

The Royal Scottish Country Dance Society
Peterborough & District Branch



Afternoon Tea Dance

Friday 11th February 2022 3:00 – 6:00 pm

in Newborough Village Hall, Guntons Road, PE6 7RT

PELORUS JACK (J8x32)

Barry Skelton RSCDS Book 41

- 1- 8** 1s cross RH, cast 1 place & dance RH across with 3s, 1s end with Man facing his 1st corner with his partner behind him
- 9-16** 1s dance Alternating Tandem ½ reel of 3 with 1st corners & Alternating Tandem ½ reel with 2nd corners
- 17-24** 1s dance Alternating Tandem ½ reels of 3 with Ladies 1st corner (position) & then with Ladies 2nd corner (position)
- 25-32** 1M followed by partner dance into LH across with 2s, 1s retain LH & ½ turn to own sides, 2s+1s+3s set

J. B. MILNE (R8x32)

Hugh Foss Angus Fitchet Album

- 1- 8** 1M+2L set advancing & turn RH, 1L+2M set advancing & turn RH
- 9-16** 1s set to each other, turn 2H, cast to 2nd place & Petronella turn to Lady between 2s & Man between 3s
- 17-24** 1s set & ¾ turn RH **whilst** 2s+3s change places RH on sides & set, repeat but with 2s & 3s crossing RH & setting
- 25-32** 1s set, change places RH & cast round corner to 2nd place own sides **whilst** 2s+3s change places RH on sides, set, cross RH & all set

SCOTCH MIST (S5x32)

John Drewry Summer Collection 9

- 1- 4** 1s & 3s cross RH & cast down 1 place, dance into centre Men facing up, Ladies down
- 5- 8** 1M with 2s, 1L+3M with 4s, 3L with 5s, all circle left & 1s & 3s end facing 2nd corners
- 9-12** Dance Pass+Turn with 2nd corners, 1s & 3s turn partners RH to face 1st corners
- 13-16** Dance Pass+Turn with 1st corners, 1s & 3s turn partners RH to end in centre Ladies facing up & Men down
- 17-24** 1s+3s dance reel of 4 in up/down middle, (1s end in 2nd place, 3s in 4th place both on opposite sides)
- 25-28** 1Lady with 2s, 1M+3L with 4s, 3M with 5s, all dance RH across once round, 1s & 3s ending where they began the reel
- 29-32** 1s & 3s ¾ turn partners RH & cast off 1 place

TAKE WING (J4x32)

Debbie Hammond (2012)

- 1- 4** 1L followed by 1M casts to 3rd places (opposite sides) whilst 4M followed by 4L casts to 2nd places (opposite sides)
- 5- 8** 4s+1s RH across
- 9-16** 4L+1L with 2M & 3M, also 1M+4M with 3L & 2L, dance LSh alternating tandem reels of 3 on the sides
- 17-24** 4s & 1s dance ½ Fig 8 through the end couples, 4s & 1s turn RH (4 bars)
- 25-32** 2s+4s & 1s+3s circle 4H round and back

MISS JOHNSTONE OF ARDROSSAN (R5x32)

Roy Goldring 14 Social Dances

- 1- 8** 1s set & cast off 1 place (2s step up), 1s followed by 3s dance up between 2s, cast off (1s face down in 3rd place, 2s in 2nd place)
9-16 1s cross down into reels of 3 on sides with 4s & 5s (1s end facing up in 3rd place).
17-24 1s cross up into reels of 3 on own sides with 2s & 3s (1s end in 3rd place, own sides)
25-32 1s set, cast off 1 place (4s step up), 1s followed by 5s dance up between 4s and cast to finish in order 2 3 4 5 1

CUILLINS OF SKYE (S8x32)

Roy Goldring 4 SCDs 1978

- 1- 8** 1s cross RH **while** 2s+3s change places on sides (Ladies LH & Men RH) & dance reels of 3 on the sides (1s out & down, 3s in & up)
9-16 1s cast 1 place on opposite sides (3s dance up) & dance ½ Figs of 8 (Lady up & Man down), 1s meet in centre & turn LH 1¼ times
17-24 1L dances RH across with top couple & 1M with couple in 3rd place, 1s pass RSh & dance LH across with other couple
25-32 3s+1s+2s dance the Knot

THE WHITE HEATHER JIG (J4x40)

James B Cosh 22 SCDs

- 1- 8** 1s turn RH & cast to 2nd place, turn 1½ LH to end between 2s facing opposite sides
9-16 1s+2s dance Reel of 4 across, 1s pass RSh to face 1st corners
17-24 1s turn corner, partner, corner, partner, to end between 3s facing opposite sides
25-32 1s+3s dance Reel of 4 across, 1s end in middle between 3s & 4s
33-40 1s turn LH, cast to 4th place on own side & turn RH

EWAN'S MIDNIGHT MEDLEY M-((S2x32)+(R2x32)) Sq. set

*Amanda Peart
Friday Fun Night at The Stagger Inn*

- 1- 4** 1s & 3s dance in & ¾ RH across, drop hands to finish in centre, 1s with backs to 4s & 3s with backs to 2s
5- 6 All dance forward for 2 bars passing 2 people RSh
7- 8 All set, turning about to face in (2s & 4s facing each other in centre)
9-12 4s & 2s dance ¾ LH across, dropping hands to dance out to place (in the order 2 1 4 3 all improper)
13-16 All Set&Link & Ladies stay facing out
17-24 All dance ½ Schiehallion reels (4 3 2 1)
25-32 Circle 8H round & back

Dance once more in strathspey time (back to original places) & then twice in reel time

TEA INTERVAL

[February 11th in history ...](#)

660 BC – the traditional date for the foundation of Japan by Emperor Jimmu

In 55 AD, the death under mysterious circumstances of Tiberius Claudius Caesar Britannicus, heir to the Roman empire, on the eve of his coming of age, clears the way for Nero to become Emperor

1534 – Henry VIII of England is recognised as supreme head of the Church of England

In 1847 American inventor Thomas Edison, who, singly or jointly, held a world record of 1,093 patents and who played a critical role in introducing the modern age of electricity, was born.

On this day in 1858 in Lourdes, France, 14-year-old Bernadette Soubirous, a miller's daughter, first had visions of the Virgin Mary that were authenticated by Pope Pius IX in 1862, initiating the cult of Our Lady of Lourdes.

1938 – BBC Television produces the world's first ever science fiction television programme, an adaptation of a section of the Karel Čapek play R.U.R., that coined the term "robot"

In 1945 The Yalta Conference between the Allied leaders of World War II came to a close.

1959 – The Federation of Arab Emirates of the South is created as a protectorate of the United Kingdom

In 1975 Margaret Thatcher was elected leader of the Conservative Party, replacing Edward Heath; she became Europe's first woman prime minister in 1979.

1979 – The Iranian Revolution establishes an Islamic theocracy under the leadership of Ayatollah Ruhollah Khomeini

In 1990 Nelson Mandela is released from Victor Verster Prison outside Cape Town, South Africa after 27 years as a political prisoner

2013 – The Vatican confirmed that Pope Benedict XVI would resign the papacy as a result of his advanced age

THE SOUR LEMON (J8x40)

John & Hilary Ashby (Bridport March 2001)

- 1- 8** 1s+2s Set & Rotate
- 9-12** 1s dance ½ figure of eight, crossing down through 3s
- 13-16** 1s dance ½ figure of eight, crossing up through 2s
- 17-20** 1s+3s dance RH across
- 21-24** 2s+1s dance LH across, 1s finishing facing down
- 25-32** 2s+1s+3s dance RSh reels of 3 on sides
- 33-40** 2s+1s+3s circle 6H round & back

CITY OF BELFAST (S3x32)

*Lucy Mulholland
Belfast Diamond Jubilee & RSCDS Book 48*

- 1- 8** 1s ½ fig of 8 round 2s, 1s turn 2s 1¼ times (1s passing thru the middle - 1L/2M RH, 1M/2L LH) to end 1s back to back
- 9-16** 1s & 2s reel of 4 across ending with 2s end in 1st place & 1s facing 1st corners
- 17-24** 1s set to 1st corners then to 2nd corners, ending between corners, all set, 1s cross RH
- 25-32** 1s & 3s dance the Espagnole to end 2 3 1

THE BORROWER (R8x32)

Craig Houston (2017)

- 1- 8** 1s+2s Set&Rotate, 1s finish facing 2s
- 9-16** 2s+1s+3s parallel RSh reels of 3 on sides
- 17-24** 2s+1s+3s set, La Baratte with partner
- 25-32** 3s, with 1s & 2s following, dance down for 2 bars, change sides with Lady dancing under Man's arm, dance up to place, all set

THE TOLSTA RANT (J5x32)

Margaret Gibbs Braeside Dances

- 1- 8** 1s & 3s turn RH & cast down 1 place, lead down between next couple & cast up 1 place
- 9-16** 1s & 3s set to & turn 1st corner, set to & turn 2nd corner (end on sides between corners)
- 17-24** All Adv+Ret, 1s & 3s cross RH & change places LH on sides with 4s/5s
- 25-32** All circle 10H round & back

THE BELLE OF BON ACCORD (S4x32)

John Drewry Deeside II

- 1- 8** 1L & 3L cross down 1 place & cast up on opposite side to centre as 1M & 3M dance across & cast down to centre, 1s+2s & 3s+4s dance RH across
- 9-16** 1s & 3s dance reel of 4 up & down centre of dance
- 17-24** 1s & 3s $\frac{3}{4}$ turn RH & face up while 2s & 4s dance up on sides & turn in to face down, all set & circle 4H round to left & end on sides
- 25-32** 1s & 3s lead up, cross over, cast down 1 place & turn 2H, 1s lead down to 4th place while 3s cast up on own sides to 2nd place

THE IRISH ROVER (R8x32)

James B Cosh 22 SCDs

- 1- 4** 1s dance down below 3s & cast up to 2nd place own sides
- 5- 8** 1L dances RH across with 2s **while** 1M dances RH across with 3s
- 9-16** 1s dance $\frac{1}{2}$ diagonal reel of 4 with 1st corners then $\frac{1}{2}$ reel with 2nd corners & $\frac{1}{2}$ turn LH in centre to face 1st corners
- 17-24** 1s dance reels of 3 across giving LSh to 1st corners ending in 2nd place own sides
- 25-32** 1s dance Diag R&L (1M crossing down & 1L crossing up to start)

February 11th is the Christian feast day for Cædmon, the first recorded Christian poet in England, c680.



Memorial to Cædmon, St Mary's Churchyard, Whitby.
The inscription reads, "To the glory of God and in memory of Cædmon the father of English Sacred Song. Fell asleep hard by, 680."

A Northumbrian who cared for the animals at the monastery now known as Whitby Abbey during the abbacy of St. Hilda, he was originally ignorant of "the art of song" but learned to compose one night in the course of a dream, according to the 8thC historian Bede. He later became a zealous monk and an accomplished and inspirational Christian poet. In 1898, Cædmon's Cross was erected in his honour in the graveyard of St Mary's Church in Whitby.

The sole source of original information about Cædmon's life and work is Bede's *Historia ecclesiastica*. The impression clearly given by St. Bede is that Cædmon lacked the knowledge of how to compose the lyrics to songs. While asleep, he had a dream in which "someone" approached him and asked him to sing *principium creaturarum*, "the beginning of created things." After first refusing to sing, Cædmon subsequently produced a short eulogistic poem praising God, the Creator of heaven and earth. Upon awakening the next morning, Cædmon remembered everything he had sung and added additional lines to his poem. He was taken immediately to see the abbess, believed to be St Hilda of Whitby who, with her counsellors, asked Cædmon about his vision and, satisfied that it was a gift from God, he was invited to take monastic vows. The abbess ordered her scholars to teach Cædmon sacred history and doctrine, which

after a night of thought, Bede records, Cædmon would turn into the most beautiful verse. According to Bede, Cædmon was responsible for a large number of splendid vernacular poetic texts on a variety of Christian topics.

After a long and zealously pious life, Cædmon died like a saint: receiving a premonition of death, he asked to be moved to the abbey's hospice for the terminally ill where, having gathered his friends around him, he died after receiving the Holy Eucharist, just before nocturns. Although he is often listed as a saint, this is not confirmed by Bede and it has recently been argued that such assertions are incorrect.

The details of Bede's story, and in particular of the miraculous nature of Cædmon's poetic inspiration, are not generally accepted by scholars as being entirely accurate, but there seems no good reason to doubt the existence of a poet named Cædmon. Bede's narrative has to be read in the context of the Christian belief in miracles, and it shows at the very least that Bede, an educated and intelligent man, believed Cædmon to be an important figure in the history of English intellectual and religious life.