

2019 PCDC English Ball Caller's Book



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Dance Notation Conventions

Unless otherwise specified:

- Turn singles are to the right
- Crossings pass by right shoulder
- Setting is to the right and left
- Turns, stars and circles are once around

Rights and lefts are with hands

Circular Hey is without hands

1s = 1st couple

2s = 2nd couple

3s = 3rd couple

4s = 4th couple

1st Corners = 1st man, and 2nd woman

2nd Corners = 1st woman, and 2nd man

1s, 2s, 3s, 4s, 1st corner(s), 2nd corner(s) identify people

Diagonals are positions

As an example, in a Duple Minor Longways:

1st Diagonals = 1st man position, and 2nd woman position

2nd Diagonals = 1st woman position, and 2nd man position

<Italic text is used for "road signs">

Beautyberry

Formation: Duple Minor Longways

Source: *The Goldcrest Collection*, Joseph Pimentel, 2005

Music: Barnes Book 3, page 24, *Baptist Johnson*, Turlough O'Carolan, 6/8, C

Recording: The Goldcrest Collection, Goldcrest

Video: https://www.youtube.com/watch?v=c3SYdL-KFvY&feature=em-subts_digest

- A1 (1-4) 1st corners set and turn single
(5-8) 1s cross set and go below while 2s move up on bars 7-8
(9-12) Men *<on the 1st diagonal>*, right hand turn
- A2 (1-4) Women, *<on the 2nd diagonal>*, set and turn single
(5-8) 2s cross and go below while 1s move up on bars 7-8
(9-12) 2nd man and 1st woman (*on the 1st diagonal*), right hand turn
- <not-progressed, all improper>*
- B (1-2) Facing partner, take neighbor's hand, and fall back
(3-4) Slow step (left) and honor partner
(5-8) Back to back partner
(9-10) Right hand star, ½ way
(11-12) Turn single left
(13-16) Left hand star once around to progressed place

Bel Canto

Formation: Duple Minor Longways

Source: Not Published, Susan Kevra

Music: Barnes Book 3, page 25, *One Card Short*, Dave Wiesler, 2018, 2/2, Bb

Recording: Non Available

Video: <https://youtu.be/UsSjN82Auc8>

- A1 (1-4) 1st corners right hand turn
(5-6) With partner, right shoulder siding
(7-8) All turn single left to place
- A2 (1-4) 2nd corners left hand turn
(5-6) With partner, left shoulder siding
(7-8) All turn single right to place
- B (1-4) Circle $\frac{1}{2}$ and fall back
(5-8) Starting with Partner, 2 changes rights and lefts
(9-12) 1s cross the set and go below ending in the middle of a line of 4
While
2s lead up and cast to the end of the line
(13-16) Line of 4, up and double and back
(17-20) 1s cross trail up and around 2s to progress
While
2s come together and lead up.

Notes:

B(17-20) Cross trail. 1st woman dances to the right (in front of her partner) and around 2nd woman to progress, while 1st man dances to the left (After his partner crosses in front) and around 2nd man to progress.

Cockle Shells

Formation: Duple Minor Longways

Source: *Dancing Master 11th ed*, 1701

Retreads Vol 1 ed. 2, Charles Bolton, 2000

Music: Barnes Book 2, page 21, *Cockle Shells*, 1701, 2/2, Dm

Recording: Boston Collection, Vol 8, By Choice, Bare Necessities

Video: <https://youtu.be/0mnPXnl6RT0>

A1 (1-4) 1st corners right hand turn

(5-8) 1s left hand turn

A2 (1-4) 2nd corners left hand turn

(5-8) 2s right hand turn

B1 (1-2) 1st corners change

(3-4) 2nd corners change

(5-8) Circle $\frac{1}{2}$, 1s cast to progress, while 2s move up

B2 (1-8) 1s whole double figure 8 with next 2s

Start with 1s crossing down between new 2s while new 2s continue up the outside

Notes:

B2: at the end of the double figure eight, if the 2nd lady turns to her right, this will flow directly into 1st corners right hand turn.

We'll be dancing the 2nd edition, where 1s and 2s dance a whole double figure 8, getting home just in time for 1st corners to right hand turn.

Diana's Maggot

Pronounced DEE-Anna's Maggot

Formation: Duple Minor Longways

Source: Not Published, David Macemon, 2017

Music: Not Published, *Butterflies Waltz*, Ruth McLain, 2017, 3/4, A

Recording: None available

Video: <https://www.youtube.com/watch?v=2u3WZgqihsw>

- A1 (1-2) 2nd corners left hand turn ½,
(3-4) Let go, pass neighbor by left shoulder to orbit behind neighbor, return home, and face partner
(5-8) Left shoulder gypsy partner once around
- A2 (1-2) 1st corners right hand turn ½
(3-4) Let go, pass neighbor by right shoulder to orbit behind neighbor, return home, and face partner
(5-8) Right shoulder gypsy partner once around

< All are still home >

- B1 (1-4) 1s cross and go below, (Take all four waltz steps)
While
2s dance forward, 2-hand turn half and lead up
(5-8) ½ double figure 8
2s cast down and cross up
While
1s cross up and cast down
<End facing partner>
- B2 (1-2) All cross over with partner by right shoulder (Curved like a wide Sharp-style siding)
(3-4) All circle left, half way
(5-8) ½ poussette clockwise, 1st corners moving forward

Notes:

Written for the marriage of Kent Gilbert and Diana Hultgren, 2017, Berea KY

Transition from end to beginning: Time poussette so 2nd corners do not hesitate to start turn

As: End gypsies in original place

B1: The 2s movement often gets lost when 1s become 2s. I tend to have everyone walk the 2-hand turn HALF and lead up before I start teaching the dance.

2s leading up to cast into ½ double figure 8 should be seamless.

At the end of the ½ double figure 8, the 2nd woman "ends" facing out. A quick turn to their right will make the pass partner by right flow nicely

B2: Passing partner by right (and looping to the right to start circle) should flow

Diana's Maggot (Music: Butterflies Waltz)

Butterflies Waltz

Tune for: Diana's Maggot

Ruth McLain

A

B

A E A D A E A E

A E A D A E A

D A D A E

A E A D A E A

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Gambols

Formation: 4-couple Longways

Source: *Under the Influence*, Jenna Simpson, 2014

Music: Barnes Book 3, page 64, *Shepherd and Shepherdess*, Thompson, 1799, 2/4, A

Recording: Feet, don't fail me now, Boldwood

Video: <https://www.youtube.com/watch?v=45oP-aSQib8&feature=youtu.be>

- A1 (1-4) 1s and 2s change places while 3s and 4s change places by
2s ½ poussette clockwise (2nd woman moving forward) into the top place
AND
3s ½ poussette clockwise (3rd man moving forward) into bottom place
While
1st woman, followed by partner, cast down, cross the set, 1s ending
improper in the 2s place
AND
4th man, followed by partner, cast up, cross the set, 4s ending
improper in the 3s place
(5-8) 1s and 4s single file circle counter-clockwise once round
- A2 (1-8) Repeat A1 from new positions

<ending 1-2-3-4, all improper>
- B1 (1-8) All circle right and left
- B2 (1-4) ½ hey through ends:
3rd man, followed by 2nd man (*Acting as a unit*) ½ hey with the 4s
3rd and 4th men ending on the men's side
While
2nd woman, followed by 3rd woman (*Acting as a unit*), ½ hey with the 1s
2nd and 3rd women ending on the women's side
<All Proper, 1-3-2-4>
- (5-8) All 2-hand turn partner once around, then turn individually ½ to the right to face
away from partner to form lines of four facing out the sides
- C1 (1-4) Lines lead out on the sides, fall back bending line into circles
(5-8) Circle 4 left, exactly once round
- C2 (1-8) All turn away from the circle to form lines of four across the ends of the set,
facing out of the ends of the set. Lines lead away, fall back bending into circles,
circle 4 halfway and cross right with partner.

<New order is 3-1-4-2, ready to begin again>

Notes:

Video is faster than we will dance it. Skip change is optional (and really nice at that speed). Circle can be slipped, or not.

A1 and A2, cast into circle into poussette should be seamless.

B2: Be sure that 2nd man **follows** 3rd man for half hey... No passing allowed
Same for 3rd woman following 2nd woman

C1 to C2 transition:

Teaching note: In C1, after the lines lead out, fall back, and bend the line. Stop.

Let go of hands

Identify where your partner is – Your next line is with them.

Orientation: If you're at the bottom of the set, face down

If you're at the top of the set, face up

Join hands with the people that are facing the same direction you are.

This is your new line.

Let go of hands, Reform circles of 4, circle 4 once to this place. Let go of hands and join hands in new lines.

The Homecoming

Formation: Duple Minor Longways Improper

Source: *Multiple Calculated Figures*, Gary Roodman, 1999

Music: Barnes Book 2, page 61, *The Homecoming*, Jonathan Jensen, 1997, 9/8, Gm

Recording: Old Friends, MGM and Reunion.

Video: <https://www.youtube.com/watch?v=iqZ5NvVldwk>

- A1 (1-4) 1st man followed by partner, cast below 2s
1st man continues around 2nd man,
While
1st lady dances between 2nd couple
<Ending at home on proper side>
- A2 (1-4) 2nd man, followed by partner, cast above 1s
2nd man continues around 1st woman
While
2nd lady dances between 1st couple
2s continue around 1s a little more into line of 4 facing up
<W1 M2 M1 W2 (Callers view)>
- B1 (1-2) Line leads up 3 steps, turn individually back up 3 steps
(3-4) Line leads down 6 steps
- B2 (1-4) All face neighbor to start a ½ hey (passing right),
End with a quick 2-hand neighbor ¾ to face out

<Man on right, woman on the left>
<1st man and 2nd woman in women's line>
- C1 (1-4) Lead away, turn individually, lead back. Women change. Men Change
- C2 (1-2) All circle half
(3-4) All 2-hand turn partner

Key to the Cellar

Formation: Triple Minor Longways

Source: *Dances from Barnes Two*, Jenny Beer, 2004

Music: Barnes Book 2, page 40 (*Traditional*), 3/2, Bm

Recording: Boston Collection, Vol 10, New Shoots, Bare Necessities

Video: <https://www.youtube.com/watch?v=nnnynTfFMjs>

A1 (1-2): 1s cast to middle place as 2s dance up
(3-4): 3s gate 1s down the middle to 2nd place

A2 (1-2): Lines of three dance forward and fall back
(3-4): 2s gate 1s up the middle to 2nd place

B1 (1-4): Hey across the set, 1st man down with the 3s, 1st woman up with the 2s

B2 (1-2): 1s right shoulder gypsy
(3-4): All two-hand turn partner once around

Leather Lake House

Formation: Duple Minor Longways

Source: *Six Minuets & 12 Country Dances*, 1788

The Naked Truth, Fried de Metz Herman, 1986

This Interpretation: Scott Higgs, 2017

Music: Barnes Book 2, page 75, *Leather lake House*, 1788, 2/4, A

Recording: Boston Center, Vol 6, At the Ball, Bare Necessities,

Video: <https://www.youtube.com/watch?v=15Bm-gLl4co>

Yes, this is a Duple Minor variation of Leather Lake House.

- A1 (1-4) All set to partner, 2 changes circular hey
(5-8) All set to partner, 2 changes circular hey (*ending at home*)
- A2 (1-4) 1s cross, and go below (2s move up)
1s 2-hand turn half way
(5-8) 1s lead through the next 2s and cast back 1 place (2s do not move up)
- <ending progressed and proper>*
- B1 (1-4) 1s go to 2s on their right (man down, woman up) – Circle 4 left once around
<End effects may dictate a circle 3 on the ends>
- (5-8) All right hand turn partner
- B2 (1-4) 1s go to 2s on their left (man up, woman down) – Circle 4 right once around
(5-8) All left hand turn partner

Notes:

I learned this variation from Brad Foster at Berea Christmas Dance School in 2018. I like that there is very little waiting out.

2s must be on their toes and expect 1s coming to them from both sides.

End Effects: If couples standing out wish to join circles they may. They may also choose not to.

Madam Fifer's Inauguration

Formation: Duple Minor Longways, Double Progression

Source: Not Published, Joseph Pimentel, 2018

Music: Not Published, *Madame Fifer's Inauguration*, Dave Wiesler, 2018, 3/4, G

Recording: None

Video: <https://www.youtube.com/watch?v=Cf4oAwtYwdk>

- A (1-4) 2s gate 1s down and around
(5-8) 1st woman right hand star with the two men
(9-12) 1st woman hey with second couple, start by passing 2nd woman by left
While
1st man crosses the set into 1st woman's original place
(13-14) 1s 2-hand turn ½-way, ending close to each other
(15-16) 1s fall back 2 single-steps to home

- B Trip to Tunbridge Turns (**See notes below)
- (1) 1s pass right to 1st corner
 - (2-4) 1s right hand turn 1st corner
 - (5) 1s pass right to 2nd corner
 - (6-8) 1s right hand turn 2nd corners
 - (9) 1s pass right to 3rd corner
 - (10-12) 1s right hand turn 3rd corners
 - (13) 1s pass right to 4th corner
 - (14-16) 1s right hand turn 4th corners (*all now home*)

(17-20) Original 1s and 2s circle left once around

(21-22) 1s cast down while 2s lead up (*1st progression*)

(23-24) 1s lead down while 2s separate up outside (*2nd progression*)

Notes:

During B – 1s at the top need to dance corner turns with ghosts,

A2. 1st man can cross the set and enjoy the rest of the music however he likes, but he should not interfere with the hey, as 1st woman does not have time to dally.

** B (1-16) Trip to Tunbridge Turns

Here is how the 1s identify corners:

1st: Right diagonal dancer on the other side of set

2nd: Left diagonal dancer on the other side of set

3rd: Dancer to your left on same side of set

4th: Dancer to your right on same side of set

The corner dancers serve double duty, being at different times both 1st corners for one person and then 2nd corners for another person.

Timing:

3 steps: 1s pass partner by the right

9 steps: Right hand turn corner

Madam Fifer's Inauguration (Music)

From an idea 2/16 in E♭. Written on piano.

Madame Fifer's Inauguration

© 2018 Dave Wiesler

♩=108 G G/B C D Em D G D

G G/B C Am Em D G

G/B C G/B D/F# G Am C D(sus4) D

C/E G/D D Em7 Am7 C D Em

C G/B D/F# G C/E D G

A Moveable Feast

Formation: 3-couple Longways

Source: Not Published, Susan Kevra

Music: Barnes Book 3, page 99, *Duck-Duck Go*, Rachel Bell, 2016, 2/2, G

Recording: None

Video: <https://www.youtube.com/watch?v=ASSGNdyXjFw>

- A1 (1-4) 1s right hand turn, end close
(5-8) 1s long cast to middle place (2s lead up)
- A2 (1-4) 1s pass right shoulder crossing the set
1st woman pass dance around 3rd man passing left shoulder to end between 3s
While
1st man pass dance around 2nd woman passing left shoulder to end between 2s
Join hands in lines of 3, facing the other line
(5-6) Lines fall back
(7-8) Lines go forward pass through by right, "flip" by right and reform lines
- B1 (1-2) Lines fall back

<Not too far>

(3-4) 1s dance to their right to make to wavy lines of three on the sides

<1s improper in 2nd place>
<1s face out, others in>

(5-6) All set right and left
(7-8) 1s right hand turn the dancer on their right $\frac{3}{4}$ to face partner

<Woman between top couple Man between bottom couple>
- B2 (1-4) 1s pass partner by left and dance through the end couple and loop left to 2nd position

<ending proper, 3-1-2>

(5-8) All back to back partner

Pea Green Boat

Formation: 2s Improper, Duple Minor Longways

Source: Not Published, Rosemary Hunt, 20xx

Music: *The Runcible Spoon*, Steve Hunt 2009, 6/8, D

Recording: None

Video: <https://youtu.be/aBjhmKPoGPI>

Double Progression

- A1 (1-2) Take 2 hands with neighbor. With man acting as a pivot, turn woman clockwise $\frac{1}{4}$ to a position outside of the set
(3-4) Men draw women straight back into set
(5-8) Turn to face partner, set right and left to partner and pass through by right shoulder. Stay facing this same direction

<Ending across set from neighbor>

<2nd man/1st woman above, 1st man/2nd woman below>

- A2 (1-4) Right hand star once around with the dancers you're facing
(5-8) Left hand star once around with original neighbors

<Be sure to end the both stars where you started both stars>

- B (1-4) Women cast out of the star to the right and orbit to change places
While men follow their partner, and loop back to where they ended the star.

<1st progression, ending across from Partner, (1s improper, 2s proper)>

- (5-8) Facing new neighbor, left shoulder back to back
(9-12) With same couple, 2 changes right and lefts starting with partner

<2nd progression>

- (13-16) All set to partner and turn single

Notes:

The end effects work themselves out. Do not cross over when out.

A1: Man does not move during the pivot (except to rotate in place)

A2: Stars: Be sure stars get all around to end where they started.
Notice that you have a "trail buddy" in the right hand star

Pea Green Boat (Music: The Runcible Spoon)

The Runcible Spoon

♩ = 96

Steve Hunt - June 2009

G D G C G Am D7 G

Am D A7 D D7 D D7 G

C G D G Am D7

G A D C G D

G C D G Em Am D7 G

Prince William

Formation: 3-couple Longways

Source: *Compleat Country Dancing-Master*, Walsh 1731

The Playford Ball, Keller and Shimer, 1994

Music: Barnes Book 1, page 100, *Prince William*, 1731, 2/2, A

Recording: Boston Collection, Vol 2, More Favorites of the Boston Center,
Bare Necessities

Video: <https://www.youtube.com/watch?v=u3KMK0IUeAo>

Note: Twice through the music = Once through the dance.

A1 (1-8) Crossover mirror hey (Only 1s cross at the top)

A2 (1-8) Crossover mirror hey (Only 1s cross at the top)

B1 (1-4) 1s cross and dance down the outside to 2nd place (2s move up)

(5-8) 1s two hand turn 1½ to end proper

B2 (1-4) 2s cross and dance down the outside to 2nd place (1s move up)

(5-8) 2s two hand turn 1½ to end proper

<Everyone is in home position>

A3 (1-4) 1st man (going first) dances to the 3rd woman,

While

1st woman going to 2nd man *<who moves to 1st man's place>*

Right hand turn 1st corners

<2nd woman move up to 1st woman place>

(5-8) 1s left hand turn in center

A4 (1-4) 1s right hand turn 2nd corners

(5-8) 1s left hand turn in center, end facing women's side with the woman on right

B3 (1-4) 1s lead out between women, separate, cast around 1 re-enter set from the ends

(5-8) 1s two hand turn and end facing men's side with the woman on right

B4 (1-4) 1s lead out between men, separate, cast around 1 re-enter set from the ends

(5-8) 1s two hand turn moving to 3rd place as the 3s cast up to 2nd place

<End 2-3-1>

Repeat sequence 2 more times for once through the dance

Notes:

B4 (5-8): As 3s cast up, they stay out and continue up to start the hey

A3 / A4: Corner definitions:

If 1s are proper in the 2nd place: 1st corner is across the set, diagonally to the right
2nd corner is across the set, diagonally to the left

Red House

Formation: Duple Minor Longways

Source: *Dancing Master*, 1695

The Playford Assembly, Graham Christian

Philadelphia Variation

Music: Barnes Book 1, page 105, *Red House*, 1721, 2/2, Am

Recording: Boston Collection, Vol 6, At the Ball, Bare Necessities

Video: <https://www.youtube.com/watch?v=XAXmQrsCs-U>

- A1 (1-4) 1s dance forward and back
While
2s dance back and forward
(5-6) All set to partner
(7-8) 1s cast down while 2s move up
- A2 (1-4) 1s dance forward and back
While
2s dance back and forward
(5-6) All set to partner
(7-8) 1s cast up while 2s move down
- B1 (1-8) 1st man followed by partner
Cast down around 2nd man
Dance up through 2s
Dance around 2nd woman into 2s place, 2s move up
- B2 (1-8) 2nd woman followed by partner
Cast down around 1st woman
Dance up through 1s
Dance around 1st man into 2s place, 1s move up
- C1 (1-8) 2nd man hey with 1s passing 1st woman by shoulder right to start
- C2 (1-8) 2nd woman hey with 1s passing 1st man by left to start
1s cast down, 2s move up to progressed places

Note: Transition from end of dance to beginning of dance. And between As 1s time cast so “dance forward and back” is timed to the music. No hesitation 2s, as you lead up, face and stay close for the fall back and come forward.

Renewal

Formation: Duple Minor Longways Improper

Source: *CDSS News: Winter 2018-2019*, Gary Roodman, 2018

Music: *CDSS News: Winter 2018-2019, Ashes*, Rebecca King, 2017, 2/2, Dm

Recording: None

Video: <https://www.youtube.com/watch?v=BjqGOczjX8g>

- A1 (1-4) Circle left $\frac{1}{2}$ way, fall back (but not too far)
(5-8) Partner, back to back
- A2 (1-2) Women change by right *<on the 1st diagonal>*
(3-4) Women loop right to face partner along line
While
Men turn single right to face partner
(5-8) 2-hand turn partner once and a little more, so women are in center of set, opening up so woman is on her partner's right

<1s (on men's side) facing up>
<2s (on women's side) facing down>
- B (1-4) All forward a double and back. End facing partner in line of 4
Women are back to back in center of the line
(5-8) $\frac{1}{2}$ hey, ala "Whiskey Before Dinner"
Women pass partner by right, loop right and face out
While
Men dance $\frac{1}{2}$ hey
Men end next to neighbor, neighbor on the right.
(9-12) Lead neighbor away and turn as a couple to face partner
(13-16) Right shoulder gypsy partner once, to progressed place, ready to circle.

Notes:

A2: Intended Timing: The women cross (1-2), then (3-4) men and woman loop/turn single right. This makes the movement flow nicely.

B (13-16) Ease out of the gypsy to circle with the next.

Renewal (Music: Ashes)

Ashes (for Renewal)

Rebecca King

$\text{♩} = 101$ (A) $Dm^{(open)}$

Cm Cm F Gm

1. Cm F | 2. Cm Dm

(B) Gm $E\flat$ $B\flat$

Cm Gm Cm F Gm

$E\flat$ $B\flat$ Cm F

Gm Cm Dm Last Time

The Shrewsbury Lasses

Formation: 3-couple Longways

Source: *Twenty Four Country Dances*, Thompson, 1765
The Playford Ball, Shimer and Keller, 1994

Music: Barnes Book 1, page 117, *The Shrewsbury Lasses*, 1765, 2/2, D

Recording: Boston Collection, Vol 5, At Home, Bare Necessities

Video: <https://www.youtube.com/watch?v=QIKHmU0PUqE#t=15m16s>

- A1 (1-4) 1st man slow set and honor right and left to 2nd woman
(5-8) 1st man and 2nd woman 2-hand turn once around
- A2 (1-4) 1st woman slow set and honor right and left to 2nd man
(5-8) 1st woman and 2nd man 2-hand turn once around
- B1 (1-2) 1s cast to 2nd place, 2s moving up
(3-6) 1s and 3s circle left once around
(7-10) 1st man (skipping) dance out and around top couple ending in 2nd place improper
While
1st woman (skipping) dance out and around bottom couple ending in 2nd place improper
- B1 (11-12) 1s 2-hand turn ½ way, ending proper
- B2 (1-2) 3s cast to 2nd place, 1s moving down
(3-6) 3s and 2s circle left once around
(7-10) 3rd man (skipping) dance out and around top couple ending in 2nd place improper
While
3rd woman (skipping) dance out and around bottom couple ending in 2nd place improper
(11-12) 3s 2-hand turn ½ way, ending proper

<Ending 2-3-1>

Repeat sequence 2 more times for once through the dance.

Sweet Potato Stomp

Formation: Duple Minor Longways

Source: Unpublished, David Macemon, 2016

Music: Unpublished, *Sweet Potato Stomp*, Ruth McLain, 2015, 2/2, Dm

Recording: None

Video: <https://www.youtube.com/watch?v=yioeVheWGK0>

A1 (1-2) Right hand star ½ way
(3-6) 1s mad robin up through the 2s (starting with man up middle, woman up outside)
(7-8) 1s pass left shoulder to cross set

A2 (1-2) Left hand star ½ way
(3-6) 2s mad robin up through the 2s (starting with man up middle, woman up outside)
(7-8) 2s pass right shoulder to cross set

< All progressed and improper >

B1 (1-6) 2nd woman hey with 1s passing 1st man by right to start
< 2nd woman end where she started hey, 2nd man's place >

(7-8) All set to partner

B2 (1-6) 1s cast down, and ½ figure 8 up to progressed places
While
2s ½ figure 8 up and lead up to progressed places
(7-8) All set to partner

Notes:

A: There can be no hesitation from the ½ star to the Mad Robin.
Only one couple moves during the Mad Robin.

A1 (5-8): Passing left shoulders provides a good flow into left hand star.

A2 (5-8): Passing Right shoulder provides a nice flow for the 2nd woman to start hey with 1s

B1 (1-6): All end hey where they started it. (*Improper, and not progressed*)

B2 (1-6) Just a reminder: A ½ figure 8 ends when you are in your partner's place. For the 1s: Cast to 2nd place (Now in 2nd place, improper) ½ Figure 8 ends with 1s progressed and proper.

Sweet Potato Stomp (Music)

Sweet Potato Stomp

Ruth McLain

A Dm A7(add9)

Dm G A Dm

B C Dm C Dm

C Dm G A Dm

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Take A Dance

Formation: Duple Minor Longways

Source: *Wright's Humors*, Kathryn and David Wright, 1979

The Playford Assembly, Graham Christian, 2015

Music: Barnes Book 1, page 124, *Take a Dance*, 1765, 6/8, D

Recording: Take a Dance, Bare Necessities

Video: <https://www.youtube.com/watch?v=ql5qMYZccn4>

A1 (1-8) 1s lead down through the 2s, cast to place, 2-hand turn

A2 (1-8) 2s lead up through the 1s, cast to place, 2-hand turn

B1 (1-4) 1s cross the set and go below, 2s moving up

(5-8) 1s ½ figure 8 up through 2s

B2 (1-8) Starting with partner, 4 changes rights and lefts

Treasure of the Big Woods

Formation: Duple Minor Longways

Source: *The Goldcrest Collection*, Joseph Pimentel, 2005

Music: Barnes Book 3, page 137, *Lamp on the River*, Dave Wiesler, 1998, 2/2, Dm

Recording: The Goldcrest Collection, Goldcrest

Video: <https://www.youtube.com/watch?v=Tplk9fc8d2Y>

A1 (1-4) Half poussette partner clockwise, 1st corners dancing forward to start.
(5-8) 2nd corners (*now in 1st diagonal positions*) right hand turn once around.

A2 (1-4) Continue clockwise half poussette
(5-8) 1st corners right hand turn once around
<All end in original places>

B1 Interlocking gypsies**.

B1 (1-2) 1st corners cast left into neighbor's place
While
2nd corners pass each other by left ending in neighbor's place.

<Now progressed and proper>

(3-4) All gypsy left with neighbor halfway

<Home and Proper>

All take left hand with neighbor and right hand with the next neighbor
along the line to end in long wavy lines on sides

<1st corners facing out, 2nd corners facing in>

B1 (5-6) All set right and left
(7-8) With original neighbor, left hand turn $\frac{3}{4}$ so 1st corners can pass right shoulders
into

B2 (1-8): Hey for 4 across the set.

<End progressed and proper>

Notes:

A: Continuous movement from Poussette to turns, to Poussette.

As the poussette is returning to the set, the dancers moving forward turn.

** B: Joseph uses the term "Interlocking gypsies" so I've used it here. Dancers might be less confused by not using the term. The sequences can be accomplished with passing the other dancers, while looking at them.

Hey for 4.

If there is confusion about where to end the hey for 4:

While teaching B1 (7-8), have the dancers turn $\frac{1}{2}$ by the left. This is their progressed place.

By turning $\frac{1}{4}$ more, this puts the 1st corners in the position to start the hey across the set, the 2nd corners follow the track of the 1st corners into the hey