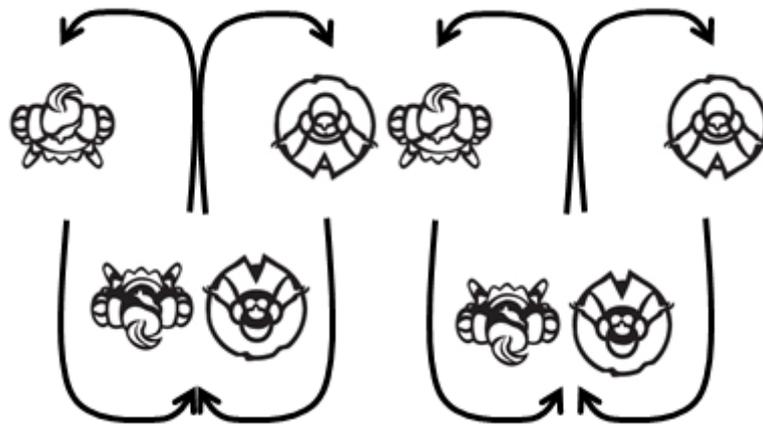


Seven Flowers

Modern English Country Dances



Tillmann Blume

“Music only” were the words that prompted me to write my first dance. I had been swept away by the energetic music of “An Italian Rant” and had looked it up in Playford’s Dancing Master to find these two words shatter my dreams. In defiance I sat down and devised my own dance steps for “An Italian Rant” and was quite pleased with the vivaciousness caused by the double progression. A close friend then suggested the masterstroke of having the couples sitting out at the ends do a cloverleaf turn, thus having everybody dance continuously. This concept of having the whole set dance at all times felt so appealing, that I made it the motto for all of my dances.

Since everybody dances continuously in all of my dances, they tend to be on the complex side. This is true for the dancers, but even more so for you as an instructor. In order to best support you, the dance descriptions are more detailed, especially for the challenging dances. Additional information on facing is given to allow a smooth transition between parts. Key information is in bold characters to facilitate calling the dances.

The challenge for you as a caller is that there will often be two different figures going on at the same time. Take a look for yourself and I hope you will find this little collection complex, but not complicated. Enjoy!

Music for the dances

The music for all dances in this booklet can be purchased as MP3 files from the Amazon list “Seven Flowers”:

<https://www.amazon.de/registry/wishlist/3J8G1QT0J7RQV>

Note that the MP3 files have the tune names, not the dance names. At the top of every dance description you find which tune belongs to the dance. The music for “Chasing Fog” has no intro and “An Italian Rant” is comparatively short. You may want to use an editing software to add an intro to the one dance and prolong the other.

If you have questions or comments contact me: Tillmann-Blume@gmx.de

Artwork for dancer pictograms by Els Meulders

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Please note that all dance notations are given in counts, not bars, to facilitate calling.

All Lynn

Duple minor longways for an even number of couples,
Beckett formation with a twist, see teaching points below

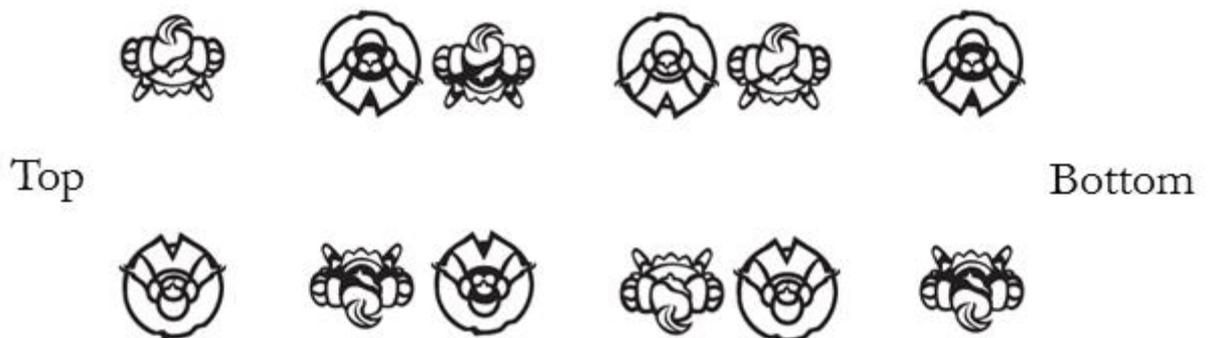
Tune: La Gavre by The Dancehall Players, Album: More from Dan's Hall, 4/4, 7x ABCD

Music	Count	Steps	
Part 1: Dance with contrary and neighbour			
A	1-8	Cecil Sharp siding right with contrary, end facing out.	
	9-16	Lead out with neighbour, turn facing each other, lead back in.	
Part 2: First progression			
B	1-8	Men cast counter-clockwise to next man's place, top man and bottom man crossing into the opposite line as they do so.	Women Gipsy right with their corner woman and end facing out.
	9-12	Half left-hand tour with partner, keep holding left hands. Women now face in, while men face out.	
	13-16	Set towards partner and back.	
Part 3: Dance in the new minor sets			
C	1-4	Women change places left shoulder, keep facing out.	Men turn single right, end facing in.
	5-8	Men change places left shoulder, keep facing out.	Women turn single right, end facing in.
	9-12	Women change places left shoulder, keep facing out.	Men turn single right, end facing in.
	13-16	Men change places left shoulder, end facing partner.	Women turn single right, end facing partner.

Part 4: Second progression			
D	1-4	Set right and left with partner , end facing contrary.	
	5-8	Set right and left with contrary .	
	9-12	All turn left $\frac{3}{4}$, end facing up or down.	
	13-16	Lines walk up or down one place, turn to face new contrary.	Top and bottom woman cross into opposite line.

Teaching Points:

- The dance has a unique set structure. It is basically a Beckett formation (partners next to each other). However, the top and bottom couples have their partner in contrary position, as in a normal longways, with top couple improper and bottom couple proper. The set looks like this, shown here as an example for six couples:



Note that for the top and bottom couples this means that your partner is also your contrary at the beginning of the dance, so you dance the contrary figure in Part 1 with him or her.

- Progression in this dance happens by dancers moving counterclockwise around the big set. It helps to imagine the set as being a circle for this. The dance has a double progression.
- In D 9-12 dancers in the men's line end facing down, dancers in the women's line end facing up.
- Everybody dances continuously.

Difficulty: 4 out of 5

2016

Chasing Fog

Square/ Beckett formation longways for four couples

Tune: Chasing Fog by Foxfire, Album: The Introduction, 3/4, 4x AAAABCBC

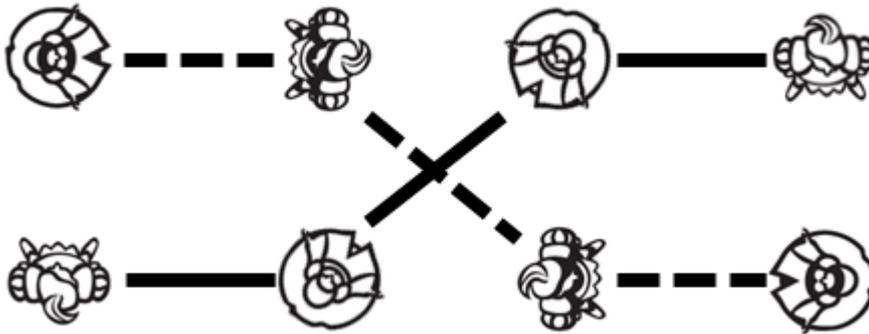
Music	Count	Steps
Part 1: Square formation, couple 1 starts with its back to the music		
A1	1-6	Balancé forward and back towards centre of the set, holding hands with partner.
	7-12	California twirl , all end facing outwards.
	13-24	Balancé forward and back, California twirl , all end facing partner.
A2	1-12	Gipsy right with partner , directly into...
	13-24	Gipsy left with neighbour , end facing partner.
A3	1-24	4-hand-chain beginning right hands with partner. All changes are done as half hand tours, i. e. walked as semi-circles with six steps per change.
A4	1-6	Right hand tour halfway with partner, all end facing clockwise, still holding right hands. Men are on the outside, Women on the inside.
	7-24	Promenade holding right hands to end in Beckett formation longways set. Original couple 1 (now farthest away from the music) breaks out of the circle first, all others follow into longways set. Couples 2 and 4 change places as they fall into the longways set. Your former partner is now your contrary.

Part 2: Beckett formation longways set			
B1	1-6	Balancé forward (short pause in music!) and back , holding right hands with contrary.	
	7-12	Turn single right into...	
	13-24	Right-hand-star once around (top two and bottom two couples).	
C1	1-24	<p>Semi-diagonal heys, thus:</p> <p>Women in centre cross right shoulders to begin, while their Men turn single left to end facing up or down. Meanwhile, the two other couples pass right shoulders with partner to begin their hey.</p> <p>During the heys, everybody crosses over diagonally in the centre of the set twice. Heys end with everybody in original places and facing partner.</p>	
B2	1-6	Balancé forward (short pause in music!) and back , holding right hands with partner.	
	7-12	Turn single left into...	
	13-24	Left-hand-star once around (top two and bottom two couples).	
C2	1-12	Women 4-hand-chain , starting right hands with corner woman.	Men balancé backward and cast one place clockwise.
	13-24	Swing Waltz with new partner to end proper in Square formation.	

Teaching points:

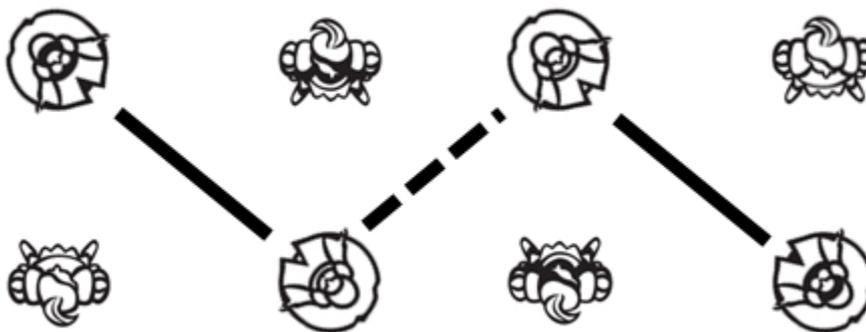
- Starting formation is in a square. The couple with its back to the music is couple 1, couples are then numbered counter-clockwise.
- You are in a different position at the start of every new part.
- The first and third time through the music you dance Part 1 with your partner. The second and fourth time through the music, you dance Part 1 as follows: M1 with W2, W1 with M2, M3 with W4, W3 with M4.
- The dance ends after four times through the music with everybody in original places with original partner.

- In C1, there are two heys for four executed simultaneously. One hey follows the dotted line, one runs along the solid line:



Everybody crosses over diagonally in the centre twice during the hey. The solid line hey, i. e. the women in the middle of the set, starts crossing diagonally. It is critical for the heys that everybody has a good understanding and good timing when to cross over in the middle.

- In C2, the women 4-hand-chain runs in zig-zag lines across the set, starting right hands along the solid lines:



- When reaching the top or bottom ends during the chain, women turn single right. At the end of the chain, top and bottom women have switched places and the two women in the middle of the set have switched places.
- Everybody dances continuously.

Difficulty: 5 out of 5

2019

Double up

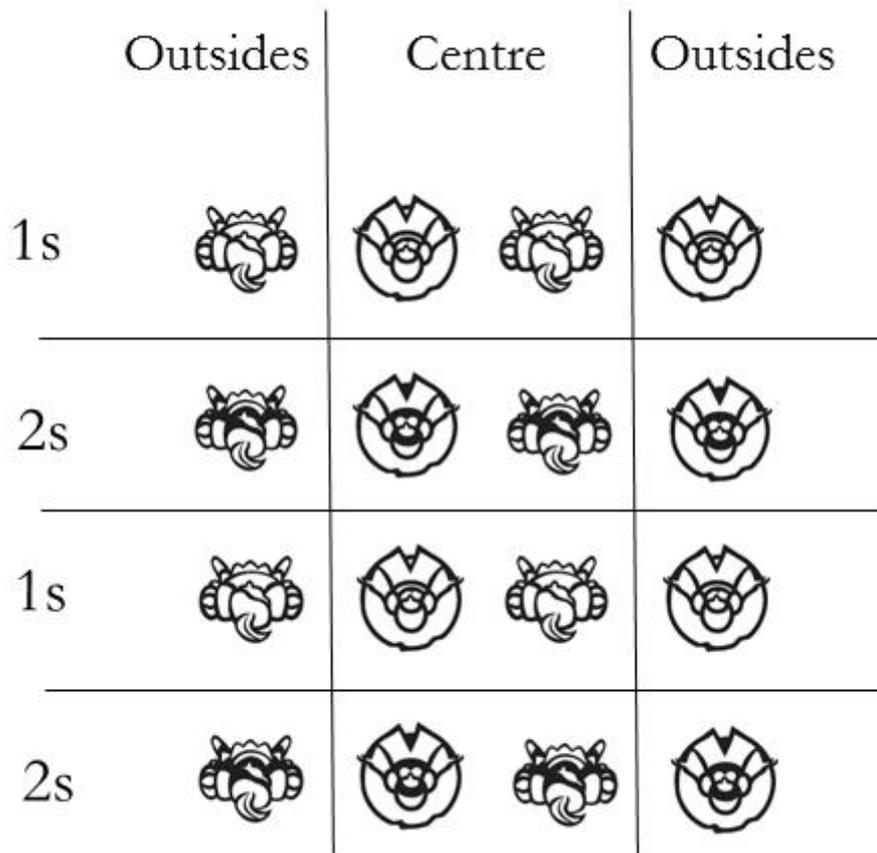
Double duple minor longways for an even number of couples

Tune: St. Catherine by The Dancehall Players, Album: More from Dan's Hall, 4/4, 7x AABC

Music	Count	Steps		
Part 1: Greetings				
A1	1-8	Lines of four up a double and back , end facing centre of own set.		
	9-16	Set-and-turn , end facing up.		
Part 2: Fountains up and down, then sideways				
A2	1-4	1s cast down (in centre: holding hands with neighbour).	2s lead up.	
	5-8	1s lead up.	2s cast down (in centre: holding hands with neighbour).	
	9-16	1s on outsides: forward a double towards your nearest wall, turn single right and double forward back to place.	1s in centre: Turn neighbour both hands once around. End facing partner.	2s: double forwards towards partner and back.
Part 3: Sorting for the finale				
B	1-8	1s Gipsy right.	2s half hey , starting right shoulders with partner.	
	9-16	Centres face neighbour, 1s on the outside face down and 2s on the outside face up: All back-to-back with the person you are facing. End facing the centre of your minor set.		
Part 4: Double progression				
C	1-4	In your sets: half right-hand star (first progression), directly into...		
	5-8	In new (progressed) sets: half left-hand star (second progression).	Couples sitting out at the ends: Turn single left.	
	9-16	1s right-hand tour once around (including top couple!).	2s 4-hand chain , starting right hands with partner (including bottom couple!).	

Teaching points:

- The dance formation is a double longways. Your position is defined by being either a couple 1 or a couple 2 and also by being either on the outsides or in the centre of your line:



- In A1, the 1s turn around at the end to face their 2s in the minor sets.
- The half hey in B 1-8 brings the 2s into new minor sets, in which they dance B 9-16 and C 1-8. The 4-hand-chain in C 9-16 then brings the 2s back into their original minor sets.
- In C 1-8 each half star is one progression.
- In C 9-16 note that the top couple (former 2s) immediately becomes a couple 1 and does the right-hand tour with partner. Likewise, the bottom couple (former 1s) immediately becomes a couple 2. The change of numbers at the bottom is especially challenging, make sure the former 1s are prepared to launch directly into the 4-hand-chain.
- Everybody dances continuously.

Difficulty: 5 out of 5

2015

Faeries and Fools

Sicilian Circle

Tune: Faeries and Fools by The Dancehall Players, Album: Fresh from Dan's Hall, AABB

Music	Count	Steps
Part 1: Dance with partner		
A1	1-8	Facing partner: Double forwards and back.
	9-16	Gipsy right with partner , end holding hands with partner and facing contrary.
Part 2: Dance with contrary in your current minor set		
A2	1-8	Facing contrary: Double forwards and back.
	9-12	Half right-hand tour with contrary , keep holding right hands.
	13-16	Men turn contrary under raised right hands while changing places. Keep holding right hands. Everybody is now back to original places.
Part 3: Move into new minor sets		
B1	1-16	4-hand chains , skipping step, starting right hands with contrary. One chain runs around the inner circle, the other around the outer circle.
Part 4: Dance in new minor sets		
B2	1-8	Right-hand star once around.
	9-12	All turn single left , end facing partner.
	13-16	Honour partner.

Teaching points:

- In B1, make sure to stay parallel to your partner during the chains and end in the same new minor set. Dancers on the inner circle must move slower than those on the outer circle.

Provided that you have the space, making the overall circle large to begin with, when setting up the dance, allows for more vigorous chains for all dancers.

- In B2 13-16 there is enough time to honour your partner with a bit of a flourish, and I kindly ask you to do so.
- Everybody dances continuously.

- **Variation of the dance as a mixer:**

In B2 9-12, men cast to next man's place. Men on the inner circle cast one place clockwise, men on the outer circle cast one place counter-clockwise. For the women, the steps for B2 9-12 remain unchanged. Everybody is now with a new partner.

Difficulty: 3 out of 5

2016

Fairy Tale Waltz

Longways for four couples

Tune: Waltz for Richard by The Dancehall Players, Album: Fresh from Dan's Hall, 3/4, 5x ABABCD

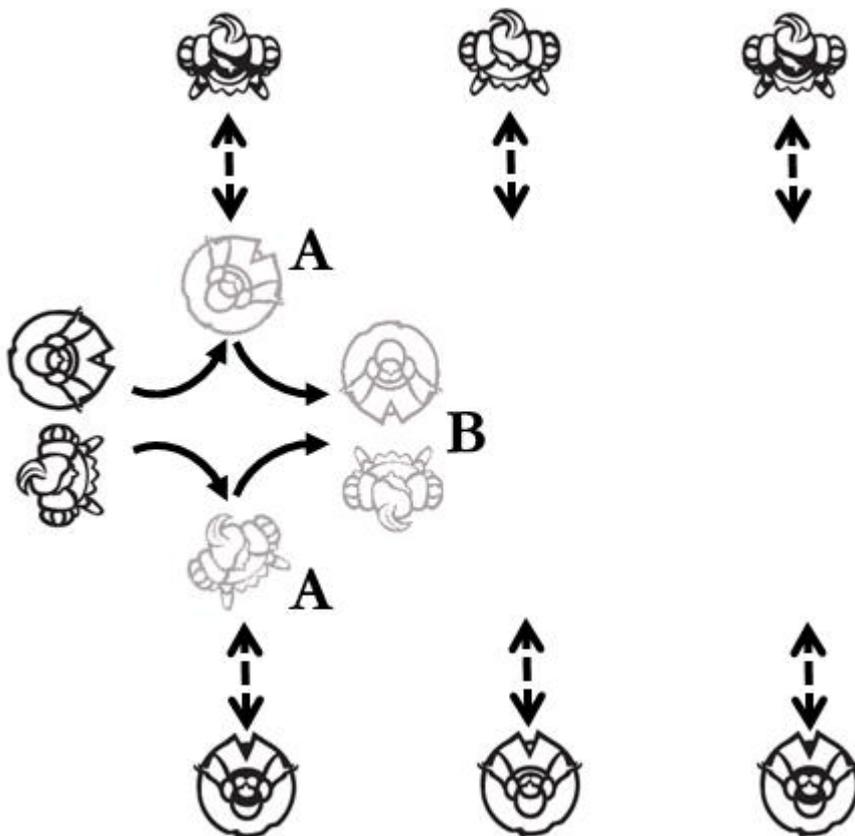
Music	Count	Steps	
Part 1: Dance within the two minor sets			
A1	1-6	First corners meet , place right palms against each other and “push”, i.e. fall back to places.	Second corners fall back, then meet.
	7-12	First corners turn single left and end facing up or down.	Second corners half right-hand tour (palms against each other) and end facing up or down.
		Set is now: M1 and M2 at top, facing down. W1 and W2 in second position, facing up. M3 and M4 in third position, facing down. W3 and W4 in fourth position, facing up.	
Part 2: Outsides passing through insides			
A1	13-24	M1 with M2 lead through W1 and W2 then cast back to place, M1 briefly taking hands with W3 and M2 with W4. W3 with W4 lead through M3 and M4 then cast back to place, briefly taking hands with M1 and M2.	W1 with W2 and M3 with M4 set away from neighbour, set in place, then turn single to end close to neighbour again (turn single is forwards!).
Part 3: Insides passing through outsides (repeat Part 2 with reversed roles)			
B1	1-12	W1 with W2 lead through M1 and M2 then cast back to place. M3 with M4 lead through W3 and W4 then cast back to place.	M1 with M2 and W3 with W4 set away from neighbour, set in place, then turn single (turn single is forwards!).
		All end facing corner in your minor set.	

Part 4: Dance within the two minor sets (repeat Part 1)			
B1	13-18	First corners meet , place right palms against each other and “push”, i.e. fall back to places.	Second corners fall back, then meet.
	19-24	First corners turn single left and end facing up.	Second corners half right-hand tour (palms against each other) and end facing up.
		All are now back to original places.	
Part 5: Follow the leaders			
A2	1-12	All holding inside hands with partner: lead up, fall back, fall back, lead up.	
	13-24	<p>1s cast down, all men following M1 (i.e. lead up to top of the set, then cast down), all women following W1.</p> <p>End with M1 and W1 meeting at the bottom of the set and all men in a wide and spacious curve following M1, all women in a curve following W1.</p>	
Part 6: Chain			
B2	1-24	<p>4-hand chain, men with women, starting with 1s passing right hands.</p> <p>At the end of the chain, walk up individually to end in original position but improper and keep some distance from your partner.</p> <p>1s Swing Waltz at top of the set to end in first place proper and close to partner, facing down and holding inside hands.</p> <p>Set is now 1 – 2 – 3 – 4 with 1s proper and all others improper.</p>	
Part 7: Lead and greet			
C	1-18	<p>1s lead down the set, opening to face out, then closing to face partner (do this three times).</p> <p>When facing out, 1s place their free palm briefly against the palm of their current neighbour.</p>	<p>All others balancé forwards and back (three times).</p> <p>The pair next to the 1s briefly places their palm against the palm of M1 or W1 to greet them.</p>
	19-24	1s cross at bottom of set and cast up to end in 4 th place improper.	All others meet partner and lead up.
		Set is now 2 – 3 – 4 – 1, all improper.	

Part 8: Finale		
D	1-12	Top two couples and bottom two couples right-hand stars once around.
	13-18	Turn single left.
	19-24	Half right-hand tour with partner, palms against each other.

Teaching Points:

- All hand tours in this dance are done by lightly placing your palm at breast level against the palm of the other dancer, all fingers pointing upwards.
- In A1 7-12 dancers should prepare themselves for the shift in set orientation, as Part 2 and 3 are oriented up and down.
- In A2 13-24 the people following the leaders should make sure to keep some distance from the person in front of them. This allows a more elegant flow during the chain in part 6.
- In C 1-18 the set looks like this:



Couple 1 (always holding inside hands) opens to face out (position A) and greets current neighbours by placing palm against palm (left palms for W1, right palms

for M1). Couple 1 then closes to face partner (position B). Repeat three times, always moving down the set.

- In D 1-12 everybody should anticipate where their minor set for the right-hand star will be, in order to allow a smooth transition into the star.
- When the dance starts anew, dancers should orientate themselves whether they are first or second corners (for parts 1 and 4) and whether they are on the outsides or insides (for parts 2 and 3).
- Everybody dances continuously.

Difficulty: 5 out of 5

2017

Four-Tune Hunt

Square for four couples

Tune: Ground after the Scotch humour by Lautten Compagney, Album: Chirping of the Nightingale,
3/4, 4x AAAAAAA

Music	Count	Steps	
Part 1: From Square to Longways and back again			
A1	1-12	Head couples pass contrary right shoulders, taking inside hands with partner where possible.	Side couples cast away from partner and meet contrary up or down outside the set. Take hands with contrary to lead in .
A2	1-12	Head couples cast to the sides and meet contrary outside the set. Take hands with contrary and lead in , splitting the side couples.	Sides lead in with contrary, splitting the head couples. Sides lead out with partner back to original places, keep facing out.
A3	1-12	Heads 1¼ right-hand star.	Sides turn single away from partner, then left-hand balancé forwards and back with partner. Keep holding left hands.
		The set is now in a longways formation with head couples in the centre and side couples on the ends.	
A4	1-12	In minor sets: Heads with the side couple closest to them left-hand star once around, end facing partner along the lines.	
A5	1-12	Lines forward and back and back and forward into...	
A6	1-12	Gipsy right with partner. All end facing out.	
A7	1-12	Men lead neighbour out and around. Side men end in the places where they started this part. Head men end in the opposite position from where they started this part. Women have progressed one place counter-clockwise from where they started this part. The person you are dancing with now is your new partner.	

Part 2: Heys with a twist		
A1	1-6	Set right and left towards new partner.
	7-12	All taking hands in the big circle, balancé forward and back .
A2	1-9	Men half left-hand star. Women skip clockwise around the set to meet partner on the other side.
	10-12	Half Gipsy right with partner to end in a cross formation of two lines of four with men on the outsides. Current side couples are facing partner. Current head women face each other . Current head men face out of the set, away from partner.
A3/A4	1-24	Simultaneous heys for four . Head women start passing right shoulders through the centre of the set. Head men start by turning single to the left to face in. Side couples start passing right shoulders with partner. All end in the position where they started the hey and facing partner.
A5	1-6	Right-hand balancé forward and back with partner. Keep holding right hands.
	7-12	Men turn partner under the raised arms to end in Square set, all proper, facing partner and still holding right hands.
A6	1-12	4-hand chain , starting right hands with partner.
A7	1-6	Half right-hand tour with partner.
	7-12	Women continue to turn single right to end where they started the hand tour. Head men move one place counter clockwise through the inside of the set. Side men move one place clockwise outside of the set.
		The person you are standing next to now is your new partner. New head couples face in and take inside hands. New side couples face out and take inside hands.

Part 3: From Square to Longways and back again (repeat part 1 from new places with a slight variation)

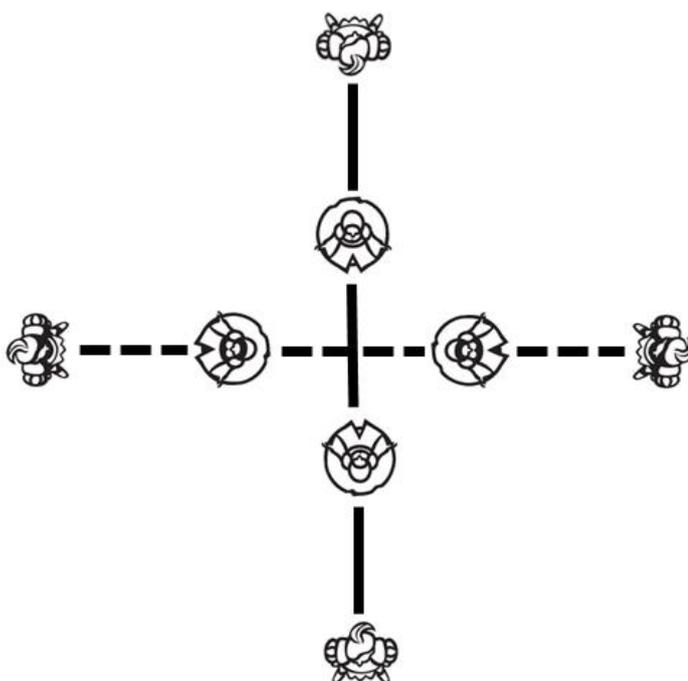
A1	1-12	Head couples pass contrary right shoulders, taking inside hands with partner where possible.	Side couples cast away from partner and meet contrary up or down outside the set. Take hands with contrary to lead in .
A2	1-12	Head couples cast to the sides and meet contrary outside the set. Take hands with contrary and lead in , splitting the side couples.	Sides lead in with contrary, splitting the head couples. Sides lead out with partner back to original places, keep facing out.
A3	1-12	Heads 1¼ left-hand star.	Sides turn away from partner, then right-hand balancé forwards and back. Keep holding right hands.
		The set is now in a longways formation with head couples in the centre and side couples on the ends.	
A4	1-12	In minor sets: Heads with the side couple closest to them right-hand star once around, end facing partner along the lines.	
A5	1-12	Lines forward and back and back and forward into...	
A6	1-12	Gipsy right with partner. All end facing out.	
A7	1-12	<p>Men lead neighbour out and around. Men end in the places where they started this part. Side women have progressed one place counter-clockwise from where they started this part. Head women have progressed one place clockwise from where they started this part.</p> <p>The person you are dancing with now is your new partner.</p>	

Part 4: Heys with a twist (repeat part 2 from new places)			
A1	1-6	Set right and left towards new partner.	
	7-12	All taking hands in the big circle, balancé forward and back .	
A2	1-9	Men half left-hand star.	Women skip clockwise around the set to meet partner on the other side.
	10-12	Half Gipsy right with partner to end in a cross formation of two lines of four with men on the outsides. Current side couples are facing partner. Current head women face each other . Current head men face out of the set, away from partner.	
A3/A4	1-24	Simultaneous heys for four . Head women start passing right shoulders through the centre of the set. Head men start by turning single to the left. Side couples start passing right shoulders with partner. All end in the position where they started the hey and facing partner.	
A5	1-6	Right-hand balancé forward and back with partner. Keep holding right hands.	
	7-12	Men turn partner under the raised arms to end in Square set, all proper, facing partner and still holding right hands.	
A6	1-12	4-hand chain , starting right hands with partner.	
A7	1-6	Half right-hand tour with partner.	
	7-12	Women continue to turn single right to end where they started the hand tour.	Head men move one place counter clockwise through the inside of the set. Side men move one place clockwise outside of the set.
		All face partner. Everybody should now be back to the partner you started the dance with. Side couples are in the position where they started the dance, head couples are crossed over.	

Outro: Confrontation and reconciliation			
A1	1-6	Men fall back a double.	Women forward a double.
	7-12	Men forward a double.	Women fall back a double.
A2	1-6	Set right and left towards partner.	
	7-12	All taking hands in the big circle, balancé forward and back.	
A3	1-End	Swing Waltz partner, getting slower towards the end.	

Teaching Points:

- Head and side couples are newly defined at the beginning of every part. Where you stand at the beginning of a part defines whether you are heads or sides for this whole part.
- At the beginning of every new part you will have a new partner. At the end of the dance you will be back with your original partner.
- In Part 1 and 3 in A3, head couples must make sure to walk exactly $1\frac{1}{4}$ star, i.e. you end in the position where the person in front of you began the star.
- In Part 2 and 4, A2 1-9: This is quick. Everybody needs to know in which direction to start
- Part 2 and 4, A2 10-12: Again quick. It is critical that everybody has the correct facing at the start of the hey, especially the head women. The start setup for the heys looks like this:



- Part 2 and 4, A3/A4: Timing is essential. There are three steps per change in the hey and three for every turn at the ends, do not be too quick here. Whoever's turn it is to cross through the centre must do so decisively in order to keep the heys flowing.
Side couples turn right at the ends of their hey, head couples turn left!
Head women need to do a little extra turn at the end to face partner.
- In Part 2, A7 7-12: Move directly into your new facing. New head couples face in, holding inside hands. New side couples face out, holding inside hands. This allows a seamless transition into the next part.
- In Part 3, A3 is the first time that Part 3 differs from Part 1. Head couples do a **left**-hand star while sides do a **right**-hand balancé. Note that, due to the head couples' left-hand star, the progression of dancers within the set is different from Part 1 (as described in the steps for Part 3, A7).
- Part 3, A4 is the second and last variation between Part 3 and Part 1. The stars in the minor sets are **right**-hand stars here.
- Part 4 is an exact repetition of Part 2. All steps are identical. Since everybody is in new places, it's still a challenge though.
- In the Outro in A1 1-6, the women confront their man (with a vigorous double forward) for having danced so much with other women during this fortune hunt. The men accordingly back down.
- Outro, A1 7-12: Men likewise confront their women. After all they have been just as much four-tune hunting.
- Outro, A2 1-6 is the reconciliation between partners.
- Outro A3: In our group the head couples use the Swing Waltz to change places and end in original places.
- Everybody dances continuously.
- In our group we lovingly grant this dance a difficulty of "6 out of 5". It truly is a Beauty and a Beast. I hope that once you have tackled the Beast you can enjoy the Beauty.

Difficulty: 5 out of 5

2014

Italian Rant

Duple minor longways for an even number of couples

Tune: An Italian Rant by The Baltimore Consort, Album: A Trip to Killburn, 2/4, 5x AABCA

Music	Count	Steps		
Part 1: Dance with partner and first progression				
A1	1-8	Back-to-back with partner.		
A2	1-8	Circular 3-hand chain beginning right hands with partner (first progression).		
Part 2: Dance with partner and second progression				
B	1-8	Set right and left forwards towards partner, then right and left backwards to place.		
C	1-4	1s cast down and keep facing down (second progression).	2s lead up and keep facing up (second progression).	Couples at the top and bottom of the set: Cloverleaf turn (end facing down at the top and up at the bottom).
Part 3: Dance with new neighbour				
	7-12	Men forward a double.	Women fall back a double.	
A3	1-8	Mirror-image back-to-back with new neighbour, 2s holding hands at the start, end facing partner.		

Teaching Points:

- The dance has a double progression and everybody dances continuously.
- In A3, the couples at the top and bottom of the set must be ready to immediately join in the mirror-image back-to-backs.

Difficulty: 3 out of 5

2011

Rushin' for the Ferry

Duple minor improper longways for an even number of couples

Tune: Rushin' for the Ferry by The Dancehall Players Album: Fresh from Dan's Hall, 4/4, 5x AABC

Music	Count	Steps	
Part 1: Mirror-image pass and Gipsy into line of four, then gate back into longways set			
A1	1-16	<p>Mirror-image pass and Gipsy along the lines: Pass neighbour, 2s starting inside the set, 1s outside. Gipsy with the next person along the line (Gipsy left in women's line, Gipsy right in men's line), pass neighbour again (same shoulder as first time).</p> <p>1s turn facing partner to end in line of four, facing down. 1s are in the middle of the line. 2s form the ends of the line.</p>	
A2	1-8	Lines of four down a double and back . 1s let go of their partner but keep holding hands with neighbour.	
	9-16	2s gate the 1s up and around back into longways set.	
Part 2: Gipsies			
B	1-8	Gipsy right partner.	
	9-16	Gipsy left neighbour.	
Part 3: Set-and-turn and double progression			
C	1-8	Holding hands in the circle set towards centre of your minor set and turn single right back to places.	
	9-12	In your current minor set: half right-hand star (first progression).	
	7-12	In new (progressed) sets: half left-hand star (second progression).	Couples sitting out at the ends: Turn single left , ending in current position.

Teaching Points:

- The dance has a double progression and everybody dances continuously.
- At the end of A1, 1-16, the line across looks like this:

TOP
W2 M1 W1 M2

- In C, 7-12, couples at the top (former 2s) must be ready to immediately join the mirror-image pass and Gipsy in the next A1 as newly-made 1s. Likewise, couples at the bottom (former 1s) must make ready to join A1 as 2s.

Difficulty: 2 out of 5

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