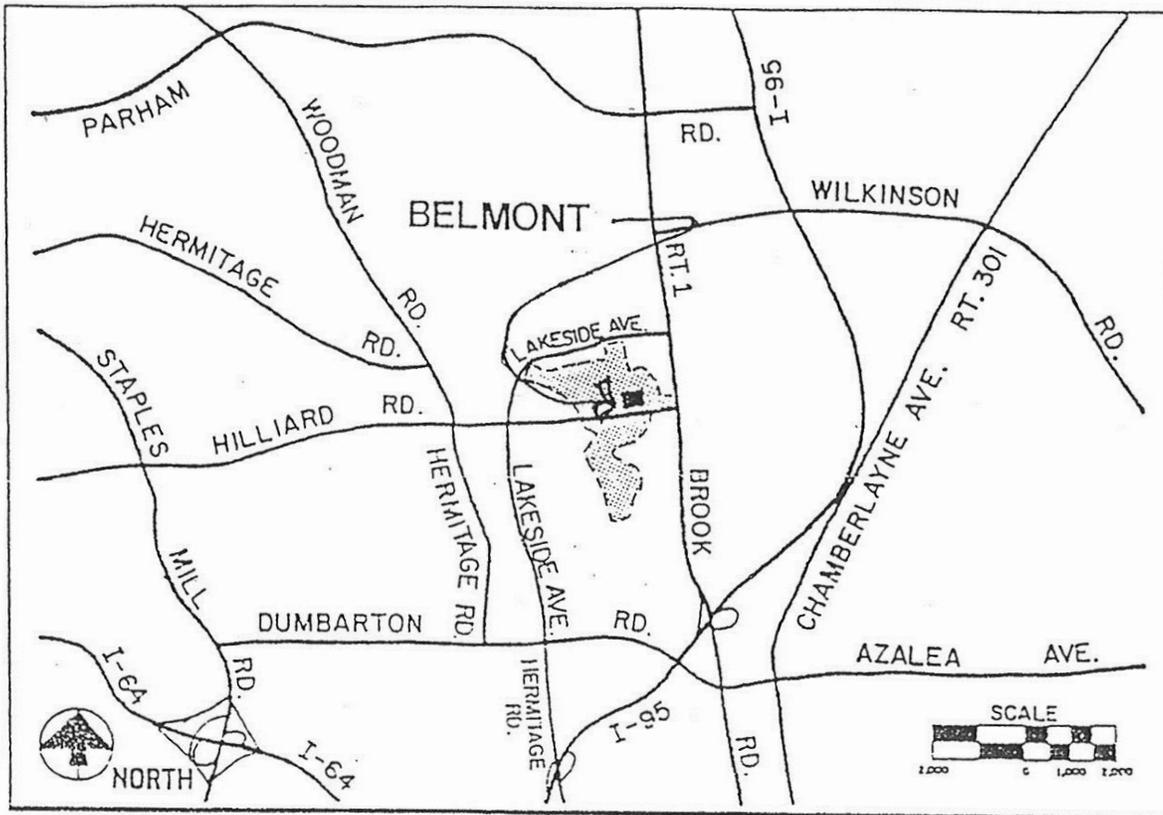
- 1-2 Bow to presence  
3-4 Bow to partner



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For information, please contact Harper Alford at (H) 804-272-9594 or (C) 804-385-8901.

Location: Belmont Recreation Center, 1600 Hilliard Rd, Henrico, VA 23228.



FROM THE NORTH: Route 95 North to exit 83 (Parham Road West). At 1<sup>st</sup> light, turn L onto Route 1 South. Turn R at 4<sup>th</sup> light (Route 356, Hilliard Road). Go in 1<sup>st</sup> drive on R.

FROM THE SOUTH: Route 95 North to exit 81 (Route 1 North). Turn L at 2<sup>nd</sup> light (Route 356, Hilliard Road). Go in 1<sup>st</sup> drive on R.

FROM THE EAST: Route 64 West onto Route 95 North. Stay on 95 North to exit 81. Turn L at 2<sup>nd</sup> light (Route 356, Hilliard Road). Go in 1<sup>st</sup> drive on R.

FROM THE WEST: Route 64 East into Richmond. Take LEFT exit 186 (Route 95 North). On 95 North, take exit 81 (Route 1 North). Turn L at 2<sup>nd</sup> light (Route 356, Hilliard Road). Go in 1<sup>st</sup> drive on R.