

## Mr. Fezziwig's Folly

(an improper, progressive, longways formation for as many as will in double sets)

Original

Notation:

This dance was choreographed at the 2004 summer social by participants of the 04/05 Dickens Festival Victorian Dance.

Forward and back (4)

Forward and pass through (4)

Chassez left, salute (4)

Chassez right, salute (4)

Ladies chain around the set (16)

Repeat, repeat, repeat, etc.

Setup:

Each line of dancers will contain two couples. There can be as many lines in a set as the length of the hall can accommodate (from several sets, if necessary as space dictates). All dancers face the HEAD OF THE HALL, the ladies on the gentlemen's right hands. the two couples in the first line, the two couples in the third line, the two couples in the fifth line, etc., down the set towards the two couples below. In this manner small sub-sets of four couples each have been created within the long set.

The couples in the odd numbered lines (1,3,5,7, etc.) have their backs to the HEAD OF THE HALL and are facing down the set; they are ACTIVE couples. The ACTIVE couples will progress down the set dancing with new inactive couples in these small sub-sets of two couples until the end of the line is reached and there are no more inactive couples with whom to dance. At this point the ACTIVE couple waits out one playing of the dance (64 counts) and during this time:

1. turns around to face into the set
2. makes sure the lady is on the gentleman's right hand; and
3. magically becomes inactive.

They will re-enter the set by dancing with the ACTIVE couple coming towards them and continue to progress up the set.

The couples in the even numbered lines (2,4,6,8, etc.) have their chests to the HEAD OF THE HALL and are facing up the set; they are the INACTIVE couples. The INACTIVE couples will imitate the movements of the active couples as described in the above paragraph, EXCEPT, they will progress up the set and magically become ACTIVE couples after waiting out a turn, dancing with the INACTIVE couple coming toward them and then continuing to progress down the set.

N.B. The terms ACTIVE and INACTIVE are used because, in many dances, the couple traveling down the hall have more dance movements in the figure, than the couples traveling up the hall. However, in this dance, all couples execute all movements, and the terms are used because of traditional convention.

THE DANCE:

Forward and Back, Forward and Pass Through:

Holding hands, in lines of four, walk forward and back; walk forward, drop hands and pass your opposite by the right shoulder and on to the next couple. (16 counts of music: A section).

Chassez Left, Salute, Chassez Right, Salute:

Partners face each other and Chassez to their own left for six counts; they salute the new person they now face. (8 counts of music: A section).

Partners Chassez to their own right for six counts, returning to face each other; salute and turn to stand next to each other, facing their opposites (8 counts of music: A section).

(Hint: a Chassez is a slipping step down to the side (step right, bring left foot to right, step right bring left foot to right, etc.: or step left, bring right foot, step left bring right foot, step left, bring right foot, etc.). When the couples Chassez they travel outside of their set as far as eight Chassez steps will take them. They then have eight more Chassez steps to return to their original positions.

#### Ladies Chain Around the Set:

(As in any traditional chain, the gentlemen will stay in their positions, the ladies will travel around the set of four couples.)

Ladies chain up and down the set to their opposites, gentlemen turning your opposite so that you both finish in a long line, facing across the set. (8 counts of music: B section)

Ladies chain across the set, gentlemen turning these new ladies so you both finish in lines of four, facing down the set. (8 counts of music: B section)

Ladies chain up and down the set, gentlemen turning these new ladies so you both finish in a long line facing across the set. (8 counts of music: B section)

Ladies chain across the set to your partner, gentlemen turning your partner so you both finish in your original line of four, facing up and down the set. (8 counts of music: B section)

At this point, the **ACTIVES** are facing down the set, looking at new **INACTIVE** couples and the **INACTIVES** are facing up the set looking at the new **ACTIVE** couple. Everyone has progressed. Dancers are in position to start the figure, again.

Repeat figure, repeat figure, repeat figure.

Note: Avoid set creep! "Set Creep" describes what happens when the line of dancers slowly migrates down the hall - at the top of the line near the **HEAD OF THE HALL** there is a vast amount of distance between dancers, while at the bottom of the line, the dancers are packed tightly together, with little room to move. If set creep starts to occur, in this dance, it can be corrected by having the **ACTIVES** at the top portion of the set make the **INACTIVES** advance to them by standing their ground.