

Dances for September 24, 2018

Video: [The Dream Catcher](#)

The Dream Catcher

RSCDS, Book 45

(96-bar Strathspey for four couples in a square set)

Part 1

1 – 8 All dance eight hands round and back.

9 – 16 The swirl

9 – 10 1st and 3rd couples turn partners with the right hand once round to finish in allemande hold facing across the set.

11 – 12 1st and 3rd couples dance round each other half way, men passing left shoulders, to finish in the middle of the set. On bar 12, 1st and 3rd couples release right hands and retain left hands.

13 – 16 1st and 3rd couples dance left hands across. On bar 16 they dance in and, pulling back left shoulder, dance on to finish back to back with partner facing the side couples. 1st woman and 3rd man face 2nd couple, 3rd woman and 1st man face 4th couple.

17 – 24 All dance reels of four across the dance, passing right shoulders to begin.

25 – 26 All set.

27 – 32 1st man with 3rd woman, 3rd man with 1st woman, retaining nearer hands, dance out between the 4th and 2nd couples respectively, cross and cast to places then, giving right hands, change places with partners.

Part 2

1 – 4 All four couples, joining nearer hands with partners, set then advance to join hands in a circle in the middle.

5 – 8 Releasing partners' hands and retaining nearer hands with corners, all retire on the diagonal and set.

9 – 16 1st woman and 4th man, 2nd man and 3rd woman dance rights and lefts. To begin, 1st woman gives right hand to 2nd man and 4th man gives right hands to 3rd woman.

17 – 24 1st man and 2nd woman, 4th woman and 3rd man dance rights and lefts. To begin, 1st man gives right hand to 4th woman and 2nd woman gives right hand to 3rd man.

25 – 28 All four couples, joining nearer hands with corners, set then advance to join hands in a circle in the middle.

29 – 32 Releasing corners' hands and retaining nearer hands with partners, all retire to original places and set.

Part 3

1 – 8 2nd and 4th couples repeat bars 9-16 of Part 1.

9 – 16 All dance reels of four up and down the dance, passing right shoulders to begin.

17 – 18 All set.

19 – 24 2nd man with 4th woman, 4th man with 2nd woman, retaining nearer hands, dance out between the 1st and 3rd couples respectively, cross and cast to places then, giving right hands, change places with partners.

25 – 32 All dance eight hands round and back.

Devised by Eileen Orr, RSCDS Royal Tunbridge Wells Branch and first published by that branch in the Silver Anniversary Book of Dances (2001). The swirl was devised by Alex Gray of South Wales Branch and first introduced in two dances published by Edinburgh Branch in Edinburgh Diamond Jubilee Dances 1984.

The dream catcher is like a spider's web, decorated with beads, semi-precious stones, feathers and strips of leather. Native North Americans believe that good and bad dreams come from the night sky and that bad dreams are trapped in the web, allowing only good dreams to get through. The bad dreams then

evaporate in the rays of the early morning sun.

Note:

The RSCDS Technique Committee has provided the following additional information:

Bars 9-10 1st & 3rd couples dance a complete turn RH, finishing in allemande hold, facing into the set. Bars 11-12 1st & 3rd couples dance half way round each other, men passing left shoulder, to finish in the middle of the set, facing towards their original places (1st couple facing 1st couple's place), – during bar 12 all release RH and join up LH in the middle.

Bars 13-15 1st & 3rd couples dance LH across, nearly once round (more than $\frac{3}{4}$).

Bar 16 1st & 3rd couples release LH and all pull back L Sh to turn completely round, moving slightly forward, (a “pirouette” movement), to finish ready for the reels of 4 across, 1st & 3rd couples are back to back with partner, 1M facing 4L, 1L facing 2M.

In practice the LH across is virtually all the way round and the pirouette is then almost on the spot.

Note: Although we have referred to it as a “pirouette”, a small travelling step is used to turn round.

Video: [A Capital Jig](#)

A Capital Jig

RSCDS, 5 Dances 2009

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

1 – 8 1st and 2nd couples set and rotate. 2nd couple finish in first place facing down and 1st couple in second place facing up.

9 – 16 2nd, 1st and 3rd couples dance reels of three on own sides. To begin, 2nd and 1st couples pass by the right.

17 – 20 1st couple set and, giving right hands, turn three quarters to be side by side in the middle of the set facing own sides.

21 – 24 1st woman with 2nd couple and 1st man with 3rd couple dance left hands across. 1st couple finish in second place on opposite sides.

25 – 28 1st couple set and, giving right hands, turn three quarters to be side by side in the middle of the set facing opposite sides.

29 – 32 1st man with 2nd couple and 1st woman with 3rd couple dance left hands across. 1st couple finish in second place on own sides.

Repeat, having passed a couple.

Devised by Tine E Mackay, Delaware Valley Branch.

Original tune: The Reunion by George M Anderson

Dedicated to the Harrisburg Scottish Country Dancers.

Harrisburg is the capital of Pennsylvania.

NORMA'S GARDEN

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

1 – 8 1st couple dance down through two couples, cast up around 3rd couple, dance up through 2nd couple and cast off to second place. (2nd couple step up on bars 7-8)

9 – 12 1st couple with 2nd man and 3rd woman dance half rights and lefts on the diagonal.

13 – 16 1st couple with 2nd woman and 3rd man dance half rights and lefts on the diagonal. (Finish: 3-1-2, with 2nd and 3rd couples on opposite sides)

17 – 24 3rd, 1st and 2nd couples set and link (Finish in lines across). Repeat. (Finish: 2-1-3, with 1st couple on opposite sides)

25 – 26 2nd, 1st and 3rd couples set. –

27 – 30 1st couple, giving right hands, turn one and a half times to finish on their own sides in second place.

31 – 32 2nd, 1st and 3rd couples set.

Repeat, having passed a couple.

Devised by Lydia Hedge

A birthday gift for Norma Bruce

Suggested music: Toast to the Mousies, composed by Keith Smith