

THEY STOLE MY WIFE FROM ME LAST NIGHT

25 Scottish Country Dances
both social and advanced
Devised by

Rod Downey

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Minor corrections 7 Feb, 2017 3 March, 2019, Alternative version of CORNER GREETING and similarly 25 Feb 2020.

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Notes and Acknowledgments

Dances are arranged in increasing order of difficulty, with early ones being teaching dances. Thanks to all who have tried these out, mainly poor Johnsonville club members, and Malcolm Brown for many corrections.

EIGHTY EIGHT

A two couple, 32 bar Strathspey.

1-8 First couple dance a figure of eight around the second couple crossing down to begin.

9-16 Second couple dance a figure of eight around the first couple crossing up to begin.

17-18 First and second couples set to partners, taking hands on the sides.

19-20 First and second couples cross giving right hands.

21-22 Repeat 17-18 now on opposite sides.

23-24 First and second couples cross again right hand, finishing in the middle ready for

25-32 First and second couples change places with an allemande.

Repeat having passed a couple.

Devised February 2006 as a teaching dance to teach figures of eight. A Strathspey was chosen to enable the dancers to dance through the correct places, and to help cement the phrasing.

Recommended music is a "Lady Marie Parker" (or other suitably strong Strathspey) which is traditional. A suitable recording is "The Quaich" recorded by David South and his Band on the CD "The Southern Touch." I tried this as played AABB as the structure of the dance suggests, and it had mixed results. The musicians certainly found it difficult.

CORNER MEETING

A three couple, 32 bar jig.

1-8 First couple cast off behind their own lines and then cast back to finish in second place on own sides. Second couple step up on bars three and four.

9-12 First couple sets twice to first corners.

13-16 First couple turn their first corners with right hands.

17-24 First couple repeats bars 9 to 16 with second corners, again using right hands.

25-32 Six hands round and back

Repeat having passed a couple.

Devised March 2007 as a teaching dance for corners, the first time that they are introduced. Recommended music is "Gloria's Wee Jig" by Bob McMurtry played ABBA, and a suitable recording is to be found on "The Devil's Quandary" track 5.

MEET THE CORNERS

A three couple, 32 bar hornpipe.

1-2 First couple cross over giving right hands and face out.

3-4 First couple cast off below third couple, second couple step up.

5-6 First couple cross over giving left hands and face out.

7-8 First couple cast up to finish in second place on own side.

9-10 First man and his first corners advance using skip change to finish with first man holding first corner's right hand with his right hand, and similarly left hands with the second corner, in a zig-zag, ready to balance.

11-12 First man and his corners all set (balance).

13-14 First man and his corners retire to the sides.

15-16 First man and his corners set.

17-24 First woman repeats 9-16 with her corners.

25-28 First couple turn their first corners once round with the right hands. First couple and corners release hands after two bars and first couple pass right shoulders ready for...

29-32 First couple turn their second corners once round with their right hands, again passing right shoulder to finish second place on own sides.

Repeat having passed a couple.

Devised March 2006 as a teaching dance for corners. The reason that the man goes to the corners first (rather than the more traditional lady) is that in our club the person dancing as the lady is more often than not the newer dancer. Recommended tune is "Mr Wilson's Hornpipe" (trad) played ABBA, and a suitable recording is on the CD "Scottish Dance Favourites" Vol. 1, RSCDS CD-3, track 8.

CORNER GREETING

A three couple, 32 bar jig.

1-4 First couple turn once with the right hand. They finish facing out.

5-6 First couple cast off one place and the second couple step up. First couple finish facing first corners.

7-8 First couple set to each other, turning to face first corners.

1-8, Alternate For those who dislike the assymetry of the fact that 1C only set to their first corners.

1C set (2) turn RH (4) and cast to second place (2).

9-12 First couple and first corners advance and retire.

13-16 First couple and first corners dance back to back. All clap at the end of bar 16.

17-24 First couple repeats 9-16 with second corners.

25-32 Second, first and third couples dance six hands round and back.

Repeat having passed a couple.

Devised March 2006 as a teaching dance to teach corners. Subsequently I discovered that the last 24 bars is the same as one of Iain Boyd's teaching dances ("The Mad Hatter" from "Happy to Meet"), except there are no claps in Iain's dance.

Recommended tune is Muirland Willie played AABB, and a suitable recording can be found on the CD "In Triumph and Play Favourites" by Don Bartlett and the Scotians.

ADELLE'S JIG

A three couple 32 bar jig

1-4 First couple turn with the right hand.

5-6 First couple cast off one place, the second couple step up.

7-8 First couple set, turning to the face the third couple on the last setting step.

9-16 Grant chain, with second couple crossing, and the first couple and third couple changing places to begin.

17-20 All three couples advance and retire.

21-24 First couple turn with the left hand.

25-32 Second and first couple dance rights and lefts.

Devised 30th March, 2009 in Wellington as teaching dance for grand chain. Adelle is one of Johnsonville's young club members. Since this is a teaching dance, the following variation can also be useful, especially the same night as teaching "Mrs Stewart's Jig".

ADELLE'S JIG (INTERMEDIATE VERSION) is the same except that bars 1-6 have the first couple set (1-2) cross RH and cast into second place on opposite sides. And on bars 21-24 first couple turn RH one and a half times.

Recommended music is "Jock McLeod's Wedding March" by Alexander McColl, played either ABAB or AABB and a suitable recording is "Flights of Fancy" on *Celebrate Fifty Years of Dancing* by the Boston Branch of the RSCDS, track 3.

FIRST FOOT AND FRIEND

A three couple, 32 bar Strathspey

- 1-4** All three couples half turn and twirl. (That is, with two hands turn partner half way, for a brief time retain hands, and then cast pulling right shoulder back to finish on opposite sides.) I should remark that I prefer to think of this as half turn, hesitation, and cast. It certainly makes the covering easier. This is the way that Alec Hay devised it.
- 5-8** Repeat back to original places.
- 9-12** First couple cross right hands and cast off one place finishing in second place facing down.
- 13-16** First couple dance a half figure of eight down round the third couple, crossing down and giving left hands, finishing passing left shoulders to face first corners.
- 17-20** First couple turn first corners with both hands (2 bars) and pass right shoulder to face second corners (2 bars).
- 21-24** First couple turn second corners with both hands (2 bars) and pass right shoulder to finish in second place on own side (2 bars).
- 25-32** All three couples dance six hands round and back.

Devised in March 2007 as a teaching dance for half figure of eight and to have similar simple corner movements to "Delvine Side". Given to Joanne Ang and Selwyn Ng, the latter being the "First Foot" at Hogmannay in the beginning of 2007. Recommended music is "Willie's Awa", by Neil Gow, and a suitable recording is for "Bydand", track 12 on "Dancing Forth", by Gordon Shand and his band.

SHORT AND VERY SWEET

A three couple, 32 bar Jig.

- 1-8** First couple dance figures of eight on the sides, giving hands as appropriate, dancing in front of the second couple, behind the third couple then returning in front of the third couple and behind the second couple. First couple finish facing down.
- 9-16** First, second and third couples dance reels of three on the sides. First couple dance down between second couple, second couple dance out and up and third couple dance in and up to begin. First couple finish facing down while second couple finish in original places facing up.
- 17-24** First and second couples dance a double figure of eight across the dance, giving hands. To begin, first couple cross down and second couple continue the reel movement to dance out and up into the figure. At the end, first couple finish facing in and second couple finish facing out.
- 25-28** First woman and second woman turn one and a half times with the left hand, first woman finish facing out.
while
First man and second man turn one and a half times with the right hand, with first man finishing facing out.
- 29-32** First woman and third woman turn one and a half time with the right hand.
while
First and third men turn one and a half times with the left hand.

Repeat with a new top couple.

Devised February 2004 in Wellington. In 2003, Isla Norris, one of our longstanding members turned 90. I had wanted to write a dance for her, but something only came to mind a bit later. I had toyed with several names. “The New Dancers Friend” was one I would like to mention, since she has helped countless new dancers (such as I) down through the years. The other was “Eric’s Fancy” to match the dance (“Isla’s Fancy”) I once wrote for her husband Eric Norris. The above seemed most appropriate since Isla is, indeed, both short and very sweet.

Recommended tune is “The Dancing Master,” played AABB, and a suitable recording would be “Jig for Joy” track 7, by The Music Makars.

VIOLYNNE

A three couple 32 bar Reel in a longwise set.

1-8 First couple dance a figure of eight on the sides giving hands as appropriate, beginning by dancing in front of the second, behind the third, back in front of the third and behind the second finishing ready for...

9-16 1C, 2C and 3C dance mirror reels of three on the sides first couple dancing in and down between the second to begin. At the end of the reels, second couple finish facing up, and third couple finish facing in place.

17-24 First couple followed by the second couple (who dance up to begin) dance (nearer hands) down the middle and up. On bars 20 and 21 second couple divide to allow first couple to dance between them. Both couple finish in the middle of the set with both hands joined ready for ..

25-32 First and second couple dance a poussette.

Repeat, having passed a couple.

Devised January 2004 as a teaching dance for the beginners class at New Zealand Summer School. I had taught the class "Sandy o'er the Lea", and wanted a dance with a poussette and mirror reels.

I also wanted to write a dance for Lynne Scott who is a multi-talented musician and the fiddle is one of her favourite instruments.

The symbolism : 1-16 resembles the fiddle frame, 17-24 the strings and 25-32 the bowing.

Recommended music is "The Peat Fire Flame" played either AABB or ABAB, and a suitable recording is to be found on "The Fireside Reel" as played by the Scotsmen on "One More Couple Please." Alternative acceptable music would be "Corn Rigs" or "The Auld Grey Cat". This dance appeared in the New Zealand Branch 50th anniversary book *A Touch of Gold*.

NEIDPATH TOWER

A four couple 32 bar Strathspey

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

3-6 All turn partners two hands twice.

7-8 All take hands on the side and set.

9-16 Grand chain 1 bar per hand. To begin first couple and fourth couple cross, and the second and third couples face on side.

17-24 First couple and fourth couple dance figures of 8 on the side, dancing in to begin. Hands should be given and first couple should dance between the second and third couples before the fourth couple each time. On the last bar, second couple and third couple should dance in to finish ready for...

25-28 first couple and second couple; third couple and fourth couple dance half poussette. second couple and third couple finish on side, whereas first couple and fourth couple finish ready for...

29-32 first couple and fourth couple dance half poussette.

Devised 22nd February, 2005 in Wellington, whilst sitting out as part of a spare couple during the dancing of Neidpath Castle. Evidently, the dance is a four couple version of Neidpath Castle. The tower of Neidpath Castle is not square but rather the shape of a parallelogram with rounded corners.

Recommended music is "Neidpath Castle," but there is no 4×32 recording. Acceptable alternative would be a pastoral 4×32 Strathspey such as "St John's River," or "Blithest Lass of Bon Accord."

PHINA'S FLING

A three couple 40 bar jig.

1-4 First couple cross with right hand and cast off one place, second couple stepping up on bars 3 and 4.

5-8 First couple cross left hand, and cast lady up and man down to finish lady between the second couples facing down and man between third facing up.

9-16 First couple turn as desired, but the last turn should be left hand so that the first lady finishes facing out towards the men's side, and first man toward the ladies side. (Turn of choice, would be elbow grip right hand turn for 4 bars and left hand for 4 bars. (Propelled Pivot turn in the manual.) Birling or Tulloch turn would also be acceptable, provide it was kept small.)

Meanwhile:

Second and third couple dance rights and lefts around the set. These should be dances with NO courtesies turns at the ends, and should be danced with the inside persons dancing along the lines, and the outside people outside of the set, so as to give room to the first couple. At the end the supporting couples should be ready to dance IN, (and the active couple ready to dance OUT).

17-24 First couple dance left shoulder reels of three on the sides, beginning by giving left shoulder to their second corners. First couple finish with the man between the threes facing the men's side, and the first lady between the second couple facing the woman's side, ready for..

25-32 First lady with the second couple, first man with the third couple dance left shoulder reels of three across the dance. Finish three and three across.

Note the the two reels (17-32) should be danced in one continuous motion.

33-34 All set, giving hands.

35-38 First couple turn right hand one and three quarter times to finish in second place on own sides.

39-40 All set on sidelines giving hands.

Repeat having passed a couple.

Devised at Wellington, July, 2006. Revised November 2007. Phina is our youngest dancer, and is only 10. She was dancing Terry Glasspool's dance "The Silver Square" with Philippa. Terry's dance calls for a birl type turn, and Phina finished "flung" by Philippa as a result, hence the name.

Recommended music is "The Golden Pheasant."

WE'LL MEET AGAIN

A three couple 32 bar jig.

1-2 First couple set.

3-6 First couple cross with right hand and cast off one place, second couple stepping up on bars 5 and 6.

7-8 First couple turn right hand to finish in promenade hold facing second lady.

9-12 First couple dance half a LEFT shoulder reel of three with the second lady and third man.

13-16 Second lady and third man finish the reel, while the first man crosses the first lady in front of him so that she casts up around the third lady (first lady dancing down between the third couple's position), and the first man finishes the reel, casting up. First lady should finish in middle of set facing second man, with first man slightly behind her, but facing second lady's place.

17-20 First lady dances a half RIGHT shoulder reel of three with the second man and third lady,
while
first man dances around the second lady passing her by the left shoulder (and hence through second lady's place).
First couple should finish this movement in promenade hold, facing down.

21-24 First couple finish the reel of three with the second man and third lady.
First couple finish in the middle of the set facing second man's position.

25-28 First couple dancing out through second man's place, first lady casts up around the second man, and between the second couple to face down, first man likewise casts down round the third man and then up between the third couple to face partner.

29-32 First couple turn right hand one, or two, and a quarter times (or more) around to finish in second place on own sides. For those capable, this turn should be done with elbow grip, with left hand raised, as in a Propelled Pivot Turn (2005 Manual, page 25).

Repeat having passed a couple.

Devised at Wellington RSCDS Anzac Weekend School, April, 2005. Modified Chicago, May 2005. Thanks to Bob Monk for a suggestion that made the dance run more smoothly.

Recommended music is "Farewell to the Tay" (traditional) the lead tune for "The Hollin Buss", and a suitable recording of "The Hollin Buss" would be by "Scottish Dance Time, Vol 5" by Stan Hamilton and the Flying Scotsmen, track 5, or "Down South", Track 4, by Charlie Jemmett and his Band, or "Music for Book 24", Track 8, by Muriel Johnston's Band.

THE LASS AND THE LAIRD

A three couple 32 bar Jig

- 1-8** Reels of three on the side, first couple crossing through second couples place, second couple dancing out and up and third couple in and up.
- 9-16** Reels of three on the side, first couple returning to own side by crossing through second place. At the end of the reels, the first couple and second couple accelerate so that the second couple finishes in first place and the first crossing down to second place on opposite sides and face out, as if they were dancing the first two bars of another of these crossing reels.
- 17-24** First couple cast lady up and man down around their first corners, dance towards each other up and down the set, lady between the second couple down and man between the third couple up to finish in the middle of the set, then pulling back their right shoulders dance back the way they have come (man down and lady up) to cast around their partner's second corner to finish in second place on own sides. (This movement is most effective if the dancing couple make it as *round* as possible, so that the dancing up/down is more of a loop, and hence at the end of bar 20 the dancing couple would be more left shoulder to left shoulder than fact to face.)
- 25-28** First couple dance back to back.
- 29-32** First couple dance with nearer hands up between the second couple and cast off into second place on own sides.

Repeat, having passed a couple.

Devised 3 June 2009. I have taught exactly this dance many times as my *misreading* of Jack McConachie's dance *The Laird and the Lass*. The first 16 bars are quite different than Jack's and rather easier. Philippa Pointon pointed out my error and my wife Kristin suggested that the new dance be archived. The name chosen reflects the influence of Jack's dance. I also follow his musical suggestions of "Up in the Morning Early", or "The Hopeless Lover", played AABB.

JILL's DENTAL JIG

A three couple 40 bar Jig

- 1-2** First and second men join nearer hands with forearms together and extended advance towards first and second ladies.
First and second ladies clap 3 times on bar 2.
- 3-4** First and second men retire as above.
- 5-8** First and second couples set.
- 9-12** First woman follows first man in a chase down the middle.
- 13-16** First couple set turning on the spot one and a half times to finish facing up, man behind lady.
- 17-20** First man follows first woman in a chase up the middle of the set under an arch made by the third couple, finishing in the middle facing up with first woman still in front of first man.
- 21-24** First couple casts off to second place on opposite sides and crosses over to second place on own sides giving *left* hands. Second couple step up on bars 21 and 22.
- 25-28** First lady dances 3 hands across with second couple (RH) while First man dances 3 hands across with the third couple.
- 29-32** First lady dances 3 hands across with third couple (LH) while First man dances 3 hands across with the second couple. First couple finishes facing first corners.
- 33-40** First couple set to corner and partner, with all clapping at beginning of bar 39.

Repeat having passed a couple.

This exceptionally silly dance was devised in August 2004, at TAC Summer School. Marjorie McLaughlin was teaching "Jill's *Gentle Jig*," which, because of my Australian accent, I heard as "Jill's (or Joe's, maybe) *Dental Jig*." The dance was developed after prolonged and rather hilarious discussion with Eileen Hsu (and others). Clearly the dance is just for fun. Actually it is not that easy to dance well, and the transition at the end of bar 32 is tricky.

The symbolism :

Clapping represents pain.

1-4 is the injection, 5-8 the anesthetic taking effect, 9-20 the drilling and the bridge, 21-24 flossing, 25-32 polishing, 33-40 the relieved escape, with the final clap the arrival of the bill.

Recommended tune is "The Rakish Highlandman," as played in the Music for Book 19 published by the RSCDS.

SPINNAKER HORNPIPE

A two couple 40 bar Hornpipe.

1-8 First and second couples dance a double figure of eight across the dance, first couple crossing down, and second couple casting up to begin. At the end of the figure, first couple face down, and second couple face up.

9-16 First couple lead down the middle and up. Dancing up to begin, the second couple follow the first couple down. The second couple divide to allow the first couple do dance between them and then follow the first couple back. The couples finish in the middle facing each other as if ready for a poussette.

1-16 Alternative: The above is quite tiring, in conjunction with the rest of the dance. An acceptable alternative first 16 bars would be : 1-8 1C dances a figure of eight around 2C, and then 1C leads down the middle and up staying in the centre ready for the Gay Gordon's Poussette.

17-24 First and second couples dance a *Gay Gordons Poussette* (see below).

25-32 First and second couples dance a reel of four up and down the dance, beginning by both couples passing their partner right shoulder. Finish the reel as it began in a line of four with both couples facing their partners. The first lady and second man should not pass the last left shoulder of the reel; rather they should pass right shoulder.

33-34 All turn partners right hands so that both couples are on opposite sides.

35-36 All set taking hands on the sides.

37-38 All cross giving left hands to partner.

39-40 All set taking hands on the sides.

Repeat, having passed a couple.

GAY GORDONS POUSSETTE

This is a new progression. Begin the figure as with a normal two couple quick-time poussette.

1-2 As with a normal poussette. (That is, away from the centre, quarter turn)

3-4 While the men dance two bars of pas de Basque (on the spot), the ladies turn under their partner's left hand. The ladies turn in the natural way, towards their partner. Their right hand will be holding their partners left, and they will be pulling back their right shoulder. Finish holding both of partner's hands as for a poussette.

5-6 As with bars 3-4 of a normal poussette. (That is, up or down, quarter turn. It is helpful here if the first man and second lady separate from their partners and hence move towards the middle of the set on bar 6.)

7-8 While the men dance two bars of pas de Basque, the ladies turn under their partner's right hand. The ladies turn in the natural way, towards their partner. Their left hand will be holding their partner's right, and they will be pulling back their left shoulder.

The men will dance the pas de Basque moving in and down the set, and the ladies slightly up and in, so that at the end all finish in a line of up and down the center of the set, facing partner, with the men facing up, and ladies down.

Devised July, 2004 in Wellington. This dance was written for Margaret and John Bailey, members of the Johnsonville Scottish Country Dancing Club. Margaret is a long time tutor, and helps me a lot. She loves energetic dances, and I wrote this as a hornpipe with that in mind. The hornpipe is especially apt as Margaret and John live in "Spinnaker Drive, Whitby" which was developed around the Cook bicentenary, and is full of nautical place names for the streets.

Recommended Music: "The Mary Rose Hornpipe" from London Highland Club Diamond Jubilee, and played ABABB.

STARGAZERS

A 32 bar Strathspey for four couples.

- 1-2** All take hands on the side and set.
- 3-4** First couple casts off to second place, while fourth couple casts up into third place, second couple gives left hands and crosses up to first place on opposite sides, third gives right hands to cross down to finish in fourth place on opposite sides.
- 5-8** First couple dances a half figure of eight around the second couple above them and fourth couple dances a half figure of eight around the third couple below.
- 9-16** Second and first, and third and fourth couples dance a modified tourbillon as follows. (Described for the first and second couples)
- 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** The four men, and the four ladies respectively, dance a reel of four on the sides.
- 25-28** First woman and second woman turn one and half times with the right hand; similarly first and second men, third and fourth women, and third and fourth men.
- 29-32** First and fourth men, and similarly first and fourth women turn one and a half times left hands.

Finish in order 2,4,1,3. Repeat from new positions.

Devised May 2007. Given to Aline and John Homes, long time Johnsonville members and "stargazers" on clear nights. Recommended tune recommended

tune "The Banks of Spey" is a lovely old traditional tune, and could be played ABAB or ABBA. (Use this unless danced at the same time as the the next dance. If danced on the same night use something like "The Brig O' Bervie" or a similar traditional tune.) A suitable recording is on "Campbell's Birl" by Muriel Johnstone and Keith Smith, from Scotscores music.

ON THE BANKS OF SPEY

A 32 bar Strathspey for four couples.

Third and fourth couples start on opposite sides.

1-8 First and second, and third and fourth couples dance the rose progression (see below), with third woman and fourth man setting to begin at the bottom of the set.

9-10 All take hands on the side and set.

11-14 First and fourth couples dance four hands across. Finish so that the first and fourth couples have nearer hands joined and face, first couple down and fourth up.

15-16 First and fourth couples set to each other.

17-24 First couple and fourth couple dance a modified (symmetric) tourbillon.

17-18 First lady and fourth man turn two hands, opening after one bar, by fourth man releasing his right hand and lady left but retaining nearer hands, to finish in third place facing up. (That is, fourth man is still in the place he began this movement.) Retain nearer hands.

Similarly for first man and fourth lady who finish facing down in second place, with fourth lady in first lady's previous place.

19-20 First lady with fourth man and first man with fourth lady set across the set with nearer hands joined.

21-22 First lady and fourth man, and first man and fourth lady couples turn with both hands as above, and this time men release left and women right hands, to finish on the sidelines (in progressed places).

23-24 All four couples take hands on the side and all set.

An easy way to remember the above is that the first time the ladies progress around the men, and the second the men around the ladies.

25-32 Second and fourth, and similarly first and third, couple dance an all round poussette. This should be danced in the symmetric "diamond poussette" style as per the original instructions for *New Park*.

Repeat with a new top couple.

The Rose Progression is from *The Cane Toad Collection*.

1-2 First man and second woman set to each other while first woman and second man change places with right hands to finish facing out.

- 3-4** First man and second woman half turn with both hands to finish facing each other on the diagonal with hands joined
while
first woman dances up to first man's place and second man dances down to second woman's place.
- 5-6** First man and second woman cast to the right and dance out to the side-lines to finish in each other's place
while
first woman and second man half turn with both hands to finish facing each other on the diagonal with hands joined.
- 7-8** First man dances across to second man's place
while
second woman dances across to first woman's place
while
first woman and second man cast to the right and dance out to the side-lines to finish with first woman in second woman's place and second man in first man's place.
- The movements should be danced is as round a shape as possible. I prefer to think of the movement on the diagonal as half turn, hesitation and cast, so there is a moment when all the dancers are aligned.

Devised April 2007, and revised May 2007. The recommended tune "The Banks of Spey" is a lovely old traditional tune, and could be played ABAB or ABBA. A suitable recording is on "Campbell's Birl" by Muriel Johnstone and Keith Smith, from Scotscores music. The dance was written with this recording in mind.

SUMMER WITH MCKINNON

8 × 32 Strathspey.

1-2 First Couple set.

3-4 First couple cast off into second place, second couple step up.

5-6 First couple set.

7-8 First couple turn with two hands in the centre of the set, so that they finish facing each other with their backs towards first corners. They will be ready to cast into...

9-16 First couple dance *half corners pass and twirl*. At the end first couple finish back to back (passing left shoulder) in the middle facing first corners, who will be in partner's first corner positions.

17-24 First couple set to and turn corners. Note that this will be on opposite sides from usual. First couples finish in sidelines between corners facing diagonally lady up and man down.

25-32 First couple dance diagonal half rights and lefts, lady up and man down.

Repeat, having passed a couple.

(HALF) CORNERS PASS AND TWIRL

This is a new formation. It begins with first couple facing first corners. (For this dance, actually with backs to first corners!)

1-2 First couple dance curving (for this dance cast) out to first corners positions. This should be done in a curve. First couple should finish facing in. Meanwhile, First corners dance in giving two hands turning half way round.

At this stage, all will be in a line of four, first corners with two hands momentarily paused, and first couple ready to dance, curving inward.

3-4 First corners cast into opposite corners position (that is, third lady into "first man's position" and second man into "third lady's position"). Meanwhile

First couple curve in and turn about $\frac{3}{4}$ two hands to finish facing (each other) with backs to second corners. This is quite a strong turn for the first couple.

5-8 First couple cast to repeat 1-4 with second corners.

For **CORNERS PASS AND TWIRL** the first couple would repeat 1-8 but now the corners would be on opposite diagonal positions. (Thus at the end of 8 first couple would have turned two hands half way and have their backs

to first corners who are now in partner's first corner positions. On 9-12 first couple would cast to their third corner positions, etc.)

Devised November, 2004 in Wellington. Recommended music "Summer with McKinnon" played ABAB. Alternative music would be "Peggy's Love", as per the CD "Memory Lane", with a recording of Stan Hamilton.

MISS LESLIE CUNNINGHAM

8 × 32 Strathspey.

- 1-2** First Couple cross over giving right hands.
- 3-4** First couple cast off to below the third couple, second couple and third couple step up.
- 5-8** First couple cross over giving left hands and cast up to face first corners. Third couple step down on bars 7 and 8.
- 9-16** First couple and corners dance corners pass and turn. First couple finish in second place on own sides just in from the sidelines.
- 9-10** First couple pass first corners right shoulder,
while
first corners turn each other with right hands.
- 11-12** First couple dance in to pass right shoulder to face second corners
while
first corners dance back to places.
- 13-16** Repeat 9-12 with second corners, but with first couple finishing in second place on own side just in from the sidelines.
- 17-20** First couple set twice.
- 21-24** First couple turn with two hands one and a half times finishing ready for...
- 25-30** First lady with the second couple and first man with the third couple cut reels of three across the set. First lady gives right shoulder to second lady and first man gives right shoulder to third man. First couple finish in second place on opposite sides.
- 31-32** First couple cross over giving left hands.

Repeat having passed a couple.

Devised October 2006 in Wellington as a teaching dance for Corners Pass and Turn. Most Strathspey with that formation seem quite difficult. Modified 3 December 2010, after a suggestion of Romaine Butterfield, namely the stepping up/down of the third couple, which makes the phrasing easier. The dance was inspired by the tune it is named after, "Miss Leslie Cunningham" by Muriel Johnston. This tune can be found as part of a Muriel Johnston set for the Strathspey "The Marquis of Lorne" track 3 of "A Dancer's Miscellany, Vol. 4", or part of the set for "John Derek Evans", in "Dancing Fingers, Vol 3" track 9. A suitable alternative Strathspey would be "The Armstrong's Rant" as recorded by Bobby Brown on "H.I.S.C.D", track 3.

HIGHLANDER'S FAREWELL

A 32 bar reel for three couples.

1-2 First Couple set.

3-8 First couple cast behind the second couple, who step up on bars 3 and 4. First couple dance through second place across the set passing left shoulder and cast around their first corners passing their first corners by right shoulder, first lady up, first man down, and finishing with first couple facing each other, lady facing down, man facing up, with first man between third couple, and first lady between second couple.

9-10 First couple set advancing with both arms raised in the "highland style".

11-16 First couple turns in "the highland style" with left arms raised, to finish ready for first man facing ladies side to dance three hands across with the third couple and first lady facing men's side with the second couple.

Turn is by choice. I would prefer either taking elbow grip and turning for 6 bars three or more times, in a Tulloch-style turn, or taking waist grip and turning similarly. In either case, at the end of bar 6, the first couple must turn on the spot, pulling back right shoulder so that the man is facing the ladies side and the woman the men's side.

A more controlled offering is the following.

11-12 Taking elbow grip with right hands and keeping left arms raised, first couple set on the right foot, and using the left foot jete' turn half way so that the first man is now facing down, and the first lady facing up. (The movement resembles hello-goodbye setting.)

13-14 Repeat 11-12 to finish with man facing up and lady down.

15-16 Releasing right hands, first couple set with arms raised turning one a half times (or a half turn) pulling back right shoulders to finish with first man facing ladies side and first lady facing men's side.

17-20 First man with third couple and first lady with second couple, dance three hands across right hand, first couple staying in the middle passing right shoulder for...

21-24 First man with second couple and first lady with third couple dance three hands across left hand, first couple staying in the middle passing left shoulder and facing first corners, ready for...

25-32 Dance corners pass and turn.

25-26 First couple pass first corners right shoulder,
while
first corners turn each other with right hands.

27-28 First couple dance in to pass right shoulder to face second corners, while first corners dance back to places.

29-32 Repeat 25-28 with second corners, but with first couple finishing in second place on own side ready to begin anew.

Repeat, having passed a couple.

Devised November, 2004 in Wellington. Inspired by the generous gift of some CD's by Mara Shea of her group "The Elftones," at TAC Summer School, 2004. One of the tracks on the CD "Elftones" has a stirring reel called "Highlander's Farewell" which inspired this dance. Modified in November 2006. Peter Elmes has modified this traditional tune for SCD and his set is available upon request. Suitable music would be "The Shetland Fiddler" as recorded by the Souther Ceili Band, or suitable pipe march style reel. This dance appeared in the TAC 50th Anniversary Collection.

THE DANCING FOOL (AKA DENISE CUNNINGHAM)

A 32 Bar Hornpipe for four couples in longwise set.

1-8 First lady following second lady and man following second man, dance a modified tandem reel of three on opposite sides with the third and fourth couples.

To begin: second lady dances in front of second man, then first lady in front of first man. They cross through third place down to begin, third couple dance out and up, fourth couple in and up, fourth couple being careful taking care not to be too hasty. Note that *both* the first and second couples must dance in and across on bar one.

At half way: the second and first couples swapover, so that the first man and first lady become the leading dancers, and so that at the end of bar 8, all will be in original places, except that first and second couples will be on opposite sides. (as per Maxwell's Rant if the tandem was not there)

9-16 Repeat 1-8 back to original places. At the end third couple finish facing up, and first and second couples finish facing down.

17-24 First couple follow second couple dancing (with nearer hands joined) down between fourth couple, second couple cast up around fourth couple, with nearer hands dance up through second place, and cast into third place. First couple follow finishing in second place. First couple should curl into place.

On bars 17 and 18 third couple dance up on the sidelines into first place.

25-32 First, second and fourth couples dance a three couple set and rotate.

25-26 All set.

27-28 All cast clockwise, pulling back right shoulder and finish in two lines of three across the set.

29-30 All cross giving right hand to partner.

31-32 All chase clockwise to own side.

Finishing order 3,4,2,1. Repeat with a new top couple. Note that the third couple must anticipate the new repeat as they have a direction change.

Devised 2nd November, 2009, and modified 23 February 2010. Denise is a friend from Vancouver met through Scottish Country Dancing at various TAC Summer Schools and AGM's. Denise insisted that I call it "The Dancing Fool" as indeed Denise is one of the keenest dancers you could ever meet and has the energy for dancing of the Energizer Bunny. Recommended music "Robertson's Hornpipe" played AABB, and a suitable recording is on "The Legendary Angus Fitchet" Track 10, CDELM 4146.

THEY STOLE MY WIFE FROM ME LAST NIGHT

A 128 bar Strathspey in a square set.

FIGURE 1

- 1-2** Head couples (ie the ones and threes) set, advancing if necessary.
- 3-4** Head couples dance petronella in tandem to finish facing, so that there is a line of couples in centre, across in order 2C, 3C, 1C, 4C.
- 5-6** All set with nearer hands joined, so that the side couples shadow the head couples.
- 7-8** All set with nearer hands joined, this time the head couples use zig-zag setting so that they pass each other, and finish with 1C facing 2C, and 3C facing 4C.
- 9-16** All dance reels of 4 across the set, finishing as it starts, with first and second, and similarly third and fourth couples facing.
- 17-20** First couple dance past second couple passing right shoulder, and dance clockwise around the set to finish with first lady in third mans place and first man in third ladies place facing in. Similarly for the third couple.
- 21-24** First lady turns third man one and a half times with right hand back to original place. Similarly for the first man and third lady.
- 25-32** All circle eight hands round and back.

FIGURE 2

- 33-36** First and third couples dance a half ladies chain.
- 37-40** Second and fourth couples repeat.
- 41-48** All dance interlocking reels of four. Ladies begin by giving right shoulder to their new "corners". That is, the give right shoulder to the man on their right. (So that, for instance, first lady gives right shoulder to second man.)
- 49-50** Ladies dance four hands round to the left half way, spiraling inwards so that they finish close together, with their backs towards the position opposite from where they started.
- 51-52** Ladies cast pulling back right shoulder to finish in original place facing clockwise.
- Bars 49-52 should be carefully phrased so as not to lose the shape of the figure. The spiraling in is important.
- 53-56** All dance half grand chain with one bar per hand finish facing partner. All couples will now be on opposite sides.

57-58 All set to partner.

59-62 All turn partners one and a half times opening out to finish in partners place, with nearer hands joined.

63-64 All set, facing across set.

FIGURE 3

65-96 Repeat 33-64 with the roles of the men and women reversed. This time side couples begin with the men's chain. At the end of bar 96, all should be in original places facing in.

FIGURE 4

97-128 Repeat 1-32 with side couples active this time.

Devised at TAC Summer School in august 2004, after hearing a wonderful tune played by Mara Shea and Lisa Scott as part of a Liz Donaldson set for "Green Grow the Rashes" during a fabulous night of dancing. I decided to write a dance for the tune. Modified 21st November, 2005 after my wife Kristin made a suggestion.

The recommended tunes are The title "Ghoid iad bhean uam an raoir" (They stole my wife from me last night) Patrick MacDonald Collection 14. This tune can be found as part of a set for "The Birks of Invermay" on the CD "Terpsichore" by Elke Baker and Liz Donaldson. A set is available upon request.

Since this music in 4×32 is not readily available, I would suggest using either "Seann Thuibhas Willican" or "Miss Gillian McMullen Of Cambridge" recorded by Ed Pearlman and Beth Robinson on "Boston Hospitality" (PAD101), side 2, track 3. The music should be suitably lyrical.

LADY MARY HAY'S REEL

A 4 Couple Reel in a longwise set.

The active couples are the first and fourth.

1-4 First man and fourth lady facing on the diagonal advance and retire.

5-8 First man and fourth lady set to each other, first man casts off into second place, and fourth lady casts up into third place. Second man steps up and third lady down.

meanwhile

First lady and fourth man facing on the diagonal advance and retire.

9-12 First man and fourth lady turn slightly over once round with the right hand. First man finishes ready to cut a right reel across with the second couple above beginning by giving right shoulder to second woman, and similarly the fourth woman with the third couple below.

meanwhile

First lady sets to fourth man and casts off into second place and fourth man sets to first lady and casts up into third place. Second lady steps up and third man steps down.

13-16 First man dances a half reel of three across with the second couple giving right shoulder to second woman to begin. Similarly fourth lady with the third couple, beginning by giving right shoulder to third man.

meanwhile

First lady and fourth man turn slightly over once round with the LEFT hand. First finishes behind her partner ready to continue the reel in tandem (no swapping) with the second couple, and similarly the fourth man, his partner and the third couple below.

17-24 In tandem (no swapping) first couple dances a reel with the second couple and similarly the fourth couple with the third couple. (This will continue the reel begun by their partners.)

25-28 First man and fourth lady turn one and a quarter times (approximately) with the left hands to finish with first man in third place, and fourth lady in second place.

meanwhile

First lady and fourth man continue the reel.

28-32 First lady and fourth man turn right hand to finish opposite their partners.

Repeat from new positions.

The second and third couples dance two continuous reels.

This is a less mind-bending version of an idea used in the next dance. Recommended music is "Lady Mary Hay's Scot's Measure" played AABB or ABAB at reel tempo. This tune is by Nathaniel Gow. It can be found in tune 2 of "The Mantua Makers" in the recording of "Scottish Dance Masters" by Ron Gonella and George MacIlwham. Otherwise, use a reel with strong four bar phrases, and preferably a measure. This dance was inspired by this tune used in a medley set on track 5 of the CD "Glenelg" by Elke Baker.

LADY MARY HAY'S SCOT'S MEASURE

A 4 Couple Reel in a longwise set.

Third and fourth couples begin on opposite sides.

The active couples are the first and fourth.

1-4 First man and fourth man facing on the diagonal advance and retire.

5-8 First man and fourth man set to each other, first and casts off into second place, and fourth man casts up into third place. Second man steps up and third down.

meanwhile

First woman and fourth woman facing on the diagonal advance and retire.

9-12 First and fourth man turn one and a half times with the right hand.

meanwhile

First and fourth lady set, first lady casts off into second place and fourth lady sets to third man and casts up into third place. Second lady steps up and third lady steps down.

13-16 First man casts down around fourth place (that is, around the third man) to finish facing the third lady in the center between the third couple, and likewise fourth man casts up to finish in the centre facing the second lady.

meanwhile

First and fourth ladies turn by the LEFT hand one and a half times. The ladies should be careful not to rush here, because of what comes next, the movement is quite steady.

17-20 First man dances a half a reel of three across with the third couple giving left shoulder to the third lady to begin. Similarly the fourth man with the second couple.

meanwhile

First lady casts down around the fourth position, finishing behind her partner ready to continue the reel in tandem behind her partner. Similarly the fourth lady casts up.

21-24 In tandem (following with no swapping), the first couple dance half a reel with the third couple. Similarly the fourth couple with the second.

25-28 While first and fourth men turn right hand, the first and fourth ladies continue the reel with the third and second couples respectively. First man finishes in third place on the "ladies" side (that is, the original third man's place), fourth man in second place on the "man's" side (that is, the original second man's place).

29-32 First and fourth women turn with the left hands to finish opposite their partners. Third and second couples stand. Note that they will be on “wrong” sides.

Finishing order: 2,4,1,3 with second and first couples on “opposite” sides, third and fourth on normal sides.

Repeat from new positions, this time with the lady in first man’s place and the lady in fourth “woman’s” place beginning. That is the new first lady and fourth lady. Next time it will be two ladies and the last time two men. It is always the person in the traditional first man’s and fourth ladies place who begin. Each person has a turn as beginning person after four time through. At the end of the dance, all will be in original positions.

Repeat from new places.

Recommended music is “Lady Mary Hay’s Scot’s Measure” played AABB or ABAB at reel tempo. This tune is by Nathaniel Gow. It can be found in tune 2 of “The Mantua Makers” in the recording of “Scottish Dance Masters” by Ron Gonella and George MacIlwham. Otherwise, use a reel with strong four bar phrases, and preferably a measure. This dance was inspired by this tune used in a medley set on track 5 of the CD “Glenelg” by Elke Baker.

Teaching Notes To teach this dance I recommend walking all people through the 1M, 4M position first *without* involving the corners. Then get them to dance the whole thing with the corners doing their 3 half reels in succession. After that do the 1W,4W places separately. Then put it all together. The key is that the 1W and 4W places don’t steadily.

THE FYRELADDIE

A 4 Couple Jig in a longwise set.

Third and fourth couples begin on opposite sides.

The active couples are the second and third.

1-8 Second and third couples dance four hands round and back, finishing in the middle second couple facing third couple, second couple and third couple having nearer hands joined.. (The second couple will be facing down, and the third facing up.)

9-12 Second and third couples dance *Meeting Set and Shuttle* (see below) finishing with the second couple in first place facing down, and the third couple in fourth place facing up.

Meanwhile:

First couple sets (2 bars) to fourth couple and dances down on sideline (1 bar) and in (1 bar) to finish with nearer hands joined facing down in second place. Similarly the fourth couple sets (2) to first couple, dances up on sideline (1) and in (1) to finish with nearer hands joined facing up in third place. (That is, the end couples replace the active ones.)

13-16 Fourth and first couples repeat 9-12 of the second and third couples.

Meanwhile:

Second couple set (2 bars) and dance down into original place (2 bars) slightly in from the sidelines finishing facing partner across the set.

Third couple set (2 bars) and dance up into original place (2 bars) slightly in from the sidelines finishing facing partner across the set.

17-24 Second couple and third couple dance a modified (symmetric) tourbillon.

17-18 Second and third couples turn partner with both hands skip change opening after one bar, by men releasing left hand and lady 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 third couple on the "men's" side (so that the third man is still in original place), perhaps slightly in. Retain nearer hands.

19-20 Second and third couples set with nearer hands joined on the sides, facing across the set.

21-22 Second and third couples turn partner with both hands as above, and this time men release left and women right, to finish on opposite sides (in progressed places) in the middle facing, up and down the set- second couple in third place facing up and third couple in second place facing down, both couples with nearer hands joined.

23-24 Third and second couples set once with nearer hands joined with partner.

25-30 First couple and third couple dance 3/4 of a figure of eight, beginning with the third couple casting up and the first couple crossing down. Finish on the sidelines, but third couple on opposite sides

Likewise for the second and fourth couples with the second couple casting down to begin, and the fourth couple crossing up, and second finishing on opposite sides.

31-32 While first and fourth couple stand for 2 bars, third and second couples cross over giving right hands.

The order should be now 3,1,4,2.

MEETING SET AND SHUTTLE This is a new formation and the shuttle step is drawn from some of Alec Hay's dances, such as *Hay's Australian Ladies*.

1-2 Men beginning on their left feet and women on their right, all set turning inwards to face partners and take both hands with partners by the end of bar 2. (The phrasing here is "set on one turning in on two.")

3-4 All shuttle step towards the end of the set (second couple to the left and third to the right), dropping hands, turning towards each other and springing out on the last bar for one bar of pas de Basque. (That is, for the lady, slip step R, L, R then pivoting on R springing onto L pulling back RS (L foot comes through the middle) for one bar of pas de Basque; for the man, L, R, L, pivoting on L and springing round on R pulling back LS for one bar of pas de Basque (R foot comes through the center)).

Devised 13th September 2005 in Wellington. This is an advanced dance inspired by some of Alec Hay's dances. Alec of course was the New Zealand deviser who gave us set and link, amongst other formations. Given to Bob McMurtry, "the fyreladdie," from Santa Cruz. Bob is a fine deviser of both dances and music with that nice collections "The Devil's Quandary", "Dragonfly", and "Le Petit Chat Celtique."

Recommended Tune : "Dovecote Park" a 6/8 pipe march. There is no suitable recording that I am aware of. (This tune is usually used for a "Macdonald of Sleat" set.)

Suitable alternative music would be "Pipe Jigs" by the Sound Company on their CD "Free Spirit."

THE END OF THE GREAT BRIDGE (OR MAXWELL'S FUGUE)

A 4 Couple Jig in a longwise set.

- 1-8** First couple dances a reel of three (on opposite sides) with the third and fourth couples crossing through third place to begin. Third couple dances out and up and fourth in and up to begin. Second couple steps up to first place on bars 1 and 2.
- 9-16** First couple and second couple dance crossing tandem reels with the third couple and fourth couples. First couple will be crossing back to own sides and second couple crossing to opposite sides (through third place). They will cross in order 1L, 1M, 2M, 2L. Fourth couple should phrase this carefully. On bars 12 and 13 first and second couples will swap over at the foot of the set so that second man and second lady will be in the lead, as per what are called "tandem" reels in the manual.
- 17-24** As the first couple dance up to first place (on bars 17 and 18), second couple slowly cross down, fourth couple cross up and third couple cast OFF, so that fourth couple, third couple, and second couple dance mirror reels of three again through places 2, 3 and 4. This time fourth couple will be on opposite sides and second couple will return to own sides. Phrasing is needed for the second couples. Fourth couple should finish near the centre of the set in fourth place, ready to cross over.
- 25-32** Fourth couple and third couple will now dance a reel of three (in tandem) with the second and first couples in third, second and first places. First couple begin BY DANCING IN AND CASTING into the reel, second couple must dance DOWN BUT THEN LOOP UP fourth couple cross over so that fourth man will be in tandem with the third man and fourth women in tandem with the third woman. Third and fourth couple will be dancing out and UP to begin. Fourth and third couple will swapover in top place so that the fourth couples will be leading down in the second half of the reel. Fourth couple finishes the reel on own side in fourth place. (Remember, now third place is the "top" of the reel.)
- 33-40** Third, second and first couples continue this reel with the third couple casting up, second couple dancing in and down and first couple casing to begin. All finish in original places on own side, first couple facing out.
- 41-48** First couple cast one place, cross giving right hand below the second couple and cast to fourth place, where they cross over giving right hands. Second, third and fourth couples step up on bars 45 and 46.

Repeat with a new top couple.

Devised 24 March 2010. Inspired by the challenge of Hugh Foss's *Waverley Fugues*. And, as the name suggests, modelled around *Maxwell's Rant*. Recommended music is "Airdrie Lassies". Acceptable recordings would include

"Book 26. Twelve Scottish Country Dances" (Alan Gardiner and his Scottish Dance Band), track 1. Alternative music would be *Argyll's Fancy* and a suitable recording can be found on the RSCDS recording of *The Graded Book*. The title of this dance is the name of one of the great Piobaireachds from the classical repertoire. It was composed by a member of the MacCrimmons clan in 1427 in the midst of the Battle of Inverlochy. In that battle, Donald Balloch was victorious over the Royal Forces. This wonderful piece of music is one of my very favourites.

The idea behind this is that each couple will take turns leading the reels, with the reels of varying kinds, most akin to "Maxwell's Rant." There are five reels in total. Third couple are involved in all of them and are the only couple who remain on their own side. They dance two reels up, then one down, then two more up. The second couple always dance down, but do so differently as time goes on. They need to remember the first three reels are in the bottom three places and the last two are the top three places. The crossover and swapover idea is from DENISE CUNNINGHAM earlier in the book. Be warned, this dance is not for the feint hearted.