

# 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 [Imacdonald@b2bsol.com](mailto:Imacdonald@b2bsol.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**

On the first Saturday of each 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 8:00 p.m. to 10:00 p.m. at:

Emmanuel Episcopal Church  
1214 Wilmer Ave.  
Richmond, VA 23227

Enter the church hall and descend the stairs in front of you.



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.  
Dance Master: Lou Vosteen  
757-564-3775

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

Every Friday night, 8 p.m. – 10 p.m.  
Dance Master: Judge Ward Harkrader  
540-894-4785

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

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

Dance Instructor: Elaine Sturgeon  
540-898-4263

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

## 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  
email: [wingo@erols.com](mailto:wingo@erols.com) Web: [www.wingeo.com](http://www.wingeo.com)
  
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 th 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 [Imacdonald@b2bsol.com](mailto:Imacdonald@b2bsol.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.** Two dancers walk around each other shoulder to shoulder gazing lovingly into each other's eyes.
- Grand Chain.** Face your partner and pass by giving right hands. As you let go of your partner's hand you take the left hand of the person coming towards you, and pass them by the left. Keep on passing right and left alternately until told to stop.
- 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.
- 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.** Side couples face their partners and move backward 4 steps while the head couples face in and move forward 4 steps. Sides move forward 4 steps toward opposite, while heads fall back 4 steps with opposite (into side position). Repeat above from new position until all are in original position.
- 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 5, 2011.

Relive the experience of attending a Colonial Ball with fine dancing and fine dining. Cost is \$30 per adult for Dinner/Dance and \$20 for Dance Only. Period attire or formal wear is encouraged. To reserve your place, please send a check to **Harper Alford, 1407 Westshire Lane, Richmond, VA 23238-3907**. Call 804-754-2350 for more information. The dances to be performed are listed below.

### Minuet

Albany Assembly	Miss De Jersey's Memorial
Alexander's Birth Day	Mr. Isaac's Maggot
Barham Down	Newcastle
The Cuckoo's Nest	O, Susato
Excuse Me	Ramsgate Assembly
Fine Lady of Homewood	St. Martin's Lane
Huntington's Maggot	Sir Watkin's Jig
The Indian Queen	Treasure of the Big Woods
John's Rant	Trip to Town-O
Laisteridge Lane	Waters of Holland
Lilli Burlero	Well Hall
Love and a Bottle	Winter Solstice

# Jefferson Ball 2011 Dance Instructions

## Albany Assembly ( 3 cpl lw, 1999)

### Part 1

- A1 1-4 All up a double & back  
 5-8 All set to partner, pass RSH to change places  
 A2 1-4 All down a double & back  
 5-8 All set to partner, pass RSH back to place  
 B1 1-8 Mirror image hey  
 B2 1-2 1s cross down into 2<sup>nd</sup> place as 2s move up outside to 1<sup>st</sup> place  
 3-4 M1 continue down to W3's place; W1 move up to M1's place; M2 cross down to W2's place; W3 cross up to M2's place.  
 5-8 M circle 3 as W circle 3; M3 leads men up into line as W2 leads women down into line

### Part 2

- A1 1-4 All side with partner RSH  
 5-8 All set to partner, pass RSH to change places  
 A2 1-4 All side with partner LSH  
 5-8 All set to partner, pass RSH back to place  
 B1 1-8 Same as B1 above  
 B2 1-8 Same as B2 above

### Part 3

- A1 1-4 All arm R with partner  
 5-8 All set to partner, pass RSH to change places  
 A2 1-4 All arm L with partner  
 5-8 All set to partner, pass RSH back to place  
 B1 1-8 Same as B1 above  
 B2 1-8 Same as B2 above

## Alexander's Birth Day (2 cpls facing, 2007)

### Part 1

- A1 1-4 With neighbor, lead forward a double, face neighbor, & fall back with partner  
 A2 1-4 With partner, lead forward a double, face partner, & fall back with neighbor  
 B1 1-4 Facing partner, set & TS  
 B2 1-4 Facing neighbor, set & TS  
 C1 1-4 With neighbor, half poussette (W pushing)  
 C2 1-4 With partner, half poussette (W pushing)  
 D1 1-4 M change places & 2HT ½ way with partner  
 D2 1-4 W change places & 2HT ½ way with neighbor

### Part 2

- A 1-8 Side RS & LS with partner  
 B, C, & D As in Part 1

### Part 3

- A 1-8 Arm R and L with partner  
 B, C, & D As in Part 1

## Barham Down (lw duple, improper, 1701)

- A1 1 1s cast down & face down as 2s lead up & face up  
 2-3 All turn by R with facing dancer  
 4 Partners turn ½ by the L  
 A2 1 2s (now improper) cast down & face down as 1s lead up & face up  
 2-3 All turn by R with facing dancer  
 4 Partners turn ½ by the L  
 B1 1-4 1s cross passing L & cast down; 1s ½ figure 8 up through 2s. 1s finish between 2s in line of 4 facing up  
 B2 1-2 Lines forward & back  
 3-4 1s cast off, assisted by 2s

Note: Neutral couples at the head & foot will find they are needed for the RH turns. They should remember to cross to correct sides before the dance begins again. 3 steps per bar.

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

- 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) and set to each other; cast to bottom (3s lead up) and set again  
 C2 1-8 1s and 3s 4 changes of R & L

## Excuse Me (lw duple, 1686)

- A1 1-8 1s cross & cast, 2HT once & a half  
 A2 1-8 2s repeat A1  
 B1 1-4 1<sup>st</sup> corners set & TS  
 B2 1-4 2<sup>nd</sup> corners repeat  
 C1 1-8 1s cross & cast & half figure 8 up through 2s  
 C2 1-8 2s full figure 8 down through 1s (can be done as a double figure 8)

### The Fine Lady of Homewood (4 cpl lw, 2001)

- A1 1-3 Top 2 & bottom 2 couples RHA once round  
4 All TS L  
A2 1-3 Top 2 & bottom 2 couples LHA once round  
4 All TS R  
B1 1-2 End couples cross by the RS & cast round  
nearest middle couple WHILE middle  
couples lead out to ends  
3-4 Top 2 & bottom 2 couples circle L ½ way  
(middles are now improper)  
B2 1-2 Top 2 couples & bottom 2 couples do 2  
changes of R & L  
3-4 End couples RHT once round WHILE  
middle couples 2 more changes of R & L

### Huntington's Maggot (lw duple, 1721)

- A1 1-8 All fall back a double & come forward  
turning single; 1<sup>st</sup> corners turn by the R  
A2 1-8 Repeat, 2<sup>nd</sup> corners doing the turn  
B1 1-12 1s cross & cast (2s lead up), turn single  
cloverleaf, & 2HT once & a half  
B2 1-12 2s repeat B1  
C1 1-4 1s set & cast (2s lead up)  
C2 1-4 2s repeat C1 (1s lead up)  
D1 1-8 All B to B with partner; 3 changes of a  
circular hey finishing in a line of 4 facing  
up, 1s in the middle  
D2 1-8 The line goes forward a double and back,  
2s finishing in 1s place; 1s lead up and cast  
back

### The Indian Queen (lw duple, 1701)

- A1 1-4 M1 & W2 set to each other moving  
forward, TS back to place  
5-8 M1 turns W2 once round with 2 H  
A2 1-8 M2 & W1 repeat A1  
B1 1-8 1s & 2s RH across, LH back  
B2 1-4 Partners B to B  
5-8 Partners facing, 3 changes of a circular hey  
(2 steps each side)

### John's Rant (lw duple, 2001, John Krebbs)

- A1 1-4 1s & 2s RS gypsy  
5-8 1s & 2s LS gypsy  
A2 1-8 1s & 2s double figure 8; 1s crossing down  
to start & 2s casting up  
B1 1-8 M1 heys with W1 & W2 (crossover); to  
start the hey, W1 casts left & W2 casts  
right; M2 moves up to 1<sup>st</sup> place; M1 ends in  
2<sup>nd</sup> place  
B2 1-8 W1 heys with M1 & M2 (crossover); to  
start the hey, M2 (in 1<sup>st</sup> position) casts right  
& M1 (in 2<sup>nd</sup> position) casts left; W2  
moves up to 1<sup>st</sup> place; W1 ends in 2<sup>nd</sup> place

### Laisteridge Lane (lw duple, dbl progression, 1996)

Begin with dancers in lines of 4 facing up the hall as

follows: ↑ M1 M2 W2 W1 ↑

- A1 1-4 Lines of 4 up a double and fall back  
A2 1-4 That again  
B1 1-4 All face partner; change with partner by the  
RS & TS L  
5-8 All B to B with partner  
B2 1<sup>st</sup> Couple 2<sup>nd</sup> Couple  
1-4 2HT half way & Cast up 1 place  
lead down 1 place  
5-8 Face up & cast 2HT half way &  
down 1 more place lead up 1 more place  
to new line of 4 to new line of 4

### Lilli Burlero (lw duple, 1690)

- A 1-4 1s lead down through 2s & cast back to  
place  
5-8 2s repeat up through 1s  
B1 1-4 1<sup>st</sup> corners cross; 2<sup>nd</sup> corners cross  
5-8 Fall back a double with neighbor & come  
forward turning single R  
B2 1-2 Partners change places, passing RS  
3-4 Neighbors change places, moving  
backwards and passing RS  
5-8 3 changes of a circular hey starting with  
partner

### Love and a Bottle (3 cpl lw, 1710)

- A1 1-8 M1 figure 8 through M2 and M3 WHILE  
W1 figure 8 through the 2s (W1 crossing in  
front of M1)
- A2 1-2 1s cast to middle place (2s lead up)  
3-4 M1 & M3 2HT once WHILE W1 & W3 do  
the same  
5-8 1s set to partner & change places
- B1 1-8 M1 RHT W3 and then LHT W2 WHILE  
W1 RHT M2 and then LHT M3)
- B2 1-4 1s set and change places  
5-8 1s clap (together, R, together, L) and cast  
down 1 place (3s move up)

### Miss De Jersey's Memorial (lw duple, 1971)

- A1 1-4 1s turn 1½ by the R to end between the 2s  
facing opposite  
5-8 LS hey 5 changes until 1s are proper & 2s  
are in center improper
- A2 1-4 2s turn 1½ by the L to face person of same  
sex  
5-8 RS hey 4 changes to end improper, with  
only men progressed
- B1 1-4 Circle L ¾ & pause  
5-8 Men ½ figure 8 down through women (M2  
going first) & pause  
9-12 Partners B to B, men going between the  
women taking hands (women take hands as  
they fall back)  
13-16 Circle R ¾ & pause
- B2 1-8 1s lead down (2 bars), face up & dance  
backwards down the middle (2), lead up (2)  
& separate around 2s & return to places  
(still improper); WHILE 2s fall back  
toward walls (2), chasse up (2), come  
forward to meet (2), & lead down to places  
9-12 Partners 2HT once round & fall back  
13-14 Partners cross to change places, end with  
back to neighbor & pause  
15-16 Neighbors change places backing up,  
passing RS

### Mr. Isaac's Maggot (lw duple, 3 steps per bar, 1695)

- 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

### Newcastle (4 cpl square, 1650)

#### **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 LHA while W skip round outside  
CW
- B2 1-2 Partners arm L once round  
3-8 W RHA while M skip round outside  
CCW

#### **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

### O, Susato (1w duple, improper, 2000)

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

### Ramsgate Assembly (3 cpl 1w, 3 steps per bar, 1795)

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

### St. Martin's Lane (1w triple, 1796)

A1	1-8	M1 casts down below M2 (M2 up) & turns W3, dancing up behind M2 to place (M2 down)
A2	1-8	W1 casts down below W2 (W2 up) & turns M3, dancing up behind W2 to place (W2 down)
B	1-8	1s lead down to 3s & cross between them to start double figure 8 with 3s (3s cast up)
	9-16	1s cross between 2s to start double figure 8 (2s cast down to start). Partners 2HT once round & fall back

### Sir Watkin's Jig (3 cpl 1w, 1774)

A1	1-4	1s long cast to 2 <sup>nd</sup> place, 2s lead up on counts 3-4
	5-8	1s 2HT
A2	1-8	1s & 3s R & L, starting with partner
B1	1-4	1s lead down through 3s & cast up to 2 <sup>nd</sup> place
	5-8	1s lead up through 2s & cast back to middle
	9-10	1s TS cloverleaf (M to R, W to L)
B2	1-4	Circle 6 half way & break into lines on side
	5-6	Keeping hands, lines set, moving backward
	7-8	Drop hands and TS, moving forward
	9-10	Partners 2HT half way

### Treasure of the Big Woods (1w duple, 1998)

A1	1-4	Half poussette clockwise
	5-8	2 <sup>nd</sup> corners (in 1 <sup>st</sup> corner position) RHT once round
A2	1-4	Half poussette clockwise
	5-8	1 <sup>st</sup> corners RHT once round
B1	1-4	Interlocking gypsies: 1-2: 1 <sup>st</sup> corners cast into neighbor's place WHILE 2 <sup>nd</sup> corners LS gypsy ¾ into own neighbor's place (end on own side in progressed position), flowing into . . . 3-4: All LS gypsy neighbor (on the side) half way to original place, end with 1 <sup>st</sup> corners facing out and 2 <sup>nd</sup> corners facing in. All take hands along the side in long wavy lines (handshake hold)
	5-6	Set R & L
	7-8	Neighbors LHT ¾
B2	1-8	1 <sup>st</sup> corners pass RS to start a hey for 4; end proper and progressed

### Trip to Town-O (Sicilian circle, 2006)

A1	1-3	RH across
	4	TS left
A2	1-3	LH across
	4	TS right
B1	1-2	Opposites RHT once round
	3-4	Partners LHT once round
B2	1-2	Partners take near hand and advance and retire to opposite couple
	3-4	Opposites pass RS to face a new couple

### Waters of Holland (3 cpl lw, 2s improper, 1971)

- A 1-4 All lead up a double & back  
5-8 Changing H, all lead down a double & back
- B1 1-4 Those who have someone diagonally to their right, set to that person and change places with him or her by RS, turning R to face into the set  
5-8 All 2HT new partner 1½
- B2 1-8 Repeat B1 from new position
- Repeat dance 2 more times using Siding & Arming for the "A" figure, with new partner each time, ending back home

### Well Hall (lw duple, 1679)

- A1 1-4 1s RHT once and a half  
5-6 1s cast down 1 place, 2s lead up  
7-8 1s change places & fall back on last 3 steps
- A2 1-8 2s repeat A1
- B1 1-2 1<sup>st</sup> corners change places  
3-4 2<sup>nd</sup> corners change places  
5-6 Circle 4 hands round half way  
7-8 All TS cloverleaf
- B2 1-2 2<sup>nd</sup> corners change places  
3-4 1<sup>st</sup> corners change places  
5-6 Circle 4 hands round half way  
7-8 1s cast as 2s lead up

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

- 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.

### 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 1/2, M backing up
- A2 1-4 2 Minuet steps toward foot of hall  
5-8 2 Minuet steps to turn 1/2 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
- B5 1-8 2HT to R, 4 Minuet steps. Finish facing presence

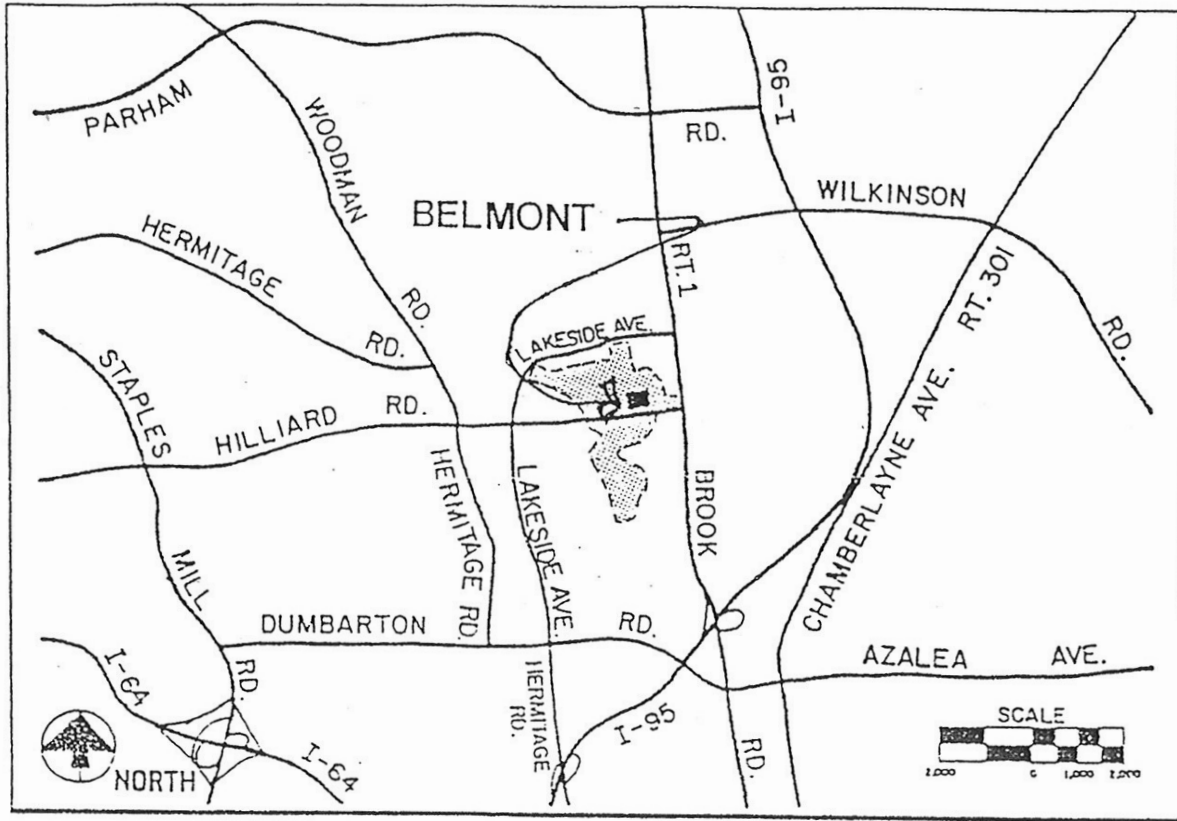
#### **Coda**

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



For information, please contact Harper Alford at 804-385-8901.

Location: Belmont Recreation Center, 1600 Hilliard Rd.



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.