

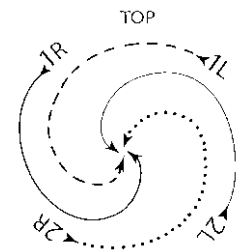
Callers Notes for BACDS 2011 Playford Ball

Title	Format	Key	Meter	Music
The Black Cat	L2M	Em	9/8	Included
Charlene's Celebration	L4C	Am	3/2	Included
Corelli's Maggot	L2M	F	2/4	Barnes vol 1, p23
Dunham Oaks	L2M,I	A	4/4	Barnes vol 2, p35
Elizabeth	L2M	Em	3/4	Barnes vol 2, p38
Fenterlarick	L2M	C	4/4	Barnes vol 1, p39
Handle with Care	2CS,side	D	2/2	Barnes vol 1, p48
Heidenroslein	4CSq	G	3/4	Barnes vol 1, p 49
Honeysuckle Cottage	L2M,I	Bb	3/4	Included
Mr. Beverage's Maggot	L2M	Gm	3/2	Barnes vol 1, p77
The Mulberry Garden	L2M	Dm	6/8	Barnes vol 1, p83
Never Love Thee More	L2M	G	6/8	Barnes vol 1, p85
The Pilgrim	L2M	D	6/8	Barnes vol 1, p97
The Prince of Westborough	L2M	Em	3/4	Included
Quite Carr-ied Away	L3M	G	3/4	Barnes vol 1, p103
Sun Assembly	L2M	A	2/4	Barnes vol 1, p123
Trip to San Jose	L2M,I	Am	6/8	Included
Trip to the Manors	2CS,side	C	2/2	Barnes vol 2, p132

The Black Cat

Brooke Friendly and Chris Sackett 2005
Duple Minor Longways

- | | | |
|-----------|--------|--|
| A1 | 1-3 | 1s go CW around neighbor, facing partner the entire time |
| | 4 | 1s 2-hand turn halfway |
| A2 | 1-3 | 2s go CW around neighbor, facing partner the entire time |
| | 4 | 2s 2-hand turn halfway |
| B1 | 1-2 | On the 1 st diagonal, R-hand turn once round |
| | 3-4 | On the 2 nd diagonal, L-hand turn once round, into... |
| B2 | B1 1-4 | Circle 4-hands to <i>right</i> and back to left (slipping) |
| C1 | 1-2 | Facing diagonal (dropping hands), slow set right and left |
| | 3-4 | All spiral halfway CCW into center and fall back into diagonal's place (ending progressed and proper and facing partner) |
| C2 | 1-2 | Partners balance in and out |
| | 3-4 | Partners R-shoulder gypsy once round |



Music: Aislin's Jig by Ruth Anne Fraley, 2004

Teaching points:

A1 1-3 and A2 1-3: go around neighbor is similar to what is popularly done in "Mad Robin."

The 2-hand turns halfway in bar 4 of each A phrase are quick and partners must let go before the end of measure. This is especially important for the 2s because the dancer ending on the R-file must be ready for the R-hand turn on the 1st diagonal.

C1 3-4, spiral halfway CCW into center... is similar to "clumps" (diagram on page 48).

We let this slip jig sit in our heads for almost a year. As we were preparing an evening theme dance for Halloween, the tune came back to haunt us. The tune felt Halloweeny so we picked a title that would work with that in mind.

When teaching part C1, 3-4, I've found that the term "Spiral" confuses people. I have better success calling it a half circle to the right, moving in towards the center.

At the very end of the dance, Couple 1 should flow the half gypsy into the Mad Robin move in A1.

Notes are from Impropryety Volume 1.

For the dance **The Black Cat**
 Brooke Friendly and Chris Sackett
 AABBC ad lib

Aislin's Jig

©Ruth Anne Fraley 2004

$\text{♩} = 115$

Em Bm Em D Em D G D

G D Em D Em

D D Em G Em D

Em D Em G Em D

This tune was commissioned by Erik Martin at the Bay Area Country Dance Society's Mendocino Woodlands English Country Dance Camp in July of 2004. Although I'd never written a slip jig before, Erik specifically asked me to write one so that he could give it to Brooke and Chris for a dance tune. This is the tune that I wrote for him while there at Mendocino Woodlands. He named it for his older granddaughter. -Ruth Anne Fraley

CHARLENE'S CELEBRATION
A Longways for Four Couples
English/American Traditional Style

- A1 MIRROR-IMAGE HEYS FOR FOUR: 1st and 3rd couples face down, 2nd and 4th couples up, for a complete hey for four (begin 1s split 2s, 3s split 4s), back to places (3 beats per pass).
- A2 1-4 Working in sets of two couples, RHA, then LHA back into . . .
5-6 Quick half pousettes (maintaining momentum) and
7-8 2nd couples (who are in 1st place in the minor sets) cast down, as 1st couples lead up.
- B 1-3 Working in sets of two couples, do three changes of a circular hey (no hands) and . . .
4 Middles do a fourth change by the L in the “wrong” direction along the line (ends should just turn around and get ready to come back in).
5-6 In *new* two-couple sets, 1st corners cross, then 2nd corners cross.
7-8 Circle hands-four halfway.

MUSIC: “Elizabethan Tango Man” by Charlene Thomson.

This dance, to Charlene Thomson's music, is dedicated to Charlene herself. Charlene is one of those people who just has music in her soul. She sits down at the piano and out it comes—it's as if she and the piano are one instrument. (I know it is really not that easy, but she makes it seem so.) I enjoy just watching her play. In the last few years, Charlene has become a prolific writer of tunes. The whole world is going to benefit from her creativity. Charlene wrote this tune in remembrance of her brother, Herman Luebke.

We are doing the version of the dance as published; there are some variations done in A2.

Dance notes from Prime Calculated Figures.

Charlene's Celebration

Elizabethan Tango Man
(for Charlene's Celebration)

Charlene E. Thomson

$\text{♩} = 110$ (A)

Am E7 E E7

Am G Am

Dm Am Dm E E7 Am

(B) E E7 Am

E7 E7 Am E

Am E

E7 Every time but the last E Last time only Am

The musical score is written for guitar and voice. It is in 3/4 time with a tempo of 110 beats per minute. The key signature has one sharp (F#). The score is divided into two main sections, A and B. Section A consists of three lines of music, and Section B consists of three lines of music. The final line of the score includes a repeat sign and two endings: 'Every time but the last' and 'Last time only'.

Corelli's Maggot

Duple minor longways
Music: *Corelli's Maggot*

Cathy and John Millar
Williamsburg, Virginia

- A1 1-4 1st corners set forward to each other, and turn single back to place.
- 5-8 1st corners turn with two hands.
- A2 1-8 2nd corners repeat A1.
- B1 1-4 1st couple cross and go down the outside to 2nd place, 2nd couple move up.
- 5-8 1st couple half figure eight up through 2nd couple.
- B2 1-4 1st couple gate down (see notes) with the couple below.
- 5-8 1st couple gate up with their original 2nd couple.

Notes

Gate: Actives join nearest hand with neighbor and turn as couple with that neighbor, with the actives moving forward, up or down the hall as indicated, while their neighbors move backwards so that they rotate around a pivot point between them. All end where they started the figure.

DUNHAM OAKS

Duple minor-set: First couples improper

- A1 1-4 First and second couples hands-four to the left (once round).
- 5-8 Releasing partner's hand, first man and second woman fall back a double and move forward a double; while first woman and second man do the same.
- A2 1-4 Releasing hands, all cross over and change places (passing partners by the right and turning right in exaggerated turn single).
- 5-8 Left-hands-across (once round).
- Note: First couple is now proper above second couple, now improper.
- B 1-4 First and second couples half-poussette to change places (first couple going first towards the right wall, second couple towards the left wall) and release hands.
- 5-6 Partners set.
- 7-8 First man and second woman set; while first woman and second man do the same.
- 9-12 First man and second woman go back-to-back; while first woman and second man do the same.
- 13-16 Circular hey, three changes, first man facing second woman and first woman facing second man.

From CDSS Gems, Page 37.

See also: The Dances of Brian Wedgbury (ed., Andrew Shaw, 2004),
"This dance was placed second in a competition for a new dance held by EFDSS in 1973 and published in English Dance & Song (Vol. xxxv, No. 3, Autumn 1973)."

ELIZABETH

Dance and Music: **Colin Hume**

Note: The tune is in 3-time.

Format: Longways duple.

- A: Ones set; two-hand turn half-way. All set to neighbour; two-hand turn half-way.
- B: Back-to-back with partner. Circle left half-way, come in close to partner, then fall back with neighbour.
- C: Ladies right-hand turn half-way, left-hand turn partner all the way. Ladies right-hand turn half-way, left-hand turn opposite, all finishing back in the longways set where they started the movement.
- [I hesitate to call this an open ladies chain, because thinking of it that way means that even when the men are not doing a courtesy turn they act as if they wish they were!]*
- D: Ones cross, go below the twos; twos half figure eight up. Ones half figure eight up; twos lead up. (These movements overlap, and I suggest that you walk them through separately for the ones and then the twos. In effect the half figure eights are through a non-existent couple.)

Changed to: OL 6 steps, circle in for 3 steps, fall back 3 steps.

First performed at Elizabeth Elton's 75th Birthday Dance: Cecil Sharp House, 27th April 1991, with The Rampions (then called Sussex Rampion) playing.

My first contact with Elizabeth was when she phoned me to say that she was over seventy and was she too old to come to "Beginners"? Of course not, I said, so she turned up - full of life and ready to join in everything. When we ran a twelve-hour dance marathon she was one of the few who danced every dance, including the final polka. She liked the energetic dances - she would polka with me until I was worn out, then move on to someone else - but was also very taken by the beauty of the slower Playford-style dances, so I just had to write this one for her.

I haven't seen Elizabeth for some time, but I'm told she's bought a computer and is busy writing her memoirs; I know they will make fascinating reading.

B: The revised version of this dance does a circle left $\frac{1}{2}$, then balance in 3 steps and out. I prefer the balance to be towards partner, but others balance into the center of the circle.

C: There is no prescribed cast for the men at the beginning of C, but some like doing it.

D: 1s take 2 bars to cross (6 steps), then 2s start their $\frac{1}{2}$ figure 8 while 1s cast. I call this as 1s cross and cast, 2s half fig 8 up, 1s half figure 8 up, 2s lead up.

Fenterlarick

MUSIC 32 Bar Reel

FORM Playford Type, Longways Duple Proper

- A1 1-4 1st man, 2nd lady side
- 5-8 1st man, 2nd lady set R. & L. towards one another, turn a single
- A2 1-8 1st lady, 2nd man as A1
- B1 1-4 Two ladies lead between men, cast to places
- 5-8 Two men lead between ladies, cast to places
- B2 1-2 All take partner with L. hand, turn $\frac{3}{4}$ way round into line of 4
- 3-6 1st lady, 2nd man R. hand turn $1\frac{1}{2}$ times
Sim. 1st man, 2nd lady continue round set into each other's place
- 7-8 All take L. hand, turn partner back to own side, progression.

Dance: by Joyce Walker

Staffordshire Collection 1977

A1 and A2: Sharp swirl siding. The final left-hand turn should flow into the siding for the first corners.

Published in the Staffordshire Silver Collection, 1977. Also, see Not Quite Playford.

HANDEL WITH CARE
A Dance for Two Couples
Historical English Style

Presence

M1 W2

W1 M2

FIRST PART

- A Partners lead forward a double and fall back.
 Partners lead away a double and fall back, turning at the last moment to face the other couple.
- B1 1-4 First man and second woman, followed by their partners, cast off into a line of four facing up.
 ^ W1 M1 W2 M2 ^
- 5-8 In line of four, go up a double and fall back, bending the line into a circle as the phrase ends.
- B2 1-2 Circle halfway around to the left.
- 3-4 All turn single right. Face partner and go directly into >
- 5-8 Three changes of a circular hey to places, beginning with right shoulder. (As the phrase ends, keep an eye on your partner and flow right into the next part.)

SECOND PART

- A Partners side-by-side right.
 Partners side-by-side left.
- B1 & B2 As in Part 1.

THIRD PART

- A Partners arm with the right.
 Partners arm with the left.
- B1 & B2 As in Part 1.

19 HEIDENRÖSLEIN

Four couple square set — Waltz

- A 1 - 4 All turn partner with right hand once round.
- 5 - 8 All turn corner with left hand once round. e
- 9 - 12 Men right hands across three-quarters round.
- 13 - 16 Women left hands across three-quarters round.
- B 1 - 4 Men two chassé steps to the right behind women, who take two chassé steps to the left, and then step and honour that person (turn individually to face in opposite direction).
- 5 - 8 Men facing counter-clockwise and women facing clockwise, two changes of a grand chain, starting right hand and passing original partner by the left hand.
- 9 - 12 Taking ballroom hold, men waltz the next woman to his original place.

Dance repeated three times.

From Pat Shaw Collection, Book 2.

HONEYSUCKLE COTTAGE
*Duple Minor Longways **Improper***
Historical English Style

- A 1-4 Women turn single and change places by the right.
 5-8 Face across the set (to the person who was your
 neighbor a moment ago) for two changes of a
 circular hey (no hands), into a two-hand turn with
 (that same) neighbor halfway.
 9-12 Men turn single and change places.
 13-16 Face across the set for two changes of a circular
 hey (no hands) into a two-hand turn with partner
 halfway.
 [The set is now turned halfway around.]
- B 1-4 With neighbor, fall back and come forward into . . .
 5-8 Right hands across once around.
 9-12 With partner, balance forward and back with right
 hand and change places (as in "Duke of Kent's
 Waltz") into
 13-16 With partner, back-to-back.

MUSIC: "Honeysuckle Cottage " by Jonathan Jensen.

*When Jonathan and I began working together in 1995, I told him,
without having heard any of his waltzes, that I found waltz tunes to be a
lot the same--they generally didn't spark new dance ideas in my head.
Lucky for me, Jonathan did not pay too much attention to what I said
and began sending me beautiful, inventive, interesting waltzes to try.
Here is yet another one.*

From: A Finite Set of Calculated Figures Volume 6.

Honeysuckle Cottage

Jonathan Jensen

$\text{♩} = 120$ (A)

$B\flat$ Dm Gm $E\flat$

$B\flat$ Cm7 $B\flat$ $E\flat$ F7

$B\flat$ Dm Gm $E\flat$

$B\flat$ Cm7 F7 $B\flat$

(B) Gm Cm $E\flat_6$

F7 $E\flat$ $B\flat$

Gm Cm $E\flat_6$

$B\flat$ Cm7 F7 $B\flat$

Mr. Beveridge's Maggot

Mr Beveridge's Maggott: Generally, Pat Shaw was very loth to try and alter radically any dance which was part of the core canon of dances published by Sharp. However, in this case he felt very strongly (perhaps guided by his musical instincts that the tune is finished at the end of the B music, and needs to return to the A?) that Sharp had got it wrong, so introduced his now almost universally accepted reinterpretation, requiring only one B. Listen to the two musicians' deep understanding of this ineffably lovely tune.

MR BEVERIDGES MAGGOTT

Du Min

DM 11th ed. 1701

- A1 1st Co Hole in the Wall cross & face down (2 bars), then back to back Rsh on sides (2 bars);
- A2 1st co turn single up - Man R, Wo L - (1 bar), then turn Rh on sides (2 bars) & cross back to places with Lh (1 bar):
- B 1 - 4 1st Co cross, cast & back to back Rsh finishing in middle of line facing up as 2nd Co meet, lead up & cast onto ends of line;
- 5 - 8 Line moves up (1 bar), falls back (1 bar), then 1st Co cross up & cast as 2nd Co meet & lead up.

This had become the most common interpretation of this dance in the late 60's, but after the publication of the Playford Ball book many groups returned to Sharp's original interpretation with the B music repeated. The original Playford publication (as reprinted in the Playford Ball book) states that the B music is only played once, so I prefer this interpretation.

A2: The turn single inward takes a full bar of music. The Right-hand turn therefore crosses the musical half phrase. This gives one measure for each of the half turns following the turn single.

B: This is a lot to call. Because the 2s can take very little time to meet before leading up, I like to call this as:

1s cross and cast, 2s meet and lead up

1s back to back while 2s cast to the ends of a line of 4 facing up.

Forward 3 steps and back

1s cross and cast while the 2s meet and lead up.

In the final cross and cast, Man 1 helps his partner come in front of him before stepping behind her to cross in front of the 2nd man.

THE MULBERRY GARDEN.

Longways for as many as will; in two parts (4th Ed., 1670).

1 **2** **3** **4**

① ② ③ ④

MUSIC.		MOVEMENTS.
FIRST PART.		
A	1—4	Partners lead up a double and fall back a double to places.
	5—8	That again.
B	1—4	Partners face. All fall back a double and move forward a double to places.
	5—8	Partners turn.
SECOND PART. (Duple minor-set.)		
A	1—4	First and second men go back-to-back with their partners.
	5—8	First and second men go back-to-back; while first and second women do the same.
B	1—2	Hands-four half-way round (sl.s.).
	3—4	Partners change places (progressive).
	5—8	Second couple casts down into second place and leads up the middle to first place; while first couple leads up the middle to first place and casts down into second place.

We dance the first part immediately followed by the second part, meaning that the music goes through twice per dance sequence. In the ball booklet, the dance sequence is given as A1, B1, A2, B2.

In B2, the more energetic dancers do a slip step as written, but many other dancers prefer a walking circle. Please be sensitive to the needs of the other couple that you are dancing with, and adjust steps accordingly.

In B2 bar 3, drop hands with the other couple and the help your partner into the cross, which is by the right shoulder.

Instructions from the Country Dance Book, Vol. 6

NEVER LOVE THEE MORE.

Longways for as many as will; in two parts (7th Ed., 1686).

1 2 3 4

① ② ③ ④

MUSIC.		MOVEMENTS.
FIRST PART.		
A	1—4	All face up and set-and-honour to the Presence.
	5—8	Partners set-and honour.
	9—12	Partners lead up a double and fall back a double to places.
	13—16	That again.
SECOND PART. (Duple minor-set.)		
A1	1—4	Partners go back-to-back passing by the right.
	5—8	That again passing by the left.
	9—16	First man and woman go the Figure-8 through second couple, first man passing counter-clockwise round second woman and clockwise round second man to place; while first woman passes clockwise round second man and counter-clockwise round second woman to place (sk.s.).
A2	1—2	Hands four half-way round (sl.s.).
	3—4	All fall back a double.
	5—8	Partners cross over and change places (progressive).
	9—12	Right-hands-across.
	13—16	Left-hands-across.

The First Part we call the Introduction. It is danced only once. The local tradition is to add a Third Part, which is the First Part done in the reverse order. While this was originally called the noitcudortnI (noyt-cud-ort'-knee, or Introduction backwards), this term is (rightly) incompatible with the sensibilities of the ball booklet editor, where it is called the Finale. The transition to this move will be called at the ball.

Third Part

- A 1-4 Partners lead up a double and fall back a double to places.
 5-8 That again.
 9-12 Partners set-and-honour.
 13-16 All face up and set-and-honor to the Presence.

In A1, my preference is for a skip-change step rather than skipping in 9-19.

In A2, as in the prior dance, be sensitive as to whether you are doing a slip step or walking the circle. After crossing over, make a large turn to the right as needed to take the time getting into the Right-hands-across.

13. The Pilgrim or Lord Foppington

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-
- | | |
|------------|---|
| A 1 | 1st man and 2nd woman turn with right hands. Hands four halfway round and turn single. |
| A 2 | Repeat. 1st woman and 2nd man doing the turn. |
| B 1 | 1st couple half fig. 8 through the 2nd couple. Repeat by 2nd couple. |
| B 2 | 1st couple lead through the 2nd couple, turn away from each other and face up. <i>C2 lead up.</i>
Three changes of a hey, men facing and women facing. |

In B1, a skip-change step is recommended.

In B2, 2s walk up the outside, and turn in to face down. Skip-change step recommended on the circular hey with no hands.

Directions from Fallibroome 2.

The Prince of Westborough

dance by Paula Kelley, to the tune The Middle of Night by Peter Barnes

Formation: Longways duple minor

A

- 1-2 In groups of four (hands not joined), all balance into the center and out.
- 3-4 All turn single right.
- 5-8 Star right.
- 9-10 In groups of four (hands not joined), all balance into the center and out.
- 11-12 All turn single left.
- 13-16 Star left.

B

- 1-4 First corners cross to change places by left shoulder (bars 1-2) and turn right in a leisurely manner to face in again (bars 3-4) *while* second corners turn single right (bars 1-2) and cross to change places by right shoulder (bars 3-4).
- 5-8 Circle four left all the way.
- 9-12 Poussette halfway clockwise (first man and second woman pushing).
- 13-16 Draw poussette clockwise, ending progressed and proper (first woman and second man pushing/moving forward while their partners (first man and second woman), move backwards.

© 2006 Paula Kelley; used with permission

Paula Kelley of Huntington, Vermont, composed this dance in December 2006 for her dancing and hiking friend, Ken Prince of Westborough, Massachusetts. Ken had given Paula "Between Two Worlds," Mary Lea's CD which includes "The Middle of Night." Paula thought that Peter Barnes' lovely tune would make a nice dance—and a fitting "thank you" for Ken. The dance made its debut at the Across the Lake English country dance weekend near Burlington, Vermont on June 9, 2007. It was taught by Gene Murrow and enjoyed by over a hundred dancers, including Paula, and including Ken (to whom it was a complete surprise). Paula thanks Philippe Callens for questioning her intent for the first corners' movement in B 1-4. The version printed here includes that revision.

I had good reactions to this dance when I taught it several times this past year, and decided to give it a place on the ball program. For the poussette in B 9-12, I think of it as the first corners starting forward, rather than actually pushing. In B 13-16 I think of the first corners "drawing" their partner around a circle, rather than being pushed. The second corners are, of course, helping to steer.

This is from the CDSS News, Fall 2009.

The PRINCE OF WESTBOROUGH

The Middle of Night

by Peter Barnes

Em D G C G D Em Bm

Em D G Bm Am Bm Em

C G D Am D Am Bm

Em D/f# G Am C Bm Em

© 1998, Peter Barnes; used with permission

This tune was one of the very few good things that came out of a long bout of wee hour wakefulness and brooding a few years ago. I've resisted the calls of many to rename it "The Middle of *The* Night"—I wanted the title to convey a more general sense of night as a country, sometimes dangerous to enter, sometimes beautiful.

~ P.B.

QUITE CARR-IED AWAY or Joan Transported

Formation: Triple minor progressive longways, all proper

- A1 1 - 4 1st and 2nd couples Circle Left half way round; then change places with partner passing right shoulder.
- 5 - 8 1st and 2nd men Back to Back while 1st and 3rd ladies do the same.
- A2 1 - 4 1st man and 3rd couple Circle Left once round, while 1st lady and 2nd couple do the same.
- 5 - 8 All Back to Back with partner.
- B1 1 - 4 1st couple, now in middle place, Right Hand Turn once round with partner.
- 5 - 8 1st man does half a straight hey with 2nd couple, while 1st lady does the same with 3rd couple. (Start by passing 2nd lady and 3rd man right shoulder.)
- 9 - 12 1st man Left Hand Turn with 2nd lady *once* round while 1st lady does the same with 3rd man, all falling back into progressed places, *improper*.
- B2 1 - 12 As in B1 but with 1st man working with 3rd couple and 1st lady with 2nd for the hey and Left Hand Turn. All should finish proper.

NOTE: Although this need not be taken too slowly, it should have more of the character of the Minuet than of the Waltz. Musicians should take care to make the third beat of the bar really lead into the next in order to give the necessary flow to carry the dancers along. Each movement of the A music should be exactly phrased, whereas the movements of the B music should flow into each other much more; though, of course, at the end of B1 there should be a brief instant of rest when everyone is on the wrong side of the set. The 1st couples after their left hand turn at the end of B1 should not go straight into their right hand turn the shortest way, but should fall back into their progressed places, improper, on the last bar of B1.

B1 9-12: Instead of falling back to improper places, actives do a half gypsy Left shoulder with partner into progressed improper places. I don't know where I learned this variation, so I can't appropriately attribute it. A similar motion happens in B2, but now of course moving into progressed proper places.

Note: This variation has been done for a long time in New York.

From Pat Shaw's Pinewoods reprinting of Between Two Ponds, 1985.

The name is a reference to Joan Carr, a former director of CDSS, whom I first met at the Berea College Christmas week, and who taught several times at the Palo Alto English Dance in its very early days.

The band at the Roseville dance is also called Quite Carr-ied Away.

SUN ASSEMBLY

Longways duple minor

A 1 – 4 1st and 2nd couples hands four half way round and fall back.

A 5 – 8 1st couple assisted by 2nd couple lead up and cast into 2nd place (men retain hands and ladies retain hands during this movement as in “The Bishop”)

A 9 – 12 1st couple half figure eight through 2nd couple who change places R.S. as soon as the 1st couple have passed between them.

A 13 – 16 All set and turn single.

B 1 – 4 1st couple R.H. star with couple below them.

B 5 – 8 1st couple L.H. star with their own 2nd couple.

B 9 – 12 1st couple lead down through couple below them and cast up to progressed place.

B 13 – 16 All turn partner with both hands.

Directions from “From Two Barns”, Vol 1.

A Trip to San Jose

For Cynthia Stenger and David Macemon, May 23, 1994

Music by Jonathan Jensen

Dance by Diane Schmit and Sharon McKinley

Longways, duple minor, improper

- A1 In a line of 4 facing up (2's in the middle), forward a double and fall back (bending the lines to places).
Circle left once around.
- A2 Neighbors (M1 & W2; W1 & M2) 2-hand turn once around.
1's 2-hand turn 1/2-way and cast to 2nd place proper.
- B1 With the new 2's below:
1st corners set and turn single; 2nd corners set and turn single.
- B2 With original 2's above:
1's gate up the center (W1 with W2; M1 with M2); 1's 1/2 figure 8 up.
(2's meet partners in the center and move up to meet the 1's to begin A1.)

David and Cynthia lived in San Jose for a while and were active teachers in BACDS, then started a dance group in Austin TX, and have now returned to Portland, OR.

As stated here, we will start in the line of 4 formation specified here. Should you forget, have the 2's move to the middle of a line as the dance starts.

At the end, 1s make a somewhat longer loop at the end of the half figure 8 to the ends of the line formed by the 2s who are moving up.

TRIP TO THE MANORS
A Dance for Two Couples
Historical English Style

Presence

M1 → ← W2
W1 → ← M2

FIRST PART

- A 1-4 Couples lead forward a double and fall back.
- 5-8 That again.
- B 1-4 Face partner, set right and left, and change places (a turn single a la "Trip to Paris" is optional).
- 5-8 Face neighbor, set right and left, change places and turn around to face away from the other couple for...
- C1 1-4 Lead away to side wall with partner (man on the *right*, woman on the *left*), turn and lead back into...
- 5-8 HALF HEYS FOR FOUR (Up and Down the Hall): Pass opposite by the right and turn right immediately into half heys for four. Meet your opposite at the other end of the line and face out (up or down the hall).
- C2 1-4 With opposite, lead away up or down the hall (man still on the *right*, woman on the *left*), turn and lead back into ...
- 5-8 HALF HEYS FOR FOUR (Across the Hall): Pass partner by the right and turn right immediately into half heys for four. Meet your partner and end in original places.

SECOND PART

- A 1-4 Partners side-by-side right.
- 5-8 Partners side-by-side left.
- B, C1, C2 As above.

THIRD PART

- A 1-4 Partners arm by the right.
- 5-8 Partners arm by the left.
- B, C1, C2 As above.

Teaching Point 1: To teach the heys in C1, have everyone go forward, stand right shoulder to right shoulder with their opposite, and then turn to face their opposite. This establishes the orientation of the line (although this line is never exactly formed). You can do the same thing for teaching C2, except that everyone begins by going forward to *partner*.

Teaching Point 2: In the heys, encourage the men to make fairly tight loops as they come around the ends to face out and receive the women on their left hands.

Please be sure to have the couples facing the side walls as shown.

The turn single here is encouraged.