

Notes for Deep Dive #16

David Smukler, April 18, 2021

Knives and Forks

Neal, 1726

Duple minor longways

As reconstructed by George Fogg and Rich Jackson, 1987

- A1** 1-2 Ones cast down to second place, twos moving up
3-4 Ones back-to-back
- A2** 1-2 Ones cast back up to first place, twos moving down
3-4 Ones back-to-back
- B1** 1-2 Neighbors lead out, change hands and lead back
3-4 Cross the set right shoulder and loop right to face in
- B2** 1-2 On the second diagonal, change places; first diagonal the same
3-4 Partners 2-hand turn

The dance is in 3/2, three steps to the bar. For the ones this means that the cast and back-to-back have only six steps each. Meanwhile, the twos have the subtle but exciting duty of staying out of the way. This important accommodation of the ones is actually key to the dance's success.

From either corner position, time B2 (1-2) such that no dancer stops moving.

Treasure of the Big Woods

Joseph Pimentel, 2005

Duple minor longways

Tune: Lamp on the River, Dave Wiesler (1998)

- A1** 1-4 Partners half poussette clockwise
5-8 Those on right diagonal right-hand turn
- A2** 1-8 Repeat A1, ending all at home
- B1** 1-4 "Left around two" - *a counterclockwise loop that ends where it begins, as follows:*
1-2 First corners cast over left shoulder to neighbor's place facing in, *while*
Second corners left-shoulder round each other to neighbor's place facing out,
into...
3-4 Neighbors left-shoulder halfway round (*all are home, 1st corners facing out*);
take neighbor's left hand and next neighbor's right to form long wavy lines
5-8 Set right and left, turn by the left hand three-quarters
- B2** 1-8 Hey-for-4 across, first corners pass right shoulders to begin

After the poussettes, those on left diagonal can ease out to create more space for the others.

The two halves of the figure in B1 (1-4) are described separately for clarity, but flow one into the other as one seamless figure. Neighbors can actually take left hands at any time in bars 3-4.

To understand the progression, think of the final left-hand turn at the end of B1 as being halfway. The last quarter turn then gets you from progressed place into the hey.

Hey, Boys, Up Go We

Playford, 1679

Two-couples facing

As reconstructed by Cecil Sharp, 1911

Tune (and original dance title): Cuckolds All a Row

Part I

- A** 1-8 All forward a double and back a double; repeat
- B1** 1-4 Turning your back on your opposite, dance clockwise once around to place, keeping backs toward each other throughout (lead with right shoulder)
5-8 Flip to face opposite, and left shoulder once around to place (counterclockwise, facing throughout)
- B2** 1-8 Repeat B1 with partner

Part II

- A** 1-4 Partners side ("swirly" siding)
5-8 Opposites the same
- B1** 1-4 Right diagonals change places; left diagonals change places
5-8 Circle left once around
- B2** 1-8 Repeat B1, left diagonals going first

Part III

- A** 1-4 Partners arm right
5-8 Opposites arm left
- B1** 1-4 Opposites half poussette clockwise
5-8 Those on left diagonal cast over right shoulder, partner follows, leader loop through the center and end where you began
- B2** 1-4 Opposites half poussette clockwise (completing the poussette)
5-8 Those on *right* diagonal (same leaders) cast over *left* shoulder, partner follows, leader loop through the center and end where you began

Cuckolds all arow. For four, or eight. ⊙ 3
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Meet all forwards and back. ♪ That again. ♪	Turn back to back with the co. we. faces again, go about the co. we. not turning your faces. ♪ Turn back to back to your own, faces again, go above your own, not turning faces. ♪
Sides all with your own ♪ Sides with the co. ♪	Men change places, we change places, hands all, go round. ♪ We change places, men change places, hands all and go round to your places. ♪
Arms all with your own ♪ Arms with the co. ♪	Men put the co. we. back by both hands, fall even on the co. side, men cast off to the right, your we. following come to the same place again. ♪ Put them back again, fall on your own side, men cast off to the left hand and come to your places, the we. following. ♪

Tiptoe to Narnia David Smukler 2020 Duple minor longways
Tune: La Gueussinette, by Stephen Jones (played without repeats: AB)

- A**
- 1-2 Neighbors, individual Petronella twirl: All turn single right into a line-of-4 across with neighbors facing (*first corners face in, second corners face out*)
 - 3-4 Two changes of a hey-for-4 across, neighbors passing right shoulders to begin
 - 5-6 Partners 2-hand turn $\frac{3}{4}$, take hands-4
 - 7-8 Circle left just $\frac{1}{4}$ using one waltz step and one single step (step-close)
(*all are in progressed place*)
 - 9-10 Balance the ring in and out
 - 11-12 All turn single right
 - 13-16 Partners right-hand turn $1\frac{1}{2}$
- B**
- 1-4 Ones split half figure-8 on the left diagonal (*see note*)
 - 5-8 Twos the same (*all are again in progressed place*)
 - 9-12 Partners back-to-back
 - 13-16 Four changes of rights and lefts, starting with partner

Dancers can use alternative footwork in bars 7-8 of the A-part, as long as the circle only moves one place to the left.

The split half figure-8 in the B-part accomplishes the same thing as a typical half figure-8, namely changing places with partner. Face on the left diagonal, dance up or down between the couple above or below you, and then loop to the right around one person. Although you do not go through the same couple as your partner, you will see a shadow. Avoid collisions with the shadow by staying close to the stationary dancer that you dance around. At the ends of the set, either you or your partner will be dancing through an imaginary couple and looping to the right around no one. You will have excellent practice doing this in this evening's workshop. All shadows are virtual, and quite ghostly!

I wrote a dance to this evocative tune in 2014 called "Finding the Lamppost." I was on my way home from my first time at the Lenox Assembly in western Massachusetts. (The logo for that weekend is a lamppost.) Two different dances by Fried de Metz Herman done that weekend used the split half figure-8 figure, and it made its way into my dance. I decided to rework my dance during the pandemic, and so it is now one of my untested coronavirus dances. The only figure that remains from the earlier dance is the split half figure-8. The new title plays on the fact that the Narnia books by C.S. Lewis begin with going through the wardrobe and finding a lamppost.

Neat, Mr. John

Nathaniel Kynaston, 1718

Three-couple longways

As reconstructed Andrew Shaw

- A1** 1-4 Ones change places passing right shoulder, and set to partner
5-8 Ones a long (8-count) cast to middle place, twos meet and lead up
- A2** 1-8 Repeat A1, ones casting to the bottom, *while*
Threes meet and lead up (and then cast into the hey)
- B1** 1-8 Ones crossover mirror hey, starting from the bottom
9-12 Ones set, and a quick (4-count) cast up to middle place, threes moving down
13-16 Ones left-hand turn 1½ to own side
- B2** 1-8 Heys-for-3 across either end, start passing first corner by left shoulder, end with
ones between twos (all proper) in a line-of-4 facing up
9-12 Line-of-4 and the threes, up a double and back
13-16 Ones cast to the bottom, *while*
Twos meet behind ones, and twos and threes lead up

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

This reconstruction by Andrew Shaw appears in his first collection, *Mr. Kynaston's Famous Dance*. The book is long out of print, and I have not been able to acquire a copy. (There are two in U.S. libraries, including the University of New Hampshire Library's traditional dance collection. So, someday, I expect to have a look!) I also have not been able to find a copy of the original from the 1718 edition of *The Dancing Master*. There must be a scan somewhere....

The dance instructions above come from a few different sources, and I am confident that they are true to Shaw. I love the dance; it is charming, well-constructed, and fits its happy tune well. For example, I find the transition from A2 to B1 (cast and lead into the hey) to be very sweet.

Note that the cast up for the ones in B1 has half the time of the casts in the A-parts. So, during the A-music, fill time and space, but in B1 be efficient so you have time for the left-hand turn.