

Dances for March 4, 2019

Video: No Video

THE LASS AND THE LAIRD

A three couple 32 bar Jig by Rod Downey from his booklet entitled "They Stole My Wife from Me Last Night: 25 Scottish Country Dances Both Social and Advanced" (2017)

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.

Video: Violyne

VIOLYNNE

A three couple 32 bar Reel by Rod Downey from the New Zealand Branch 50th anniversary book entitled "A Touch of Gold."

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
couples 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".

The Black Leather Jig
Delaware Valley Silver
32 Bar Reel for 3 Couples

1 – 8 1st couple set, turn once round by the right, cast off one place, and turn by the left three quarters to finish with 1st woman facing 3rd woman and 1st man facing 2nd man. 2nd couple step up on bars 5-6.

9 – 16 1st couple dance reels of three across the dance, giving left shoulder to the dancer they face. At the end of the reels, 1st couple turn quickly by the left hand to finish 1st woman facing 2nd man and 1st man facing 3rd woman. Supporting couples dance wide, slow reels across the dance, finishing in original places.

17 – 24 1st couple repeat the same left shoulder reels across the dance as in bars 9-16, 1st woman dancing with the 2nd couple and 1st man dancing with the 3rd couple. At the end of the reels, 1st couple pass right shoulders to finish facing first corners. Supporting couples dance continuously from the first reel to the second.

25 – 32 1st couple dance Hello-Goodbye setting with turns:

25-26 1st couple set to first corners, pulling right shoulder back to finish on opposite sides in second place.

27-28 1st couple turn by the right three quarters to face second corners.

29-32 Repeat bars 25-28 with second corners, finishing on own sides in second place.

Repeat having passed a couple.

Devised by Geoffrey Selling of Philadelphia, Pennsylvania.

Inscribed to Heather Petit and Will Hurd on the announcement of their engagement, December 14, 1991. The title, which puns on the name White Heather Jig, refers to the black leather kilts, jackets and boots which Heather and Will are known to wear to Scottish dance events. Though called a jig, the dance is intended to be a reel.

Suggested Music: "Sleepy Maggie," from RSCDS Bk. 11 recording, by Alastair Hunter and the Lorne Scottish Dance Band

Video: Violyne

VIOLYNNE

A three couple 32 bar Reel by Rod Downey from the New Zealand Branch 50th anniversary book entitled "A Touch of Gold."

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 couples 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".

Dances for February 25, 2019 – Updated

Video: The Spring Fling Reel

Video: The Spring Fling Reel

The Spring Fling Reel
RSCDS Book 50

40-bar reel for three couples in a four-couple longwise set

1 – 4 1st couple, giving right hands, turn and cast off one place. 2nd couple step up on bars 3-4.

5 – 6 1st couple, giving right hands, cross over.

7 – 8 1st woman casts up round 2nd man to finish between 2nd couple, all facing down. At the same time, 1st man casts off round 3rd woman to finish between 3rd couple, all facing up.

9 – 12 1st woman with 2nd couple, 1st man with 3rd couple advance and retire.

13 – 16 2nd, 1st and 3rd couples dance six hands round to the left halfway.

17 – 20 1st man with 3rd couple, 1st woman with 2nd couple advance and retire.

21 – 24 1st couple, giving right hands, turn one and a quarter times to face first corner positions.

25 – 32 1st couple dance a half diagonal reel of four with first corners, pass by the right and dance a half diagonal reel of four with second corners to finish in the middle of the set, facing own sides, 1st man below his partner.

33 – 36 1st woman with 2nd couple and 1st man with 3rd couple dance left hands across. 1st couple finish in 2nd place on opposite sides.

37 – 40 2nd and 3rd couples, retaining left hands, turn once round. At the same time, 1st couple, giving right hands, turn one and a half times to own sides.

Repeat, having passed a couple.

Devised by Samantha Burton, London Branch, September 2014.

As the winner of the competition at Spring Fling 2015 this

dance was renamed. Originally entitled A Reel Joy, it is dedicated to the deviser's parents, Penny and Geoff Burton, and all those who taught her the joy of dancing, including birling.

Video: The Silver Tassie

The Silver Tassie

Leaflet – No. 1

(Strathspey)

1 – 4 1st, 2nd and 3rd couples, giving right hands to partners, cross over and joining hands on the sides, set.

5 – 8 Repeat bars 1 – 4.

9 – 16 1st couple dance a figure of eight round 2nd couple, who stand still. 1st couple dance down between 2nd couple, crossing over, to begin the figure. 3rd couple also dance a figure of eight round 2nd couple, beginning by casting up to top place, then dancing down crossing over.

17 – 24 1st couple, followed by 2nd and 3rd couples, dance down the middle for four steps. 1st couple dance up the middle, while 2nd and 3rd couples divide to allow 1st couple through. 2nd couple meet and dance up between 3rd couple, who then meet and dance up.

25 – 32 1st and 2nd couple Rondel, i.e.

25 1st couple dance down under the arch made by 2nd couple, who dance up.

26-27 2nd and 1st women cross in front of partners, then all cast to meet the other woman or man on the opposite sides and join nearer hands.

28 2nd and 1st women and at the same time 2nd and 1st men cross to own sides, the women passing under the arch made by the men.

29-30 1st man and 1st woman cross in front of 2nd man and 2nd

woman, then all cast to meet partners in original places as in bar 25.

31-32 1st couple dance under the arch made by 2nd couple and all dance out to own sides, having changed places.

Repeat, having passed a couple.

Devised by John Drewry

The Manual of Scottish Country Dancing:

Bars 17 – 24 1st, 2nd and 3rd couples give nearer hands throughout, i.e. they dance down and dance up.

TACNotes:'

17-24 Note use of word "dance", i.e. all 3 cpls use nearer hands, down and up.

25-32 On bar 32, cpls dance straight into places.

Dances for February 11, 2019

Video: Capelthwaite

Capelthwaite

by Claudette Sigg

32 bar reel for two couples

Music: King's Reel (Traditional tune)

1 – 8 1st man and 2nd woman turn by the right hand for 4 bars and dance in a clockwise direction around their partner's position to finish in each other's place.

Meanwhile, 1st woman and 2nd man set twice to each other on the diagonal and advance and retire.

9 – 16 Repeat bars 1 – 8 from opposite positions:

1st woman and 2nd man turn by the right hand for 4 bars finishing facing out, and dance in a clockwise direction to finish in each other's place.

Meanwhile, 1st man and 2nd woman set twice to each other on the diagonal and advance and retire.

17 – 24 2nd and 1st couples, on opposite sides, dance a chain progression (see below).

25 – 32 1st and 2nd couple change places with a poussette.

Repeat, having passed a couple.

Chain Progression:

17–18 Turn partner 3/4 by the right hand.

19–20 1st man and 2nd woman turn half-way with the left hand, while 1st woman and 2nd man dance half-way round in clockwise direction to meet partners. 1st couple are now in top place and 2nd couple in second place, in a line down the center of the set.

21–24 Turn partner 1 1/4 times with right hand, ending ready for poussette.

Capelthwaite is named to honour San Francisco Branch dancer Cap Moran (August 8, 1954-April 3, 1993). This dance was created not so much in memory of Cap but more to celebrate the generous energy that infused him. A believer in the waxing and waning of the seasons of life as observed in the rituals surrounding the Summer and Winter solstices, Cap created himself. "Cap" was the abbreviation for "Captain": a nickname he was known by in scouting. When it became politically expedient in his student radical days to change his name, he came across "Capelthwaite" in a name book and took it as his own. "Moran" was the name of the town that his father, Carl Anderson, came from. Thus, Michael Anderson was reborn as

Capelthwaite Moran – or Cap as we all knew him – the Captain of his own soul and the Captain of his life's journey, even though that journey ended too soon.

No Video

Berwickshire Round Reel

64 bar reel for 4 couples in a square set

1 – 2 1st and 3rd couples advance towards each other with nearer hands joined. (2 skip change of step).

3 – 4 1st woman and 3rd man take nearer hands and set to 4th couple. 1st man and 3rd woman take nearer hands and set to 2nd couple.

5 – 6 Releasing hands, 1st and 3rd couples curve back to places. (2 skip change of step).

7 – 8 All face partners and set.

9 – 12 2nd and 4th couples repeat bars 1 – 4, setting to 1st and 3rd couples.

13 – 14 2nd and 4th couples repeat bars 5 – 6.

15 – 16 All face partners and set.

17 – 24 All pass partner giving right hands. All turn the next person once round by the left hand. (e.g. 1st woman and 2nd man; 1st man and 4th woman). All pass partner giving right hands. All turn the next person by the left hand to finish in own place. the women facing out and the men facing in.

25 – 32 Men's chain. across the set and back, i.e. the men dance half left hand wheel while the women dance into their partner's place; the men then turn the woman opposite by the right hand. Repeat back to own places, all finish facing in.

33 – 34 Men dance into the centre to face the next woman on the right. (1st man faces 4th woman, 2nd man faces 1st woman etc.)

35 – 36 All set.

37 – 38 All turn by the right hand to finish – men in women's

places and women in the centre facing own partner.

39 – 40 All set.

41 – 44 All turn by the right hand, the men dance into the centre to face the woman on the right and all set.

45 – 48 Repeat bars 37 – 40: on bar 48. women pull back right shoulders to give right hands across in a wheel and give left hands to partner.

49 – 52 All dance half wheel to finish in original places.

53 – 56 All set to and turn partners by the right hand.

57 – 64 Eight hands round and back.

For Muriel Johnstone

Tune: Thar & Richard's Rant (Muriel Johnstone)

Dances for February 4, 2019 – Ball Walk Through

No Video

The Isle (Jig)

Graded Book – No. 15

1–8 First, second and third couples dance reel of three on own side of dance.

9–16 First couple cast off round second couple, lead through third couple, and cast up round them to face first corner.

17 – 20 First couple set to first corner then set to second corner.

21 – 24 First couple turn each other with the right hand $1\frac{1}{2}$

times to finish on own side one place down.

25 – 32 First and second couples right and left.

Repeat, having passed a couple.

The Manual of Scottish Country Dancing:

Bars 8-9 At the end of the reel, 1st woman continues into the casting movement.

Bar 20 1st couple pull back right shoulders to face each other across the dance.

TACNotes:'

1-8 1st woman, acknowledging partner in passing, finishes bar 8 in original place facing out & flows on into cast on bar 9.

11-12 1st cpl nearer hand lead.

20 1st cpl pull R shoulder back to finish between corners.

Video: Bohemian Reflections

Bohemian Reflections

RSCDS Book 51

32-bar reel for three couples in a four-couple longwise set

1 – 4 1st couple lead down two places, cross over below 3rd couple, and cast up to second place on opposite sides. 2nd couple step up on bars 3 – 4.

5 – 8 1st couple, giving left hands, turn one and a quarter times to finish in the middle facing own sides.

9 – 12 1st man with 2nd couple and 1st woman with 3rd couple dance right hands across. To finish, 1st couple pass by the right shoulder in the middle.

13 – 16 1st woman with 2nd couple and 1st man with 3rd couple dance left hands across. 1st couple finish in second place on opposite sides.

17 – 24 2nd and 1st couples dance a ladies' chain. 1st couple finish in second place on opposite sides, 1st man facing out.

25 – 30 1st man, followed by his partner, casts off one place and dances across the set and up behind 3rd man to second place on own side. On the last two bars, 1st woman dances up the middle and into second place on own side, pulling back right shoulder.

31 – 32 2nd, 1st and 3rd couples, joining hands on the sides, set.

Repeat, having passed a couple.

Devised by Holger Schuckelt, Central Germany Branch, January 2016.

The dance was inspired by the reflections on the lake behind Průhonice Castle in Bohemia.

Video: Holyrood Strathspey

Holyrood Strathspey

RSCDS Book 51

32-bar strathspey for three couples in a four-couple longwise set

1 – 4 1st couple set and, giving right hands, turn once round and face out.

5 – 8 1st couple cast off one place and, giving right hands, turn once round to finish facing out in second place on own side. 2nd couple step up on bars 5-6.

9 –16 2nd, 1st and 3rd couples dance reels of three on own sides. To begin, 1st couple pass partner's first corner by the right shoulder. 1st couple finish in the middle, back to back, facing first corners.

17 – 20 1st couple dance corners pass and turn with first corners and pass partner by the right shoulder to face second corners.

21 – 24 1st couple dance corners pass and turn with second

corners and pass partner by the right shoulder to finish in second place on own sides.

25 – 32 2nd, 1st and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

Devised by Mervyn Short, Berks/Hants/Surrey Border Branch, September 2015.

The deviser is very fond of Edinburgh and its architecture.

Video: The Machine Without Horses

The Machine Without Horses

Book 12

32-bar jig for three couples in a four-couple longwise set

1 – 4 1st couple set and cast off one place. 2nd couple step up on bars 3-4.

5 – 8 1st and 3rd couples dance right hands across once round.

9 – 12 1st couple set and cast up one place. 2nd couple step down on bars 11-12.

13 – 16 1st and 2nd couples dance left hands across once round.

17 – 24 1st couple, followed by 2nd couple who dance up the sides to begin, dance down between 3rd couple cast up round them, dance up to the top, and cast off into second place, while 2nd couple dance up into top place.

25 – 32 1st and 2nd couples dance rights and lefts.

Repeat, having passed a couple.

John Rutherford: Twelve Selected Country Dances...for the year 1772.

Original tune: The Machine Without Horses (Rutherford, 1772).

Video: The Somerset Children's Reel

The Somerset Children's Reel

RSCDS Book 51

32-bar reel for three couples in a four-couple longwise set

1 – 8 1st and 2nd couples dance right hands across and left hands back.

9 – 16 1st couple lead down for two steps, set to each other retaining right hands, lead up to the top, and cast off to second place. 2nd couple step up on bars 15-16.

17 – 24 1st and 3rd couples dance a double figure of eight. To begin, 1st couple cross down while 3rd couple dance up the sides.

25 – 32 2nd, 1st and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

Devised by Elizabeth Beckinsale, RSCDS Somerset Branch, October 2015.

Dedicated to the children's class of the RSCDS Somerset Branch. This dance includes the children's favourite formations. The children also helped to choose the name of the dance.

Video: At the Summit

At the Summit

32-bar strathspey for three couples in a four-couple longwise set

1 – 4 1st couple turn once round with both hands to face up and cast off one place on own sides as 2nd couple step up.

5 – 8 1st couple cross, giving right hands, cast round first corners by the right and finish back to back in the middle,

facing their first corners.

9 – 12 1st couple set to their first corners. 1st couple then cast around each other by the right to finish in their partner's first corner position, while their corners dance into the middle and, pulling back right shoulders, finish back to back, facing their original positions.

13 – 16 1st couple and first corners set to each other. First corners cast round each other by the right to finish on the opposite sides in each other's original positions, while 1st couple dance into the middle and, pulling back right shoulders, finish back to back, facing their second corners.

17 – 24 1st couple repeat bars 9–16 with second corners but pass by the right on bars 23-24 to finish in second place on opposite sides. Second corners finish on the opposite sides in each other's original positions.

25 – 32 3rd, 1st and 2nd couples set and link twice to finish on their own sides in the order 2, 1, 3.

Repeat, having passed a couple.

Tune: The Anglins of Ottawa by Muriel Johnstone

Devised by Craig and Jody Williams

This dance was devised for Bob and Barbara Anglin in appreciation of their support and encouragement as we began teaching in Ottawa and running the Ottawa Valley workshop.

We had an exceptional day with Bob & Barbara at the summit of Whistler before the TAC AGM in July, 2009.

Note: The movement described in bars 9-24 was first devised by the late Alex Hay and published in his dance "Peter White".

Video: The White Cockade

The White Cockade

Book 5 – No. 11

32-bar reel for three couples in a four-couple longwise set

1 – 8 1st, 2nd and 3rd couples set and, giving right hands, cross over. They repeat back to places.

9 – 16 1st couple lead down the middle and up to finish in first place in the middle of the set.

17 – 20 1st couple cast off to second place on own sides. 2nd couple step up on bars 19-20.

21 – 24 1st and 3rd couples dance four hands once round to the left.

25 – 32 2nd and 1st couples dance rights and lefts.

Repeat, having passed a couple.

William Campbell: 3rd Book of New and Favourite Country Dances and Strathspey Reels, London c.1782.

Original tune: The White Cockade (Traditional, earliest version Aird 1782 as The Ranting Highlandman)

No Video

McMARLEY'S CROSS 3S32

Rose and Thistle Book, of dances devised by Wigan Thistle Society

1 – 4 1st, 2nd and 3rd couples turn partner by the right hand once round.

5 – 8 1st, 2nd and 3rd couples turn partner by the left hand once round.

9 – 12 1st couple set and cast off one place. (2nd couple step up bars 11 & 12.)

13 – 16 1st and 2nd couples dance right hands across.

17 – 20 1st couple set and cast off one place. (3rd couple step up bars 19 & 20.)

21 – 24 1st and 3rd couples dance left hands across.

25 – 32 2nd, 3rd and 1st couples dance a grand chain. (1st couple face 3rd couple and 2nd couple cross.)

Devised by – Lorna Grundy, Lisa Jones, Ailsa Longmuir, Rebecca Markey, Kathryn Parkinson, Katherine Small and Nicola Strachan, some of the Junior Members of the Thistle Society, Wigan (1994)

Video: The Deil amang the Tailors

The Deil amang the Tailors

Book 14 – No. 7

32-bar reel for three couples in a four-couple longwise set

1 – 4 1st and 2nd couples set to partners and dance right hands across halfway round.

5 – 8 2nd and 1st couples set to partners and dance left hands across halfway round to original places.

9 – 16 1st couple lead down the middle and up to finish in the middle of the set facing up. 2nd couple step in.

17 – 24 1st and 2nd couples dance an allemande.

25 – 32 2nd, 1st and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

Dale's Collection of Reels and Dances c. 1799.

Original tune: The Deil amang the Tailors (Gow)

Video: Flowers of Edinburgh

Flowers of Edinburgh

Book 1 – No. 6

32-bar reel for three couples in a four-couple longwise set

1 – 6 1st woman casts off two places, crosses to the opposite side and dances up behind 2nd and 3rd men to her partner's original place. 1st man follows his partner, crossing over and dancing behind 2nd and 3rd women, and up the middle to his partner's original place.

7 – 8 1st couple set to each other.

9 – 14 1st couple repeat bars 1-6, with 1st man casting off and 1st woman following. 1st couple finish in original places.

15 – 16 1st couple set to each other.

17 – 24 1st couple lead down the middle and up to finish facing each other in the middle of the set with both hands joined. 2nd couple step in.

25 – 32 1st and 2nd couples dance a poussette.

Repeat, having passed a couple.

Kate Hughes' Dancing Book (MS), Dundalk 1867.

Original tune: Flowers of Edinburgh (Traditional)

Dances for January 28, 2019

Video: Old and Dangerous

Old and Dangerous

San Andreas Collection

32 bar strathspey for 2 couples in a 4-couple

1-4 1st & 2nd couples set, 1st woman cast down, 2nd man cast up as 1st man and 2nd woman pass LEFT shoulders to face partners on the 1st corner diagonal

5-8 1st & 2nd couples dance half reel of four

9-16 Revolving chain:

Bar 1 1st and 2nd couples turn partner with RIGHT hand half way

Bar 2 1st woman and 2nd man turn LEFT hand as 1st man and 2nd woman travel $\frac{1}{8}$ on outside (line is up and down the set)

Bars 3-6 Repeat bars 1-2 twice more (end of bar 4 – line is on 2nd corner diagonal; end of Bar 6 – line is across the set)

Bars 7-8 Men turn with RIGHT hands $\frac{3}{4}$ to progressed positions while women do the same, 1st man and 2nd woman remain facing out

17-24 1st man cast up and 2nd woman cast down, dance back to back and set while: 1st woman & 2nd man dance back to back, then set twice advancing, passing retiring 2nd woman and 1st man respectively, then passing each other to face partner, still on the diagonal

25-32 1st & 2nd couples turn partner two hands once round (2 bars), half poussette (4 bars), and set (2 bars)

Repeat having passed a couple

Devisor: Gary Thomas, 2007

Music: “Old and Dangerous” by Gary Thomas

The dance is named after the windows in the building where we practice. There are signs that say not to use them as they are “old and dangerous”. Sometimes we feel the same way.

Video: Miss Emily Gordon’s Jig

Miss Emily Gordon’s Jig

Dancing on Air, 12 new dances devised by Bill Zobel & Muriel Johnstone

1 – 2 1st, 2nd and 3rd couples turn with right hands half-way

to face partner in the middle of the set, retaining right hands and joining left hands below the right.

3 – 6 1st, 2nd and 3rd couples slip down the middle for four steps, then slip back to the top.

7 – 8 Using two pas de basque, all three couples change places with partner, retaining joined hands but lifting right hands over the ladies' heads to finish in allemande hold facing the top.

9 – 16 1st, 2nd and 3rd couples dance allemande.

On bars 15 – 16, 1st and 3rd couples dance two pas de basque to finish in the middle of the set, 1st couple facing up and 3rd couple facing down with nearer hands joined.

17 – 18 3rd and 1st couples change places, 1st couple dancing through the arch made by 3rd couple.

19 – 20 1st and 3rd couples change sides, lady dancing under her partner's arm.

21 – 22 1st and 3rd couples change places, 3rd couple dancing through the arch made by 1st couple.

23 – 24 3rd and 1st couples change sides, lady dancing under her partner's arm to finish on own sides, 3rd couple in 1st place facing down and out, 1st couple in 3rd place facing up and out.

25 – 28 3rd, 2nd and 1st couples dance half reel of three on the sides, 2nd couple dancing in and down, 1st couple dancing out and up to begin.

29 – 32 1st and 2nd men turn $1\frac{1}{2}$ times with left hand, 1st and 2nd ladies turn $1\frac{1}{2}$ times with right hand.

Repeat having passed a couple.

Tune: Em's Tattie Scones (Muriel Johnstone)

Dance devised by Bill Zobel for Emily, who has quietly supported Scottish Dance in Delta for decades and makes the best 'Tattie Scones' in Canada.

Note: the first figure of this dance was devised by Robert McOwen of Boston and used in his dance 'Burns Night', published in the Boston Branch book 'Celebrate Fifty Years of Dancing'.