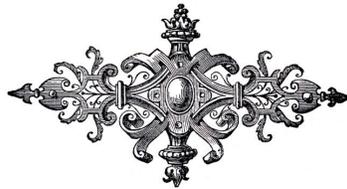


*The Baltimore Folk Music Society
Presents*

The 31st Annual

Playford Ball



*Music by
Andrea Hoag
Paul Orts
Marty Taylor
Dave Wiesler*

20 October 2012

*Kahler Hall
5440 Old Tucker Row
Columbia, MD 21044*

Ball co-chairs

Emily Aubrey and Sharon McKinley

Registration

Marty Taylor

Review Session

Tom Spilsbury

Becky Ross Liz Donaldson

Sound

Randy Gaul

Tom Bryson

Ben Taylor

Refreshments

Jan Danek

Caterers

Laura and Eric Reinhold

Signs and decorations

Ashley Combs

Elise Meyer-Bothling

John Schmidt

Program layout and design

Noël-Marie Taylor

And many thanks to:

Joshua Combs Jean Fernandez

Andrew Frock Tricia Valentine

Kit Frock Paul Ballard

Matthew Frock Kappy Laning

The BFMS callers

Kahler Hall staff

The Baltimore Folk Music Society, an affiliate of the Country Dance and Song Society, is a not-for-profit dedicated to the preservation and promotion of music and dance folk traditions. They sponsor over a hundred events annually. Visit us online at www.bfms.org

BFMS is supported in part by a grant from the Maryland State Arts Council.



The Bishop

1778-1780, Apted
Triple minor, longways

- A1 (1-2) M1 cast down to second place,
M2 moving up
(3-8) M1 set forward to W3 (who does
not set), and turn her two-hands (5-8)
- A2 (1-8) W1 the same to M3, W2 moving
up
- B1 (1-4) 3s, at bottom, gipsy while 2s gate
1s up
(5-8) Circle six-hands half-way around
- B2 (1-4) Repeat B1, 1s gate up through 3s
above while 2s gipsy at bottom
(5-8) Circle six-hands half-way around

*Mr Bishop was a dancer at the Covent
Garden Theatre in 1776 and 1777. He made
his debut on November 23 at Covent Garden
dancing a 'new pastoral Dance' with Miss
Tinte, and at his benefit on April 26, 1777, he
danced a minuet with one of his students.
He also wrote and published in 1786 Six
New Minuets and Twelve Country Dances.
(Gardner)*



STREET MUSIC.

Bonny Cuckoo

Gail Ticknor, 1986
4-couple longways set

A1 (1-4) 1s dance down the center past 2 couples, cast up to 2nd place (2s move up during bars 3-4). 1's change by R hand, change places by L with neighbor below

A2 (4-8) 4s dance up the center past 2 couples, cast down one place (1's move down during bars 3-4). 4s change by the R; change by L with neighbor above

Order of the set is now 2-4-3-1

B1 (1-4) All circle L
(5-6) All balance to center and back
(7-8) Women balance to center and back, moving one place to the right while men balance back and to center, moving one place to left

B2 (1-4) All circle R
(5-6) All balance to center and back
(7-8) All turn partner to finish
progressed and proper



De'il Take the Warr

DM I, 1721

3-couple longways set

A1 (1-4) 1s cast below 2s, 2s move up; 1s
2-hand turn

(5-8) 1s lead down through 3s, cast
back to middle place, 2-hand turn

A2 (1-8) 2s repeat A 1-8

B1 (1-4) Men hey (M1 face down, M2 &
M3 men face up; 1 & 2 pass R to start)

(5) 1s change places by the R hand

(6) M1 & M2 change places by L hand

(7) M1 & W2 change by the R hand

(8) M1 & M3 change by the L hand

(9-10) M1 & W3 change by the R,

loop L to face, all improper

B2 (1-4) Women hey (W1 face down, W2
& W3 men face up; 1 & 2 pass R to start)

(5) W1 & M2 change places by the R
hand

(6) W1 & W2 change places by L hand

(7) W1 & M2 change by the R hand

(8) W1 & W3 change by the L hand

(9-10) 1s change places by the R, loop

L to face

Progression: 2 - 3 - 1 Repeat two times



Dublin Bay
(We'll Wed and We'll Bed)
DM II, 1710-1728
duple minor longways

- A (1-2) 1s cross setting to corners
(3-10) 1s turn corners by the right,
cross by the left, continue around 2nd couple
and come up between them with a
buttonhook turn to finish in line facing their
neighbors
(11-14) Neighbors arm right to end in
a line of 4 facing down (1s in the center)
- B (1-4) All fall back a double, then
forward
(5-8) Turn to face up and fall back a
double, then forward
(9-10) 2s gate 1s up and 1s cast down
to progress

Geud Man of Ballangigh
DM I, 1698; The Playford ball. Keller and
Shimer, 1990
duple minor longways

- A1 (1-4) 1s lead down between 2s and cast
up to place
(5-8) Men lead out between women
and cast back to place
- A2 (1-4) 2s lead up between 1s and cast
down to place
(5-8) Women lead out between men
and cast back to place
- B1 (1-4) M1 set forward to W2, turn
single back to place
(5-8) W2 set forward to M2, turn
single back to place
- B2 (1-4) Circle 4-hands halfway and fall
back in lines, improper and progressed
(5-8) Partners set forward (5-6) and
change places with partner passing R
shoulder (7-8)

Goodnight Moon

Sharon McKinley, 2011
duple minor longways, improper

- A (1-2) Balance in and out to center, turn single right to face neighbor
(3-4) Gipsy neighbor by the right
(5-6) 1s half figure 8 down through the 2s
(7-8) 2s half figure 8 up through 1s to end on the ends of a line of four facing down
- B (1-2) Lines dance a double down the hall, turn towards neighbor to face up on last 2 beats
(3-4) Lines dance back up, form a ring
(5-6) Circle halfway, turn partners 2-hands 1/2 way
(7-8) Draw poussette CW 1/2 way to change places (women back up)

Sharon says, "I like to write dances for special people in my life, and there's nothing more special than the stalwart BFMS English country dancers, who come out and dance in un-air conditioned splendor all summer long. So it's dedicated to all of us!"



Hey, boys, up go we

DM I, 1686; The Playford ball, 1990
2-couple longways set

Part I

A (1-8) Couples meet and fall back;
repeat.

B1 (1-4) Gipsy R with opposite
(5-8) Gipsy L with opposite

B2 (1-8) Repeat B1 with partner

Part II

A (1-4) Side with partner
(5-8) Side with opposite

B1 (1-4) Men change, women change
(5-8) All circle once around

B2 (1-4) Women change, men change
(5-8) All circle once around

Part III

A (1-4) Arm R with partner
(5-8) Arm L with opposite

B1 (1-4) Half poussette with opposite,
men moving forward
(5-8) Men cast off to R and back to
place, followed by partners.

B2 (1-4) Half poussette with opposite,
women moving forward
(5-8) Men cast off to L and back to
place, followed by partners



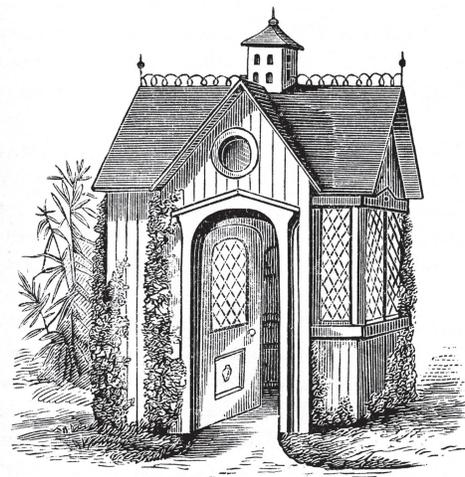
*While I dance I cannot judge. I cannot hate.
I cannot separate myself from life. I can only
be joyful and whole. That is why I dance.*

- Hans Bos

Highland Lilt

1726/Jackson and Fogg, 1990
duple minor longways

- A1 (1-4) 1st corners set forward to each other and fall back
(5-8) 2nd corners set forward to each other and fall back
- A2 (1-4) 1st corners two hand turn
(5-8) 2nd corners two hand turn
- B1 (1-4) 1s lead down through the 2s, dance out around the next 2s
(5-8) 1s lead back up to 1st place and face down (2s face up)
- B2 (1-4) 1s and 2s circle all the way around
(5-8) 1s cast down to 2nd place, 2s move up



The Homecoming

Gary Roodman, 1997; music by Jonathan Jensen
duple minor longways, improper
(counts are the number of steps)

A1 (12) M1, followed by partner, cast below 2s, M1 dance across & up outside set to 1st place proper; W1 dance up center to 1st place proper

A2 (12) M2, followed by partner, cast above 1s; M2 dance across & down outside then up between 1s; W2 dance down center and around M1, ending on his L. End in line of 4 facing up, men in middle

B1 (6) With hands, lines lead up 3 steps, turn individually, fall back 3 steps (moving up). Line lead down 6 steps, neighbors face each other

B2 (9) Half R-shoulder hey for 4, meet neighbor at other end &

(3) Neighbors two-hand turn to face out, woman on man's L

C1 (6) Lead away, change hands to lead back

(6) Women change places; men change places

C2 (6) Circle-L halfway

(6) Partners two-hand turn once



*Fine dancing, I believe like virtue, must be
its own reward. Those who are standing by
are usually thinking of something very
different.*

- Jane Austen

Hudson Barn

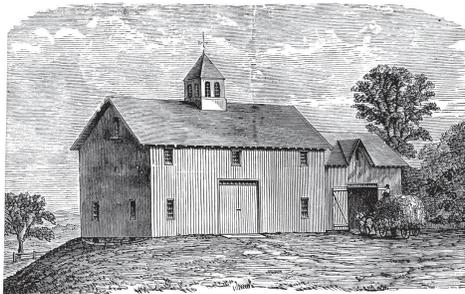
Jacqueline Schwab & Charles Hammond, 1974
duple minor longways

AA Circle 4 left once; L hands across
halfway; M2&W1 drop out **while** M1&W2
turn two-hands 1 1/2

BB Circle 4 right once; R hands across
halfway; M1&W2 drop out **while** M2&W1
turn two-hands 1 1/2

AA All back to back neighbors along line;
M turn by L 1/2 while W turn R 1/2; 1s half
figure 8 to home

BB 1s down the center and back; 1s cast,
2s move up, all turn partners to own side (2s
turn 1 1/2)



Faeries, come take me out of this dull world,

For I would ride with you upon the wind,

Run on the top of the dishevelled tide,

And dance upon the mountains like a flame.

— W.B. Yeats, *The Land of Heart's Desire*

Hull's Victory

Commemorates a naval victory in the
War of 1812
duple minor longways

- A1 (1-2) 1s turn partner R 1/2; give left to neighbor to make line of 4
(3-4) Balance forward and back in line of 4
(5-8) Turn neighbor by the left hand twice around
- A2 (1-2) 1s turn partner R halfway, give left to neighbor to make new line of 4
(3-4) Balance four in line
(5-8) Neighbors turn left once around
- B1 (1-4) 1s down the center, turn as a couple
(5-8) 1s dance back up and cast off around 2s
- B2 (1-8) 4 changes of rights and lefts; start with partner

The USS Constitution sailed from Boston, Massachusetts, on August 2, 1812, bound for a raiding cruise off Nova Scotia, the Gulf of St. Lawrence, and Newfoundland. Commanding Officer Isaac Hull's mission was to find and engage any active Royal Navy frigates. On the afternoon of August 18, some 400 miles southeast of the British base at Halifax, a sail was sighted that turned out to be HMS Guerriere and a battle commenced the next day. The weather was windy and cloudy and the initial exchange of fire produced few hits and little damage, but as the two ships drew alongside, the battle intensified. "A quarter-hour of intense gunnery by Constitution, delivered with much superior accuracy, battered Guerriere in the hull and masts. The British frigate's mizzenmast fell over the side, crippling her ability to maneuver. Constitution then moved ahead to rake Guerriere, whose bowsprit caught in the American's mizzen rigging."

<http://www.monadnockfolk.org/?tag=hulls-victory>

I Care Not for These Ladies

Kitty (Creelman) Skrobela, 1969
circle mixer

Part I

A (1-8) Slipping circles to the left and back to the right

B (1-4) Face current partner, set, and turn single

C (1-8) Partners right-hand turn halfway and acknowledge; left-hand turn next person halfway and acknowledge; two-hand turn the next person all the way around (this is your new partner)

Part II

A (1-8) Current partners side-by-side siding right and left

B-C As in Part I

Part III

A (1-8) Current partners arm right and left

B-C As in Part I

*I care not for these ladies
That must be woo'd and pray'd
Give me sweet Amaryllis
The wanton country maid,
Nature Art disdaineth,
Her beauty is her own
And when we court and kiss
She cries 'Forsooth, let go!'
But when we come where comfort is
She never will say no.*

Lute song by **Thomas Campion** (sometimes **Campian**)
(12 February 1567 – 1 March 1620)

The Installation

1772/Cooke; 1979; The Playford ball, 1990
3-couple longways set

- A1 (1-8) Crossover mirror hey, 1s
crossing over
- A2 (1-8) Crossover mirror hey, 1s
crossing back
- B1 (1-4) 1s half figure eight down through
the 2s
(5-8) Partners two-hand turn
- B2 (1-4) 3s half figure eight up through
the 2s
(5-8) Partners two-hand turn
- C1 (1-4) Take hands in a ring of six and
step-swing R, L, R, L
(5-8) Men face women on right; grand
right and left three changes
- C2 (1-8) Repeat C1
- D1 (1-4) 1s cross and go down one place
while the 2s move up
(5-8) 1s half figure eight up through
the 2s
- D2 (1-4) 1s and 3s dance five changes of
rights and lefts, beginning with partners
(5-8) 1s continue outside to bottom
place while the 3s lead up to middle place



Knole Park

1809; The Playford Ball, 1990
duple minor longways

- A1 (1-4) Circle four-hands once around
(5-6) 1st corners change places
(7-8) 2nd corners change places
A2 (1-8) Repeat A1 back to original place
B1 (1-8) 1s lead down center, lead back,
and cast down one place, 2s move up
B2 (1-8) Whole poussette counter-
clockwise, M1/W2 dance forward

Maiden Lane

Playford, 1651; CDB 3
3-couple longways set

Part I

- A (1-8) All lead up a double and back;
repeat
B (1-8) Heys on sides; 1s face down, 2s
& 3s up; pass R to start
C (1-8) Partners set and turn single;
repeat

Part II

- A (1-8) Partners side-by-side siding, R &
L
B (1-8) Lines face, fall back 2 steps,
cross over with partner; repeat back to place
C (1-8) Partners set & turn single; repeat

Part III

- A (1-8) Partners arm R & L
B (1-2) M1 change with W2 by the R;
(3-4) W1 change with M2 while 3s
change with each other
(5-6) M1 change with W3; then
(7-8) W1 change with M3, while 2s
change with each other
C (1-8) Partners set & turn single; repeat

The dance repeats twice more with new first couple

Marina

Elizabeth Zekley/Mickie Zeckley, 2004
duple minor longways

- A (1-2) Right hand star halfway; turn
single L
(3-4) Right hand star halfway; turn
single L (back home)
- B (1-2) 1s lead down through 2s, cast
back up
(3-4) Handy-hand turns once and a
half (men R; women L)
(5-8) All double figure 8 (1s cast up;
2s cross down to start)



*The desires of the heart are as crooked as
corkscrews
Not to be born is the best for man
The second best is a formal order
The dance's pattern, dance while you can.
Dance, dance, for the figure is easy
The tune is catching and will not stop
Dance till the stars come down from the
rafters
Dance, dance, dance till you drop.
— W.H. Auden*

Mary K

Gary Roodman, 2003; music by Dave Wiesler
duple minor longways, improper

A1 (1-4) M cast R, behind neighbor, cross set (9); 2-hand turn partner halfway (3)

A2 (1-4) W cast R, behind partner and change places (9), 2-hand turn neighbor halfway (3)

B Circle L half, fall back (6); face partner, pass thru & loop R (6); starting w/ partner, 2 changes of rights and lefts (6); partner 2-hand turn 1x (6)

C With original couple, Petit Fours (12 steps; each piece 4)

1s	2s
Lead up the center	Fall back from partner
Face partner & fall back	Face down, dance down outside
Face down, dance down outside	Face partner, meet in center
Face partner, meet in center	Lead up center

With new couple, Petit Fours

1s	
Lead down the center	Fall back from partner
Face partner & fall back	Face up, dance up outside
Face up, dance up outside	Face partner, meet in center
Face partner, meet in center	Lead down the center

Mary K Friday was a treasured member of both the Baltimore and DC dance communities for many years. Baltimore English dance chair, Playford Ball chair, caller, fabulous English and contra dancer: elegant and graceful, yet playful. A gracious leader and partner, and a wonderful friend. She died in 2001 and is fondly remembered. I've never been sure if she'd be frowning at the silliness of this dance, or laughing with us from above. I rather suspect the latter.

- Sharon

Mr. Beveridge's Maggot

1695, CDB 6
duple minor longways

- A1 (1-4) 1s cross over (1/2 gipsy) to face 2s; neighbors back to back
A2 (1-4) 1s turn single (3 steps); turn 2s R all the way (6), 1s turn 1/2 L
B1 (1-4) 1s cross and cast, 2s move up; all back to back with partners, ending in a line of 4, 1s in the middle, facing up
(5-8) All up a double (6) and back (3)
1s move into position above 2s (3)
B2 (1-6) 1s **whole** figure 8 through 2s (skipping)
(7-8) 1s cross and cast down, 2s move up

Polka Dots

Barnedance hoedown, 1994
5-person diamond

2
3 1 5
4

- A1 (1-8) Number 1 whole hey with #2 and #4. Start by passing #2 by the right shoulder
A2 (1-8) Number 1 whole hey with #3 and #5. Start by passing #3 by the left shoulder.
End facing #2
B1 (1-4) Number 1 and #2 set to each other, right hand turn to change places
(5-8) Number 2 and #3 set to each other, right hand turn to change places
B2 (1-4) Number 3 and #4 set to each other, right hand turn to change places
(5-8) Number 4 and #5 set to each other, right hand turn to change places

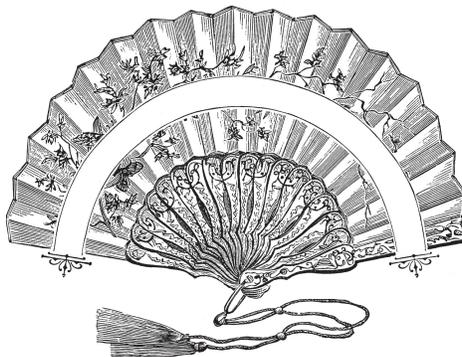
Number 5 ends in the middle to become the new #1

Ursa Minor

Brooke Friendly & Chris Sackett, 2010
Improprity, v. 3
duple minor longways

- A1 (1-4) Partners right shoulder siding
(5-8) Double 1/2-figure eight (1s cross down, 2s cast up to start)
- A2 (1-4) Neighbors mirror side-by-side (1s inside holding hands)
(5-8) Neighbors mirror handy-turn (1s down center)
- B1 (1-8) 1s lead down (2 measures), set (2), lead up (2), cast (2) **while** 2s move up outside (2), set (2), move down outside (2), and lead up the middle (2)
- B2 (1-4) Double 1/2-figure eight (1s cross up, 2s cast down to start)
(5-8) Partners two-hand turn

*Dance till the stars come down from the
rafters
Dance, Dance, Dance till you drop.
- W.H. Auden*



2012 Baltimore Playford Ball

The Bishop
The Bonny Cuckoo
De'il Take the Warr
Dublin Bay
Geud Man of Ballangigh
Goodnight Moon
Hey, Boys, Up Go We
Highland Lilt
The Homecoming
Hudson Barn
Hull's Victory
I Care Not for These Ladies
The Installation
Knole Park
Maiden Lane
Marina
Mary K
Mr. Beveridge's Maggot
Polka Dots
Ursa Minor

On with the dance! let joy be unconfined;

No sleep till morn, when Youth and Pleasure meet

To chase the glowing hours with flying feet.

George Gordon, Lord Byron, Childe Harold's Pilgrimage