

Notes for Deep Dive #8
David Smukler, November 15, 2020

Autumn In Amherst Philippe Callens, 2002 Duple minor longways, improper
Tune: The Red Star Line, by Kathy Talvitie (2002), four steps to the bar

- A** 1-2 Partners step right and honor, then turn single *left*
 3-4 Partners left-hand turn
 5-6 Neighbors right-hand turn (see note)
 7-8 Joining hands-4, circle left halfway; neighbors fall back on the other side
- B** 1-2 Ladies change places passing right shoulders, gents change places passing left
 3-4 Partners draw poussette counterclockwise (gents forward) halfway, and then ladies draw their partner straight out of the set until couples are offset, ones facing up and twos down
 5-6 Forward a double and back
 7 All cast individually to the right such that dancers are back in lines facing partners (*all are progressed but on opposite side from start of dance*)
 8 Partners right shoulder round halfway, changing places back to their home side

Callens specifies, "There are no polite turns between the left-hand turn and the right-hand turn in the A-part." "Polite turn" is Scottish country dance terminology. If rights and lefts are performed as half turns, two dancers are automatically left not facing the next person. In a polite turn those dancers continue the arc of their last turn to face the next. But here Philippe wants those in the gent's role to loop *right* out of the left-hand turn (not a polite turn, which would be to the left). This is so that they are already moving clockwise as they meet their neighbors for a right-hand turn, and it *is* lovely when that happens!

B (bar 7) is sometimes called a "cascade cast."

Winter In Brasstown Philippe Callens, 2004 Three-couple longways, twos improper
Tune: The Dove Cote, by John Stapledon

- A1** 1-4 Gents turn single right, then set to partner (*right and left*)
 5-8 Partners cross the set by right shoulder and loop left to face back in
- A2** 1-4 Ladies turn single left, then set to partner (*again, right and left*)
 5-8 Partners cross the set by left shoulder and loop right to face back in
- B** 1-2 Top two gents change places passing right shoulder
 3-4 Top two ladies the same
 5-8 Repeat for the bottom two gents, and then the bottom two ladies
 9-12 Current top couple cast to the bottom *while* others lead up one place and then 2-hand turn halfway
 13-16 Partners back-to-back

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

Crossing in A-parts (5-8) is an arc, and then a big loop back in the other direction. Think of the path as an 'S'-curve.

Spring in Sebastopol

Philippe Callens, 2004

Duple minor longways

Tune: Boree, by Henry Purcell (1691)

- A1** 1-2 Ones set
3-4 Ones 2-hand turn halfway, opening up to face neighbors below
- A2** 1-2 Neighbors set
3-4 Neighbors 2-hand turn halfway, opening up across and coming in close to partners across
- B1** 1-4 Neighbors fall back a double, then come forward turning single
5-8 Rights and lefts as follows: Ones do 3 changes starting with partner; twos face down and join for the last 2 changes
- B2** 1-4 Half poussette counterclockwise, end facing up
5-8 Half double figure-8, ones cross up and twos cast down to begin (*skip-change*)

At the end of B1, stay connected to your partner as you shift from holding right hands (for the last change) into taking both hands (for the poussette).

Summer in Morland

Philippe Callens, 2006

Duple minor longways

Tune: Silver Birches, by Geoff Mendham (2003)

- A1** 1-4 Ones crossover mirror back-to-back with neighbors, ones crossing between twos to begin (*ones are now improper*)
5-8 Same two mirror hand turns, ones between twos to begin
- A2** 1-4 Ones 2-hand turn, end facing up
5-8 “Cast and lead”: Ones cast down and lead up *while* twos lead up and cast down; end facing across and close to partner
- B1** 1-2 All fall back
3-4 Come forward, right shoulder to partner, into one line in the center, partners facing
5-6 Partners set
7-8 Turn single right, back into lines (*ones improper*)
- B2** 1-4 Right-hand star once around, ease out and face across
5-8 Ones cross and go down the outside one place *while* twos set and lead up

There is a lot to pay attention to in this dance, and no time to easily recover from an inattentive moment!

The first figure is a mirror back to back, but (as in a mirror crossover hey) the top couple begins by crossing diagonally down (lady first) so that they become improper. That flows easily into mirror hand turns, which ends with ones moving toward one another for their 2-hand turn.

The 2-hand turn ends facing up to prepare ones for their cast. It might feel odd to some as you are facing up with the lady on the left and gent on the right.

B1 is unusual and delightful. All the dancers come together into one long line in the center, set to partner, and then turn single back into home places (except that ones are improper).