

# The Golden Bear Collection

33 Scottish Country Dances

both social and advanced

Devised by

Rod Downey

This collection may be downloaded

as a pdf file from

<http://homepages.ecs.vuw.ac.nz/~downey>

Note I removed the *Freeman of Achtermuchty* from an old incarnation of this book and moved it to the next book, *The Piwakawaka Collection*.



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## **Notes and Acknowledgments**

Dances are in increasing order of difficulty, with early ones being teaching dances, and the first a Ceilidh dance. Thanks to all who have tried these out, mainly poor Johnsonville club members. Many of these dances are based around Johnsonville group members, and coincide with our 60th anniversary as a club.

## SPRING CHICK WALTZ MIXER

A (simple) 16 bar waltz sequence suitable for beginning a ceilidh style night. Begin facing partner with both hands joined in extended open hold. (That is, arms at shoulder height.) Men begin on left foot, and ladies right. Line of dance (LOD) is anti-clockwise. All are in a large circle man with backs to centre. Description of steps below is for the man, the ladies mirror.

**1-2** Step LF along LOD, and close RF to LF (taking weight on RF count “and 1”-although Kristin, who tends to me more musical than I, says she counts “1 and”). Repeat along LOD.

**3-4** Man repeats 1-2, while lady turns under man’s raised LH. Finish with weight on LF, lady on RF.

**5-8** Repeat 1-4 against LOD, man using RH for the lady’s turn. Finish again in open hold with weight on RF.

**9** Step LF along LOD, and swing RF across in front of LF.

**10** Step RF against LOD and swing LF across in front of RF.

**11-12** Individual outward turns (M pulling back LS) progressing along LOD. Finish with weight on LF.

**13** Step RF against LOD and swing LF across in front of RF.

**14** Step LF along LOD, and swing RF across in front of LF.

**15-16** Individual outward turns (M pulling back RS) lady progressing against LOD. But man turns on the spot so that each finishes with a new partner. Man finishes with weight on RF. Lady on LF.

**Notes** Devised 14/11/2020 for a ceilidh mixer for our upcoming “spring fling” ceilidh. Some of our dancers don’t like doing standard waltz turns so I deliberately left them out. Recommended music is “The Cuckoo Waltz” (if at all possible), or other suitable 16 bar waltz sequence played at around 48 bars per minute.

## **ALLISON KAY**

A 32 bar jig for 3C in a 4C set for teaching corners, and with no setting in the dance.

**1-8** First couple cast off to below 3C, meet with nearer hands, dance up above 2C and cast into second place. 2C step up on bars 7 and 8.

**9-12** All take hands on the sides and advance and retire.

**13-16** All dance back to back with partners.

**17-20** 1C and first corners turn RH back to place (corners dance for 4 bars)

**21-24** 1C and second corners turn RH back to places (corners dance for 4 bars). 1C pass RS if possible, so a wide turn.

**25-32** 6 Hands round and back.

Repeat having passed a couple

Devised 27/2/2020 for a teaching dance as above. We had not yet done pas de Basque with the beginners. I now do this dance in conjunction with Delvine Side and Corner Greeting.

Allison Kay is our longstanding treasurer, and a pillar of the Johnsonville Club.

Recommended tune is “Bobby’s Strange Wee Jig” by Bobby Brown, and a suitable recording is on “Celtic Fire in the Music” Track 18.

## **THE COLERAINE RANT**

A 32 bar reel for 2C in a 4C set.

**1-2** First couple set.

**3-6** First couple dance a half figure of eight crossing down giving hands between second couple finishing in partner's place.

**7-8** First couple set.

**9-10** Second couple set.

**11-14** Second couple dance a half figure of eight giving hands crossing up between first couple finishing in partner's place.

**15-16** Taking hands first and second couple set on the sides.

**17-24** Second couple followed by first dance down the middle with nearer hands, with men dancing below partners so that the ladies dance under partner's arm on bar 4, and then first couple followed by second couple dance back to the top, still with nearer hands, staying in the middle, ready for...

**25-32** First and second couple dance a poussette.

**Notes** Devised 12th March 2019. This is a beginner's dance for poussette, and emphasising pas de Basque. It was devised for an Irish-themed St Patrick's night, as an interesting easy dance; and hence lots of partner contact. Te Mata Coleraine is one of the great wines of New Zealand, and perhaps the world. Its name is derived from the fact that original wine-maker John Buck's grandfather was born in County Coleraine in Northern Ireland, and this name is maintained through the family home and the wine. Suggested music is the CD of Irish Reels by the Sound Company, and with musicians make sure the "Tam Lin" and "The Reconciliation" are both included.

## THE KHANDALLAH TOWN HALL

A 32 bar Strathspey for 3 couples, for teaching parallel reels of three on the sides, and slow phrasing.

**1-2** 1C, 2C set, taking hands on the sides.

**3-6** 1C, 2C dance four hands round to finish 1C facing 2C up and down taking nearer hands with partner. 3C step in on bars 6 and take nearer hands with partner and face up.

**7-8** All 3 couples set.

**9-16** Dance right shoulder reels on the side.

**17-18** 1C, 2C, 3C set on the sides (taking hands).

**19-20** 1C, 2C, 3C cross over RH.

**21-22** 1C, 2C, 3C set on the sides.

**23-24** 3C cross back RH, while 1C, 2C half turn RH into Allemande hold.

**25-32** 1C, 2C dance an Allemande.

Repeat, having passed a couple.

**Notes** Devised 27/4/2021, as a teaching dance for the second week of basic reels for our new dancers. Khandallah Town Hall is Johnsonville Club's new home venue, due to our previous venue being carpeted, and the Bowls Club being too small. Recommended tune is "Dalkeith's Strathspey" or any other suitable traditional Strathspey, with strong 2 bar phrases. I used an old recording by Jimmy Shand.

The dance has parallel reels of 3 on the sides, and hopefully is a simple alternative to "The 92nd". Most other Strathspeys with straightforward reels on the side seem to have other formations unsuitable for beginners.

## A BIT ON THE SIDE

A 32 Bar reel for 3 couples, used as part of a sequence introducing set to and turn corners followed by reels on the side.

**1-2** 1C set.

**3-4** 1C cast one place, 2C step up.

**5-6** 1C set.

**7-8** 1C cross RH and finish facing on sides, 1L facing 2M, 1M facing 3L.

**9-12** 1L sets to and turns 2M in Pas de Basque and finishes facing 3M, similarly 1M and 3L.

**13-16** 1L set to and turns 3M and finishes facing 2M on side, similarly 1M and 2L.

**17-24** 1L dances a LS figure of eight on the side around 2M and 3M giving LS to 2M to begin, and finishes facing 2M, in second place on the men's side. Similarly 1M giving LS to 3L.

**25-30** 1L with 2M and 3M, 1M with 3L and 2L, LS reels on the side.

**31-32** 1C cross giving RH to second place on own sides.

Repeat, having passed a couple.

**Notes** Devised 14/11/2020. Inspired by an idea of Iain Boyd, to put the corner turns on the side; and clearly part of a teaching sequence where we teach set to and turn corners and follow with reels. After this I would likely teach Mrs Macleod, and include also Jeanette's Hornpipe. Any good reel preferably played ABAB, and I used "Kirk's Hornpipe" (trad) from "Set of Hornpipes" in Kardinia Kapers, by David South and his Band. Choose music with strong 4 bar phrases. Part of a teaching sequence could also include changing bars 17-32 to be 17-22, giving LS to 2M, 1L dances a reel of 3 on the side and similarly 1M with 3L and 2L; 23-24 1C cross back to own sides giving RH, and 25-32, 6 hands round and back. This could be called "ANOTHER BIT ON THE SIDE".

## THE DURIAN RANT

A 32 bar reel for 3 couples in a four couple set, suitable for new dancers who have recently done reels.

**1-4** 1C and 2C dance *Pass Right Progression*. That is 1C and 2C dance forward and pass partner right shoulder (1 bar only) immediately turning to the right. The couples should not dance to the other side, but remain reasonably close. They then dance in the direction they are facing, men down and ladies up, turning right again and then right again back to own sides into progressed places.

(To wit: The men have the 2nd man leading, dance down to second place, turn right, dance to own side, turn right and then dance up the men's side, the finishing in order 2nd man at the top and first in second place; the ladies symmetrically, but starting upwards.)

**5-8** 2C and 1C dance four hands across finishing with 1C facing in and up.

**9-16** 1C dance a figure of eight on the sides around 2C and 3C, dancing RS around 2C above to begin, and finish facing ready for...

**17-24** 2C, 1C, 3C dances right shoulder reels of 3 on the side.

**25** Taking hands on the side, all set right foot.

**26-28** All circle 6 hands half way round to the left and retain hold of hands.

**29** All set on the left foot.

**30-32** All circle right half way.

**Notes** Devised 23/4/2019 for an upcoming midwinter dances based on an international theme. We have members from both Malaysia and from Singapore, but all are united in their love of food. (1-8 Look at the durian hawker stall to see if it looks edible. 9-16 looking at the other hawker stalls and finding some friends. 17-24 eating the durian with them. 25-32 celebrating.) For Prisilla, Moira, and Nancy our Southeast Asian members. (We now also have Isabel.) Kristin and I lived in Singapore for several years.

Recommended music: "The Black Dance" and excellent recorded music is by George Serrat and his Band in "7 Favourite Scottish Dances". Playing either ABAB or ABBA would be fine.

## THE MAYPOLE DANCE

A 96 bar ceildh-style dance in a square set for 4 couples.

**1-4** As in the 8-some reel, the Ladies all give RH in the center and give left hands to partners (or couples can choose to have men put hands around partner's waist, as in party versions of the 8-some), and dance 4 hands across, half way.

**5-8** With the men in the middle giving left hands repeat back to place, finishing with the men in the middle ready for 4 hands round, the ladies on the outside, facing anticlockwise. (If using the alternative, ladies finish in original places.)

Bars 9-24 have two alternatives:

**9-16** Men dance 4 hands round and back, but using skip change on the last two bars, turning on bar 15 to face anticlockwise and dancing out to the original place on bar 16. Note that dancers should *not* dance out until bar 16 as they will interfere with the ladies, and lose the shape of the figure. Men finish in original place facing anti-clockwise.

Meanwhile the ladies dance around the outside of the men anti-clockwise for 4 bars, and then cast back clockwise back to place to finish in the middle ready for 4 hands round, dancing in on bar 16. (The ladies will be dancing in in front of their partner (i.e. passing each other left shoulder), who will be dancing out to get to this position.)

**9-16** (Alternative, for newer dancers) Men dance 4 hand round and back, finishing in original places.

**17-24** Repeat 9-16 with roles reversed, but finish with the ladies meeting their partners who pivot pulling back right shoulder into promenade hold to face clockwise.

**17-24** (Alternative, for newer dancers) Ladies dance 4 hands round and back finishing in promenade hold with partner, facing clockwise.

**25-40** Skip change 2 bars to the next position clockwise and then set on the spot so as to face the next position clockwise, and repeat back to place, turning to face inwards on the last two pas de Basque.

**41-48** Ladies dance in and pull back RS to be back to back in the center.  
(2 bars) Ladies set to partners (2 bars) and then turn partner RH  $1\frac{1}{4}$   
into original places.

**49-56** Repeat 41-48 with men in centre, but turning LH at the end.

**57-64** Ladies dance a figure of eight around partner and corner. They begin  
by dancing in front of partner.

**65-72** Men repeat 57-64.

**73-80** First and third couple dance in (no hands) and then with right hands  
raised high and pointing towards the ceiling (as in around a Maypole)  
dance four hands across, all spiraling in at the end of bar 6, and pulling  
back RS dance skip change back out to place (2 bars).

**81-88** Second and fourth couples repeat.

**89-96** 8 Hands round and back.

Devised 27 March 2018 for our “midwinter” themed night with the theme  
of Spring into Autumn, to which club members bring families. Our motif  
was the Maypole..... Revised 10/4/2018 with the help of the Tuesday group.  
Recommended music is that used commonly for ”Nottingham Lace”, that is  
traditional tune ”Hebridean Milking Song” and e.g. ”The Cockle Gather-  
ers” or other traditional sets of tunes. Any of the recordings by Ian Muir,  
Frank Reid or the Lothian Band would be excellent. (If no such recording is  
available, it could be danced as a jig in which case I would use ”The Argyll  
Square” (or ”Bonnie Ann” if desperate).)

Teaching Notes: If using the non-alternative version, it is helpful to get the  
men and ladies to dance their parts of 9-16 separately.

## ONE FOR ALL

A 32 bar reel for 3 couples in a 4 couple set.

**1-8** First and second couples dance 4 hands across and back.

**9-10** First couple set.

**11-14** As everyone claps on bar 11, first couple cross passing right shoulders and cast into second place on opposite sides. Second couple step up on bars 13 and 14.

**15-16** First couple turn right hands to face first corners.

**17-24** First couple and corners dance corners pass and turn, finishing with first couple passing right shoulder to finish in second place on own sides.

**25-32** Six hands round and back.

Devised 21/9/2018 as a simple teaching dance for corners pass and turn. I use this dance as part of a sequence after teaching the figure in Strathspey time using Miss Leslie Cunningham. Note that there are no figures aside from completely straightforward ones. The name is to suggest that this is one all can do, *and* also for Muriel Johnstone's tune of the same name, played ABAB. An excellent recording to use is "Clydeside Lassies" as recorded by Luke Brady in part 5 of Dances from the Miscellany, where Muriel's tune appears as the second tune.

## THE PARTING GLASS

A 32 bar Strathspey for 3 couples in a 4 couple set

- 1-4** First and second couples dance *Pass Right Progression To Wit*: 1C and 2C dance forward and pass partner right shoulder (1 bar only) and immediately turn to the right. The couples should not dance to the other side, but remain reasonably close. They then dance in the direction they are facing, men down and ladies up, turning right again and then right again back to own sides into progressed places. (To wit: The men have the 2nd man leading, dance down to second place, turn right, dance to own side, turn right and then dance up the men's side, the finishing in order 2nd man at the top and first in second place; the ladies symmetrically, but starting upwards.)
- 5-8** 2C and 1C dance 4 hands round once. (Teaching note: For new dancers, the hint is that it is important that they get all the way back to side-lines. Else 1M has the desire to give LH to 3C.)
- 9-16** 1M with 3C and 1L with 2C dance right hands across followed by 1M with 2C and 1L with 3C dancing left hands across (teapots) finishing with 1C right shoulder to right shoulder in the middle of second place facing partner's side. (Don't rush)
- 17-24** 1L dances a figure of eight across around the 3C passing left shoulder around 3M to begin and finishes between the 3C, who turn to face up. Similarly, 1M left shoulder around 2W, and finish between 2C who face down. (Teaching Note: This is a good opportunity for getting the new dancers to count, as the figure of eight is quite slow. If you want to make it easier, this could be danced in 6 bars and then set on 7 and 8, 3 and 3 across.)
- 25-28** Up and down the set, 1M with 2C and 1L with 3C advance and retire.
- 29-32** 1C dance a two hand turn  $1\frac{3}{4}$  to finish in second place.

Repeat, having passed a couple.

**Notes** Devised 25/2/2021 as a simple dance for a St. Patrick's Day themed club night. I have used the simple pass right progression in the Johnsonville Collection. When I wrote this dance for the St Patrick's Day live music night,

our new dancers had not done reels, and have only just started corners. Thus, the formations are chosen to suit these limitations. The recommended tune is obviously "The Parting Glass", and Aileen Logie made up a lovely set: The Parting Glass, Star of the County Down, Salley Gardens, and Ceol a' Phiobaire. The only recording of the lead tune for SCD seems tune 3 in "The Lea Rig" by Charlie Jemmett and his Band in the album "Down South". At a pinch any decent recording of "The Lea Rig" will work. *The Parting Glass* is a traditional song claimed by both the Scots and the Irish (but I suspect not the Presbyterians).

## JOHN MARKHAM'S RANT

A 32 Bar Reel for 3 Couples in a 4 Couple set.

**1-4** 1C cross RH, and cast into second place on opposite sides, with 2C stepping up on 3 and 4.

**5-8** 1C cross LH and cast 1L up around 2L and 1M down around 3M. 1M finishes between 3C facing up, and 1L between 2C facing down.

**9-12** 1L with 2C and 1M with 3C advance and retire up and down the set.

**13-16** 2L and 3L turn RH back to place. 2M and 3M turn RH back to place. 1C cross RH and cast around their second corner positions, and finish in second place on opposite sides.

**17-20** 1M with 2L and 3L; 1L with 2M and 3M advance and retire across the set.

**21-24** 2C and 3C turn partner with LH back to place, while 1C change places LH and cast man down lady up around fourth corner positions to finish as at the end of bar 8.

**25-28** Taking hands, all set twice three and three across.

**29-32** 1C turn RH  $1\frac{1}{4}$  times (or by choice) to finish in second place.

Repeat, having passed a couple.

Devised 26/4/2020. John Markham is a longstanding member of the Johnsonville SCD Club, and longstanding friend. He likes dances with lots of movement. Recommended tune is "The Fairy Hillock" which is traditional. The recording I have in mind is that for "The Highland Lass" by the Schiehallion SCD in the LP "The Canadian West Coast Sound". Failing that, I would try Alastair Hunter's version in the Etive Selection. Alternative music should be a driving reel with strong 4 bar phrases. The advance and retire movement was inspired by Ann Campbell's dance "The Dancing Bells", from "Who's Who in Toronto".

## WATCHMAKER

A 32 Bar Strathspey for 2 couples.

**1-4** First couple dances half a figure of eight around the second couple crossing down through second couple to begin, finishing in partner's place.

**5-8** First woman and second man using RH, and first man and second woman LH turn  $1\frac{1}{4}$  times to finish in a line of 4 across the set, in second place.

**9-16** Dance a reel of four across the dance. Instead of the last left shoulder, the first couple dances a half turn with the left hand so as to finish with left hands joined between second couple (who are in original places) and facing down, ready for...

**17-22** First couple cross to own sides, man crossing his partner in front, and cast up around the second couple, then turn with 2 hands to finish in original places.

**23-24** Taking hands on the sidelines, all set to partners.

**25-32** First and second couples dance a tourbillon.

Repeat, having passed a couple.

Devised 12/9/2018. This is a teaching dance for tourbillon for intermediate dancers. Most dances with this figure are quite complex. I wished to remedy that, with a relatively straightforward dance involving quite familiar figures, and natural transitions.

In 1801, Abraham-Louis Breguet patented the tourbillon (= whirlwind in French) as an addition to the mechanics of watch escapement to counteract the effect of gravity.

Recommended music is "Cumernad Hoose" by James Oswald, being the lead tune for "A Mile to Ride." I prefer the recording of the Scotsmen. However, the society's recording by Alan Gardener and his band is also excellent. Failing that, choose a strong strathspey with well-defined 2 bar phrases. For example, "Dalkeith's Strathspey", or "She's Ower Young to Marry Yet."

## MARJORIE CRAWFORD'S HORNPIPE

An 8 by 32 hornpipe for 3 couples in a 4 couple set.

**1-8** First, second and third couple dance mirror reels of 3 on the sides, first couple dancing between second to begin. First couple finish with nearer hands in the middle facing down.

**9-16** First couple dance down between the third couple, cast up around them, dance (with nearer hands) up between the second couple and cast off to second place finishing facing their first corners. Second couple step up on bars 7 and 8.

**17-20** First couple and first corners dance corners pass and turn (RS) finishing with the first couple passing RS ready for...

**21-24** First lady with 3C and first man with 2C dance 3 hands across with the left hands, first couple passing right shoulder ready for..

**25-28** First couple and second corners dance corners pass and turn but using left shoulder pass and the corners turning left hands, first couple passing left shoulder to be ready for...

**29-32** First man with 3C and first woman with 2C dance 3 hands across with the right hand.

Repeat, having passed a couple.

Devised 15 May 2018. Marjorie was my first tutor back in the 1990's, and taught me a great deal when I was becoming a tutor, particularly how to really listen to the music as a teacher. She had a great sense of humour and an impenetrable Glaswegian accent. Sadly she passed away in 2017. Recommended tune is "The Ton" by James Aird played ABAB which is a traditional tune used for "Jessie's Hornpipe" and any good recording of this would be appropriate. I used the one by Stan Hamilton and his Flying Scotsmen, and the one by Jim Macleod is also excellent. I hope she might have enjoyed this dance.

## THE COCKER SPANIEL

A 3 by 32 Strathspey in a longwise set.

**1-8** 1C and 2C dance the Espagnole. At the end first couple finish facing out in second place.

**9-16** First lady dances a figure of eight on the ladies side casting around the second lady to begin. Similarly first man on the man's side casting down around the 3rd man to begin.

**17-20** First and second men turn once around with the right hand. First and second lady turn once around giving left hand.

**21-22** First and third man turn  $\frac{1}{2}$  with the left hand, and first and third lady similarly with the right hand.

**23-24** All take hands on the sides and set.

**25-32** 1C and 3C dance an all round poussette.

Finishing order 231.

Repeat with a new top couple.

Devised 24/7/2019 seeking a relatively simple dance with an Espagnol and an all round poussette for teaching purposes. The recommended set is the one for "The Orchards of County Armagh" as recorded by Marian Anderson and her Band on Belfast Branch Platinum. ("Sailing South" by J. Nicholson, The Sally Gardens (trad), and "To Pauline" by M. Anderson). The name is a pun on the Espagnole, I sometimes use when teaching this formation.

## THE BOWLS CLUB REEL

A 32 bar reel for 3 couples in a 4 couple set.

**1-4** 1C dance in to face up shoulder to shoulder and then cast into second place (i.e. the long cast, 2C step up on 3 and 4.

**5-8** Setting advancing 1C turn with 2 hands and Pas de Basque  $1\frac{1}{4}$ , man releasing left hand and 1L releasing right, to finish with nearer hands joined and facing ladies' side, with 1M having partner on right. 1L has a "pivot" at the end of the turn. (This turn requires some technique and could be done in skip change (as in the "Duke and Duchess of Edinburgh") if necessary.)

**9-16** Mirror reels across, 1M with 2C giving LS to 2W, and 1W giving RS to 3L. Finish 3 and 3 across; that is 1M between 2C all facing down and 1W between 3C facing up.

**17-20** 1M with 2C and 1L with 3C advance and retire.

**21-24** 1C set advancing and turn with 2 hands in Pas de Basque  $\frac{3}{4}$  releasing 1M's RH and 1L's left hand, to finish left shoulder to left shoulder facing down. This time 1M has the extra pivot.

**25-32** 1L giving LS to 3W and 1M giving RS to 3M reels of three on own sides, finishing with 1C in second place.

**Notes** Devised 30/4/2021, modified 5/5/2021. Johnsonville Bowls Club was where Johnsonville SCD club danced in 2020. The school we had danced at for 50 years carpeted the floor at the end of 2019. Recommended tune is "Unnamed Stallion" by James Macqueen, and the recording in mind is "Excited States" by Stringfire. Otherwise use a driving reel with good 4 bar phrases, such as "Captain Macbean's Reel", "The Man from Skye ye" (the lead tune for "Broadford Bay"), or "Bobers o' Brechin" (the lead tune for "Brechin Fancy").

## CHARLES AND TOMOKO

A 32 bar Strathspey for three couples in a three couple set.

**1-2** First and second couples take hands on the side and set.

**3-4** First couple casts off to second place, while second couple gives left hands and crosses up to first place on opposite sides.

**5-8** First couple dances a half figure of eight around the second couple above them.

**9-16** Second and first couples dance a modified tourbillon as follows.

**9-10** Second and first couples turn partner with both hands opening after one bar, by first man and second woman releasing left hand (and partners right) but retaining nearer hands, out to finish with second couple on the women's side (that is, so the second lady is still in original place) and first couple on the men's side (so that the first man is still in original place), perhaps slightly in. Retain nearer hands.

**11-12** First and second couples set with nearer hands joined on the sides, facing across the set.

**13-14** First and second couples turn partner with both hands as above, and this time first woman and second man release left, to finish on opposite sides (in progressed places) in the middle facing, up and down the set- first couple in first place facing down and second couple in second place facing up, both couples with nearer hands joined.

**15-16** First and second couples set once with nearer hands joined with partner.

**17-24** First, second and third couples dance reels on the sides, first couple giving right shoulder to second to begin. The reels are 8 bars for the third couple and 6 for the first and second, with first and second men and first and second ladies changing places giving RH at the end of the reel.

**25-32** First and third couples dance a *Progressive Square Poussette (Iain Boyd Variation)*. To wit (written as an 8 bar phrase):

- 1-2** 1C, 3C turn partners with two hands  $\frac{3}{4}$  to finish in a line of 4 up and down the centre of the set, from the top, 1W, 1M, 3W, 3M. 1M and 3W change to left foot.
- 3** 1C set to the women's side and pivot pulling back right shoulder and ready to progress down the women's side. 3C set to the men's side and pivot (on the "hop") pulling back right shoulder, ready to progress up the men's side. At the end of this both couples will be in line with the sidelines.
- 4** 1C set moving down one place on the women's side and pivot pulling back right shoulder and ready to progress across the set in second place. 3C set moving up the men's side and pivot pulling back right shoulder, ready to progress across the set in first place. At the end of this both couples will have the men with their backs to the top.
- 5** 3C, 1C set progressing to the centre of the set now in a line of 4, in order from the top 3M, 3W, 1M, 1W.
- 6-8** Both couples pass their partner right shoulder to dance to their own sides. 3M and 1W should pass each other right shoulder, and *everyone beginning by dancing to their left to begin, and the movement resembling a Gypsy turn.*

Repeat, with a new top couple.

**Notes** Devised 16/11/2020, and modified to to be a  $3 \times 32S$  on 24/11/2020. (I had the 1C and 3C going in the wrong direction for some reason.) Corrected 15/6/2023. (The Poussette) The formation I have called Progressive Square Poussette, is Iain Boyd's variation of John Wilkinson's poussette from "The Humours of California" in "Belfast Branch Platinum," bars 6-8 being Iain's variation, which he included in his dance "In the Depths of the Temple". Bars 1-16 are taken from my dance "Stargazers" in the collection "They Stole my Wife from me Last Night". Charles and Tomoko Burden are members of the Johnsonville club. The recommended set is the one for "The Orchards of County Armagh" as recorded by Marian Anderson and her Band on Belfast Branch Platinum. ("Sailing South" by J. Nicholson, The Sally Gardens (trad), and "To Pauline" by M. Anderson).

## THE LOST LEGION

A 4 by 32 Strathspey in a longwise set.

**1-4** 1C cross right hand and cast off one place, 2C step up on 3 and 4. Similarly 4C cross right hand and cast up one place, 3C step down on 3 and 4.

**5-8** 2C and 1C dances 4 hands across, finishing with 1L facing 2M, and 1M immediately behind her.

4C and 3C similarly 4 hands across finishing with 4M facing 3L, and 4L immediately behind 4M.

**9-16** 1C, 4C dance “corners pass and turn in (lead change ) tandem”. To wit:

9-12 While 2M and 3L turn right hand and return to places, 1C dance out to first man’s place, with lead change, so that 1M is in front of 1L on bars 11 and 12. Similarly for 4C so that now the 4L is leading.

1C and 4C will pass collective right shoulder to dance into bars 13-16, finishing 1M (with 1L behind) facing 3M who is in 4th place, and similarly 4C finishing facing first lady’s place.

13-16 Repeat this with 2L and 4M, again lead changing. Finish with 1C above 4C, 1C facing up and 4C down, again passing collective right shoulder.

**17-20** 1L dances around 2L in top place passing her by the left; similarly 1M around 2M; 4M around 3M and 4W around 3W all by the left. Don’t finish on the sidelines but finish 4L dancing up outside the women’s sideline 1L inside (and 1M 4M similarly) just past each other ready for...

**21-22** 1L and 4L, 1M and 4M turn about  $1\frac{1}{4}$  giving left hands, into 3rd and 2nd positions, respectively.

**23-24** All take hands on the sidelines and set.

**25-32** 2C and 4C; 1C and 3C dance all round poussettes.

Finishing order 2,4,1,3

Devised 23/4/2018. Revised 1/5/2018. Xiaowen Yu contacted me and told me that they had danced “My Golden Bear” as a strathspey with a New York group, and it worked well. This got me thinking, and the above is the result. The corners pass and turn in tandem movement is from “My Golden Bear”. Charlotte Williams suggested I write a dance called the lost legion, which, according to at least one legend, *Legio IX Hispana* marched into second century Scotland (from York) and were never seen again. Suggested music is “The Scottish Snap” by J. Murdoch Henderson and an excellent recording is Strathspey (track 3) of “On Track” by the Sound Company. A reasonable alternative is “Miss Macpherson of Scone” as recorded by James Coutts and his band, or if you are lucky enough to have it “Green Grow the Rashes” as recorded by Alasdair Downie (or even James Cameron if you like the Coronet).

## SPANISH GHOST

A 4 × 32 Strathspey in a longwise set.

**1-4** 1C dances down the middle below 4C, beginning to cast at the end of bar 4, but separating on bar 3 to finish on sidelines at the end of bar 4, below 4th couple. Meanwhile, 2C (the ghosts) cast down the sidelines to finish below 1C.

**5-8** 1C cast up from below the 4C, followed by 2C. 1C dance through first place to finish in 2nd place facing down, 2C behind them.

**9-16** Dancing in tandem with 2C (no overtaking), 1C (and 2C) dance mirror reels on the sides 1 and 2 W with 3W and 4W, and similarly the men, dancing between 3C to begin. Finish the reels with 2C behind 1C in the middle, more or less 1C in 3rd place and 2C in 2nd place, with 3C on the sidelines in 1st place.

**17-20** 1C and 2C dance interlocking set and link. To wit:

**17-18** 1C, 2C set facing down.

**19-20** All link, but 2L dances in front of 1M as they link. But otherwise as per a normal set and link.

**21-24** Repeat 17-20 but this time it is 2M who is in front. Finish on sidelines, facing partner.

**25-32** 1C with 4C, 3C with 2C dance the Espagnole.

Finishing order, 2,3,4,1. Repeat with a new top couple.

**Notes** Devised 8/11/2020. Inspired by the late Sean Connery as "Juan Sanchez Villa-Lobos Ramirez" in the very silly movie Highlander. The only Spaniard I have run across in movies with a Scottish accent. Also vaguely inspired by the dance "Ghost Dance", by Anja Girards. Recommended music is "Partans in his Creel" by Allie Windwick, and either the Alistair Hunter or Nicol Maclauren recordings are eminently suitable.

## PIECES OF EIGHT

A 3 couple 32 bar jig.

**1-8** 1C dance a figure of eight around 2C, crossing between 2C to begin.

**9-16** 2C followed by 1C dance a figure of eight similarly around 3C, finishing with 2C in first place, and 1C in second facing up. The order for the crossings should be 2L, 2M, 1L, 1M.

**17-24** 1C followed by 3C figure of eight up around 2C at top 1C, crossing through 2C to begin, order is 1L, 1M, 3L, 3M finishing 3C in second place facing up and 1C at the foot.

**25-32** 1C dance a figure of eight up crossing through 3C to begin.

Repeat with a new top couple.

**Notes** Devised 4/3/2020, as a relatively simple fugal dance with the movement of “Ladies of Dunse” as a basis. Note also that it is a palindrome, so I could have called it the “The Palindrome of Dunse”. Whilst it is not difficult, the dancers will need to concentrate like they do with e.g. “The Stow Alert”. The tandem figure of eight movements need the leading couples not to be tardy. Recommended tune is “The Dancing Master” and a good recording is from the CD “Jig for Joy” from the Music Makars.

## HELEN BROWN

A 4 couple 32 bar Strathspey.

**1-4** First and fourth couples cross RH and cast into second and 3rd places respectively. the other couples step up/down on bars 3 and 4.

**5-8** First and fourth couples dance four hands round all pulling back right shoulder on bar 8 to finish with 4C having nearer hands joined and facing 3rd lady, and 1C facing 2M similarly.

**9-16** 1C and 4C dance separated hello-goodbye setting: To wit (described for 4C, 1C is similar with lady in front):

**9-16** (4M's track) 4M dances 6 bars of hello goodbye setting, and then sets with 4L to 2W on bars 15 and 16.

**9-16** (4W's track) 4W sets to 3W on bars 9 and 10, then dances 6 bars of hello goodbye setting.

**17-24** In tandem (without lead change) 4C dances a reel of 3 across with 2C beginning by giving left shoulder to 2M. They finish the reel by dancing directly across the set in second place, to finish in second place on own sides. 1C similarly, beginning by giving left shoulder to 3W.

**25-28** 1C, 4C dance 4 hands across with the left hand.

**29-32** 1C with 3C, 4C with 2C dance 4 hands across RH.

Repeat 3 times.

Devised 1/7/2018 and presented at "Downey Day of Dance, 2018". Given to Helen Brown for all her work for the York Branch and her (and Malcolm's) hospitality to Kristin and I. Recommended music is "The Bob O' Dowally", and either of the recordings for Book 2 by Bobby Crowe would be good. Lacking this a strong strathspey should be used (not an Air or Pastoral).

## JOHN MCCORMICK

A 4 couple strathspey in a longwise set

**1-4** 1C with 2C, 3C with 4C circle 4 hands round, finishing with 1C facing 2C and 3C facing 4C nearer hands joined.

**5-6** Zig-Zag setting: Facing couples set forward on right and forward on left to pass finishing in a similar line, but now with 1C facing 4C, 2C facing up and 3C down.

**7-8** 2C and 3C turn with 2 hands to finish in sidelines in first and 4th places respectively. 1C and 4C dance 4 hands across about  $\frac{1}{2}$  with 1L turning in (pulling back RS) and similarly 4M so as to finish in a diagonal line with “corners” and nearer hands joined, 1C back to back with 4C and in a line with 2M and 3L.

**9-10** 1C sets to 3L and 4C sets to 2M, and on bar 10 beginning to turn to the right to anticipate the next movement.

**11-12** 1M following 1L, 4L following 4M dance 4 hands across clockwise in a small circle, to finish facing “2nd corners” with nearer hands joined (1C facing 2L, 4C facing 3M), if possible 1L and 4M pulling back RS.

**13-14** 1C sets to 2L and 4C sets to 3M.

**15-16** While 2M and 3L set, 1L casts to ladies side with a petronella turn followed by her partner, and similarly 4M casts to men’s side followed by his partner, and face clockwise.

**17-20** 1C dances clockwise around the outside of the set, to finish with 1L in 2M, and 1M in 3M’s place still facing clockwise, and similarly 4C on the ladies’ side.

Meanwhile

Corners (2C and 3C) advance to the centre (2 bars) and then pull back RS to cast back to corner positions.

**21-22** 4M followed by partner, 1L followed by partner continue to dance clockwise, but now across the set, to finish with 1C in 2nd place and 4C in 3rd place.

**23-24** All take hands on the sidelines and set.

**25-32** 1C and 4C dance a the tourbillon progression.

Finishing order 2, 4, 1, 3. Repeat 3 more times.

**Notes** Devised 20 September, 2019, but modified when danced with Johnsonville on 30th September. John is a friend who leads the Milwaukee group, and has done so for many years. This is a little note of thanks for his kindness in driving me from Milwaukee to O'Hare after I taught a class late on the night of 16th September. His favourite figure is tourbillon, and step is Strathspey. Recommended tune is "Red Plaid" (traditional) and I particularly like the set "Red Plaid/The Iron Man/The Banks of Spey" from Peter Elmes recording of "Glenys Pearce's Strathspey" from the Lochiel Collection. Should this not be available, I would recommended tune "Miss Janet Laing's Strathspey" by Nan Main, and either of the society's recordings for book 22 would be good. Failing that use any reasonable recording of "The Balmoral Strathspey".

## TEN BEACH DANCERS

A 5 couple jig in a longwise set.

**1-2** 1C, 3C set.

**3-4** 1C change places RH (lady courtesy turn) and face 2C on sides. 3C change LH and face 4C on sides (man courtesy turn).

**5-6** 1C sets to 2C on sides, 3C to 4C.

**7-8** 1C and 2C half turn LH and finish with men facing out and ladies facing each other across. 3C and 4C half turn RH and finish with ladies facing out.

**9-16** 1C and 2C dance a ladies' chain and finish with 1M facing out. 3C and 4C dance a men's chain and finish with 3L facing out.

**17-20** 1M followed by 1L chase down casting around 4L, first man then dancing across around 4M and up to face 2M; first lady dances around 4M and then up the centre of the set to face 2L.

Meanwhile:

3L followed by 3M casts UP around 4M, 3L across the set around 4L and then down to face 5L; 3M dances around 4M and then down the centre of the set to face 5M.

(3C will need to not dally and be in front of the 1C as they navigate around 4C. 1L and 3M will pass LS as the dance up/down the centre. 3C should attempt to be to the right of the 5C.)

**21-24** 1M and 2M, 1L and 2L turn LH once and 1C face down. 3M and 5M, 3L and 5L turn RH  $1\frac{1}{2}$  time and finish with 5C facing up and in.

**25-30** 1C, 4C and 5C dance 6 bar reels on the sides, 1C giving RS to 4C to begin.

**31-32** 1M and 4M, 1L and 4L half turn giving right hands on the side.

Finishing order 2,4,1,5,3. Repeat from new positions.

Devised 5th April 2019. Obviously an homage to the late Eddie West's "Beach Dancer", and inspired whilst daydreaming at the bottom of a 5C set,

whilst the first 3 couples walking through Beach Dancer at the Capital City Club on the night of the 4th. Recommended music is "A Quickstep by the Duke of Gordon" by Robert Petrie, and 5C recorded music is that for "The Campbells are Coming" as recorded by Muriel Johnston and her band in the Society's "Music for Book 24". "Come under my Plaidie" as recorded by the Craigowl Band in the Society's recording of the Children's book" would work at a pinch. I would avoid pipe marches, and use a light jig suggesting flight.

## MY GOLDEN BEAR

A 4 couple 32 bar “rolling” jig.

**1-4** 1C cross right hand and cast off one place, 2C step up on 3 and 4. Similarly 4C cross right hand and cast up one place, 3C step down on 3 and 4.

**5-8** 2C and 1C dance 4 hands across, finishing with 1L facing 2M, and 1M immediately behind her.

4C and 3C similarly 4 hands across finishing with 4M facing 3L, and 4L immediately behind 4M.

**9-16** 1C, 4C dance “corners pass and turn in (lead change ) tandem”. To wit:

9-12 While 2M and 3L turn right hand and return to places, 1C dance out to first man’s place, with lead change, so that 1M is in front of 1L on bars 11 and 12. Similarly for 4C so that now the 4L is leading.

1C and 4C will pass collective right shoulder to dance into bars 13-16, finishing 1M (with 1L behind) facing 3M who is in 4th place, and similarly 4C finishing facing first lady’s place.

13-16 Repeat this with 2L and 4M, again lead changing.

1C and 4C will again pass right shoulder (1L and 4M leading). 1C will be in second place in from the sidelines and 4C in third place similarly, flowing into...

**17-20** 1C and 4C dance 4 hands across. At the end 1C finish with nearer hands joined facing up, and 4C down.

**21-24** 1C dance up between second couple and cast into second place on own sides, similarly 4C dance down between 3C and cast up into third place, all on own sides.

**25-32** 1C and 4C dance a chain progression.

Finishing order 2, 4, 1, 3. Repeat from new positions.

Devised 5th August 2016. For my wife Kristin, my bear, for her 60th birthday; especially in appreciation of her work in Johnsonville's "golden" year. Recommended music is "Dovecote Park" by James Braidwood played AABB (The dance is ABBC or ABBA, but the tune is too familiar to change how the tune is played to suit the dance. When I had a musician change for me to try out it felt weird.). Unfortunately, there is no recorded music of this tune in the correct form. Thus for recorded music, I suggest "Mrs Seller's Favourite" by Charles Grant which is the lead tune for "Off She Goes in the North", and either the recordings of David Anderson and his S.D.B. (Highlander Music Vol. 8), or Colin Dewar (Music for book 18), or (best of all) Stan Hamilton (Memory Lane) would be appropriate. The music needs to be very steady to enable the central figure.

## SNAKES AND LADDERS

A 32 bar Strathspey for 4 couples in a longwise set.

**1-4** All take hands and advance and retire.

**5-8** 1C and 2C, 3C and 4C set and link. 1M and 4W finish facing out.

**9-12** All dance a modified LS snake pass (perhaps "Python Pass"). To wit, describing for first and second couples, the other couples are analogous, but dance up the ladies side. 2C follow the track of 1C (keeping it square-ish to define the figure although it makes sense for the trailing couples to dance more inside of the set), and 1L following 1M, 1M dances down the men's side, outside of the 3C and 4C, across below 4th place, across to 4th ladies position, up one place on the ladies side and then across to 3M's place and face out. At the end of bar 12 1C will be in 3rd place and 2C in 4th; with 3C in first place and 4C in second nd.

**13-16** Repeat the modified snake pass but with the right shoulder, and this time 1C dance up.

**17-24** Reels of four in the sides, 1C giving RS to 2C, and 4C right shoulder to 3C.

**25-28** 1C, 4C turn LH  $1\frac{1}{2}$  times.

**29-32** 1C, 3C turn RH once.

**Notes** Devised 8/4/2020, whilst at home in Lockdown for Covid-19, and following a long discussion on the Snake Pass movement on the Strathspey mailing list. Recommended tune is Donald Maclean's Farewell to Oban by Archibald McNiell and a good recording is for the lead tune of "Leaving Benbecula" in the "Craigievar Dances" by Nicol McLaren and The Glencraig Scottish Dance Band. Acceptable alternative tune is Miss Janet Laing's Strathspey by Nan Main, and David's Cunningham's recording for Book 22 is a good recording. Else choose a traditional Strathspey which is steady and has well-defined 4 bar phrases.

**Teaching Notes** Having now taught this dance I moved it from the beginning of the book to late in the book. The central figure seems hard for people

to visualize, and requires strong steps. This makes the dance quite fragile. Fortunately, they can “catch up” in the reels. I would practice the figures for all couples. Also the dancers must ensure that they finish the reels by the end of bar 24 before the  $1\frac{1}{2}$  turns.

## GILLIAN AND JOE WHEADON

A 32 bar strathspey for 4 couples.

**1-4** 1C and 2C, 3C and 4C dance 4 hands once round.

**5-8** 1C and 3C petronella and set in a line up and down the set.

**9-12** 1C and 3C dance  $\frac{1}{2}$  a reel of 4 up and down the set, and hence finish in a line with 3M facing 3L at the top and 1M facing 1L at the bottom.

**13-16** 1C, 3C set and petronella out to own sides 3C in first place, 1C in third place.

**17-20** All set on sidelines and cross RH to opposite sides.

**21-24** Repeat back to place.

**25-32** All dance a *double rose* (see below) from their current positions.

**The Double Rose** This is a variation on the Rose Progression from the Cane Toad Collection. It is described below for people in standard positions. In Gillian and Joe, 1C and 3C are in swapped positions, resulting in a progression 4,1,2,3.

**1-2** 1M and 2M take hands and set to 3W and 4W on the diagonal 1M and 4W advancing slightly on the second setting step.

while

1W following 2W, 4M following 3M the two ladies pass the two men by collective right shoulder finishing with 2W facing up in 3M place 1W behind, and similarly 3M facing down in 2W place, 4M behind.

**3-4** 1M and 3W, 2M and 4W half turn with both hands to finish facing on the diagonal with hands joined

while

1W dances up to 2M's place, while 2W dances up to 1M's place and similarly the men down, finishing with 3M in 4W's place and 4M in 3W's place. 3M and 2W should be slightly in from the sidelines, so all are momentarily in two diagonal lines of 4, the men facing up and the ladies down. (This depends on the size of the set. If the set was not large, 3M and 2W could be on the sidelines.)

- 5-6** 1M, 2M, 3W, 4W cast pulling back RS and dance out more or less to the sidelines, to the places hitherto occupied by the person they turned. That is 1M into 3W place, and 2M into 4W place, and face clockwise. while  
1W and 3M, 2W with 4M half turn with both hands to finish facing each other on the diagonal with hands joined. (This movement resembles that in Culla Bay)
- 7-8** 1M and 2M dance a clockwise chase through the bottom of the set finishing in, respectively, 4M and 3M place; the ladies similarly at the top, dance a chase across to their own sides and finish 4L in first place and 3L in second. while  
1W, 3M, 2W and 4M cast pulling back RS finishing in the places hitherto occupied by the people they did the half turn with, across from their partner; this time all finish on sidelines.  
The finishing order is 4,3,2,1. (NOTE: In the present dance, the finishing order is 4,1,2,3.)

Repeat 3 more times.

Devised 13 July 2018. Modified to actually work 20/8/2018. Gillian and Joe Wheadon have been very kind to us in our German visits. Being tour guides, driving us everywhere and being great fun. This is a present for them. Recommended tune is "Red Plaid" (traditional) and I particularly like the set "Red Plaid/The Iron Man/The Banks of Spey" from Peter Elmes' recording of "Glenys Pearce's Strathspey" from the Lochiel Collection. Should this not be available, I would recommend tune "Miss Janet Laing's Strathspey" by Nan Main, and either of the society's recordings for book 22 would be good. Failing that use any reasonable recording of "The Balmoral Strathspey".

## DOVECOTE PARK

A 32 bar Jig in a 5 couple set

**1-4** 1C and 3C dance down taking nearer hands between 2C and 4C respectively, and cast back to original places.

**5-8** Taking 2 hands and using pas de Basque, 1C turns  $1\frac{1}{4}$  travelling down to finish between 2C and similarly 3C between 4C.

**9-24** 1C and 3C dance a “double spurtle” as follows.

**9-12** 1C dances a half a reel of 4 with 2C (3 bars), finishing with 1M in the center, slightly below 3rd place and first woman slightly above 3rd place also in centre; then 2C dance up to first place on opposite sides, while 1C dance a wide  $\frac{3}{4}$  right hand turn to finish facing couple in 3rd place, which in this dance will be 4th couple, with 1M facing 4W and 1L facing 4M. (1 bar)

Similarly, 3rd couple with 4th couple. 4th couple will finish in 3rd place ready to dance the next half reel with 1C. The 4th man will need to anticipate the right shoulder about to come on bar 13.

**13-16** 1C dance a similar half reel 4C, and turn (1 bar) with 4C dancing up to second place (1 bar). 1C will finish as in 9-12, but in 4th place in the centre but this time facing each other.

Similarly 3C with 5C. This time 5C finish in 4th.

3C turn more strongly to finish in 5th place on opposite sides.

**17-20** 1C dance a similar half reel of of 4 with the 5th couple. 5C finish in 3rd place on own sides, and 1C similarly finish between the 3rd couple in 5th place.

**21-24** 1C dance a similar half reel of 4 with 3C finishing with 3C on own sides in 4th place, and 1C turning strongly to finish in in 5th place on opposite sides, facing out.

**25-26** 2C casts off one place, 4C step up. 1C casts up one place and 3C step down.

**27-28** 1C and 2C cross over to own sides giving RH and face out.

**29-30** 1C casts to 5th place while 3C steps up, and 2C casts up to first place, while 4C steps down.

**31-32** All take hands on the sides and set.

Finishing order 2,4,5,3,1. Repeat with new dancing couples.

Devised 20 October 2018. Revised 13 November 2018. Written for the recording of a 5 by 32 J of the same name by Jim Cameron and his band (Jim Cameron and his Scottish Band Vol. 2) for which I could find no written dance. The set they use is excellent. Dovecote Park (James Braidwood), Midlothian Pipe Band (F Beaton), and The Quaker (Trad). As best I can tell, the organization is 64 bars of Dovecote Park, Midlothian Pipe Band repeated twice and The Quaker once.

Given that this is not a widely known (nor owned) recording, acceptable alternative recorded music would include (preferably) the Muriel Johnston 5 × 32 recording of "The Campbells are Coming" in the Society's recording of Music for Book 24, and alternatively any good recording of Airie Bennan (e.g. Ron Gonella, Caber Feidh, Peter White, or McBain), or finally if you lack such ancient recordings, the society's recording of "Vintage Simon" would work at a pinch.

## THE GREAT TEDDY BEAR HUNT

A 32 bar jig in a 4 couple set.

**1-8** 1C dance a figure of eight around 2C, crossing between 2C to begin.

**9-16** 2C followed by 1C dance a figure of eight similarly around 3C, finishing with 2C in first place, and 1C in second facing in and down. The order for the crossings should be 2L, 2M, 1L, 1M.

**17-28** 1C, 3C and 4C dance  $1\frac{1}{2}$  mirror double crossover reels on the sides. To wit: 1C dancing crossing to opposite sides on bars 17 and 18 through third place, 3C out and up, crossing over on bars 19 and 20 and 4C in and up (4C do not cross in these reels). 1C cross back to own sides on bars 25 and 26 and 3C on bars 27 and 28, 3C finish facing out and down, 1C facing in and up. Finish with the set in order 2C, 4C, 3C, and 1C.

**28-32** 1C and 3C turn  $1\frac{1}{2}$  times, with LH on the men's side and RH on the ladies side.

Finishing order 2,4,1,3.

Repeat with a new top couple.

**Notes** Devised 4/3/2020. Whilst in covid-19 lockdown houses have put teddy bears into windows and around houses in New Zealand motivating the "great teddy bear hunt." Recommended tune is "The Teddy Bear's Picnic" (John W. Bratton) composed in 1907. There is a nice recording called "Fete Champetre" by David Hall and his band and another called "Pink Panda's Picnic" by Gordon Shand and his Scottish Dance Band.

The figures reflect the various COVID-19 Levels of shutdown in New Zealand. 1-8 is level 4, where we can only be in our own house bubble (Kristin (my wife) and I), 9-16 is level 3, where we can involve others but only a slightly bigger bubble, in this case my youngest son and his fiance' (although we also involved Lorelee, but devisor's license), 17-28 is level 2 where we come out of our houses and can involve small groups, and 29-32 is level 1, where we can touch others, and don't have social distancing.

**Teaching Notes** Obviously this is a fugue and may take a wee bit of work especially with the reels. These should be thought of as "Last of the Laird"

reels except for the bottom couple. The tandem figure of eight movement needs the second couple not to be tardy.

## DAYDREAM

A 32 bar slow jig for 4 couples in a longwise set

**1-4** 2C dance up the sidelines to follow the 1C who dance down the middle.

**5-8** 2C followed by 1C dance up the middle and finish with 2C in first place, and 1C in second facing out on own sides.

**9-16** 1C dances a figure of eight across the set casting into third place and through 2nd and third places, intersecting reels on the sides which begin by 3rd lady giving left shoulder to 4th lady and 3rd man right shoulder to 4th man and 2nd couple casting into the reels. (The reels involve the 2nd, 3rd and 4th couples, but are through the 1st, 3rd and 4th places.)  
To wit :

**9-10** At the end of bar 10, 3C will be in 4th place facing out, 4C will be in 3rd place facing in, 1L will be just past 3rd place ready to dance across up to 2nd man's place, 1M similarly in front of 4th man, and 2C will be ready to dance through 3rd place, with the men mirroring on the men's side. (The effect of this will be that, through 3rd place the couples pass 1C, 4C , 2C.)

**11-12** 4C dance up to first place and face out (it is wise of the 4th couple not to make a big loop on this part of the reel as they need to dance up 2 positions from 3rd place; this comment applies for other dances in this part of the reel), 1C cross to second place on opposite sides and face out (4C in front of first couple, 4C should not be tardy-it helps if this is danced in wide sets), 3C dance up into 3rd place and face in and up, and 2C dance down to 4th place and face out.

**13-16** Repeat [9-12] as appropriate. Finish with 1C facing out and 3C facing in, 1C in second place and 3rd couple in 3rd place.

**16-20** 1C and 3C turn  $1\frac{1}{2}$  on the sides LH on the men's side and RH on the ladies. 1C finish facing in.

**21-24** 1C and 4C turn  $1\frac{1}{2}$  times on the side with the other hands. At the end, 1C finish facing out and 4C facing in. Also 3C face out on bar 24

**25-32** 1C with 4C, 2C with 3C dance double figures of eight across the set, beginning with 2C crossing down and 4C crossing up, and the others casting.

Finishing order 2,3,4,1. Repeat from new positions.

**Notes** Devised 19th July, 2021. I was daydreaming whilst Jeanette was teaching Iain Matcham's dance "Autumn Tidings" and wondering if the figures of eight and the mirror reels of that dance could be combined. Hence the result. Recommended tune is "A Trip around the World" by Muriel Johnston from "The Merse Collection" (Dancing Fingers 5). Acceptable alternative music is either "Off She Goes" or "Off She Goes In the North".

## **BEST DOLPHIN IN THE POD**

A 40 bar jig for 4 couples in a longwise set.

The active couples are 1C and 4C.

**1-2** All set.

**3-4** 1C casts down one place, 4C casts up one place, 2C step up, 3C down one place.

**5-8** 1C turn RH finishing with 1C facing 2M, with nearer hands joined, and similarly 4C finishing with 4C with nearer hands joined facing 3L. Hence 1C and 4C will be back to back in the centre, 1C and 4C should be reasonably close to their partners.

**9-12** (Set to corners and cast away in tandem).

**9-10** 1C set to 2M and 4C to 3L.

**11-12** 1C cast, 1M following 1L who pulls back RS to finish in 4L position with nearer hands joined, 1L will be on 1M's left. 4C similarly cast, 4L following 4M to 1M position, 4L will be on 4M's right, with nearer hands joined. Meanwhile, 2M curves in pulling back RS to finish facing 4C, and now occupying position hitherto occupied by 1C, and similarly 3L is facing 1C occupying position hitherto occupied by 4C.

**13-14** 4C, 2M, 4L and 1C all set.

**15-16** As 2M casts into 4L position, 3L casts into 1M position, 1C dance in pulling back RS (1L leading) and 4C dance in (4M leading), pulling back RS, so that they are in a diagonal line 1C facing 3M, and 4C facing 2L. The movement for the active couples resembles petronella in tandem, but using skip change.

**17-18** 2L, 4C, 1C, 3M set.

**19-20** 4C cast to 4M position (4M leading), 1C to 1L position (1L leading) to finish facing on the diagonal with nearer hands joined, 2L curve in pulling back RS to face 1C, and 3M similarly face 4C, in the diagonal line.

**21-22** 1C, 2L, 3M, 4C all set.

**23-24** 2L casts to 4M position and 3M to 1L position. 1L followed by 1M pull back RS and cast one position down the ladies' side to face 2M, and 4M followed by 4L similarly up the men's side to face 3L.

**25-32** 1C with 3M and 2M dance a (double) lead change reel of 3 on the sidelines giving LS to 2M to begin and changing leader at each end, and similarly 4C giving LS to 3L. At the end 1L with 1M close behind should be heading down ready to cut a RS reel across with 2C at the foot, and similarly 4M with 4L close behind ready to cut a RS reel across with 3L and 3M at the top.

**33-36** 1C with 2C in 4th position, 4C with 3C in top position  $\frac{1}{2}$  RS reel across in tandem but this time with only one lead change. 1C finish the reel with 1M leading and heading through 3M's place towards 3L place, and similarly 4C through 2L's place with 4L leading.

**37-40** 4C and 1C dance 4 hands across LH, finishing on sidelines, in order 3, 1, 4, 2.

Repeat from new position.

Devised 18/6/2021. Modified 29/9/2021 after dancing it. Given to Robert Vale. Catherine McCutcheon taught the dance "Home and Away" at Tawa Club. Robert noted it has some lead change reels and the (standard) set to corners and cast away, the so-called "Best Set in the Hall" figure. Robert observed that it could be called "best dolphin in the pod". On hearing this, it set me wondering what I would think a dance of that title would look like. Hence this offering. (Strictly speaking, since lead change reels were invented by Barry Priddey, it should have been best falcon in the flock, but, alas, dolphins seem to rule the roost.) Robert is an essential part of the Johnsonville club committee, being secretary and helping with setting up, closing down and writing a weekly column. If the J'ville Club resembles a pod of dolphins, then Robert is indeed, one of the best in the pod.

Recommended music is "Barley Cakes" which is the lead tune for "Barley Bree" and any good recording of this dance would suffice. I used one by Bobby Crowe. The jig should be played as a slow  $\frac{6}{8}$  pipe march.

## MAUREEN SULLIVAN'S MEDLEY

A 64S+64R Medley in a 4C square set.

- 1-4** All turn partners 2H, 1C and 3C turn once and 2C and 4C turn  $1\frac{1}{2}$  times, and finish with nearer hands joined facing in.
- 5-8** All set and petronella in tandem  $\frac{1}{8}$  anti-clockwise around the set, and finish facing in, 1C and 3C nearer hands still joined. The set has been rotated  $\frac{1}{8}$  so all are on the "points".
- 9-12** 1C, 3C set advancing and then cast back to where they were at the end of bar 8, and remain facing out.
- 13-14** 2C and 4C set advancing with nearer hands joined. 1C casts clockwise into the positions 2C hitherto occupied at the end of bar 8, so that 1M is in 2M's position, and similarly 3C into 4C's positions.
- 15-16** 2C and 4C cast back to finish where they were at the end of bar 8, as the 1C and 3C dance in passing the relevant casting person by the right shoulder (e.g. 1M passes 2W) finishing so that 1M is left shoulder with 3W and 1L is left shoulder with 3M, and 2C and 4C are (on the diagonal) ready for ....
- 17-20** 1C with 2C, 3C with 4C dance RH across finishing ready for, a modified Snake Pass, as follows:
- 21-24** With 1L and 3L leading, and turning immediately left, 2C following 1C, 4C following 3C, dance a "Snake Pass" with 1C dancing a track through original 3C position and finishing in (original) 2C position, 2C dancing a track through 1C's position, with 2W leading, and finish in original 3C position and similarly 3C finishing in 4C position, and 4C in 1C position. They should finish with men on the inside and in promenade hold facing anticlockwise.
- 25-32** All promenade anticlockwise around the set (don't rush) men bringing partners in to face in new positions ready for the next repetition on the last bar.
- 33-64** Repeat 1-32 from new positions, with 2C and 4C taking the roles of the head couples and 1C and 3C the roles of the side couples.

**65-128** Repeat in reel time. The two hand turns should be in Pas de Basque.  
See below for the more challenging version in reel time.

**Advanced variation** If the group wants a challenge they might try the reel time with the side couples dancing the set advancing on bars 9 and 10, with the side couples only turn once and the head couples being the ones who turn  $1\frac{1}{2}$ . The effect of this is that the diagonal line of the set is rotated 90 degrees, but the progression still goes one place clockwise.

**Notes** Devised 10/4/2021. Modified 13/12/2021 (promenade instead of hands round) for flow. Maureen is a longtime friend and Johnsonville club (and committee) member. Recommended tunes are Strathspey: Manchester Caledonians (Jimmy Shand), The Miller o'Hirn, Reel: Angus Campbell, and The Brides Reel (the last 3 by James Skinner) and can be found on Jim Macleod's "Golden Hour of Scottish Dancing". Failing that any decent recording of Schiehallion will work. Dancers will need their wits about them especially if they choose the rotating version.

## THE BURNING OF PADDY'S BREECHES

A 64S/R+64J Medley in a 4C square set.

The first part of this music is a very quick strathspey. The recorded music needs to be slowed down at least 10% to make the jig dance-able. The music is listed as a reel, but the feel of the first part is down rather than up and to me feels more like an Irish Hornpipe, though it is an old pipe tune. It can be danced more as a Quadrille with gently flexing ankles, and soft pas de Basque. Or it can be danced as a fast Strathspey, which might be easier. If the alternative recorded music is the Gay Gordons set, then the first part can be danced as a reel, and this works quite well. Finally if the first part is danced as a Strathspey, I suggest any reasonable recording of "Johnny Walker."

### STRATHSPEY/REEL/QUADRILLE

**1-2** 1C, 3C take hands and set advancing, 1C towards 3C.

**3-6** 1C, 3C 4 hands round finishing facing diagonally opposite person, hands still joined.

**7-8** Dropping hands, 1C, 3C set on spot turning pulling back RS to face across in a line of 4 1C facing 2C and 3C facing 4C, ready for....

**9-16** All dance reels of 4 across the set finishing as started.

**17-20** 3L passing 2M right shoulder, 1M passing 2L right shoulder 1M chases 3L clockwise around set finishing with 3L in 3M's position, and 1M in 3L's position. 3M chases 1L similarly.

**21-24** 1C, 3C dance a half LH ladies chain from current positions.

**25-28** 1C, 3C set and link.

**29-32** 1C, 3C turn twice with propelled pivot turn (and left arm raised). If this is danced as a Strathspey, then 1C and 3C turn twice with 2 hands.

**33-64** Repeat 1-32 with 2C and 4C as the active couples, and the reels up and down the set. All clap at the end of bar 64.

## JIG

**1-8** Ladies dance 4 hands across half way (RH), spiraling in so that they have their backs to opposite man, then pull back RS and cast around opposite man and dance clockwise around the set back to original place and face clockwise.

**9-16** All dance 8 bars of Schiehallion reel around the set, men leading and travelling anticlockwise. (i.e. the men pass collective left shoulder to begin.)

**17-24** Men dance 4 hands across with the left hand half way, spiraling in then pulling back left shoulder, then casting around opposite lady and then dance back to place anti-clockwise around set and finish facing anticlockwise.

**25-32** All dance 8 bars of Schiehallion reel around the set, ladies leading and travelling clockwise. (i.e. the ladies pass collective right shoulder to begin.)

**33-40** 1L followed by her partner dance half way round the set anticlockwise (4 bars), and turn her partner once LH to finish in first place in original positions. 3C similarly.

If the reel time music is used then propelled pivot turn could be considered here.

**41-48** 2M followed by his partner dance half way round the set clockwise and turn RH and finish facing partner. 4C similarly.

1C and 3C face partner at the end of bar 48.

**49-56** All dance interlocking reels of 4 around the set.

**57-64** 8 hands round and back.

**Notes** Devised 13th March 2019 for an Irish-themed night. Revised after dancing on 3/3/2020 (turns in the jig part). Based around a lovely piece of music "The Burning of Paddy's Breeches/The Burning of the Piper's Hut" which is 64S+64J (or 64R+64J) for which I had been meaning to compose a dance for several years. The jig is too quick to be easily danced, and hence the

music needs to be slowed down about 10% but the Strathspey part remains quick; perhaps how historical ones were danced. To my non-musician ear it sounds like an Irish Hornpipe. The recording is by Bobby Macleod and his band in "Highland Accordion Medley". I wanted to capture the evenness of the first part and the flight of the jig.

Finding a musician would solve all problems, so that the first tune could be played as a reel and the second as a jig.

Alternative recorded music is "Gay Gordons" as recorded by "The Dancing Strings Of Scotland" (LP+) which is 64R+64J, consisting of The Barren Rocks of Aden/The Duke of Athols Highlanders.

Alternative alternative recorded music-where the first part would definitely be a strathspey- would be any reasonable recording of "Johnny Walker". For example, the version on "Special Requests, Vol. 1" by Colin Dewar and his Band. I found this the least satisfying version when danced.

Teaching notes are that the second Schiehallion reel is more challenging and emphasise the direction, not the shoulder.

## ULLSWATER WAY

A 40 bar jig in a 4 couple set.

**1-4** 1C and 4C set and cast into 2nd and 3rd places respectively. 2C step up and 3C down on bars 7 and 8.

**5-8** 1C and 4C left hands across and finish facing “corners”; 1M facing 2M, 1W facing 2W, 4M facing 3M, and 4W facing 3W.

**9-24** Dance 4 interlocking “Mairi’s Wedding” half reels of 4. To wit:

**9-12** The four corners dance half reels of 4 on the diagonal passing collective left shoulder (tightly) in the centre, initially passing active person they face by the right shoulder. The active people dance half a right shoulder loop around the person they face moving to the next corner anticlockwise. (Thus, for example, 1L will be ready to reel with the 2W who will be in 4M’s original position.) The active people should pass collective left shoulder in the centre. (If they are really young and fit they might try collective right shoulder, so in effect a 4C Celtic Brooch.)

**13-24** Repeat 3 times, note that the corners will dance 2 consecutive reels of 4 on the diagonal. Finish with 1C in 2nd place and 4C in 3rd place all facing diagonally in, and *in from the sidelines*; pulling back RS on bar 24.

**25-32** 1C, 4C set and rotate.

**33-40** 8 hands round and back.

Repeat 3 times.

Devised 6/7/2018. Ullswater is a lovely lake in the Lakes District, we visited after “Downey Day of Dance 2018” in York. The “Way” is a walk around the lake, of which we did the part to Howtown from Glenridding. The recommended tune is “Barley Cakes” which is traditional, the lead tune for “Barley Bree” from Book 13, and I would recommend either the recording by The Carfuffle Ceilidh Band, or either of the society recordings for book 13 (Niel Barron and Bobby Crowe) would be excellent.

## THE NEW YORK FUGUE

A 48 bar strathspey in a longwise 4C set. It would be preferable if this was done in a wide set.

**1-8** 1C dance down the middle and dance back (i.e. nearer hands), finishing facing out.

**9-16** 1C cast into a figure of eight through first and second places, finishing facing out in 1st place.

Meanwhile, 2C dance down (3) and strongly up (3) and cast above first place and into second place finishing facing in and up.

**17-24** 1C and 2C dance a double figure of 8, 2C begin by crossing up. 1C finish facing out, 2C facing in and up.

Meanwhile, 3C dance down (1 bar) and up around 4 bars (don't rush), they should be just behind 1C on bars 3 and 4, but in front of the crossing 2C. Beginning on bar 6, 3C cast from above top place to 3rd place to finish and finish facing in and down-ish.

**25-32** 1C, 2C, 3C dance mirror reels of 3 on the sides. 1C out and down, 2C in and up, and 3C dance in to meet and cast up into the reels.

Meanwhile, 4C casts (quickly) up on the outside of the set to finish facing in and down between 2C and 3C position (2 bars-in front of the 1C and 3C trailing them) crosses down to 4th place on opposite sides, casts back up to between 2C and 3C position and then crosses back to own sides. (Thus they link in between the reels.) 4C finish facing out as does 1C.

**33-34** 1C casts to second place ready to cross down, 2C steps up. 4C casts between second and third places slightly inside of the set on own sides.

**35-36** 1C crosses down to 3rd place, 4C cross down to 4th place on opposite sides, 3C step up to second place.

**37-38** 4C cast up to 3rd place. 1C dance down to 4th place on opposite sides.

**39-40** 1C and 4C cross to own sides in 4th and 3rd places respectively.

**41-48** 8 hands round and back.

Finishing order 2,3,4,1. Repeat from new positions.

Devised 24th February, 2019 following a request from Chris Ronald for a not unreasonably difficult fugue in Strathspey time. I would suggest "Lochiel's awa' to France" by Niel Gow as the lead tune, but all recordings I know are 8 by 48. So for recorded music I would use "The Nether Bow Has Vanished" (4 × 48 recording) by Bobby Crowe, or "Lucy of Lammermoor" by Peter White. Since all of these are on vinyl, for a CD recording, perhaps "The Ellwyn Strathspey" by Ian Homes in the Highlander Series. Revised after dancing 2/3/2020, with 4C casting on bar 25, a suggestion of Iain Matcham. Personally, I would use Lochiel and edit the music. The music needs strong 2 bar phrases.

## RIVERSDALE

A 7 couple jig in a longwise set. The active couples are the 1's, 3's and 5's.

**1-2** All take hands on the side and set.

**3-4** Active couples cast one place 2C, 4C, 6C cross up one position (no hands) to opposite sides, and face up. 7C cross over passing right shoulder to opposite sides.

**5-8** 1C with 4C, 3C with 6C and 5C with 7C dance four hands across and finish facing the man's first corner position, man behind lady (so that, for example, first lady (with first man behind) will be facing 4th man, who is in 3rd lady's original position). (Hint: The 7th couple and those who cross up (except 2C) dance 4 hands across with the casting couple coming from above them.)

**9-24** Active couples dance 4 lead change RS reels of three, to the man's first, second, third and fourth corners respectively. The other dancers will reel as appropriate. This will finish with 7C in first place, 6C in 3rd place, 4th couple in 5th place, and 2nd couple in 7th place, all on own sides.

Active couples finish with nearer hands joined in the centre facing up 1C in 2nd place, 3C in 4th and 5C in 6th. (All are on their own sides.)

**25-28** Active couples set twice.

**29-32** 1C dance out and cast to 6th place. 3C dance up and cast around 6th couple (in 3C position, behind 1C) and cast into 4th place. 5C dance up the centre and into 2nd place.

Finishing order 7, 5, 6, 3, 4, 1, 2. Repeat from new positions.

Devised 7/1/2021 and revised 15/9/2021. Riversdale is a lovely family beach in the North Wairarapa coast, where my family usually spend Christmas. Recommended tune is "The Stool of Repentance" by Niel Gow, played, if possible, ABBA. Since you are unlikely to find a 7 by 32 J, (or even jigs of this structure) for recorded music I would use any good recording of "The Last of The Lairds" or "The Boston Fiddle Club Jig".

**Teaching Notes:** At the end of the hands across, all the half reels begin with the ladies dancing DOWN and the men dancing UP (This tends to be

easier for the men to remember, as it is the natural direction for them after the hands across, whereas the ladies need to anticipate to dance down.). If a dancer begins a half reel they continue to reel in that direction until they hit the end of the set, or the 16 bars finish. Thus, for example, 7M will dance 3 successive half reels of 3 finishing in first place. Active couples remain in their “box” for the whole 16 bars. Thus, for example, 1C will dance their 4 lead change half reels with the dancers in places 1 and 3, the normal corner positions.