

# 2017 Riverside Dickens Festival Ball Lineup

## Dance Lineup

### SET 1

- Grand March/Soldier's Joy (1858)
  - Notes: the Grand March would seamlessly move into the setup for "Soldier's Joy". The setup for "Soldier's Joy" would either be longways sets or a Sicilian Circle; TBD.
- Flower Girl's Dance (1862; longways duple minor)
- Polka
- Waltz

[break]

### SET 2

- Schottische
- Swedish Dance (1863; longways duple (of trios) minor)
  - Notes: each gent has 2 lady partners.
- Polka
- La Tempete (longways duple (of 4 couples) minor)
  - Notes: the setup is 2 couples side-by-side facing the same; this is the same setup as for the "Portland Fancy" as done at SDI Balls. Note that the RDF Ball will have the "lines" oriented the same as for their other longways dance and not from one side of the hall to the other as it is done at SDI Balls.
- Waltz

[Intermission]

### SET 3

- Waltz
- Merry Haymakers (1862; longways duple minor)
- Nahant Quadrille (1836; quadrille)
  - Notes: we will be doing only Figures 4, 2, and 1, and in that order. Figure 1 makes a good "finale" figure.
- Waltz

[break]

### SET 4

- Quadrille Sociable (1865; quadrille)
- Spanish Dance (1856; either longways duple minor or Sicilian Circle; TBD)
  - Notes: while the basic format of the dance is the same as what is done elsewhere, there are differences in this version.
- Sir Roger de Coverley (Virginia Reel)
  - Notes: the dance actually called will be the "Virginia Reel" as this will be the version that the dancers are expecting (based upon a conversation with Patricia). Of note, SRdC does not have a "reel" figure, but instead has a "lace the boot" figure which some folks feel is not as much fun (read: boring).
- Waltz (ending dance)

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## Dance Instructions

### Soldier's Joy (Howe, 1858)

Formation: Sicilian circle or longways duple minor improper; TBD for RDF Ball

A1	4	<b>Couples fwd &amp; back</b> (holding inside hands with partners).
	4	<b>Opposite, two-hand turn</b> (open up to face partner across the set and still holding inside hand with Opposite.)
A2	4	<b>Partner, balance</b> (all take 2 side-steps to their <i>own</i> right, then 2 side-steps to their <i>own</i> left.)
	4	<b>Partner, two-hand turn</b> (end facing the other couple.)
B1	8	<b>Ladies chain.</b>
B2	4	<b>Couples fwd &amp; back</b> (holding inside hands with partners).
	4	<b>Couples fwd &amp; thru</b> (drop hands, passing right shoulder with Opposite).

Music: AA BB

“Soldier’s Joy & College Hornpipe”, track 3 (4:45; 8x), Album: “The Civil War Ballroom”, Artist: “Spare Parts”.

“Soldier's Joy”, track 12 (3:29; \_\_x); Album: “30 Country Mountain Favorites”, Artist: Craig Duncan. INTRO: none.

Source:

Elias Howe, Howe’s Complete Ball-Room Handbook:..., (Dillingham & Bragg, Boston, 1858) pg. 89.

Notes:

The SDI uses these same figures for their “Sicilian Circle” dance.

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### Flower Girl's Dance (Howe, 1862)

Formation: longways dance for two-couple sets, improper.

A1	4	Couples <b>chassez right</b> (holding inside hands w/partner; each couple chassez to their <i>own</i> right)
	4	Couples <b>fwd &amp; back</b> (1 little step)
	4	Couples <b>chassez left</b> (holding inside hands w/partner; each couple chassez to their <i>own</i> left)
	4	Couples <b>fwd &amp; back</b> (1 little step)
A2	16	<b>Right-hand star; left-hand star</b>
B1	8	<b>Half-promenade</b> across
	8	<b>Half right and left</b>
B2	8	Couples <b>fwd &amp; back</b> (holding inside hands w/partner)
	8	Couples <b>fwd &amp; thru</b> (drop hands, pass O by right shoulder)

Music: AA BB

“Golden Slippers / Redwing”, track 19 (3:27; 6x; 115 bpm) Album: “The Pleasant Family”, Artist: The Pleasant Family Old Time String Band. INTRO: 4 potatoes.

“Fly Around My Pretty Little Miss/Shady Grove”, track 5 (3:26, \_\_x), Album: “Country Mountain Barn Dance”, Artist: Craig Duncan. INTRO: NONE.

Source:

Howe, American Dancing Master, and Ball-Room Prompter: Containing About 500 Dances...., (Elias Howe, Boston, 1862) pg 94.

Notes:

This is a variation of Howe's 1862 instructions.

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### Swedish Dance (Hillgrove, 1863; Willson, 2016)

Formation: Longways, trio (LGL) facing trio (LGL), minor

A1	8	<b>All circle left, right.</b>
A2	8	Gents <b>balance</b> to right-diagonal lady; <b>right-hand</b> turn. (the balance is a fwd & back, holding <i>right</i> hand with the other person).
B1	8	Gents <b>balance</b> to left-diagonal lady; <b>left-hand</b> turn. (the balance is a fwd & back, holding <i>left</i> hand with the other person).
B2	8	<b>All fwd &amp; back; fwd &amp; thru.</b>
A1	8	<b>All circle left, right.</b>
A2	8	<b>Top ladies &amp; opposite gent circle left; circle right.</b>
B1	8	<b>Top gent &amp; opposite ladies circle left; circle right.</b>
B2	8	<b>All fwd &amp; back; fwd &amp; thru.</b>
A1	8	<b>All circle left, right.</b>
A2	8	<b><u>Right-Side Star Right</u></b> (gents right-hand star w/right-side partner & right diagonal lady; <b>Star Left</b> . Note that this makes 2 three-person stars in each set).
B1	8	<b><u>Left-Side Star Left</u></b> (gents left-hand star w/left-side partner & left diagonal lady; <b>Star Right</b> . Note that this makes 2 three-person stars in each set).
B2	8	<b>All fwd &amp; back; fwd &amp; thru.</b>

Music: AA BB

"Mrs Stewart's Jig (8x32 Jig)", track 9 (4:45; 8x); Album: "Gang On The Same Gate - Scottish Country Dance Music", Artist: Green Ginger. INTRO: 2 notes.

"Polka Contra Medley", track 16 (5:01; \_\_x); Album: "The Returning Heroes Ball", Artist: Spare Parts. INTRO: 4 counts (cascade).

Source:

Hillgrove, Hillgrove's Ball-Room Guide and Practical Dancer (Dick & Fitzgerald, New York, 1863) pg 228 - 229.

Notes:

This dance is somewhat unusual in that there are essentially 3 separate dances and that the progression takes place in between the 3 different dances.

Some modifications by T. Willson based upon observations and feedback from previous dances.

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## La Tempete (1857)

Formation: longways set of minor units comprised of two couples in a line of four facing another line of two couples. Gent has partner on his right.

A1	8	Long lines <b>fwd &amp; back</b> ; <b>Half Right &amp; Left</b> .
A2	8	Long lines <b>fwd &amp; back</b> ; <b>Half Right &amp; Left</b> .
B1	8	<b>Opposite holubiec right</b> <sup>1</sup> , then <b>left</b> .
	8	Middle four <b>RH star</b> ; ends <b>RH turn</b> (1x); middle four <b>LH star</b> ; ends <b>LH turn</b> (1x).
B2	8	Outside fours <b>circle left</b> (1x); <b>circle right</b> (1x).
	4	Long lines <b>fwd &amp; back</b> .
	4	Head couples <b>arch &amp; forward</b> , bottom couples <b>pass thru</b> .

Music: AA BB AA BB (48 bar)

Stell & Matthiesen, The Civil War Ballroom Band Book, "La Tempete", pg 81.

"La Tempete Set Dance", track 11 (5:25; 6x) Album: "The Civil War Ballroom", Artist: Spare Parts.  
INTRO: 4 counts.

Source:

Hillgrove, The Scholars' Companion and Ball-Room Bade Mecum...., (T.R. Turnbull & Co. Printers, New York, 1857) pgs 66-67.

Howe, American Dancing Master, and Ball-Room Prompter: Containing About 500 Dances...., Elias Howe, Boston, 1862) pg 102.

CD- Victorian Dance Ensemble, "Civil War Dance Instruction with the Victorian Dance Ensemble", 2001(?).

Notes:

This version is a mix of figures from the above sources chosen to fit the recorded music available.

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<sup>1</sup> The Holubiec is found in Hillgrove's manual (see citation above) on page 97: "HOLUBIEC, OR TURN PARTNERS. This figure is performed as follows: The gentleman and lady cross their right arms (the arms crossing at the elbows), and place their right hands on the back part of their partner's waist, and then turn. (Eight bars.) Reverse in the same manner by changing arms."

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### Merry Haymakers (1862)

Formation: longways duple minor

A1	4	All join hands and <b>balance</b> (2 steps in, 2 steps out).
	4	<b>Circle left</b> (1x).
A2	4	<b>Half Promenade.</b>
	4	<b>Half Right and Left.</b>
B1	8	<b>Ladies Chain.</b>
B2	4	<b>Couples fwd &amp; back.</b>
	4	Couples <b>fwd &amp; thru</b> to the next couple.

Music: AA BB

“Go to the Devil & Shake Yourself”, track 3 (2:29; 4x).Album: “Andrew Jackson: The Atrocious Saint”, Artist: Christopher Hedge.

“Gothic Dance (Merry Haymaker's Set Dance, Irish Jig Medley)”, track 14 (5:40; \_\_\_x), Album: “The Civil War Ballroom”, Artist: Spare Parts. INTRO: \_\_\_\_\_

Source:

Howe, American Dancing Master, and Ball-Room Prompter: Containing About Five Hundred Dances..., (Boston, Elias Howe, 1862) pg. 94).

Notes:

In Howe’s manual, below the title of the dance is “Music: Go to the Devil and shake yourself.”

## 2017 Riverside Dickens Festival Ball Lineup

### Nahant Quadrille - Figure 4 ("Georgette") (1836)

Formation: Quadrille; can be doubled-sided (i.e. 2 side couples on each side).

8	<b>Heads lead to the right</b> (4); <b>Heads lead to the left</b> (4). <sup>2</sup>
4	<b>Heads lead home</b> (end facing partner).
4	<b>Heads balance with partner</b> (4 steps forward and 4 steps back to right shoulder of partner, end facing into set)
2	<b>All ladies fwd to center</b> (i.e. 4 steps straight forward)
4	<b>All Ladies right-hand star</b> (1x; 8 steps)
2	<b>All ladies turn partners by the left</b> , ending in promenade position. (4 steps to turn your partner)
8	<b>All promenade</b> , ending home (this moves quickly) <sup>3</sup>

### Nahant Quadrille - Figure 2 ("Estelle") (1836)

Formation: Quadrille; can be doubled-sided (i.e. 2 side couples on each side).

8	<b>All Ladies Chain</b> (All 4 ladies' do a Ladies' Chain simultaneously; for double-sided quadrille, do 2 three-ladies chain <sup>4</sup> with the head ladies doing a left-hand turn in the middle).
4	Heads <b>Forward &amp; Back.</b>
4	Heads <b>Dos a Dos.</b>

<sup>2</sup> For a double-sided quadrille, the sides would lead to their right, with 2 of the side couples facing each other in the middle.

<sup>3</sup> For a double-sided quadrille, each head couple promenades with just the 2 nearest side couples.

<sup>4</sup> The three ladies would be the head lady and the nearest 2 side ladies.

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### Nahant Quadrille - Figure 1 ("Rebecca") (1836)

Formation: Quadrille; can be doubled-sided (i.e. 2 side couples on each side).

4	Heads <b>Fwd &amp; Back</b>
4	Heads <b>Cross Over</b> (end facing partner)
4	Heads <b>Side w/ Partner</b> (fwd 4 to right shoulder, back 4, end facing into set)
4	Heads <b>Cross Back</b>
4	Heads <b>Chassez Style Balance</b> (face partner, take hands crossed, right over left, and chassez diagonally into the set, 3 chassez and a close, repeat to place)
4	Heads <b>Right-hand turn</b> (1x)
16	<b>Grand Right &amp; Left</b> (for double-sided quadrille, circle left/circle right)

#### Music:

“Nahant Quadrilles: Georgette”, track 6 (2:37), Album: “Dancing By The Shore”, Artist: “Spare Parts”, 2006. Introduction: 8 counts.

“Nahant Quadrilles: Estelle”, track 4 (1:42), Album: “Dancing By The Shore”, Artist: “Spare Parts”, 2006. Introduction: 8 counts.

“Nahant Quadrilles: Rebecca”, track 3 (3:18), Album: “Dancing By The Shore”, Artist: “Spare Parts”, 2006. Introduction: 8 counts.

#### Source:

"The Nahant quadrilles", Library of Congress website, <https://www.loc.gov/item/sm1837.010930/>

“Dancing by the Shore: Victorian Music From Nahant / the Nahant Quadrilles”,  
([http://www.vintagevictorian.com/nahant\\_quadrille.html](http://www.vintagevictorian.com/nahant_quadrille.html)).

#### Notes:

The Nahant Quadrilles were written by John H. Hewitt in 1836 and “Dedicated to Miss Rebecca Willson.”

The Library of Congress has this dated as 1837, but the date on the cover is 1836.



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### Quadrille Sociable (1865)

Formation: Four couples forming a square

8	Head Couples <b>Right &amp; Left.</b>
8	Side Couples <b>Right &amp; Left.</b>
8	<b>Corner Balance, Two-Hand Turn</b> (ending with the lady at the gent's <i>right</i> ; gent stays put. She is his new partner).
8	<b>All Promenade</b> (CCW).
8	Head Couples <b>Ladies' Chain.</b>
8	Side Couples <b>Ladies' Chain.</b>
8	<b>Corner Balance, Two-Hand Turn</b> (ending with the lady at the gent's <i>right</i> ; gent stays put. She is his new partner).
8	<b>All Promenade</b> (CCW).

Music:

“Polka Contra Medley”, track 16 (5:01; \_\_x); Album: “The Returning Heroes Ball”, Artist: Spare Parts. INTRO: 4 counts (cascade)

“Jeff Davis's Dream: a jig medley”, track 5 (5:20; \_\_x); Album: “The Returning Heroes Ball”, Artist: Spare Parts. Note: this music cycles 4 **1/2** times thru the quadrille. INTRO: 2 counts (cascade).

“The Flowers of Edinburgh (8x32 Bar Reel)”, track 11 (4:36; 8x), Album: “Fiddlin' My Life Away”, Artist: Bill Thurman. INTRO: 2 notes.

Source:

Wm. B. De Garmo, The Prompter (Raymond & Caulon, Printers, New York, 1865) pg 15.

Notes:

De Garmo includes a footnote to this dance:

“Prompters often call figures in the “Sociable” to suit their fancy, introducing the “Star Figure,” “Grand Chain,” etc.”

## 2017 Riverside Dickens Festival Ball Lineup

### Spanish Dance (1856)

Formation: Sicilian circle or longways duple minor, improper. For RDF2017, TBD.

A1	1-2	<b>Fwd &amp; back</b>
	3-4	<b>Opposite 2-hand turn halfway</b> (end facing partner).
	5-8	<b>Fwd &amp; back; partner 2-hand turn halfway.</b>
A2	1-4	<b>Fwd &amp; back; opposite 2-hand turn halfway.</b>
	5-8	<b>Fwd &amp; back; partner 2-hand turn halfway.</b>
B1	1-8	All join hands and <b>balance in &amp; out.</b> <b>Corner ladies' turn</b> to the right (gents don't change). <sup>5</sup> <b>Repeat.</b>
B2	1-8	<b>All waltz</b> or promenade (CCW)

Music: AA BB (3/4)

"Spanish Waltz", track 17 (6:30; 7x), Album: "The Civil War Ballroom", Artist: Spare Parts.

INTRO: last 4 counts of B part.

"Spanish Waltz", track 15 (3:43; \_\_x), Album: "Smash the Windows Requests the Pleasure of Your Company", Artist: Smash the Windows. INTRO: last 4 counts of B part.

Source:

Coulon, Coulon's Hand-Book (Jullien & Co., London, 1860) pg 79.

DeGarmo, The Prompter (Raymond & Caulon, Printers, New York, 1865) pg 31.

Durang, The Fashionable Dancer's Casket (Fisher & Brother, Philadelphia et. al., 1856) pgs 99-100.

Notes:

The A part is from DeGarmo, whereas the B part is from Durang (Coulon has a similar B part). In keeping with SDI convention, I have the corner ladies roll to the *right*, rather than the left, which is the direction specified in Durang.

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<sup>5</sup> The "Corner Ladies' Turn" is actually just the ladies changing sides, turning as they do so, by momentarily coming face-to-face with their opposite gent halfway through the turn (no stopping, though). The gent stays put and assists the lady by transferring his hold from his left hand, to both his hands, and then to his right hand. The second time the ladies will be coming face-to-face with their partner as they "roll" into their "home" position.

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## Sir Roger de Coverly (Virginia Reel)

Formation: Line formed of 5 couples facing the front of the hall.

8	Head W & Foot M <b>fwd &amp; back</b> ; Head M & Foot W same.
8	Head W & Foot M <b>right-hand turn</b> ; Head M & Foot W same.
8	Head W & Foot M <b>left-hand turn</b> ; Head M & Foot W same.
8	Head W & Foot M <b>two-hand turn</b> ; Head M & Foot W same.
8	Head W & Foot M <b>dos-a-dos</b> ; Head M & Foot W same.
	Top Couple <b>right-hand turn</b> (1-1/2x).
	Top Couple <b>reel the line</b> (L-hand turn to the line followed by a R-hand turn to your partner followed by a L-hand turn to the next person in line, then L-hand turn to your partner...“Right to your partner, left to the line”).
	Top Couple <b>chasse</b> up to the top of the line <sup>6</sup> , <b>cast off</b> and march down the outside of the line. All follow.
	At the bottom of the line, the Top Couple <b>form an arch</b> and the <b>others pass through</b> , the Second Couple becoming the Top Couple.

Music:

“Southern Belles, a Virginia Reel Medley”, track 18 (5:57; \_\_\_x); Album: “The Returning Heroes Ball”, Artist: Spare Parts. INTRO: 8 counts.

“Virginia Reel”, track 12 (4:22), Album: “Welcome to the Dance”, Artist: The Blue Mountain Band. INTRO: 8 counts.

Source:

Various.

Notes:

At the very end of the dance, the caller will have all couples do a back-to-back, right-hand turn, left-hand turn, etc. This will end with the topmost couple chasse to the very bottom of the line, with the other couples moving up and doing the same in rapid succession. (The other couples do not wait until the top couple reaches the bottom but rather follow close behind). The starter couple, when they reach the bottom for the second time, is prompted to lead the other couples in a promenade around the room.

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<sup>6</sup> At this point, it is a good idea to have all of the dancers wait until all of the sets are at this point. Otherwise, some sets will inevitably get ahead of the others and calling the dance will be next to impossible, much to the confusion and frustration of the new dancers.