THE JOHN MUIR (WISCONSIN) BRANCH
ROYAL SCOTTISH COUNTRY DANCE SOCIETY

presents the

ANNUAL BALL OF THE
MADISON SCOTTISH COUNTRY DANCERS
APRIL 17, 2004

PROGRAM OF DANCES

The Glasgow Highlanders 32S-2C RR
Book 2, #3
In each group of two couples, couples face across the set, M on W's left. 1C are on the outside facing in, 2C on the inside facing out.
1-8 1C & 2C RIGHTS AND LEFTS;
As 2M gives LH to partner on 7-8, he dances into the middle and gives RH to 1W ready for
9-12 2M, with 2W & 1W, DANCE IN LINE OF 3 DOWN THE MIDDLE (CCW), followed by 1M.
On 12, women turn inward, ready for
13-16 1M, with 2W & 1W, DANCE IN LINE OF 3 UP THE MIDDLE (CW) followed by 2M.
On 16, all are in a line of four across with men in the middle
17-24 1C & 2C SET to partners
25-32 1C & 2C REEL OF FOUR across the dance, to progressed places
Note: The progression is CCW for 1C and CW for 2C

The Royal Deeside Railway R32-3C
Book 40, #9
1-8 1C DANCE DOWN CROSSING (no hands) below 3C and cast up into the middle facing 2W ; 1C & 2W RIGHT HANDS ACROSS (2C STEP UP on 1-2)
9-16 1C & 2M LEFT HANDS ACROSS; 1C end in the middle facing up, 1M behind 1W ; 1C dance up and cast off on own side for
17-24 1C & 3M RIGHT HANDS ACROSS; 1C & 3W LEFT HANDS ACROSS; 1C end in the middle facing down, 1M behind
25-32 1W leading, 1C dance down between 3C, cast up on own side to 2nd place ; all TURN RH
“At the end of their second turn, it is suggested that the retiring first couple dance down through the middle on bars 1-2 .”

The Merry Reapers 24J-3C
Graded Book, #3
1-8 1C CAST OFF two places, LEAD UP the middle and CAST OFF (2C STEP UP on 7-8)
9-16 SIX HANDS AROUND AND BACK
17-24 ALL TURN partner RH and LH

Fair Jenny’s Jig 32J-3C
Ron Wallace Leaflet
1-4 1C SET AND CAST OFF (2C step up on 3-4)
5-8 1C SET and TURN RH HALFWAY to face 1st corners
9-16 1C TURN 1st corner LH, partner RH, 2nd corner LH, partner RH to end in 2nd place on own side facing out
17-24 REELS OF THREE on the side, 1C giving RS to person on their right, 1C end back to back in center
25-32 DOUBLE TRIANGLES

Muir in 1872
The Silver Tassie 32S-3C
Drewry: Bon Accord, #11
1-8 All CROSS, SET, CROSS, SET
9-16 1C & 3C DOUBLE FIGURES OF EIGHT around 2C, begin 1C crossing down
17-24 1C DOWN THE MIDDLE followed by 2C & 3C; 2C & 3C divide and follow 1C UP THE MIDDLE
25-32 1C & 2C RONDEL

Red House 40R-2C
Book 7, #2
1-4 1C SET and CAST OFF
5-8 1C SET and CAST UP
9-16 1M, followed by 1W, CAST OFF, CROSS UP above 2W, CAST OFF and CROSS below 2C (1C end on own sides)
17-24 1W, followed by 1M, CAST UP and retrace 9-16 back to place
25-32 1C & 2M REEL OF THREE on the side, men passing LS to begin while 1W crosses down to 2M place to pass 1M RS; on 31-32, men pass LS to change places while 1W returns to place
33-40 1C & 2W REEL OF THREE on the side, women passing RS to begin while 1M crosses to pass 1W LS; on 39-40, women pass RS to change places while 1M returns to 2nd place

Intermission

Four Hands on Deck 32H-4S
Terry Glasspool (also Charlie Inglis)
3C & 4C start on opposite sides
1-8 All SET AND CROSS, SET AND CROSS
9-16 1C and 4C (actives) TURN RH once and a half, cast to middle (2C & 3C stepping out to ends) TURN LH halfway to face someone of opposite sex
17-20 Active dancers and corner TURN RH HALFWAY, SET
21-24 Active dancers and corners TURN RH HALFWAY; actives dance LH halfway to new corner
25-28 Active dancers and corners TURN RH HALFWAY, SET
29-32 Active dancers and corner TURN RH to end with corners in place and actives on the side: 1M & 4W, 1W & 4M TURN LH HALFWAY to change places

Order 2,4,1x,3x

Cherrybank Gardens 32S-3S
Drewry, Bankhead Bk 1, #7
1-8 1C&2C SET, PETRONELLA IN TANDEM; REPEAT
9-10 2C & 1C SET
11-12 2C CROSS RH, 1C CROSS LH
13-16 1M & 3C, 1W & 2C RIGHT HANDS ACROSS
17-20 1C & 3C SET AND LINK
20-24 3C & 1C FOUR HANDS AROUND (end 3C facing 1C for
25-32 GRAND CHAIN (begin 2C crossing, 3C & 1C changing places on the sides

The Whistling Wind 32R-3C
Book 36, #5
1-2 1C SET
3-6 1C CAST OFF (2C STEP UP on 5-6)
7-8 1C SET ADVANCING to 1st corners
9-16 1C & 1st corners REEL OF FOUR HALFWAY; passing RS, 1C REEL OF FOUR HALFWAY with 2nd corners. 1C end back to back in the middle, 1M facing up, 1W down
17-24 DOUBLE TRIANGLES UP AND DOWN (1C end in 2nd place on own side
25-32 DIAGONAL RIGHTS AND LEFTS (begin 1M down, 1W up)

Snow on the Mountain 32J-3C
Lara Friedman-Shedlov; to be published in Audrey McClellan's forthcoming novel, "The White Rose of Scotland."
1-4 1C CROSS and CAST OFF (2C STEP UP on 3-4)
5-8 1C FIGURE OF EIGHT HALFWAY (1W around 2W, 1M around 3M), then dance into the middle of the set and pull RS back to end back to back facing out own side of the set.
9-16 PETRONELLA DOUBLE TRIANGLES: 1C dance as for regular double triangles. On 15-16, they rotate 1/4 around to end 1W facing up, 1M facing down. Corners set on 9-10, petronella one place to their right on 11-12, then repeat 9-12, ending diagonally opposite where they started
17-20 1W with 3C at the top and 1M with 2C at the bottom, RIGHT HANDS ACROSS. 3M and 2W end facing out
21-24 3M, followed by 3W and 1W, and 2W, followed by 2M and 1M, CHASE CW halfway around to own sides and flow into
25-32 SIX HANDS AROUND AND BACK

Note: For the chase on bars 21-24, 1C must remember that they slip in *behind* the couple with whom they were doing right hands across.
Culla Bay  32S-4SQ

Book 41, #2

1-4 1M & 3W, and 1W & 3M, TURN RH halfway; 
remain in the center, 
pull back RS and dance 
to each other’s place, facing out
5-8 1C & 3C CHASE CW to 
next side of the square, 
and CURVE back into the center 
so that 1C face 4th place, 3C 2nd place. 
*Meanwhile*, 
2C & 4C REPEAT pattern of 1-4. 
(On 7-8 all pass RS, 
1W & 2W, 1M & 2M, 
3W & 4W, 3M & 4M)
9-16 REELS OF FOUR ACROSS
17-20 2C & 1C, and 3C & 4C 
FOUR HANDS AROUND,
21- 24 All SET, NH joined with partner; 
RH HANDS ACROSS halfway, 
2C & 1C, 3C & 4C
25-28 2C & 4C LH ACROSS to face 
out of the square
29-32 2C & 4C CAST (women around women, 
men around men) to face CW 
CHASE to next side of the square

The Montgomeries’ Rant  32R-3C

Book 10, #1

1-8 1C CROSS, CAST, CROSS LH and 
1M CAST OFF around 3M, 
1W CAST UP around 2W 
(2C STEP UP on 3-4)
9-16 REELS OF THREE across the dance, 
1C begin RS to 1st corner; 
on 16 join NH in the middle and face 2W
17-24 1C SET to 2W, 3M, 3W, then to 2M 
On 24, 1C are in the middle back-to-back
25-30 REELS OF THREE on the sides, 
1C RS to 2nd corner to begin
31-32 1C CROSS

Wildgoose Chase  32J 4S

Drewry, Brodie Bk

1-8 1W followed by her partner FIGURE OF 
EIGHT around 2W and 3W (in front of 2W, 
behind and around 3W, behind 2W), while 
4M followed by his partner FIGURE OF 
EIGHT around 3M and 2M (in front of 3M, 
behind and around 2M, behind 3M).  1C end 
at top of set and 4C at bottom of set so that 
the set is more or less square
9-16 1C SET while 2C CAST UP to form a line 
across with them, 4C SET while 3C CAST 
OFF to form a line across with them; all SET; 
all RH ACROSS with those opposite
17-24 REELS OF FOUR across the dance, end 
with 1C and 4C dancing in to take hands in a 
“Wild Geese” line up and down the center
25-32 1C & 4C BALANCE, TURN RIGHT 3/4; 
LEAD UP and CAST OFF, 1C to 3rd place, 
4C to 2nd place

The Space Coaster  32S-4S

Terry Glasspool

1-4 1C TURN RH 1/4, moving down, to finish 
between 2nd couple facing partner’s side
5-16 1C dance the Spurtle Progression with 2nd, 
3rd, and 4th couple in turn to finish in the 
order 2 3 1 4, all on partner’s side
17-18 All SET on the sides
19-21 2W and 1M approach in middle of set, turn 
LH halfway with 2W curving toward top of 
set and 1M curving toward bottom.
MEANWHILE, 3W, 4W, 1W pull back by RS, 
chase up behind men’s side and across the 
top of the dance AND 4M, 3M, 2M pull pack 
RS to chase behind the men’s side and 
across the bottom of the dance
22-24 4 women at top and 4 men at bottom, circle 
4 hands ¾, at bar 24 2W and 1M release LH
25-28 2W leads her line down women’s side and 
1M leads his line up men’s side advance 
toward partner while still moving up or down 
and retire straight to place. (Order 1,4,3,2)
29-32 All set in line of 4, then link (1 with 4, 3 with 
2) to finish 4, 1, 2, 3

Muir’s Rambles  32R-3S

Mike Briggs, 2003

Devised for the first annual ball of the John Muir 
(Wisconsin) Branch to be held in April 2004
1-8 MIRROR REELS OF THREE, 2C and 3C 
(not 1C!) crossing down from the top 
Order is now 1C, 2C, 3C: 1C on own side, 
2C and 3C on partner’s side
9-10 All SET
11-12 1C and 2C TURN PARTNER RH three-
quarters into a line of 4 up and down the 
middle of the dance
13-14 1M & 2M TURN LH halfway while 1W and 
2W CHASE CW around their partners to 
change places
15-16 2C and 1C TURN PARTNER RH one-
quarter to end with 2C on own side, 1C on 
partner’s side 
Order is now 2C, 1C, 3C: 2C on own side, 
1C and 3C on partner’s side
17-18 All SET
19-20 1C and 3C TURN PARTNER RH three-
quarters into a line of 4 up and down the 
middle of the dance
21-22 1W & 3M TURN LH halfway while 1M and 
3W CHASE CW around them to change 
laces
23-24 3C and 1C TURN PARTNER RH one-
quarter to end on own side 
Order is now 2C, 3C, 1C, all on own side
25-32 SIX HANDS AROUND AND BACK
Back to Back J32-3C
Terry Glasspool: An Itch to Dance “Slow, relaxed jig”
1-8  1C BACK TO BACK, TURN RH, CAST OFF (2C STEP UP)
9-16 1C BACK TO BACK, TURN RH once and a half to end in second place on partner’s side facing 1st corner
17-24 PUSHME-PULLYOU: 1C FIGURE OF EIGHT on side around their own corners, beginning RS to 1st corner, while 2M & 3M, 2W & 3W BACK TO BACK twice, first by RS then by LS
25-26 1C TURN 1st corner RH to end in the middle, back to back, in double triangle position
27-28 All SET
29-32 1C turn to R and CAST around partner’s 2nd corner to 2nd place on own side, 1M out the bottom and 1W out the top
“At the end of their second turn, it is suggested that the retiring first couple dance down through the middle on bars 1-2.”

Adieu Mon Ami 32S-3C
Bk 24, #11
1-4  1M & 2M, 1W & 2W SET and TURN BH
5-8  1C and 2C SET TO PARTNER, TURN PARTNER BH
9-16 1C & 2C ALLEMANDE (On 15-16, 1C pass LS to face 1st corners)
17-24 HELLO-GOODBYE SETTING (On 23-24, 1C petronella to 2nd place with a clap on 23)
25-32 SIX HANDS AROUND AND BACK

The Reel of the Royal Scots 32R-3C
Leaflet #7
1-2  1M & 2M TURN RH, 1W & 2W TURN LH so that 2C, 1C and 3C are in double triangles position
3-4  2C 1C & 3C BALANCE
5-6  1M & 3M TURN LH, 1W & 3W TURN RH so that 2C, 3C and 1C are in double triangles position
7-8  2C 3C & 1C BALANCE
9-16 1C DANCE to top of set, CAST OFF, DANCE to 3anrd place and CAST UP to face 1st corners. 3C follow 1C, but return to place
17-24 1C TURN 1st corner RH, PASS partner RS, TURN 2nd corner RH, PASS partner RS into 2nd place
25-32 SIX HANDS AROUND and back

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Mike Briggs
The UMass Dance Program aims to be at the forefront of educating the contemporary dance major through physical, creative, and theoretical scholarship. The program supports this by creating an environment that embraces inquiry, rigor and risk; providing a robust and relevant curriculum; engaging the wider, diverse regional community, and supporting a faculty that brings to the classroom/studio the benefits of national and international creative and scholarly research. Dance Program Director: Thomas Vacanti (bio & contact). A square dance program or square dance list is a set of defined square dance calls or dance steps which are associated with a level of difficulty. Programs and program lists are managed and universally recognized in modern Western square dance. Upper-level dance programs include not only square dance calls, but also square dance concepts. Callerlab, the International Association of Square Dance Callers, the largest international square dance association manages the most universally recognized of these Dance Discovery Foundationâ€™s three (3) Scholarship program provides scholarships to exceptional individuals, 8 years or above, who are studying at a dance or performing arts school, studio or institution throughout Southern California.Â Dance auditions and Scholarships offered by Mercyhurst University are available for applicants willing to take part in the B.A. and B.F.A programs at the University. The scholarships are based on merit and awarded by audition only. The Department of Dance at Tisch offers intense training for students committed to their futures as internationally acclaimed dancers and choreographers.Â No where else in the world can you find the range of disciplines in one school. Over the last 50 years as we forged new programs, built our home in New York and expanded to our global academic centers, institutes emerged. Each are built with shared values, common goals, and a priority for putting students first.