

# The Rātā and the Wheki

?? Scottish Country Dances  
both social and advanced  
Devised by

Rod Downey  
Plus 2 dances devised by Terry Glasspool

This collection may be downloaded  
as a pdf file from <http://homepages.ecs.vuw.ac.nz/~downey>

Wheki and Rātā are New Zealand trees.  
Kristin's mother gifted a Rātā for Carlton's birth  
and a Wheki for Alex's.  
They struggle on in our windy Newlands back yard.

April 2, 2026



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Two dances devised by Terry Glasspool

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## **Notes and Acknowledgments**

Dances are in incensing order of difficulty, with early ones being teaching dances. Thanks to all who have tried these out, mainly poor Johnsonville club members, and the ever reliable Leeds group.

## IRISH BREAKFAST TEA

A 32 Bar Jig in a longwise set

**1-2** 1C turn RH and face out.

**3-4** 1C casts into second place; 2C step up.

**5-8** 1C turn LH.

**9-16** 1W with 2C, 1M with 3C dance RH across and 1C pass rights shoulder to then dance LH across, 1L with 3C and 1M with 2C finishing in second place. (teapots)

**17-20** All three couples take hands on the sidelines and advance and retire.

**21-24** All three couples dance back to back with partner.

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

Repeat, having passed a couple.

**Notes** Devised 27/2/2026, as teaching dance for teapots and also to be used for an upcoming St Patrick's Day themed programme. Recommended tune is "Crawford's Jig" as recorded by the Wick Scottish Country Dance Band, in the album "The Sound of the North" (although the music is only  $4 \times 32$ ). Suitable alternative music would include any reasonable recording of Rory O'More or The Blackthorne Stick.

## THE LEFT-HANDED CATERPILLAR

A 32 Bar Reel in four couple set

**1-8** 1C with 2C, 3C with 4C dance 4 hands back and round; that is 4 hands round and back, but beginning by circling right and returning left.

**9-16** Reels of 4 on the sides.

**17-24** 1C lead down the middle and up and face out.

**25-28** 1C cast to 4th place, the other couples step up on bars 3 and 4.

**29-32** 1C turn once around with the left hand.

**Notes** Devised 20/5/2024. This is a modification of Dottie Carr's dance "The Caterpillar" (from "Let's All Dance Too") and the playful name suggests. I use this as a teaching dance for introducing reels of 4 on the sides, typically after "Saint Martin's Strathspey". As it was aimed at beginners I felt the need to replace the direction changes at bar 9 and at bar 1 after the first time though (subsequent to my change on 1-8), so that the new dancers would be able to flow into the next movement. I decided to record this variation of Dottie's dance here as it seems useful. For a lead tune, I used "Dunnet Head" as recorded in the Music for Collins Pocket Reference by Colin Dewar and his Band.

## THE ST COLUMBA'S CHURCH STRATHSPEY

A 48 bar Strathspey in a 3 couple set.

**1-4** 1C dance and to shoulder to shoulder facing up and cast into second place, 2C stepping up on 3-4. (The long cast.)

**5-8** 1C turn  $1\frac{1}{2}$  with left hand moving up into between the 2C in top place so that they are in a line of 4 across the set. 1C face their partners and hence own sides.

**9-16** 1C and 2C dance *set and pass* (twice). To wit:

**9-10** All set.

**11-12** 1C dance to first place on own sides passing partner and 1M passing 2M, 1W passing 2W by the right shoulder, and all pull back right shoulder to finish 2C facing own sides and 1C facing across the set.

**13-14** All set.

**15-16** 2C dance to first place on own sides passing partner and 1M passing 2M, 1W passing 2W by the right shoulder. but with 1C finishing with nearer hands joins and facing down, and 2C facing out.

**17-24** Giving nearer hands 1C dance down the middle between 3C, cast up to second place, then dance up through first place and cast off around first position (still on opposite sides) and dance down to between 3rd couple, and finish facing each other across the set.

2C dance cast in behind 1C (17-18) and then follow 1C but finish by casting into first place on 23-24.

**25-32** 1C and 3C dance pass and set twice as 1C and 2C did in 9-16.

**33-40** 1C and 3C repeat 17-24, upward between 2C, except that 1C cross (without giving hands) to opposite sides and second place facing out on 39-40.

**41-44** 1M and 2M, 1W and 2W turn once around with 1C dancing out to begin.

**45-48** 1C with 3C turn  $1\frac{1}{2}$  on the sides, first couple dancing in to begin.

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

**Notes** Devised 11/4/2026. 2026 is the 60th anniversary of Johnsonville Club becoming affiliated with the RSCDS. It is also 30 years of teaching for me at Johnsonville Club. St Columba's Church Sunday School Hall was the original site of dancing in Johnsonville as part of the Church Friendship Club. This evolved into the Johnsonville RSCDS group. Recommended tune is "Caerlaverock Castle" by Ian Homes, and a suitable recording is found as "One for the Millenium" on "Dancers' Choice Vol 2." by Robert Whitehead and the Danelaw Band. Suitable alternative music includes "Partans in his Creel" by Allie Windwick and a suitable recording is in "Strictly Scottish Volume 1", also by Robert Whitehead and the Danelaw Band.

## KERRY COLLINS

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

**1-4** 2W dances up between the first couple and casts around 1M to finish in 2M's place, while 3W similarly dances between 4C and casts up to 3M's place. On bars 3-4, 2M and 3M take nearer hands and dance across the set, and finish with 2M ready to cast up and 3M ready to cast down.

**5-8** 2W and 3W take nearer hands and dance across the set (2) and then turn the corner beside them with the obvious hand dancing out. That is, 2W turns 1W with LH, 3W turns 4W with RH. Meanwhile, place 2M casts around 1W, across the top of the set, casts down around 1M and dances back to original place finishing facing diagonally up, whilst 3M similarly dances down around 4L, across the foot of the set and up around 4M into original place and finishes facing diagonally down.

**9-16** 2M,3M,2L,3L repeat 1-8 with roles reversed. That is we begin 2M crossing up between 1C and casting to behind his partner, and 3M crossing down through 4C and up to partner's place (9-12), etc. At the end, 2M and 3M finish facing out, and 2L and 3L facing in.

**17-20** 2M loops up around 1M beginning by casting up and then dancing down the middle of the set into second place facing down, 2L loops up around 1L by dancing up the centre of the set and then casting off around 1L and finishes facing down in second place. Similarly 3M and 3L loop down around 4M and 4L respectively and finish in original place facing up.

**21-22** 2L and 3L, 2M and 3M change places with a half turn with the left hands, finishing on the sidelines facing in.

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

**25-32** 1C with 3C, 2C with 4C change places with the Bourrel Progression.

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

**Notes** Devised 7/12/2025. Inspired by 8 bars of *The White Stag of Arran*, whilst recovering from the first knee replacement. Kerry Collins is my sister.

Recommended tunes are "Ulrike's Inspiration" by Laura Risk, which has a recording ("Happy to Meet You Charlie"-unfortunately with 2 chords) in "Music for Scottish Country Dancing" by Les Joueurs De Bon Accord (2008), or and recording of "The Balmoral Strathspey". These two tunes are quite different, and I would use *The Balmoral Strathspey* for newer dancers.

I would use this also a simple teaching dance for the Bourrel.

## ROBERT STEVENSON

A 40 bar jig for 3 couples in a longwise set.

**1-8** 1C, 2C and 3C dance mirror reels on the sides, 1C crossing down through second place to begin. All finish in original places, except that 1C will be on opposite sides. 2C finish facing out and 1C face in.

**9-12** 1W and 2M giving RH and 1M and 2L giving LH turn  $1\frac{1}{2}$  times to change places, 1C finish facing out.

**13-16** 1W and 3M turn once around with the LH and 1M with 3L turning once around RH (don't rush), first man passing right shoulder and first lady left (the easy way) to finish in a diagonal line facing first corners.

**17-32** 1C set to and turn corners, followed by a left shoulder 6 bar reel on the side, first couple giving left shoulder to first corners to begin, crossing back to own sides on bars 31-32, giving right hands.

**33-40** 6 hands round and back.

Repeat from new positions having passed a couple.

**Notes** Devised 9 June 2025 as a teaching dance with both set to and turn corners followed by reels of three on the side, as well as simple crossover reels. Though there may be one, I could not find a simple dance with these elements. It is 40 bars (i.e. there is an additional circle at the end) to allow the newer dances to orientate themselves during the last circle. Recommended tune is "The Ferry" and a suitable recording is "The Express" as recorded by Jimmy Shand (on "Jimmy's Fancy") if you have it; otherwise any reasonable recording of "The Express" will do. Robert Stevenson was famous for designing many of Scotland's lighthouses. These included the famous Bell Rock Lighthouse.

## TRIBUTE TO THE CORNERS

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

**1-8** 1C cross RH, cast off below the 3rd couple, cross LH and cast up to second place and finish facing first corners. 2C and 3C step up on bars 3 and 4 and 3C step down on bars 7 and 8.

**9-12** 1C and first corners dance corners pass and turn and 1C pass right shoulder to face second corners.

**13-16** 1C dance similarly with second corners and finish facing 3rd corners (i.e. 1M facing 2M and 1W facing 3W).

**17-20** 1C dance similarly with 3rd corners and finish facing 4th corners.

**21-24** 1C dance similarly with 4th corners and 1C slowing to finish in second place on own sides.

**25-32** 1M with 3C and 1W with 2C dance left shoulder reels of 3 across the set, 1C finishing in 2nd place on own sides.

Repeat, having passed a couple.

**Notes** Devised 24/9/2025, and last 8 bars modified 7/10/2025 after dancing. Reinforcement for teaching corners pass and turn. The central figure resembles that of Mairi's Wedding, but using corners pass and turn. In teaching I did on the same night as Mairi's Wedding. Recommend tune "The Lass o'Livingston" played ABBA, but you won't be able to get this structure without a musician. So for recorded music, I prefer the recording of Ron Gonella and George MacIlwham from "Scottish Dance Masters Vol. 3". Chosen music should have well-defined 4 bar phrases. Alternative recorded music (and with the correct structure) is the Peter Elmes recording of "The Laird of Milton's Daughter".

## THE KOWHAI

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

**1-4** 1C with 2C, 3C with 4C dance 4 hands across once round, finishing with 1L and 4M facing out.

**5-8** 1M chases after 1L who casts around 2L and crosses to 2M's place, 1M finishing in 2L place; 2C step up on bars 7-8. Similarly 4C chases up finishing in 3rd place on opposite sides, 3C stepping down on 7-8.

**9-16** All dance 8 hands round and back, finishing 4M behind 1M facing up at 3L, and 1L behind 4L facing up down at 3L. (That is, pairs which are about to work in tandem will face the person on their collective right.)

**17-24** Dancing in tandem, 4M and 1M dance lead a lead change reel of three with 2L and 3L, giving RS to 2L to begin, and lead changing at each end; similarly 1L with 4L dance a lead change reel giving RS to 3M to begin. All finish on the sides in order 2,1,4,3.

**25-26** All take hands on the sides and set.

**27-30** 1C and 4C dance half rights and lefts

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

**Notes** Devised 28/9/2025 and modified 30/3/2025 as part of a teaching programme for lead change reels. Putting the dance into a longwise 4C set means that the reels of three are longer than usual, and the entry is natural. A Kowhai (approximately pronounced "kow-fai", "kow" as in "doe", "fai" as in "eye") is a New Zealand native tree with beautiful yellow flowers and as I write this we have one flowering outside of my back window. Recommended tune is "Wee Willie's Strathspey" (by W. Porteous Junior) and there is a nice recording by Peter Elmes and his Band, for the track "The New Plymouth Strathspey" on "The Lochiel Collection". Should this not be available, for recorded music, I would recommend tune "Miss Janet Laing's Strathspey" by Nan Main, and either of the society's recordings for book 22 would be good. Failing that use any reasonable recording of "The Balmoral Strathspey".

## GLASGOW ROAST

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

**1-4** All 4 couples take hands on the side and dance Highland Schottische setting step.

**5-8** All 4 couples advance for 1 bar and retire for 1 bar, then cross to opposite sides giving RH to partner.

**9-12** On opposite sides, all 4 couples take hands on the side and dance Highland Schottische setting step.

**13-16** All turn partners with two hands  $1\frac{1}{2}$  finishing with 1C and 2C; 3C with 4C ready for half poussettes.

**17-20** 1C with 2C; 3C with 4C dances half poussettes, finishing with 1C and 4C ready for half poussettes.

**21-24** 1C with 4C dance a modified half poussette. Dance as per a normal half poussette, but turn with two hands for bars 23 and 24 finishing with 1C facing 4W, with nearer hands joined and 1W on the right of 1M; 4C dance similarly finish facing 2M but with 4L on the left of 4M. 1C will be back to back with 4C in a diagonal line.

**25-30** First and fourth couples dance 'hello and goodbye' setting 'in tandem' with second and third couples. To wit:

**25-26** First couple, with nearer hands joined, set to 3rd lady while

fourth couple, with nearer hands joined, set to 2nd man.

On bar 26, 4th couple release hands and dance out (woman leading) to the men's side pulling back right shoulder, while first couple release hands and dance out (man leading) to the women's side.

**27-28** First and fourth couples, with nearer hands joined with partner, set to each other across the set. On bar 28, first couple release hands and dance in to face second lady while fourth couple release hands and dance in to face third man. First and fourth couples finish back to back in the middle.

**29-30** First couple, with nearer hands joined, set to second lady while fourth couple, with nearer hands joined, set to third man. On bar 30, fourth couple release hands and dance down to finish between third couple (or just in front of this position) facing up while first couple release hands and dance up to finish between second couple (or just below this position) facing down. It would behoove the dancing couples not to be too far apart at the end of bar 30.

**31-32** 4th couple make an arch and dance up to second place. 1st couple take nearer hands and dance down through the arch into third place.

Finishing order 2, 4, 1, 3.

Repeat from new positions.

**Notes** Devised 13 July, 2025. The inspiration is a tune I heard the Johnsonville final night, 2024, where we had a massed “youth band” consisting of Cassandra Bahr, Sam Berkhan, Em Griffiths, Thomas Nikora, and Hannah Smith and Em Griffiths had them use in a Strathspey set the tune “Glasgow Roast” by the modern (non-SCD) band *Fourth Moon*, and I liked it a lot; hence decided to make a dance appropriate for the tune. The music is quite Schottische in style and hence the title and recommended tune. Failing that, a 4 by 32 recording of “The Braes of Busby” (such as Bobby Crowe) or the tune “Double Eighty” by Chris Dewhurst via the recording by Ceol Na H-Alba, or suitable Schottische-style Strathspey would work. Glasgow Roast sheet music is on the next page, obtained from the public commons “The Session” (<https://thesession.org/tunes/17033>)

The Hello and Goodbye figure is from the *Cane Toad Collection*, specifically the dance called *The Three Oaks*. If people need help, particularly 1M and 4L, then I would suggest using travelling step on the LF.

# Glasgow Roast

*Mohsen Amini, David Lombardi*

The musical score for 'Glasgow Roast' is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign. The second and fourth staves contain first and second endings, each marked with a '1' and '2' above the staff and a '3' below the staff, indicating triplet rhythms. The piece concludes with a final triplet in the fourth staff.

## BRAIDS OF THE WAIMAK

A 48 bar jig for 4 couples in a longwise set.

- 1-4** 1C dance down and cast up to original place around 2C.
- 5-8** 1C set twice while 2C dance down and cast up to original place around 3C.
- 9-12** 1C dance down to below 4C place and face out, while 2C set twice, while 3C dance down and cast up around 4C. At the end of bar 12 4C, should face out, pulling back bottom shoulder.
- 13-16** 3C set twice, while 4C casts up (leading the 1C) and dances around 3C down to 4th place, while 2C dances down around 3C and back to 2nd place, while 1C casts back up to first place (initially following 4C, and being trailed by 2C at the end).
- 17-20** 2C and 4C set twice turning to face out on bars 19-20, pulling back bottom shoulder, while 1C dances down and cast up around 2C to first place, while 3C dance down around 4C and cast up to 3rd place.
- 21-24** 1C and 3C set twice, while 2C and 4C cast up and dance down to 2nd and 4th places respectively and face out.
- 25-32** 1C with 2C; 3C with 4C dance double figures of eight beginning with 1C and 3C crossing down and 2C and 4C casting up.
- 33-38** 1C follows 3C who dance down the middle and cast up around 4C finishing with 3C in first place and 1C in third place.
- 39-40** 3C with 2C; 1C with 4C turn  $\frac{1}{2}$ , 1C and 3C dancing inwards to begin. (That is LH on the ladies side and RH on the men's side.) (The order is now 2, 3, 4, 1.)
- 41-48** Reels of 4 on the sides, left shoulder on the ladies side and right shoulder on the men's. Begin with 3L giving LS to 2L, and 3M giving RS to 2M, for example.

**Notes** Devised 14/10/2025. The dance extends the fugal idea from a dance "Waves on the Waimak" by Julie Leith from the "Canterbury Tales" collection. Her theme was loop, set twice and loop. The recommended tune is

"Katie's Fancy" (traditional) and recommended recorded music is "O'Neill's 48" from the album "On Track" by The Sound Company. Most of the dance is in four bar phrases, so alternative music should respect this.

The Waimak, that is, the Waimakariri River is one of the longest in the South Island of New Zealand, and is a classic braided river. It enters the Pacific Ocean just north of Christchurch.

## THE BELDON FUGUE

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

**1-8** 1C dance mirror figures of 8 around 2C and 3C on own sides. 1C dancing in to begin.

**9-16** 1C dances a figure of 8 across around 2C, beginning by crossing between 2C, and finishing in original place facing in. Meanwhile, 3C dance mirror figures of 8 on own sides around 2C and 4C. 3L and similarly 3M begin by casting up. They finish in original places facing out and up.

**17-24** 1C and 3C dance double figures of 8 across the set around 2C position, beginning by 1C crossing down and 3C dancing up.

Meanwhile 2C dance mirror figures of 8 on their own sides, around 3C position and 4C, beginning by dancing in and down. They will be in front of 1C on bar 17, but behind them on bar 23. 1C and 2C finish facing down 1C should be somewhat close behind 2C. These couples should make sure that they are inside of the set towards the centre line, and particularly the 2nd couple should make sure to be facing down at the end of the reel.

**25-32** With 1C and 2C tandem, dance lead change Inveran reels with 3C and 4C. To wit: 1C and 2C are crossing to opposite sides to begin, and this is done in order 2W, 2M, 1W, 1M; 3C dance out and up, and 4C in and up. At the foot of the set, with 1C leading 1C and 2C cross up and back to own sides through 3rd place, in order 1W, 1M, 2W, 2M to finish the reel on own sides. All finish in original places, 1C and 2C in the middle facing down with nearer hands joined. 3C facing up and out, 4C facing in and up. As usual, 3C and 4C remain on their own sides throughout.

When teaching, I would begin the reels with all on the centre line in order (from the top) 1M, 1W, 2M, 2W and then make sure that at the end of bar 28, they are on the centre line at the foot of the set, in the order (from the top) 1W, 1M, 2W, 2M, and try not to travel too far down. At the end of bar 32, 1C and 2C need to be in the centre with nearer hands joined.

**33-38** 1C following 2C dance down the middle of the set below 4C position, cast up with 2C leading and finish with 1C in 4th position, 2C in 3rd position. Meanwhile, 4C cross up between 3rd and 4th places passing left shoulder (2) cast up to 2nd position (2) and cross over (2) giving right hand into 2nd place on own sides. Meanwhile 3C cast up to 2nd place, cross over passing left shoulder in second place, cast up to first place on opposite sides, and cross over to own sides in first place giving right hand.

**39-40** All take hands on the side and set.

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

**Notes** Devised 21/3/2025. Partially devised whilst daydreaming during Jeanette's teaching of the *The Beldon Twister* to new dancers, on the 20/3/2024, thinking that the other couples do very little. Recommended tune is "Caller Herrin'" by Nathaniel Gow. There is only one 4 × 40 recording I know (The Scotsmen) which is now unobtainable. Thus, I would either suggest using one of the 8 × 40 recordings, or alternatively the 4 × 40 set called "Scottish Reels" by the Sound Company would be a good substitute. Ideally played ABABB. Hopefully you are lucky enough to have a musician.

**Teaching notes** I would teach the Inveran reels and then the whole last 16 bars first, as they are the most difficult. Emphasise the the group enabling the 2C position at the end of bar 24, as this involves careful phrasing from 3C and 4C.

The following pages are devoted to two dances given to Kristin and me as we were leaving Ithaca in 1992. I am not sure if there are any copies remaining in existence except the paper copies I have, and I think they should be recorded and hopefully danced. Terry is a wonderful deviser of dances and it is unfortunate that some of his excellent dances have no record. Since these dances were given to Kristin and me, I feel that it is not inappropriate to add them to this book. I have tried to keep Terry's original descriptions, but have occasionally added some commentary regarding teaching.

## ROD'S SET DANCE

A 48 bar reel for 3 couples in a longwise set.

**1-16** 2C setting and turning corners. To wit:

**1-2** 2C set advancing to first corners who set back and do not advance.

**3-6** 2C and first corners turn with pas de Basque.

**7-8** Using pas de Basque, 2C pull back right shoulder and retire to second place.

**9-16** 2C repeat with second corners.

**17-24** Petronella setting and circles.

**17-20** 2C petronella turn and set to each other.

**21** 2C, with one pas de Basque, pulls back RS, so that 2M faces 3C, and 2L faces 1C. Supporting couples advance slightly with one pas de Basque.

**22-24** 1L and 2C 3 hands round, 1M with 3C 3 hands round, finishing with 2C in centre back to back, 1C facing 2L and 3C facing 1M, 1C and 3C nearer hands joined.

**25-32** Petronella in tandem (at top and bottom of the set)

**25-26** All set.

**27-28** 2C petronella, 2M to 3M position and 2L to 1L position, while supporting couples petronella in tandem. (Comment: 1M will be in 2M position, 1L in 1M position at the end, so all are moving anti-clockwise in their groups of three.)

**29-30** All set, hands joined on the sides.

**31-32** 2C petronella to ends of the set facing the centre, while supporting couples petronella in tandem to centre back to back. 1C will be facing up and 3C facing down.

**33-40** Double triangles with inversion and  $\frac{1}{2}$  reels of three.

**33-34** All set facing up and down, taking hands as in double triangles.

**35-36** All advance with 2 pas de Basque pulling back RS, to end with 2C back to back in centre 1C and 3C will be in partners place and facing 2C.

**37-40** Half reels of three across the set, 2M and 3L, 2L and 3M passing RS to begin, and all ending in original places.

**41-48** The progression.

**41-42** 2C cross RH.

**43-44** 1C and 2C RH across half way.

**45-46** 1C and 3C LF across half way.

**47-48** 3C cross LH.

Repeat twice more.

**Notes** Devised by Terry Glasspool, November 1992. Recommended music "Miss Gayton's Hornpipe" and suitable recorded music "The Sound of Harris" from "The London Highland Club Diamond Jubilee" by Andrew Rankine and his Band.

(Comment: In my younger days I liked pas de Basque and highly energetic dances very much.)

## ROD AND KRISTIN'S FAREWELL FUGUE

An 8 by 32 Strathspey for 3 couples in a longwise set.

**1-8 1C** dance in and take nearer hands (1), dance down to second place (2) turn with both hands moving down to just below 3rd couple's place (3-4), and cast up to original place to finish facing down. (5-8)

**2C** Cast up to first place (1-2) and then dance 1-6 of 1C's track.

**3C** Dance in to touch hands facing down and then cast up to first place (1-4), and then dance 1-4 of 1C's track.

**9-16 1C** Dance a half figure of eight on the sides dancing between the 2nd couple and then casting around the (empty) 3rd couple's position (9-12). Then 1C cross up giving LH through second place dance  $\frac{1}{2}$  on partner's side.

**2C** Dance 7-14 of 1C's track

**3C** Dance 5-12 of 1C's track. As they reach the top on bar 13, they will complete the reels of three which are in progress.

**17-24 1C** Dance  $\frac{1}{2}$  a reel of three on partner's side, taking nearer hands where possible. (17-20), Meet at the bottom and dance up to second place (21-22), with two hands turn moving up to first place opening out to face down taking nearer hands.

**2C** Dance 15-22 of 1C's track, ending in second place with nearer hands joined facing 1C.

**3C** Dance 13-20 of 1C's track. Finish in partner's original place.

(This completes the fugal figure.)

**25-28 1C** and **2C** set and dance 4 hands round half way. **3C** sets and turns with both hands half way to finish in original places.

**29-32** All set taking hands on the side, and turn partners with 2 hands.

Repeat, having passed a couple. After the second repetition, the first couple should dance in and down on bars 1-2, while the 4th couple simply cast up.

**Notes** Devised December 1992. Terry Glasspool notes that the dance was inspired by my dance *Kristin Macdonald's Strathspey* which I wrote for my wife (actually the first dance I ever devised), whilst I was visiting Ithaca (Cornell) in 1992. Terry recommends "any good Strathspey, preferably with good 2 bar phrases.) I used "Fair Donald" as recorded by Bobby Crowe, and it worked well. I think the music should be a traditional Strathspey.

(Commentary: The dance is reasonably simple in some sense, but demands extremely accurate phrasing, else people get lost.)