

2022 PCDC English Ball Callers Book

Edited: 7/13/2022

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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, and circular hey, are 4 changes

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”>

“Cast X” or “cast to the X” = turn the hard way and travel in the X direction, e.g. cast down, cast right.

Autumn in Amherst

Formation: Longways duple improper (2/2, D)

Source: Antwerp Antics [2004], *Philippe Callens*, 2002.

CDSS News issue 175, Nov/Dec 2003.

Seasons of Invention, *Philippe Callens* [2011].

Music: Barnes 2, page 7, *Red Star Line* by Kathy Talvitie 2002.

Recording: Boston Collection, Vol 13, Mrs. Beveridge's Triumph,
Bare Necessities

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

- A1 1-2 All step right and honor partner, then turn single left.
3-4 Left hand turn partner (no polite turn) into...
5-6 Right hand turn neighbor.
7-8 Circle left half, then fall back with neighbor.
- B1 1-2 Ladies cross by right shoulder, then men cross by **left** shoulder.
3-4 Ladies pull their partners in a draw poussette ccw 3/4 to a line of four across the set.
Men are Left shoulder to Left shoulder in the center, 1s on the ladies' side facing up, 2s on the men's side facing down.
5-6 All forward double and back.
7 Cast, pulling right shoulder back, to progressed and improper place
8 Cross with partner to own side.

Teaching notes:

- This is danced with 4 steps to the measure.
- One way to teach the ending is to pause the dancers after bar 6, and have them temporarily move sideways into a single column of couples. "This is the place you're going to in just a minute. Okay, go back to where you were. Now <with music if possible> pulling your right shoulder back, cast to that place where you were. And now cross to your own side."

Barnestorming

Formation: 3-couple longways set (3/4, Dm)

Source: Not Published: *Bruce Rosen* [2007].

Music: Barnes 2, page 33 (music for **Dovetail**), *Minuet* by J.S. Bach.

Recording: New Friends, (music for Dovetail) MGM / Reunion

Video: <https://www.youtube.com/watch?v=1IJ66mEs458>

- A1 1-4 Circle 6 half, bringing lines close together, and fall back into a set.
5-8 Back-to-back with partner.
- A2 1-4 Repeat, circling right.
5-8 Back-to-back left shoulder.
- B1 1-2 2s step-close to the center and one step to their own right.
3-8 With the couple on their right, 2s left shoulder hey for three across the set. All finish at home.
- B2 1-2 1s and 2s right hand turn neighbor half.
3-4 1s and 3s left hand turn neighbor half.
5-8 Facing partner, all set and turn single.

Teaching notes:

- The dance is stately.
- In the A part, be sure to do the half circle & pull in in 3 bars, leaving bar 4 for the fall back.

Bloomsberry Market

Formation: 3-couple longways set (4/4, G)

Source: The Playford Assembly [2015]. *Graham Christian*

The Dancing Master [1703].

From Two Barns vol 3, *Ken Sheffield*, [1985].

Dances from Barnes Two, *Allison Thompson, ed.* [2006].

Farnicle Huggy, *Andrew Shaw*, [2009].

Music: Barnes 2, page 12, *Bloomsberry Market* 1703

Recording: None

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

- A1 1-2 1st man and 2nd woman right hand turn.
3-4 1st man and 2nd man left hand 1-1/2.
5-6 1st man and 3rd man right hand turn 1-1/2 and remain facing out.
7-8 1st man continues home while 2nd and 3rd men turn single down one place.
All ending at home
- A2 Repeat on the women's side, starting with left hand turn.
1-2 1st woman and 2nd man left hand turn.
3-4 1st woman and 2nd woman right hand turn 1-1/2.
5-6 1st woman and 3rd woman left hand turn 1-1/2 and remain facing out.
7-8 1st woman continues home while 2nd and 3rd women turn single down one place.
All ending at home
- B1 1-4 2s left shoulder hey across the set, 2nd man with the 3s below, 2nd woman with the 1s above
5-6 1s lead through the 2s and cast back.
7-8 All 2-hand turn partner
- B2 1-4 2s right shoulder hey across the set, 2nd man with the 1s above, 2nd woman with the 3s below
5-6 1s cast to third place. Others meet partner and lead up.
7-8 All 2-hand turn partner.

Teaching notes:

- In A1, encourage the flow of the dance.
Example, after the right hand, 1st man's path is direct with the left hand (No twiddles) .

Dunant House Waltz

Formation: 3-couple longways set, 2s improper, mixer (3/4, G)

Source: Dutch Crossing, *Bart Tent ed.* [1993] *Dance by Colin Hume.*

Music: Barnes 1, page 32, *Dunant House Waltz* by Roger Davidson, 1991.

Recording: None

Video: <https://www.youtube.com/watch?v=FsxCZ-sAhuU>

A1 1-4 Middles set to each other, then cast clockwise (Woman up, Man down) around the standing dancer.

5-8 Middles continue their path and Half hey for three across the set starting left shoulder.

A2 1-4 Same middles set to each other, cast clockwise to middle position <<*this is where your partner started the dance*>>.

5-8 Middles continue their path and Half hey for three up and down the set, starting left shoulder.

Everyone is now "diagonally" opposite from where they started.

B1 1-4 Middles circle (*about half*) with the right-hand end couple. Letting go with left hand, they lead their circle into lines up/down the set.

All are now opposite a new partner, and (new) middles are improper.

5-8 All back-to-back with new partner.

9-16 Circle six, left and right.

Teaching notes:

- If the directions seem confusing, please watch the video.
- The middle couple is active.
- In the A parts, middles will end in their partners position.
Cast 1 gets them to the end couples
Cast 2 gets them to their partner's original place
- Don't advance when setting to partner.
- Active couples always lead the lines out (Woman leads down, Man leads up)

Pronounced "doo-**nant**."

Errol on the Green

Formation: 3-couple longways set (2/4, D)

Source: Pat Shaw Collection [1986], *Fennessy, Pat Shaw*

Tune: Barnes 2, page 40, Traditional with additions (Pat Shaw)

Recording: None

Video: https://www.youtube.com/watch?v=pDAGrX9_zs

- A1 1-8 Morris hey plus 1 extra change. 2s and 3s turn outwards in the end places into...
- A2 1-8 Heys across the set, 1st man with 3s below and 1st woman with 2s above.
- B1 1-4 1st man set to 3rd woman (below) and right hand turn **while**
1st woman set to 2nd man (above), right hand turn with them.
5-8 1s left hand turn partner half to own side, turn single
(*"like a small cast"*)
End 1st man facing 2nd woman (above) **while** 1st woman facing 3rd man (Below).
- B2 1-4 1s set to those people and left hand turn with them.
5-8 1s right hand turn each other half to own side, then lead to bottom place **while** 3s cast up to second place.

Teaching notes:

- Watch the video, and then *demonstrate* the transition between B1 and B2.
- In the B portion of the dance, the 1s are turning their "contra corners", first turn is on the right diagonal, second turn is on the left diagonal.

The Fandango

Formation: 3-couple longways set (6/8, D)

Source: The Playford Ball [1990]. *Shimer & Keller*
Thompson [1774].

The Apted Book, *Porter & Heffer*, [1931, 1966].

The Country Dance Club Book, *Hugh Stewart*, [2008].

Music: Barnes 1, page 38, 1774

Recording: Take a Dance, Bare Necessities

Video: <https://www.youtube.com/watch?v=8hsGI9LRbNM>

- A1 1-8 1s right hand turn and cast down, 2s moving up.
A2 1-8 Repeat with left hand, 3s moving up.
B1 1-8 All circle left & right (slipping)
B2 1-8 1s lead up, cast to 2nd place (3s moving down) and turn single downward.
A3 1-4 1st man two-hand turn 3rd woman (below)
while 1st woman two hand turn 2nd man. (above)
5-8 1s two hand turn.
A4 1-4 1st man two-hand turn 2nd woman(above)
while 1st woman two hand turn 3rd man (Below).
5-8 1s two hand turn, accelerating to a skip, ending on your own side.
B3 1-8 1s figure-8: man with 2s (above), woman with 3s(Below).
Start by going around the person you last turned.
B4 1-8 Hey for three with other end; 1s lead to the bottom
while 3s continue up to 2nd place..

Repeat 2X.

Teaching notes:

- When dancers are just learning this, I encourage them to omit the turn single in the first B2—just face your corner and wait.
- In A3/A4 the 1s are turning their “contra corners”, first turn is on the right diagonal, second turn is on the left diagonal.

Harlequin in the Mud

Formation: Longways duple (6/8, F)

Source: Elephants Stairs *Andrew Shaw*, [2017].

A Choice Collection of 200 Favourite Country Dances Performed at Court, Bath, Tunbridge and all Publick Places ... *Vol. II. London. Jno. Johnson*, [c.1742].

The dance also appears, as Harlequin in the Mud, or Busby's Frolick, in Johnson's Caledonian Country Dances, 3d Edition, and others [1760].

Music: Barnes 3, page 68, *Harlequin in the Mud, or Busby's Frolick* 1754

Recording: Elephants Stairs, Persons of Quality

Video: <https://www.youtube.com/watch?v=86piFr-Oo3Y>

- A1 1-8 1s cross and turn to their own right to face down. Then 1st man goes down outside second woman, up the middle and turns right into his partner's place **while** 1st woman goes down the middle and up outside 2nd man into her partner's place.
2s stand still during the figure
- A2 1-8 2s cross left and turn to their own left to face up. Then 2nd man goes up outside 1st man, down the middle and turns left into his partner's place **while** 2nd woman goes up the middle and down outside 1st woman into her partner's place.
1s stand still during this figure
All are now improper.
- B1 1-2 Partners facing but not taking hands, 1s slip down into 2nd place, man down the middle and woman down the outside, **while** 2s slip up into 1st place, 2nd man up the outside, woman up the middle.
All are progressed and improper.
- 3-8 Rights and Lefts, 3 changes.
All are in partner's original place.
- B2 1-4 2nd diagonals cross, then 1st diagonals.
- 5-8 All two hand turn partner.

Teaching notes:

- In the A part, the woman's turn single feels wrong and can be disorienting. Be clear and patient.
- Good dancers will want to dance the track parallel to their partners. Let them do that while they're sorting out the geography, then teach the out-of-sync bit as a feature. It *is* fun, and it's the signature of the dance.
- The slipping at the start of B1 raises the question of who goes in front. I say that the previous figure ends with the 2s going generally "that way" [pointing to the women's wall] and in the slipping they go on "that side" of the 1s.

Helena

Formation: 4-couple longways set (2/2, G)

Source: Dances with a Difference 3 [1990]. *Colin Hume*,
The Country Dance Club Book, Hugh Stewart, [2008].

Music: Barnes 1, page 50. *Helena*, Colin Hume, 1988

Recording: Boston Collection, Vol 4, Modern Treasures, Bare Necessities

Video: <https://www.youtube.com/watch?v=tk1fC-TWzwE>

A1 1-8 Up a double and back. Set to partner and turn 2H halfway.

A2 1-8 Down a double and back. Set to partner and turn 2H halfway.

B1 1-4 Middles half figure-8 through the nearest end couple.

5-8 Circle L in fours halfway; fall back with neighbor.

B2 1-4 Face this neighbor and dance 3 changes of a single large grand chain,
crossing to own side at the ends of the set.

5-8 2H turn partner.

The order is now 3,1,4,2. Repeat three more times.

Impropriety

Formation: Longways Duple (6/8, Dm)

Source: Impropriety [2006], *Brooke Friendly and Chris Sackett*

Music: Barnes 2, page 63. *Millisons Jegge*, in Playford 1st edition

Recording: Impropriety Volume 1, Roguery

Video: <https://www.youtube.com/watch?v=MOFSY3gaVNA>

- A 1-4 2s gate the 1s in & down 1-1/4 to end in a line of 4 facing down.
A 1-4 Lines lead down and fall back (to 1st place).
- B 1-2 2s gate the 1s forward 1/4 and lead out at the sides.
3-4 Neighbors California Twirl, with 2s (nearer the top) turning under the arch.
5-8 Lead back, then 1s cast off while 2s lead up.
- B 1-8 1s half figure-8 up through the 2s.
5-8 2s gate the 1s in and up, once around.

Repeat with the 1s on the opposite side. Nobody needs to cross over at either end.

Teaching points:

- The dance's climax is the transition from end to beginning. Be exactly on time, the 1s keeping their speed.
- B1 is a single movement. The 1s can help by dropping inside hands at the end of A2 and starting to face the sidelines (sort of a reverse Bend the Line).

Josephine

Formation: Longways duple improper (4/4, G)

Source Stafford Ruby Collection [1992]. *Naomi Alexander*.

Dances from Barnes Two, *Allison Thompson*, ed. [2006].

Music: Barnes 2, page 67, *Josephine*, Naomi Alexander

Recording: Boston Collection, Vol 11, A New English Ball, Bare Necessities

Video: <https://www.youtube.com/watch?v=g6fdoVfMIJw>

- A1 1-4 Circle left.
5-6 Balance in & out.
7-8 Each man hands his partner in front of him, changing places with her.
- A2 1-8 Repeat, but circle right and change places with neighbor.
The change is with the lady on the right / gent on the left both times.
All are diagonally across from where they started.
- B1 1-4 1s lead up through 2s and cast back.
5-8 1s cross up and cast out to the end of a line of 4.
Meanwhile, 2s cast down and cross up to the middle of the line, all facing up.
From caller's right to left, W1 M2 W2 M1.
- B2 1-2 Line lead up,
3-4 set, and
5-6 fall back *without bending the line*.
7-8 1s cast, 2s lead up.

Teaching notes:

- This is danced with 2 steps to the measure
- Naomi doesn't say whether the women 'roll away' in A:7-8. They can do that, or just move sideways. (So can the men :-).
- B1(5-8): It may help some dancers to describe this as $\frac{3}{4}$ of a double figure 8.
- Help dancers remember to set in B2:3-4.

Kersty's Jig

Formation: Longways triple minor (6/8, Em)

Source: Not Published, Jo Hamilton [1994].

Music: The Fair Witness, *Dave Marcus* [2018].

Recording: <https://marashea.bandcamp.com/track/kerstys-jig-the-fair-witness>

Video: None

- A1 1-8 Starting with partner, 1s and 2s dance Rights and Lefts. At the end keep left hand and face your neighbor.
- A2 1-8 Left shoulder heys for three on the sides. 1st man end facing out.
- B1 1-4 1st woman dance down the middle, cast up around 3rd woman and end in second place.
Meanwhile, 1st man dance down behind the men's line, in below 3rd man and up the middle to second place. 2s move up on bars 3–4.
- 5-8 1s and 2s right hand star.
- B2 1-4 1s and 3s left hand star
(the stars should flow from one to the other).
- 5-8 All left hand turn partner.

Teaching notes:

- When learning this, dancers tend to forget to keep the left hand and face at the end of Rights and Lefts.
- B1:1-4 is fast. A skip-change is helpful.

The Fair Witness, For Kersty's Jig.

The Fair Witness

for Bruce Hamilton

© Dave Marcus, 3/4/18

The musical score is written for a single melodic line in 8/8 time, with a key signature of one sharp (F#). The piece consists of 18 measures, organized into four systems of four measures each. The melody is primarily composed of eighth and sixteenth notes, with some dotted rhythms. Chords are indicated above the staff, and repeat signs with first and second endings are used at measures 10 and 16.

Chord progression for measures 1-18:

- Measures 1-4: Em, Am, G, Am, Em, Bm7
- Measures 5-8: Em, C, Bm7, Am, Em, [1 Bm Em] [2 Bm Em]
- Measures 9-12: C, G, D, G, D, Bm, Em
- Measures 13-16: C, D, Bm, Em, Bm, [1 Em] [2 Em]
- Measures 17-18: (Continuation of the final Em chord)

New Long Room at Scarborough

Formation: Longways duple (9/8, G)

Source: No current publication, *From* Andrew Shaw, 2019

A Choice Collection of 200 Favourite Country Dances ... *Vol. 4th, Johnson* [1748].

Music: New Long Room at Scarborough

Recording: No Recording

Video: No Video

- A1 1-4 1s cast into 2nd place (*2s leading up*) and two hand turn.
A2 1-4 2s repeat.
B1 1-4 1st corners slip-jig set and two hand turn.
B2 1-4 2nd corners repeat.
C1 1-4 1s lead down (*3 steps, turning on 3*), lead back (*3 steps*) and cast down into 2nd place (*6 steps*), 2s leading up on bars 3-4.
C2 1-4 Rights and Lefts.

Teaching notes:

- This dance is easy and fun. Make it feel like that.
- Dancers may need help finding the phrases in this 9/8 tune.
- Slip jig setting with timing for R-LR-LR, L-RL-RL (as in Whiskey before dinner).

New Long Room at Scarborough

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody is divided into three systems, each containing four measures. The first system has a repeat sign at the end. The second system has a repeat sign at the beginning. The third system has a repeat sign at the beginning and a double bar line at the end. Chords are indicated by letters above the notes: G, D, G, C, D in the first system; G, D, G, D, Em, Bm, C, D in the second system; and G, D, G, D, G, D, C, D in the third system.

G D G C D

G D G D Em Bm C D

G D G D G D C D

Chords added by Rebecca King, 2018.

The Potter's Wheel

Formation: Longways duple (9/8, D/Em)

Source: Impropiety III [2010]. *Brooke Friendly and Chris Sackett* [2009].

Music: Barnes 3, page 112, *The Snowy Path*, Mark Kelly [1992]

Recording: Impropiety Vol III, Roguery

Video: <https://www.youtube.com/watch?v=1FDVUVv968A>

- A1 1-4 Rights and Lefts.
5-8 1s right hand turn ~1-3/4. End with 1st man facing 2nd woman, his partner behind him.
- B2 1-4 1s start a dolphin hey across by passing 2nd woman by left shoulder.
5-6 2s make a big cast up to first place while 1s, 1st man again leading, dance down to second place and out to own sides.
7-8 All right hand turn partner.

Teaching Notes:

- In A1, the 2s can float up just a bit to help form the line to prepare for the hey..

Prince of Westborough

Formation: Longways duple (3/4, Em)

Source: CDSS News Fall 2009, *Paula Kelley* [Dec 2006].

Music: Barnes 3, page 113, *The Middle of Night*, Peter Barnes [1998].

Recording: Boston Collection, Vol 14, Invitation to Waltz, Bare Necessities

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

- A 1-2 In fours but hands not joined, balance into the center and out.
3-4 All turn single.
5-8 Right hand star.
9-16 Repeat, turning single left and left hand star.
- B 1-4 1st corners cross left shoulder and turn single to face in
While 2nd corners turn single and cross by the right.
5-8 Circle left.
9-12 Half poussette clockwise. (Dancers in 1st diagonal positions move forward)
13-16 Half draw poussette clockwise.

Teaching notes:

- B:1-4 as written requires the dancers to remember who does which half, with which shoulder, and which way to turn single. I imagine the memory load is smaller if they can think of it as '1st corners cross & turn single while others do the reverse' – with one exception: the initial cross is left shoulder. It may also help to think that first corners move first.

Quite Carr-ied Away

Formation: Longways triple minor (3/4, G)

Source: Between Two Ponds. *Pat Shaw* [1976]

Still Not Quite Playford, *Bert Eccles*, ed. [undated].

Music: Barnes 1, page 103, *Quite Carr-ied Away*, Pat Shaw 1974

Recorded: Boston Centre, Vol 1, Favorites of the Boston Centre, Bare Necessities.

Video: <https://www.youtube.com/watch?v=AJQy9gL75jc>

- A1 1-4 1s and 2s circle left halfway and cross with partner.
5-8 1st & 2nd men, and 1st & 3rd women, back-to-back.
- A2 1-4 1st man and 3s (below) circle three hands round,
while 1st woman and 2s (above) do the same (*i.e. with the other couple*).
5-8 All back-to-back with partner.
- B1 1-4 1s (*in middle place*) right hand turn. *This wants to be large*.
5-8 1s dance a half hey for three across the set with the couple on the left (*man up, woman down*).
9-10 1st man left hand turn the 2nd woman
while 1st woman left hand turn the 3rd man
(*the people you'd pass left shoulder if you were to continue the hey.*)
11-12 The 1s pass **left** shoulder and fall back into 2nd place improper.
- B2 1-4 1s right hand turn.
5-8 1s dance a half hey for three across the set with the couple on the left (*man down, woman up*).
9-10 1st man left hand turn the 3rd woman **while** 1st woman left hand turn the 2nd man.
11-12 1s pass **left** shoulder and fall back into 2nd place proper.

Teaching notes:

- In A1:5-8 if the 1s keep eye contact as they cross, they are already (approximately) facing the correct person for the back-to-back.
- The right hand turns in the B parts have a lot of music. Spend a little time approaching, and keep the arms long. If you overshoot and start the hey early, then you overshoot the half hey and can't find the person you're supposed to do the left hand turn with. Don't plod, just keep it large.
- The end of the B parts likes to be a hole-in-the-wall move.

Smithy Hill

Formation: Longways duple improper (6/8, Dm)

Source: Hunter's Moon, *Tom Cook*, [1987],

Music: Barnes 1, page 120, *Smithy Hill*, Brian Jenkins

Recording: Boston Centre, Vol 2, More favorites of the Boston Centre,
Bare Necessities

Video: https://www.youtube.com/watch?v=JjnE_JE8jVQ

- A1 1-2 Circle left halfway, starting left foot.
3-4 Keeping hands, step left & right. (See teaching note and video)
5-8 Repeat, finishing at home.
9-12 Women cross with each other; men do the same.
13-16 Repeat 9-12 back to place. All face out and neighbors take inside hands.
- A2 1-4 Lead out a double and California Twirl.
5-8 Women pull past by right hand to face partners in line of 4 across the room. Giving left hand to partner, change places, the women turning under the joined hands (Swat the flea), and keep hands.
Men are now back to back in the middle of a line of 4.
9-12 Left shoulder half hey for four. Begin with left hand, then pass shoulders thereafter.
13-16 Partners join two hands. Men pull the women to progressed places, then all step left & right as in A1

Teaching notes:

- A1:3-4 and 7-8. The step left and right is
Step on left foot, and a small "swing" of the right foot across and back
Step on right foot, and a small swing on the left foot, across and back.
- In A2:7-8 men don't seem to want to move. They should change places with the women: end where she was, facing in the direction that she was.
- In A2:13-14 the men move straight back.

Trip to Provence

Formation: Longways duple improper (3/4, F)

Source: Not Published, Susan Kevra [2015].

Music: Barnes 3, page 139, *Voyage de la Diabline* by Rachel Bell.

Recording: None

Video: <https://www.youtube.com/watch?v=uiAb40oLdOQ>

- A1 1-4 1s dance a half figure-8 down through the 2s.
5-8 Taking right hand, 1s balance and change places, turning the woman Under (Box the Gnat).
- A2 1-8 2s repeat.
All are home.
- B1 1-4 Joining hands in a ring, all balance in and out moving one place left; repeat.
5-8 Pass partner right and gypsy neighbor left.
- B2 1-8 Open Ladies' Chain.

Teaching notes:

- After the gypsy in the first B, the women are facing in and the men facing out—the direction you want to go for the ladies chain.
- At the end of the chain, 1st lady is facing diagonally in and down, the way she wants to start. Her partner is facing out, but he's supposed to let her go first anyway, so no need to fix that :-).
- Open ladies chain in waltz time needs a lot of room. I encourage dancers to use the space behind their line, sharing it with the neighboring set.

Whiskey Before Dinner

Formation: Longways duple improper (9/8, D)

Source: Odd Calculated Figures, *Gary Roodman* [2008].

Music: Barnes 3, page 148, *Whiskey Before Dinner*, Jonathan Jensen 2008

Recording: Band of Friends

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

- A1 1-2 Right hand star halfway.
3-4 Women cross; men cross.
- A2 1-2 Circle left halfway and face neighbor.
3-4 Back-to-back with neighbor about 3/4, so the men have right hand joined in the middle of a wavy line of four.
- B1 1-2 All set.
3-4 Men right hand turn half, left hand turn partner half and face partner.
- B2 1-2 Set to partner.
3-4 *Fractional Hey and Lead Away*: Women pass partner, loop clockwise to face out, and put out your left hand.
Meanwhile, men weave across the set and put out your right hand.
- C1 1-2 With neighbor, lead away, turn individually
3-4 Lead back, pass through and turn around.
- C2 1-4 Rights and Lefts.

Teaching notes:

- Gary specifies a “slip-jig” setting step. RL-RL-R, LR-LR-L