

# The Tuatara Collection

15 Scottish Country Dances

both social and advanced

Devised by

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20 March 2018 Version-correction to Charlotte's Web since 2014 version.  
Diagram for Stranfasket hill added. This collection may be downloaded  
as a pdf file from <http://homepages.ecs.vuw.ac.nz/~downey>

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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 the Tuesday group and particularly Charlotte Williams for many corrections.

## **A TRIP TO JOHNSONVILLE SCHOOL**

A four couple 32 bar jig in a four couple set.

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

**9-16** The four girls dance across the set behind the boys. The second third and fourth girls dance behind the boys and back to own sides finishing in places 1,2,3, respectively. The first girl dances around partner, down in front of the second and third boys (cutting between first and second boy) and then, cutting between third and fourth boys to behind the fourth boy, goes to the end of the line of girls, so that she is behind the fourth girl and finishes in fourth place.

**17-24** The boys do likewise.

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

Devised 5th July 2011. This dance and the next one came after teaching a class (room one) of 9 and 10 year old children, and wanting to write a dance which had elements of Noeline O'Connor's

"Kingston Flyer" and Tang's "A Trip to Gatlinberg." The young dancers were confused with progressions so I sought to write a simple dance for them. Adults find the dance a bit quick, and find the following one easier, but children find the opposite.

Any reasonable 4 by 32 J. For the class I used "Pelorus Jack" and asked them to dance it 8 times.

## ROOM ONE

A three couple 32 bar jig in a 3 couple set.

**1-8** First second and third couples dance 6 hands across and back.

**9-16** The three girls dance across the top of the set, and the second and third girl dances behind the boys, across the set, and, with the second leading then dance to the top of the set on own sides. *The first girl* dances behind the first boy, and then dances between the first and second boys, casts up the centre of the set, to follow the other two girls back to place. The finishing order on the girls side will be 2,3,1.

**17-24** The three boys do likewise.

**25-32** All dance 6 hands round and back.

Devised 5th July 2011. This came after teaching a class of 9 and 10 year old children, and wanting to write a dance which had elements of Noeline O'Connor's "Kingston Flyer" and Tang's "A Trip to Gatlinberg." The young dancers were confused with progressions so I sought to write a simple dance for them.

I use any reasonable 6 by 32 J, and for the class I used an unobtainable (and amazing) 6 by 32 recording of "Todlen Hame" recorded long ago by Jimmy Shand on a 45.

## PORTSONACHAN

A three couple 32 bar jig in a four couple set.

**1-8** First couple dance a figure of eight on the sides, first woman in front of the second, and behind the third; first man similarly. Hands should be given where possible.

**9-16** First couple dances a figure of eight across the dance around the second couple.

**17-24** First and second couples dance four hands across and back, finishing in the centre ready for a poussette.

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

Repeat, having passed a couple.

Devised 16th March 2013. This is a teaching dance for our influx of beginners who were having difficulty with figures of eight across/on the sides. Plus I had just taught poussette. Portsonachan means “port of peace”, and is a Hotel on Loch Awe where Kristin and I stayed during Easter 2012. The setting is quite lovely, and we had a great time, while experiencing a rather surreal (but friendly) hotel experience involving lost bookings, cold water, delightfully eccentric Spanish waiter, remarkable furniture and many other adventures. Recommended tune is “Jockey’s Dance” (traditional) played AABB, and a suitable recording is to be found on “A Fife Fairing” with Ron Gonella’s recording of “St Andrew’s Fair”. A similar recording on a the LP “Eight Scottish Country Dances” also by Ron Gonella. A suitable alternative tune would be “Fair Jenny’s Jig” by Peter Barnes as recorded by Fiddlesticks and Ivory.

## WILL STARR

A two couple 32 bar jig.

**1-6** First couple lead down the middle and up.

**7-8** First couple cross above the second couple and cast into second place.  
Second couple step up on bars 7 and 8.

**9-16** Second and first couples dance rights and lefts.

**17-24** Second and first couples dance a ladies' chain.

**25-28** All take hands on the sides and advance and retire.

**29-32** First couple turn  $1\frac{1}{2}$  with the right hand.

Repeat having passed a couple.

Devised 15/4/2013. Clearly a teaching dance for ladies' chain. I followed this with "The Daisy Chain" from my Cane Toad Collection which has a ladies' chain in Strathspey time. The presence of the rights and lefts gives time for the first couple to prepare for the ladies' chain. Any good jig, preferably played ABAB. I used "Fairly Shot O' Her," as recorded by the Scotsmen. Hence the recommended tune is either *Fairly Shot O' Her*, or *Jacky's Return*, both of which are traditional.

Will Starr ("King of the Scottish Accordion") was a famous Scottish accordionist from the middle of the 20th Century (1922-1976). The legend is that he had one speed ("faster"). Whilst he did not record many tracks for SCD, like Hector MacAndrew on the fiddle, he left a wealth of Scottish music. His record are available and definitely interesting to listen to.

## AN ENGLISH ROSE

A three couple 48 bar reel in a three couple set.

- 1-4** First lady dances around her partner's right shoulder taking partner's right hand at the end of bar 3 and with first man beginning dancing on bar 4 on the left foot, first couple dance into the center of top place, finishing with right hand in right facing.
- 5-8** While the first man dances four bars of pas de basque, the first lady uses pas de basque to turn twice under the man's raised right arm. Finish with both hands held.
- 9-12** First couple slips down the middle for 4 bars.
- 13-16** Using left hand first man crosses first lady between the second and third men, whilst he dances between second and third ladies, both finishing in partner's place at the top of the set.
- 17-24** First second and third couples dances mirror reels on the side, first couple dancing in to begin.
- 25-28** First woman and second man turn 1 1/2 times right hand to change places, first man and second woman likewise turn 1 1/2 times with the left hand.
- 29-32** First woman and third man turn 1 1/2 times with left hand and similarly first man and third woman right hand. First couple finish with both hands joined in the centre of third place.
- 33-34** First couple set twice, woman begins on left foot. (That is both begin on the TOP foot.)
- 35-36** First couple slip up the middle.
- 37-38** First couple set twice beginning on the BOTTOM foot, so this time the man begins on the left foot.
- 39-40** First couple slip down the middle, finishing still in the middle in third place facing.
- 41-42** First couple dance around each other by the left (as if it were a left hand turn but with no hands) half way, and all clap 3 times on bar 42.
- 43-44** Same as 41-42 but right shoulder.
- 45-48** First couple use a propelled pivot turn 1 1/2 or 2 1/2 times to finish in third place.



Repeat from new positions.

Devised 2 June 2012 at the request of Bridget Newns Cooper, who truly is an English Rose, as a present for her 60th Birthday. The figures represent the story of the marriage of Anthea and Peter Cowley, with 1-16 the initial meeting, 17-32 a time apart, and 33-48 the final commitment and marriage. Recommended tunes: A set that works very well is "The Drummer", "Loch Leven Castle" (both traditional) and "Glenlivet" (J Scott Skinner) all played AABBAA, and with the A part of "The Drummer" played for the last 16 bars, in place of the A part of "Glenlivet". An almost suitable recording can be found on the CD "Accordion Favourites" by Jimmy Shand, CD 6636, Delta Music. Unfortunately, it has 32 extra bars. I suggest that you use them as follows:

**1-8** All three couples dance as the first couple did for the main dance.

**9-16** All three couples slip down the middle and back.

**17-24** All three couples dances as the first couple does in 41-48.

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

## TOM COLE'S RANT

A three couple 32 bar jig in a four couple set.

- 1-8** Mirror reels of three on the sides, first couple beginning by dancing in, two's out and three's in. Third couple finish in third place in the centre with nearer hands joined facing up. First couple add a bit extra on the reel and cross down to finish in second place on opposite sides facing down, first man taking right hands with third lady, and first lady also taking left hands with third man. Second couple finish in first place, with nearer hands joined facing down.
- 9-12** All set (2), first man turns third lady by the right to finish with third lady in place, and first man finishing in second woman's place facing up giving left hands to second woman, and similarly first lady and third man turn with left hands. Third couple finish in third place facing up with nearer hands joined.
- 13-16** First and second couples (and third) dance analogously as in 9-12, first couple finish in the centre in second place facing down, this time taking promenade hold.
- 17-20** First couple, third lady and second man dance half a reel of three beginning by giving left shoulder to third lady.
- 21-24** First couple dance half a reel of three with third man and second lady, beginning by giving left shoulder to third man. First couple finish back to back facing their own sides ready for double triangles.
- 25-32** All dance petronella double triangles. To wit: first couple dance double triangles; on bars 27 and 28, and bars 31 and 32 the supporting corners dance petronella turns to progress around the outside of the square one place counterclockwise. (For example, on bars 27 and 28 third man progresses along the ladies' side to finish in second lady's place.)

Repeat, having passed a couple.

Devised 10/10/2011. Modified 2/11/2011. Tom is a very keen dancer and a stalwart of the "advanced" Tuesday group. Recommended tune is "The Moudiewort" a traditional tune by James Oswald, played ABAB. A suitable recording is by The Carfuffle Ceilidh Band, Muckle Carfuffle, track 1.

## THE PRINCE OF SUTTON COLDFIELD

A three couple 32 bar reel in a four couple set.

**1-8** The three couples dance parallel right shoulder reels of three on the side, finishing with first couple on opposite sides in first place. The reels begin on own sides, but finish on opposite sides. This is accomplished by first lady crossing to the men's side *through second man's place* (care is needed that the third man is not tardy) on bar 7, and first man dancing across the top on bar 8. (This movement resembles that used in Tulloch Gorm, but with gender roles reversed.)

**9-16** Repeat 1-8 to original places.

**17-24** First and second couples dance 4 hands across and back.

The left hands back finishes with both couples taking both hands with partner in a diagonal line between first man's place and second lady's place (1W and 2M back to back), ready for a *Hello Goodbye Poussette*.

**25-32** 1C and 2C dance a Hello Goodbye Poussette.

Repeat having passed a couple.

### Hello Goodbye Poussette

This is a new progression and begins in a diagonal line between first man's place and second lady's place with 1W and 2M back to back; 1C and 2C holding partners with both hands in order 1M 1W 2M 2W. The retain hands until the end of bar 6. All begin on the *right* foot.

**1-2** All set R, and move left on the left jete' to finish in a line across the set, with the 1M and 2W back to back. (This rotates the line  $\frac{1}{8}$ , anticlockwise.)

**3-4** Repeat a further  $\frac{1}{8}$ , so that we are now on the second diagonal.

**5-6** Repeat, so that now all are in a line up and down the set, (from the top), 2M, 2W, 1M, 1W. Drop hands.

**7-8** All petronella to own sides in progressed places.

**Notes** Dedicated to Barry Priddey, wonderful dance deviser. Devised 2 March, 2013. The last figure was inspired by a hands-free (non-progressive) setting figure from *Lang may your Lum Reek* by Barry Priddey. Any good reel with well-defined 2 bar phrases. I found *Dumbarton Drums*, as recorded by Alastair Downie, worked well.

## MONICA

A three couple 48 bar reel in a three couple set.

- 1-4** First couple cross over giving right hands and cast off into second place; second couple step up on 3 and 4.
- 5-8** First couple dances a half figure of eight up around the second couple to finish in second place on own sides.
- 9-10** First couple turn half way giving right hands, and finishing staying in the middle with nearer hands joined facing third man.
- 11-12** First couple sets to third man.
- 13-16** First couple and third man, dance right hands across finishing in second place on opposite sides, third man finishing in original position.
- 17-24** First couple repeat 9-16, but use left hands and with the third woman. At the end the first man with his partner behind him finishes facing the second man.
- 25-32** First couple, second man and third woman dance a lead change (tandem in the manual) diagonal reel of three, beginning by giving right shoulder to second man. Finish the reel facing third man (with first man again leading).
- 33-40** First couple, second woman and third man dance a lead change reel of three second couple giving LEFT shoulder to third man to begin. Finish ready for...
- 41-48** First man dances a left shoulder reel of three on the side with the second and third men, beginning by giving left shoulder to third man; and similarly the first woman a left shoulder reel of three with second and third women. At the end the first and third couples should dance a bit extra in the reel to finish with first couple in third place and third couple in second place. All dancers should dance directly into place (no loops).

Repeat with a new top couple.

For the very energetic, the dance could finish with no extra in the reel, at the end in places 2,1,3 and then could be danced as an  $8 \times 48$  R.

Devised 27 July, 2010. Given to Monica (Juping) Zhou, a dancing friend on the occasion of her 50th birthday. Bars 9-24 are taken from a dance devised by Iain Boyd (which it turns out borrows from an earlier idea of Alec Hay). Recommended music is “The Quarry Cross” (traditional) and acceptable alternative music is either “The Original Sett of Killiecrankie (Niel Gow)” or “Clogs in the Snow” (L. Linden) preferably played ABBAB. Suitable recordings for the second or third options are 75th Anniversary Dances (Craig McCallum’s Scottish Dance Band), track 2, and “Reels”, track 6 of “Peter Macfarlane (Fiddle) and Lilian Linden (Piano)” (obtained from <http://go.to/scottish.music>)

## XIAOWEN

A three couple 48 bar jig in a three couple set.

- 1-2** Second couple turn half way giving right hands, and finishing staying in the middle with nearer hands joined facing third man. (In this dance the second couple are active.)
- 3-4** Second couple sets to third man.
- 5-8** Second couple and third man, dance right hands across finishing in second place on opposite sides, third man finishing in original position.
- 9-16** Second couple repeat 1-8, but use left hands and with the third woman. At the end the second man with his partner behind him finishes facing the first man.
- 17-24** Second couple, first man and third woman dance a lead change (tandem in the manual) reel of three. Finish the reel facing third man (with second man again leading).
- 25-32** Second couple, first woman and third man dance a lead change reel of three second couple giving LEFT shoulder to third man to begin. Finish ready for...
- 33-40** Second man dances a left shoulder reel of three on the side with the first and third men, beginning by giving left shoulder to third man; and similarly the second woman a left shoulder reel of three with first and third women.
- 41-44** Second and third men, and similarly second and third women turn left hand one and a half times to change places, third couple finish facing first couple on the sides, ready for..
- 45-48** First and third men and similarly first and third women turn right hands one and a half times on the side to change places.

Repeat with a new top couple.

Devised 25 July, 2010. Given to Xiaowen Yu (daughter of Monica). The first 16 bars are taken from a dance devised by Iain Boyd which in turn uses an idea by Alec Hay. Recommended music is "An' Thou Wert My Only Dear" preferably played ABABAB, and there is no recording of this with only 3 repetitions. The RSCDS recording of Book 21 by John Renton and his band, track 3 is an excellent 8 by 32 version. Acceptable alternative music would be "Balcomie House" as recorded by e.g. The Lothian Band ("In Strict Tempo", track 1) or The Irvine Valley SCD Band (Favourite SCD's Vol 3, Teacher's Choice, track 11).

## CHARLOTTE'S WEB

A five couple, 32 bar reel.

- 1-2** Second and fourth couples half turn giving right hands, and finishing staying in the middle with nearer hands joined facing third and fifth men respectively.
- 3-4** Second and fourth couple set to third and fifth men respectively.
- 5-8** Second couple and third man, fourth couple and fifth man dance right hands across with third and fifth men finishing in original positions, and second and fourth couples in original positions, but on opposite sides.
- 9-16** Second and fourth couples repeat 1-8, but use left hands and with the third and fifth women respectively. At the end the second man with his partner behind him finishes facing the first man, and the fourth man with his partner behind him finishes facing the third man.
- 17-20** Second couple, first man and third woman dance a lead change (tandem in the manual) half reel of three beginning by second couple giving right shoulder to first man. Second couple finish (lady in front of partner) facing third man's *position* (which will be occupied by fifth lady). Similarly fourth couple, third man and fifth lady, with fourth couple, lady in front, facing fifth man.
- 21-24** Second couple dance another lead change half reel of three, this time with the first lady and fifth lady, and similarly fourth couple with fifth man and first man. Second couple finish facing third lady's position, this time with man in front, and similarly fourth couple facing fifth lady's position.
- 25-28** Second couple dance a lead change half reel of three with fifth man and third lady, and fourth similarly with the third man and first lady.  
Second and fourth couples finish in the middle on own sides with nearer hands joined facing up.
- 29-32** Second couple cast (2) and dance to fourth place (2), and fourth cast (2) and dance to fifth place (2). Third couple dance up to second place and fifth couple up to third place on bars 31 and 32.

Finishing order 5,3,1,2,4.

Repeat with a new top couple.

Devised 19 July, 2010. For Charlotte Williams (nee Dunn), local dancer of great passion. The first 16 bars are taken from a dance devised by Iain Boyd (which it turns out borrows from an earlier idea of Alec Hay). Recommended music is "Colonel L. Stewart's Reel" (William Marshall) played AABB, or ABAB and an acceptable alternative tune would be "Miss Forbes' Farewell to Banff" (Isaac Cooper), is the lead for any reasonable recording of the dance "Earlstoun Loch".

## THE UNJUST INCARCERATION

A two couple, 32 bar Strathspey.

**1-8** First and second couples dance four hands across and back, finishing on the diagonal holding partners with two hands, in order from the top, first man, first lady, second man second lady. (Thus the first lady and second man are back to back.)

**9-12** Dance from this position a modified half poussette. That is dance as if you were doing a half poussette, but add an additional half a turn at the end to open out (second man releasing right hand and first man left hand) to finish on the sidelines, second couple on women's side and first on men's with the men at the top. (This resembles the opening out of a tourbillon. Strictly speaking the first couple does not really have an extra turn, rather they "open out" on bar 12.)

**13-16** Both couples set and overlink, meaning that the linking travels a bit further to finish in a line of four across the dance in order (from the men's side), 1M, 1W, 2M, 2W, so that the first woman and second man are back to back.

**17-24** The four dancers dance the isobirl. To wit:

17-18 1M and 1W, 2M and 2W set advancing to change places, 1M and 2W finish facing. Similarly third and fourth couples.

19-20 1M and 2W turn with two hands  $3/4$  and then birl on the spot at then end to finish with 2W facing up and 1M facing down. They will be in a line of four up and down the dance facing in order from the top, 1W, 2W, 1M and 2M as the 1W and and 2M have cast to the clockwise  $1/4$  round the outside. Similarly third and fourth couples.

21-24 Repeat 17-20 with the roles exchanged so that you finish in original places.

**25-28** 2W followed by her partner, and 1M followed by his partner dance a clockwise chase around to progressed positions, second couple at the top, and first at bottom on own sides.

**29-32** All turn partner with two hands once around.

Devised 25/6/2011. With correction on bar 12 found by Roberta Gotfried and her group. The isobirl formation is due to Terry Glasspool. I learned of this from formation from my correspondences with Malcolm Brown. Bars 9-12 are taken from a dance of Harry Ways, and I thought that it is sympathetic to the isobirl movement. The next dance offers a variation for 4 couples.

Recommended music is "There's nae luck about the hoose" played ABAB and a suitable recording is "The World of Scottish Dance" by Colin Finlayson and his Scottish Dance Band, track 9.

The name of the dance is one of my favourite piobaireachds. King James I imprisoned his political enemies on Bass Rock, a grim volcanic plug in the Firth of Forth. This included Walter Stewart. In 1428, 14 year-old Neil Bhass Mackay was imprisoned on the rock in exchange for his father's freedom. In an attempt to pacify the Highlanders, James imprisoned 40 Chiefs including Angus Dubh Mackay of Strathnaver. Though he was soon released his eldest son Neil, was retained as hostage for the good behaviour of the Clan and since his mother was a daughter of MacDonald of the Isles, for that Clan too. Following the murder of King James at Perth in 1437 Neil escaped from the Bass and was proclaimed 8th Chief of the Clan Mackay. A pobaireachd commemorating this event 'The Unjust Incarceration' was composed by the blind piper of Gairloch, Iain Dall Mackay.



## MALCOLM BROWN

A four couple, 40 bar Strathspey.

- 1-8** First and second couples, third and fourth couples dance four hands across and back, finishing on the diagonal holding partners with two hands, in order from the top, first man, first lady, second man second lady. (Thus the first lady and second man are back to back.) Similarly third and fourth couples.
- 9-12** Dance from this position a modified half poussette. That is dance as if you were doing a half poussette, but add an additional half a turn at the end to open out (second man releasing right hand and first man left hand) to finish on the sidelines, second couple on women's side and first on men's with the men at the top. (This resembles the opening out of a tourbillon. Strictly speaking the first couple does not really have an extra turn, rather they "open out" on bar 12.) Similarly third and fourth couples.
- 13-16** Both couples set and overlink, meaning that the linking travels a bit further to finish in a line of four across the dance in order (from the men's side), 1M, 1W, 2M, 2W, so that the first woman and second man are back to back. Similarly third and fourth couples.
- 17-24** Reels of four across. Finish the reel in a line of four across the dance, as it was begun, in order (from the men's side), 1M, 1W, 2M, 2W, so that the first woman and second man are back to back. Similarly third and fourth couples.
- 25-32** The four dancers dance the isobirl. To wit:
- 25-26 1M and 1W, 2M and 2W set advancing to change places, 1M and 2W finish facing. Similarly third and fourth couples.
- 27-28 1M and 2W turn with two hands  $3/4$  and then birl on the spot at then end to finish with 2W facing up and 1M facing down. They will be in a line of four up and down the dance facing in order from the top, 1W, 2W, 1M and 2M as the 1W and and 2M have cast to the clockwise  $1/4$  round the outside. Similarly third and fourth couples.
- 29-32 Repeat 25-28 with the roles exchanged so that you finish in original places.
- 33-36** 2W followed by her partner, and 1M followed by his partner dance a clockwise chase around to progressed positions, second couple at the top, and first at bottom on own sides. Similarly third and fourth couples.
- 37-38** All take hands and set on sidelines.
- 39-40** First and fourth couples link. Finishing order 2,4,1,3.

Repeat from new positions.

Devised 25/6/2011. The isobirl formation is due to Terry Glasspool. I learned of this from formation from my correspondences with Malcolm Brown. Bars 9-12 are taken from a dance of Harry Ways, and I thought that it is sympathetic to the isobirl movement. This version has a correction on bar 12 found by Roberta Gotfried and her group. The previous dance offers a variation for two couples.

Recommended music is “Sundrum Castle” by Muriel A Johnstone the lead tune for the “Golden Wedding Strathspey”, and suitable recordings are “Book 33. Music for Eight Scottish Country Dances” by Kenny Thomson and the Wardlaw Scottish Dance Band, track 4 or “Scottish Dance Favourites Volume 3” also by Kenny Thomson and the Wardlaw Scottish Dance Band, track 2.

## **THE WIZARD OF BINGHAMTON**

and **THE APPRENTICE** (which is a simplified version)

A four couple, 40 bar Strathspey.

The two versions have the same last 32 bars with only the first 8 bars differing. The simplified version was suggested by Charlotte Williams and I am recording it here.

**The APPRENTICE** (simplified version)

**1-2** All set taking hands on the sides.

**3-4** First and fourth couples cross giving right hands to opposite sides.

**5-6** All set taking hands on sides.

**7-8** First man and second lady, first lady and second man, third man and fourth lady and third lady and fourth man link.

## **THE WIZARD**

**1-2** First and fourth couples cross over to opposite sides, but giving both hands in passing, finishing with the first couple and fourth couples on opposite sides facing respectively second and third couples.

**3-4** First man turns second lady three quarters (to finish on her right) and similarly first lady with second man so as to finish in a line of 4 across first place facing down, the order taken from the women's side : second woman, first man, second man, first woman.

Third and fourth couples turn similarly but finishing facing UP across fourth place, in a line of 4, in order taken from the woman's side : fourth man, third woman, fourth woman, third man.

The first 4 bars are quite slow and phrasing should be careful, particularly at the foot of the set.

**5-6** All give hands and set.

**7-8** All *overlink* in pairs. That is, first lady and second man, first man and second lady, fourth lady and third man, and third lady and fourth man. That is, link as in set and link, but continue the movement a bit further round so as to finish in two lines of four on the sides. From the top the order will be 2, 1, 4, 3, with second and fourth couples facing down, and first and third facing up. This will flow into...

## **COMMON 32 BARS**

**9-16** Reels of four on the sides finish with 2 facing 1 and 4 facing 3 on the sides.

**17-18** All set on the sides, 2's facing 1's and 4's facing 3's.

**19-20** Giving hands all set on sides.

**21-24** First and fourth couples circle left once round in the middle, pulling back right shoulder on bar 24 to face their “corners” meaning that first man faces second woman, first woman faces second man, fourth man faces third woman and fourth woman third man.

**25-28** First man dances out around first lady’s place (essentially giving right shoulder to second woman who currently occupies the position) and dances one place around the outside clockwise (thus finishing in fourth lady’s original place), and first lady and the fourth couple dance likewise.

Meanwhile

The second and third couples dance in passing the others right shoulder, and circle left once round in the middle (as in 21-24 for the other couples) pull back the right shoulder and finish facing the place they came from. (Thus, for instance the second woman will be facing first woman’s original place.)

**29-32** Repeat 25-28 with the roles reversed and from the progressed positions. That is, the second and third couples will dance out and clockwise one position, while the first and fourth couples dance in and circle to the left once round pulling back the right shoulder on bar 32 and finish more or less facing the place they came from modified as below.

The only change is that on bar 32 the first and fourth men and first and fourth ladies should take nearer hands, and this time face out the ends of the set, so that the two men are facing down and the two ladies up.

**33-38** First lady and fourth lady dance out of the top between the (standing) third and second men (who are in first place but the second man is on opposite side), and similarly the first and fourth men out the bottom of the set, then cast first couple on the ladies’ side and fourth couple on the men’s side, give right hand to partner in passing and continue in this direction so that then first man dances around the second man (at the top in first lady’s position), first lady down around fourth lady’s position (occupied currently by second lady) and similarly the fourth couple on the mens’ side, and all begin to dance in across the set, first and fourth men above the first couple’s place, and the first and fourth women at the bottom below that fourth couple’s place. First and fourth ladies half turn with two hands and similarly fourth and first men half turn with two hands to finish in two lines across.

The order across the set will be (beginning on the woman’s side) 2,4,1,3 with the men across in first place and the ladies across in fourth place.

**39-40** All the men take hands and all the ladies take hands and set in lines across the set.

The dance now begins from the new positions, with the orientation rotated 90 degrees, with the old second couple the new top couple, with the old ladies’ side the head of the set. (That is the head of the set is rotated 90 degrees clockwise.)

After 4 times through all will be in original places.

Devised 11 August 2010 in Wellington. Dedicated to Terry Glasspool, “The Wizard of Binghamton”, a wonderful deviser of Scottish Country Dances. Inspired by the overlink idea of Terry Glasspool from his regrettably unpublished “Four on the Floor” collection. The group had found dances like “Wallace’s Revolution” and “The Haunt of the Gnomes” and I wished to write another dance with these elements, and was then inspired by Terry’s ideas. This resulted in this dance and the next one, which is for those who love complexities. Charlotte Williams suggested the basic version which is less disorientating.

Recommended music is “The Miller O’ Hirn” (James Scott Skinner), played ABAAB. Failing that, I would use a suitable recording of the Golden Wedding Strathspey, such as the RSCDS recording of music for Book 33 by Kenny Thomson and the Wardlaw Scottish Dance Band, where the recommended music occurs as the second tune.

## THE TWISTED WIZARD OF BINGHAMTON

A four couple, 40 bar Strathspey.

This is a twisted version of the last dance, for those who love a challenge. In brief, it is more or less the same except that the first and THIRD couples are crossing on 1 and 2. The net effect of that is that each time the orientation not only changes, but also the side of the dance that people are on changes.

**1-2** First and third couples cross over to opposite sides, but giving both hands in passing (no polite turns), finishing with the first couple and third couples on opposite sides facing respectively second and fourth couples.

**3-4** First man turns second lady three quarters (to finish on her right) and similarly first lady with second man so as to finish in a line of 4 across first place facing down, the order taken from the women's side second woman, first man, second man, first woman.

Third and fourth couples turn similarly but finishing facing UP across fourth place, in a line of 4, in order taken from the woman's side : fourth woman, third man, fourth man, third woman.

The first 4 bars are quite slow and phrasing should be careful, particularly at the foot of the set.

**5-6** All give hands and set.

**7-8** All *overlink* in pairs. That is, first lady and second man, first man and second lady, fourth lady and third man, and third lady and fourth man. That is, link as in set and link, but continue the movement a bit further round so as to finish in two lines of four on the sides. From the top the order will be 2, 1, 4, 3, with second and fourth couples facing down, and first and third facing up. This will flow into...

**9-16** Reels of four on the sides finish with 2 facing 1 and 4 facing 3 on the sides.

**17-18** All set on the sides, 2's facing 1's and 4's facing 3's. Finish the setting facing across the set.

**19-20** Giving hands all set on sides.

**21-24** First and fourth couples circle left once round in the middle, pulling back right shoulder on bar 24 to face their "corners" meaning that first man faces second woman, first woman faces second man, fourth woman faces third man and fourth man third woman.

**25-28** First man dances out around first ladies place (essentially giving right shoulder to second woman who currently occupies the position) and dances one place around the outside clockwise (thus finishing in fourth lady's original place), and first lady and the fourth couple dance dance likewise.

Meanwhile

The second and third couples dance in passing the others right shoulder, and circle left once round in the middle (as in 21-24 for the other couples) pull back the right shoulder and finish facing the place they came from. (Thus, for instance, the second woman will be facing second woman's place).

**29-32** Repeat 25-28 with the roles reversed and from the progressed positions. That is, the second and third couples will dance out and clockwise one position, while the first and fourth couples dance in and circle to the left once round pulling back the right shoulder on bar 32 and finish more or less facing the place they came from modified as below.

The only change is that on bar 32 the first man and fourth lady finish in middle with nearer hands joined facing down, and first lady and fourth man finish in the middle with nearer hands joined facing up.

**33-38** First lady and fourth man dance out of the top between the third lady and second man (who are in first place but both on opposite side), and similarly the first man and fourth lady out the bottom of the set, then cast first couple on the ladies' side and fourth couple on the men's side, give right hand to partner in passing and continue in this direction so that then first man dances around the second man (at the top in first lady's position), first lady down around fourth lady's position (occupied currently by second lady) and similarly the fourth couple on the mens' side, and all begin to dance in across the set, first man and fourth lady above the first couple's place, and the first lady and fourth man at the bottom below that fourth couple's place. First man and fourth lady half turn with two hands and similarly fourth man and first lady half turn with two hands to finish in two lines across.

The order across will be (beginning on the woman's side) in first place second man, fourth lady, first man and third lady, and the others in a line in fourth place opposite their partners.

**39-40** In two lines across all set giving hands.

The dance now begins from the new positions, with the orientation rotated 90 degrees, with the old second couple the new top couple, with the old ladies' side the head of the set, but with the people in "second" and "fourth" places now on opposite sides. (That is the head of the set is rotated 90 degrees clockwise.)

By way of a hint, after each repetition, the previous first couple will again be active from third place.

After 4 times through all will be in original places.

See notes for the last dance. Devised 10 August 2010 in Wellington. Updated and corrected 17th May, 2014 after corrections supplied by Catherine Livsey from Yorkshire. Catherine also supplied diagrams for this dance, and I am, with her permission, putting them at the end of this dance book.

Dedicated to Terry Glasspool, “The Wizard of Binghamton”, a wonderful deviator or Scottish Country Dances. Inspired by the overlink idea of Terry Glasspool from his regrettably unpublished “Four on the Floor” collection.

Recommended music is “The Miller O’ Hirn” (James Scott Skinner), played ABAAB. Failing that, I would use a suitable recording of the Golden Wedding Strathspey, such as the RSCDS recording of music for Book 33 by Kenny Thomson and the Wardlaw Scottish Dance Band, where the recommended music occurs as the second tune.



## STRANFASKET HILL

A 48 bar jig for four couples in a longwise set.

Third and fourth couples begin on opposite sides.

**1-2** First couple set.

**3-6** First couple dance back to back.

**7-8** First couple cast to second place, second couple step up.

**9-10** Second and first couples take hands and set.

**11-16** First couple dances back to back, while the second couple casts off into second place and joins the first couple (2 hands) on bars 13 and 14 as second and first couple dance together back to back. (That is, the second couple will be advancing as the first couple are retiring, second man giving two hands to first woman, and first man two hands with second man.) The second couple finishes the back to back alone as the first couple cast back to original place.

**17-24** First and second couples set on 17 and 18, turning to face 1M and 2M, 1W and 2W on sidelines. 1M and 2M and 1W and 2W dance a modified back to back: they pass right shoulders (19-20) making a quarter turn pulling back left shoulder at the end of bar 20, and then retire across the set (21-22) to finish in a line of four with the 2M and 1W back to back in the centre, and 1M facing 2M, 1W facing 2W. One bars 23 and 24 all set.  
Meanwhile

Fourth couple sets and dances back to back then casts up into third place.  
Third couple steps down.

**25-32** 1M,2M,1W,2W dance a reel of four across the set, finishing as they started the reels.

Meanwhile

**25-26** Third and fourth couples take hands and set.

**27-32** Fourth couple dances back to back, while the third couple casts up into third place and joins the fourth couple (2 hands) on bars 29 and 30 as third and fourth couples dance together back to back. (That is, the third couple will be advancing as the fourth couple are retiring, third man giving two hands to fourth woman, and fourth man two hands with third man.) The third couple finishes the back to back alone as the fourth couple cast back to original place.

**33-34** All set.

**35-36** 1M and 2M, 1W and 2W change places LEFT hand and finish facing.

Meanwhile

3M and 4M (and similarly 3W and 4W) 3/4 of a LEFT hand turn, finishing in a line of four between 3rd and 4th places, 3W and 4M will be back to back, the two women facing and the two men also facing.

**37-38** All set.

**39-40** 1M and 2M change places passing RIGHT shoulder, 1M and 2M both finish facing towards the ladies side, 2M facing (but slightly to the side of) 1W in the center of the line, 1W and 2W changing places RH and finishing facing the mens side. Similarly 3C and 4C. (Make sure that this last change of place is *not* a half turn.)

**41-44** 1C and 2C dance double back to back. That is, each person dances back to back with their partner. The middle people (i.e. 2M and 1W at the top) begin by also passing right shoulder, the middle people avoiding each other when retiring, passing left shoulder, and the second man finishes facing first lady. They will be in a line of 4 the two men facing the ladies' side and the two women facing the men's side. Similarly 3C and 4C.

**45-46** All set.

**47-48** 2C individually dance up to first place, 3C similarly down to fourth place.

Meanwhile

First and fourth couples dances RH across half way.

The finishing order is 2,4,1,3 with 1C and 3C on opposite sides.

Repeat 3 more times.

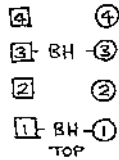
Devised 22/11/2011. Modified and corrected 26/3/2013, and further corrected for typos 31/1/2019 with corrections from Catherine Livsey. This was inspired by working through Hugh Foss's fugues in 2011, particularly the fugues in the Glendorrach leaflets. Foss's idea of taking a theme (here clearly back to back) and working the whole dance around it was really interesting to our group. Thanks to the group, especially John Homes and Tom Cole, for suggestions which made the last 4 bars reasonable. Thanks for Catherine Livsey for the diagrams.

This particular dance was inspired by *Stroangassel*. Stroangassel is a hill in Scotland with a fairy ring. Stranfasket Hill is very close to Strongassel. Hence the title. I would recommend a steady 4 by 48 jig with strong 2 bar phrases. Either RSCDS recording of "Argyle's Fancy" is a reasonable choice.

THE TWISTED WIZARD OF BINGHAMTON  
40 Strathspey

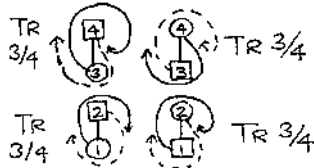
The Tuatara  
Collection  
Rod Downey

②  
1-2



1 & 3 C X BH  
in passing face down

②  
3-4



TO

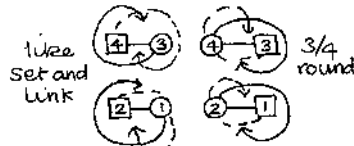


②  
5-6

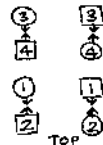
All give hands (SET)

②  
7-8

All overlink in pairs



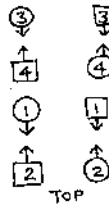
TO



2 & 4 C's  
face down

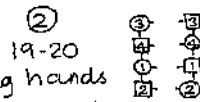
⑧  
9-16

Reel of 4 on side  
finish  
2's facing 1's  
4's facing 3's



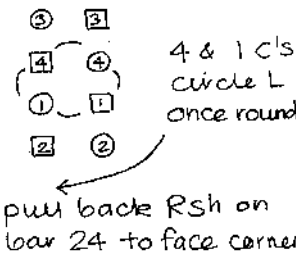
②  
17-18

All set on sides  
2's with 1's  
4's with 3's

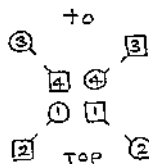


Giving hands  
All set on sides

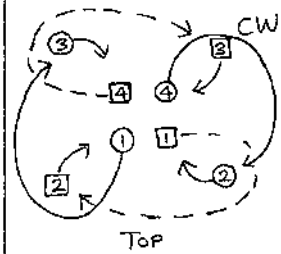
④  
21-24



pull back Rsh on  
bar 24 to face corner

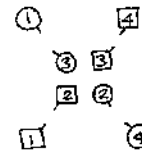


④  
25-28



while  
2,3 C's pass others  
Rsh  
circle L once round  
pull Rsh to face  
corner pos.

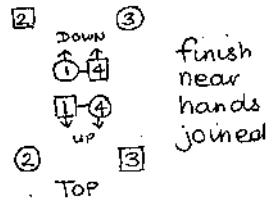
to



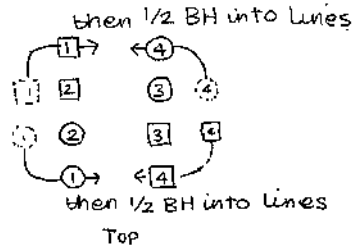
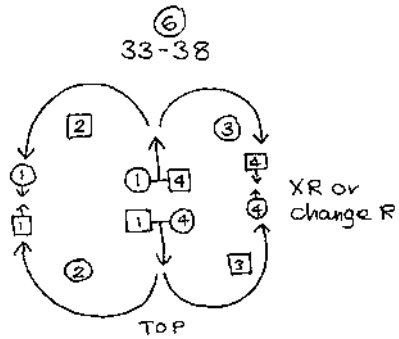
④  
29-32

repeat 25-28  
with roles reversed  
from progressed positions

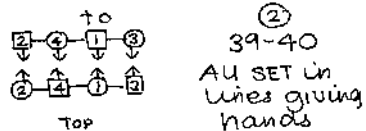
to



finish  
near  
hands  
joined

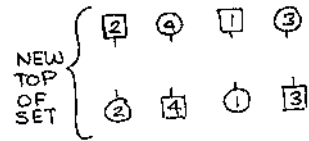


- 1W & 4M dance out through top
- 1M & 4W dance out through bottom
- 1C cast on W's side  
4C cast on M's side
- 1C & 4C XR with partner on sides continue going way going
- 1C & 4C begin to dance in across the set,  
1M & 1W above 1st couples place  
1W & 4M at bottom below 4th couple's place
- 1M & 4W and 1W & 4M 1/2 BH turn to finish in 2 lines across



②  
39-40  
ALL SET in Lines giving hands

Start again  
with set 90° rotated CW



Repeat 2 more times  
each set rotates CW  
90° to original places.

1 ne machine which  
Rod Downey

**STRANFASKET HILL**

J48 4/4L 3RD & 4TH C'S OPPOSITE SIDES

