

Notes for Deep Dive #7
David Smukler, November 1, 2020

Dick's Maggot

The Dancing Master, 1702

Duple minor longways

As reconstructed by Cecil Sharp, 1922

- A1** 1 Ones change places passing right shoulder and face down
2 Ones lead down *while* twos cast up
3-4 All balance back and cross the set
- A2** 1 Twos change places passing right shoulder and face down
2 Twos lead down *while* ones cast up
3-4 Partners back-to-back
- B** 1-3 Three changes of a circular hey
4 Loop over right shoulder to face in
5-8 Partners 2-hand turn *twice* around (*skipping*)

Alternative A1 and 2 (from Joanna Reiner Wilkinson): In the first bar of each A-part, right-hand turn halfway and face down, rather than simply crossing.

Partner back-to-back in only six counts: Two steps to pass by, two to slide right, and two to back up.

Compare this reconstruction by Colin Hume, 2018:

- A1** 1-2 Ones cross and cast, twos leading up once the coast is clear
3-4 Twos cross and cast, ones leading up once the coast is clear
- A2** 1-2 First corner positions change places as in *Hole in the Wall*
3-4 Second corner positions the same
- B** 1-2 Ones cast up *while* twos meet and lead down
3-4 Partners all back-to-back
5-6 Two changes of rights and lefts
7-8 Partners 2-hand turn halfway and ease out to line

Note that the original directions lack detail, allowing for great variety in interpretation.

Dick's Maggot. Longways for as many as will. ○○○○
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The 1. cu. crofs over, and the 2. cu. casts off. Then change places acrofs. Then cast up in your own places, and back to back, then Right and Left and turn.

Brooklyn Dandy

David Smukler 2010/2020

Duple minor longways

Tune: Flatbush Waltz by Andy Statman

- A1** 1-4 Circle left once around
7-8 Lady 1, followed by partner, cast down 1 place and cross the set; *meanwhile* twos meet and lead up (*ones are below and improper*)
9-16 Full double figure-8, ones cross up and twos cast down to begin
- B1** 1-4 Left-hand star with *new* neighbors
5-8 Right-hand star with original neighbors
9-12 Ones 2-hand turn 1½, face up
13-16 Lead up between the twos, cast back to place
- A2** 1-4 Circle left once around
7-8 Gent 2, followed by partner, cast up 1 place and cross the set; *meanwhile* ones meet and lead down (*2s are above and improper*)
9-16 Full double figure-8, 2 cross down (*gent 2 first*) and ones cast up to begin
- B2** 1-4 Left-hand star with *next* neighbors
5-8 Right-hand star with current neighbors
9-12 Twos 2-hand turn 1½, face down
13-16 Lead down between the ones, cast back to place

This was the other “Coronavirus dance” that received two votes in the last Deep Dive. We did not dance it then, so I decided to include it now. I actually wrote the dance ten years ago, but did a major revision of it this past April. The revision has the active role alternate. Ones are active in A1-B1, but twos become active in A2-B2.

This means we may decide to repeat a bit more for those interested in dancing from every position. It takes twice through the tune to experience one person’s position both as an active and an inactive, so we would need eight times through to completely try all four dancers’ parts.

In Dick’s Maggot, triple time meant we had fewer steps than usual to complete a figure. In this waltz-time dance it is the opposite. Circles and stars are a full 12 steps, and you have a whopping 24 steps (8 bars) for the figure-8. There is no bonus for arriving early! To stay with the phrase, you can either make the figures larger (if you have the space to do so) or make your stride shorter.

Bickerstaff's Prophesie
As reconstructed by Andrew Shaw

Nathaniel Kynaston, 1710

Three-couple longways

Modified Poussette

- A1** 1-4 (All face the right diagonal and those who can take 2 hands) Gent 1 and lady 3 (the long first corners) draw this dancer back, and then move them straight into the top or bottom place opposite you; *meanwhile* those with no-one on their right diagonal (the long second corners) cast over right shoulders into second place
- 5-8 All 2-hand turn current opposite

Back to Place

- A2** 1-4 Middles dance left and out through the ends; turn left and return to place
- 5-8 Original partners on right diagonals right-hand turn to home; *meanwhile* the original twos cast over right shoulders into second place (*all are home*)

Weave

- B1** 1-4 Ones cross down between twos, dance out through sides, and meet at bottom
- 5-8 Similarly, cross up between twos, dance out through sides, and meet at top
- 9-10 Ones clap patta-cake (own hands, partner's right, own, partner's left)
- 11-12 Ones cast down 1 place *while* twos lead up
- 13-16 Ones 2-hand turn

Double Figure-8

- B2** 1-8 Ends full figure-8 through middle couple, tops crossing down and bottoms casting up to begin

And Progress

- 9-10 End couples clap patta-cake
- 11-16 "All move"—three things happening at once:
- Twos (at the top) cast down 1 place and then lead back up to the top
 - Ones (in middle place) lead up to the top and then cast to the bottom
 - Threes (at the bottom) turn single up and then lead up to middle place

Ends in 2-3-1 order. Repeat twice more to place.

Note that the casts into middle place in A1 and A2 take 8 full counts. Make them large.

This being a three-couple longways dance, your part is different each time through. This could be especially challenging during the progression, because since three things happen at once the caller cannot cue all of them. Try to anticipate what your part will be. For this session, I'll focus my calling first on the ones, then the threes, and finally the twos, thereby following a single couple through the sequence.

Key to the Cellar, or Locked Out Again Jenny Beer, 2004 Triple minor longways
Tune: “Cam Ye O’er Frae France?”

- A1** 1-2 Ones cast down one place *while* twos move up
3-4 Threes gate the ones down and around
- A2** 1-2 Lines-of-3 go forward and back
3-4 Twos gate the ones up and around
- B1** 1-4 Heys-for-3 across, ones face the right diagonal and corners pass left to begin
- B2** 1-2 Ones only, right shoulder once around
3-4 Partners all 2-hand turn

Three steps to the bar and a dynamic tune combine to give this modern classic a feeling of strong energy. As in Dick’s Maggot, three steps to the bar also creates some potential challenges. For example, there are only 12 steps for the hey. (Many similar heys have 16 counts.) I recommend that you keep the hey tight. In B2 the ones have only 6 counts to get all the way around by right shoulder and then 6 more for their 2-hand turn. Keep those figures tight also. It’s useful for ones to note when they are on the proper side, and time each move to return there in a predictable way.

I love it when everyone starts a hey at the same time. The long second corners in this dance sometimes wait for their partner to get to them before “waking up” for the hey, but they can be moving from the very top of B1. The trick is to begin the phrase by sliding sideways toward the middle position. If you are a two at the top, you have just completed backing up for the gate. As you release the one, let the momentum of the gate carry you toward that one’s position in middle place. It will set you up perfectly for the hey, no matter which side of the set you are on. The threes do the same sort of thing, sliding toward middle position, although they do not have that connection with the ones to help them remember. This sideways movement keeps everyone moving throughout the phrase, ensures that the correct shoulder is ready for the hey, and helps create the efficiency needed to complete the hey in 12 counts.

Twos and threes can also keep their momentum going at the top of B2, between the hey and the 2-hand turn. While the ones go around by right shoulder, the others can artistically extend the last loop of their hey such that they meet their partner for the 2-hand turn at the same moment as the ones do.

*Cam ye o'er frae France? Cam ye down by Lunnon?
Saw ye Geordie Whelps and his bonny woman?
Were ye at the place called the Kittle Housie?
Saw ye Geordie's grace riding on a goosie?*

*Geordie, he's a man there is little doubt o't;
He's done a' he can, wha can do without it?
Down there came a blade linkin' like my lordie;
He wad drive a trade at the loom o' Geordie.*

*Though the claith were bad, blythly may we niffer;
Gin we get a wab, it makes little differ.
We hae tint our plaid, bannet, belt and swordie,
Ha's and mailins braid—but we hae a Geordie!*

*Jocky's gane to France and Montgomery's lady;
There they'll learn to dance: Madam, are ye ready?
They'll be back belyve belted, brisk and lordly;
Brawly may they thrive to dance a jig wi' Geordie!*

*Hey for Sandy Don! Hey for Cockolorum!
Hey for Bobbing John and his Highland Quorum!
Mony a sword and lance swings at Highland hurdie;
How they'll skip and dance o'er the bum o' Geordie!*

(Repeat first verse)

Bonus: The two “Coronavirus Dances” from Deep Dive #6

Dr. Fauci’s Maggot David Smukler, June 2020 Duple minor longways
Tune: Territorial Boys by Debbie Jackson

- A1** 1-4 Right-hand star
5-8 Dance individually CW up or down your own line, wrapping around at ends
(*skipping or skip-change step*)
- A2** 1-4 Turn over left shoulder and return
5-8 Original foursome, left-hand star
- B1** 1-4 First corners change places passing left shoulder; when coast is clear, second corners change places passing right shoulders
5-8 Partners 2-hand turn 1½, face new neighbors
- B2** 1-4 With new neighbors, circle left, release hands a bit early to ease out to line
5-8 Partners set and turn single

A1 (5-8) is about achieving some social distance.

The Gap David Smukler, October 2020 Duple minor longways
Tune: Archibald MacDonald of Keppoch, six steps to the bar

- A1** 1 All change places on right diagonal passing right shoulders, end facing up or down
2 Fall back along the line into partner’s place
3-4 Star right hands across, once around
- A2** 1-2 Similarly, all change places on left diagonal passing left shoulders, and fall back to original place
3 Circle left halfway
4 Partners 2-hand turn halfway, end facing up
- B** 1-2 Half double figure-8, ones cross up and twos cast down to begin
3-4 Twos gate the ones once around
5 Retaining neighbor’s hand and facing across, step right and honor
6 Releasing hands, cross the set passing left shoulder
7-8 Same four star left hands across, once around

Note about the tune: This is a slow air, not a jig. It is a lament and should feel solemn. Typically, it would be played rubato, but for the dance it must be played with a regular beat.

More about the diagonal action in the A-parts:

- If your first diagonal change is down, all of them will be down. Similarly, if it is up, all will be up. This remains true even after coming back in at either end of the set, unless you change sides.
- First corners change places with their current corner, but second corners change places with the former corner. This gives the second corners a greater challenge. The star and circle are with the *current* neighbors (behind them), not those with whom they just interacted.
- When a diagonal change sends you out of the set at either end, dance with a “ghost” to end up in the correct place for the moves that follow

In the B-part, after twos cross up for the half figure-8, they can do a little flip to face in at the end of the phrase. This allows them to offer the correct hand to their neighbor for the gate.