

**The Royal Scottish Country Dance Society  
Peterborough & District Branch**



**Afternoon Tea Dance**  
**Friday 13<sup>th</sup> February 2026 3:00 – 6:00 pm**  
 in Newborough Village Hall, Guntons Road, PE6 7RT

**THE MACHINE WITHOUT HORSES (J8x32)**

*Rutherford (1772) RSCDS Book 12*

- 1- 8** 1s set, cast & dance RH across with 3s
- 9-16** 1s set, cast up & dance LH across with 2s
- 17-24** 1s followed by 2s dance down, cast up behind 3s, in & dance up to top & 1s cast back to 2<sup>nd</sup> place
- 25-32** 2s+1s dance R&L

**TAMBOURINE (R8x32)**

*Lawrie Bowlen East Ivanhoe Book*

- 1- 8** 1s lead down the middle & back to 2<sup>nd</sup> place own side
- 9-16** 1s dance ½ reels of 3 across (Lady with 2s & Man with 3s) & ½ reels of 3 on opposite sides
- 17-24** 1s dance ½ reels of 3 across (Man up Lady down) & ½ reels on own sides
- 25-32** 2s+1s+3s circle 6H round & back

**BUTTERSCOTCH & HONEY (S4x32)**

*Jean Attwood Alexander Leaflet 24*

*Our Dance of the Month for January chosen by Vivien Punter.*

- 1- 8** 1s set & ½ turn RH into prom hold, 1s dance ½ RSh reel of 3 with 2s (2s end on opposite sides)
- 9-16** 1s dance ½ LSh reel of 3 with 3s & ½ RSh reel of 3 with 4s
- 17-24** 1s followed by 4s+3s+2s cast up on opposite sides to top, cross over to own sides each Lady passing in front of partner & down own side
- 25-32** All set to partners & turn 2H into 4H round (2s+3s & 4s+1s)

**THE HAZEL TREE (J8x32)**

*John Drewry Brodie Book*

- 1- 8** 1s+2s dance Espagnole
- 9-16** 1s turn 1<sup>st</sup> corners RH, pass RSh, turn 3<sup>rd</sup> corner LH & pass LSh to face 2<sup>nd</sup> corner
- 17-24** 1s turn 2<sup>nd</sup> corners RH, pass RSh, turn 4<sup>th</sup> corner LH, 1s pass LSh to face down in middle (opposite sides) left hands joined
- 25-32** 1s lead down below 3s, cross, cast up to 2<sup>nd</sup> place own sides, 2s+1s+3s turn RH

**The 9<sup>th</sup> (Highlanders) Volunteer Battalion, formed in Edinburgh in 1900, was the only kilted battalion of the Royal Scots. It adopted the Hunting Stewart tartan and this distinctive dress earned it the nickname of “The Dandy Ninth”. During the First World War the battalion served as the 1<sup>st</sup>/9<sup>th</sup> Royal Scots on the Western Front with the 51<sup>st</sup> (Highland) Division.**

**The Reel of the Dandy Ninth was devised for Ian Gray by Robert Senior. Ian's grandfather and his great uncle both served in the Dandy Ninth and his great uncle, Robert Scott Gray, was killed at the Battle of the Somme in 1916.**

**The dance has been chosen as our Dance of the Month for February by John Munro.**

**THE REEL OF THE DANDY NINTH** (R8x32)*Robert Senior (for Ian Gray)*

1- 4 All Adv+Ret  
 5- 8 1s+4s Petronella turn into centre & set to partner **while** 2s+3s face on sides, set, change places RH, 2s dancing down to 4<sup>th</sup> place, 3s up to 1<sup>st</sup> place  
 9-12 1s+4s dance ½ reel of 4 up/down centre  
 13-16 4s+3s (at top) also 1s+2s (at bottom) dance ¾ RH across, 3s & 2s remain in centre facing partners, 4s & 1s end on own side  
 17-20 3s+2s dance ½ reel of 4 up/down centre  
 21-24 2s+4s (at top) also 3s+1s (at bottom) dance ¾ RH across, 4s & 1s remain in centre facing partners, 2s/3s end on own side (1<sup>st</sup>/4<sup>th</sup> place)  
 25-28 4s & 1s, facing nearest end, join RH with partner, lead out of ends & cast to 2<sup>nd</sup>/4<sup>th</sup> place 2 4 1 3  
 29-32 All turn RH (or birl)

**MIDSUMMER COMMON** (S8x32)*Tom & Lindsey Ibbotson RSCDS Book 49*

1- 8 1s set, ½ turn RH, lead down through 3s, cross & cast up to 2<sup>nd</sup> place own sides (2s step up on 5-6)  
 9-12 1s set advancing past each other towards 1<sup>st</sup> corners as 1<sup>st</sup> corners set, 1s turn 1<sup>st</sup> corners 2H to finish 1L between 2s & 1M between 3s  
 13-16 1s set advancing past each other towards 2<sup>nd</sup> corners as 2<sup>nd</sup> corners set, 1s turn 2<sup>nd</sup> corners 2H, 1s retaining hold of corner's left hand to lead into ...  
 17-20 1M+2s, 1L+3s circle 3H round to left, 1s pull back RSh to face each other up/down in centre  
 21-24 1s set & petronella turn to 2<sup>nd</sup> place own sides  
 25-32 2s+1s dance a Diamond Poussette

**STAIRCASE IN STYRIA** (R5x40)*Margaret Gray TSC Dance Book 2 CD*

1- 8 1s+2M **also** 3s+4M dance RH across, 1s+2L **also** 3s+4L dance LH across  
 9-16 1s+4M **also** 3s+5M dance RH across, 1s+4L **also** 3s+5L dance LH across & 1L **also** 3L end facing out Ladies side with partners behind them  
 17-24 1s & 3s dance out Ladies' side & cast up 1 place, cross to Men's side & cast up to original place, Ladies looping round by the right  
 25-32 1s cross & cast 1 place, 1s followed by 3s dance up & cast (1s to 3<sup>rd</sup> place, 3s to 2<sup>nd</sup> place)  
 33-40 1s cross & cast 1 place, 1s followed by 5s dance up & cast (1s to 5th place, 5s to 4th place) 2 3 4 5 1

**NB – No stepping up or down until bar 27****THE PURPLE OCTOPUS** (M-(S2x32)+(J2x32)) Sq. set*Jill Burrows*

1- 8 All circle 8H round & back  
 9-12 1M+3M change places RH, 1M+3L & 3M+1L change places LH (1s & 3s now opposite partners)  
 13-16 1s & 3s ½ turn partner RH, pull back RSh & dance out to opposite places  
 17-24 2M+4M repeat 9-16  
 25-28 Men dance LH across once round, Men face anticlockwise, Ladies clockwise  
 29-32 All change places RH with person facing (1 bar), then LH with next person (1 bar) to meet partner, all turn partner RH back into square set 2 3 4 1

**TEA INTERVAL**

February 13<sup>th</sup> in history ....

**1322 – The central tower of Ely Cathedral falls on the night of 12<sup>th</sup>–13<sup>th</sup>.**

*Ely Cathedral can trace its origin to the abbey founded in 672 by St Æthelthryth (also called Etheldreda). The earliest parts of the present building date to 1083, and it was granted cathedral status in 1109. Architecturally, Ely Cathedral is outstanding both for its scale and stylistic details. The cathedral is built from stone quarried from Barnack in Northamptonshire (bought from Peterborough Abbey, whose lands included the quarries, for 8,000 eels a year), with decorative elements carved from Purbeck Marble and local clunch. Having been built in a monumental Romanesque style, the Galilee porch, lady chapel and choir were rebuilt in an exuberant Decorated Gothic. Its most notable feature is the central octagonal tower, with lantern above, which provides a unique internal space and, along with the West Tower, dominates the surrounding landscape; however it came about through a disaster at the centre of the cathedral.*

*On the night of 12–13 February 1322, possibly as a result of digging foundations for the Lady Chapel, which had begun the previous year, the Norman central crossing tower collapsed. Work on the Lady Chapel was suspended as attention transferred to dealing with this disaster. Instead of being replaced by a new tower on the same ground plan, the crossing was enlarged to an octagon, removing all four of the original tower piers and absorbing the adjoining bays of the nave, chancel and transepts to define an open area far larger than the square base of the original tower. Mistrust of the soft ground under the failed tower piers may have been a major factor in moving all the weight of the new tower further out.*

**1867 – Work begins on the covering of the Senne, burying Brussels's primary river and creating the modern central boulevards. Carried out between 1867 and 1871, it is one of the defining events in the history of Brussels.**

*The Senne/Zenne (French/Dutch) was historically the main waterway of Brussels, but it became more polluted and less navigable as the city grew. By the second half of the 19<sup>th</sup> century, it had become a serious health hazard. It was filled with garbage and decaying organic matter, heavily polluted, and flooded frequently, inundating the lower town and the working class neighbourhoods that surrounded it.*

*Numerous proposals were made to remedy this problem, and in 1865, the City of Brussels' mayor, Jules Anspach, selected a design by the architect Léon Suys to cover the river and build a series of grand central boulevards and public buildings. The project faced fierce opposition and controversy, mostly due to its cost and the need for expropriation and demolition of working-class neighbourhoods. The construction was contracted to a British company, but control was returned to the government following an embezzlement scandal. This delayed the project, but it was still completed in 1871. Its completion allowed the construction of the modern buildings and boulevards that are focal to downtown Brussels today.*

## THE FLOWER O' THE QUERN (S4x32) 3s+4s on opposite sides

*John Drewry (1977) Canadian Book*

<b>1-4</b>	1s+2s & 3s+4s, circle 4 hands to L, finish 1s facing 2s & 3s facing 4s
<b>5-8</b>	All set, 1s cast off & 4s cast up (2s & 3s lead to end place), 1s+4s change places LH on sides
<b>9-16</b>	4s+1s ½ Fig8 round couple at new end, & change places LH on sides; ½ Fig8 round other end couple, & change places LH on sides
<b>17-24</b>	Reels of 4 on sides 2(4)1(3), finish with middle couples facing end couples
<b>25-32</b>	All set to facing couple, 4s & 1s turn end couple so they dance out between ends, then 4s+1s ½Fig8 round end couple to 2 4(1)(3)

## LOCH FITTY JIG (J8x32)

*Alison Austin Dunfermline Collection*

<b>1- 4</b>	1s set, 1L casts down 1 place (2L steps up)
<b>5- 8</b>	1L dances ½ Fig 8 round 3M while 1M sets & casts down 1 place (2M steps up), 1s meet on Men's side
<b>9-12</b>	1s in prom hold dance ½ reel of 3 with 3s (pass 3L LSh)
<b>13-16</b>	1s divide, 1L dances ½ reel with 2s (pass 2M LSh) while, 1M continues ½ reel with 3s
<b>17-20</b>	1s in prom hold dance ½ reel with 2s (pass 2M on Ladies' side RSh)
<b>21-24</b>	1s dance out of Men's side, 1M casts up to finish between 2s facing down, 1L casts down to finish between 3s facing up
<b>25-28</b>	All Set+Link for 3 (2)(1)(3)
<b>29-32</b>	All turn partner RH 1½ (or birl) to own sides 2 1 3

**GORDON'S CIDER PRESS** (R5x32) Sq.set 5s in centre facing 1s*Irene Paterson (2011)*

1- 8        1s+5s dance RH across, 5s+3s dance LH across

9-16        1s+5s+3s dance reels of 3 up/down set (5s RSh to 1s to start), 5s end facing 4s

17-24       2s+5s+4s dance reels of 3 across (5s LSh to 4s to start). 5M, with 5L following, faces 1L

25-32       5s+1s change places passing RSh, 1s+4s repeat, 4s+3s repeat, 3s+2s repeat & 2s face up

**NAPIER'S INDEX** (J8x40)*Brian Charlton RSCDS Book 45*

1- 8        1s set, cast 1 place & turn LH  $1\frac{1}{4}$  times to end in Balance-in-Line position between 1<sup>st</sup> corners

9-16        1s+1<sup>st</sup> corners Balance-in-Line, turn corners RH & again Balance-in-Line with 1<sup>st</sup> corners

17-24       1s dance reel of 3 on sides (LSh to 2<sup>nd</sup> corner) & end diagonally between 2<sup>nd</sup> corners

25-32       1s+2<sup>nd</sup> corners Balance-in-Line, turn corners RH & again Balance-in-Line with 2<sup>nd</sup> corners

33-40       1s dance reels of 3 across (LSh to 3<sup>rd</sup> corners) & cross RH to 2<sup>nd</sup> places

**THE SINGING SANDS** (S3x32)*Barry Priddey Silver Rose*

1- 8        1s & 2s dance the Tourbillon: -  
  `1s & 2s turn partners 2H  $\frac{1}{2}$  way, 1M & 2L lead partners on 1 place clockwise to end 1s on Ladies side & 2s on Men's side, 1s set to 2s  
  `1s & 2s  $\frac{1}{2}$  turn partners 2H, 1L & 2M lead partners on 1 place to end 2s in 1<sup>st</sup> place & 1s in 2<sup>nd</sup> place & 2s+1s cross RH to own sides

9-16        1s dance  $\frac{1}{2}$  Figs of 8 (Man round 2s & Lady round 3s), 1s dance  $\frac{1}{2}$  reels of 3 (Man with 3s & Lady with 2s)

17-24       1s dance Diag R&L to end 3 1 2

25-32       All set, 3s+1s dance RH across  $\frac{1}{2}$  way while 2s cross RH & all chase clockwise  $\frac{1}{2}$  way to end 2 3 1

*The Duke of Perth, also known as Broun's Reel, is a traditional Scottish Reel, played in G Major. Although called a reel, the tune meets the criteria for a rant. However, it is usually played at a considerably slower tempo as a Scottish measure, or country dance, in 2/4 time. The dance performed to the tune is also called Duke of Perth.*

*Earl of Perth is a title in the Peerage of Scotland. It was created in 1605 for James Drummond, 4<sup>th</sup> Lord Drummond. The Drummond family claim descent from Maurice, son of George, a younger son of King Andrew I of Hungary. Maurice arrived in Scotland on the ship which brought Edgar Atheling, the Saxon claimant to the crown of England after the Norman Conquest, and his sister Margaret, to Scotland in 1068. Maurice was given lands in Lennox (Dumbartonshire), together with the hereditary stewardship of the county.*

*James Drummond, 4<sup>th</sup> Earl of Perth, had been created Duke of Perth, Marquess of Drummond, Earl of Stobhall, Viscount Cargill, and Baron Conraig in 1701 by the exiled Jacobite claimant to the British thrones, recognised by adherents of the Royal Stuarts as King James III and VIII. This creation, in the Jacobite Peerage, was never recognised by the British government; nonetheless, he and his successors continued to claim the Earldom together with the Dukedom.*

**DUKE OF PERTH** (Broun's Reel or Clean Pease Strae) (R8x32)*RSCDS Book 1*

1- 8        1s turn RH, cast to 2<sup>nd</sup> place, turn LH to face 1<sup>st</sup> corners

9-16        1s turn 1<sup>st</sup> corner, partner, 2<sup>nd</sup> corner, & partner to face 1<sup>st</sup> corners

17-24       1s set to & turn 1<sup>st</sup> corner 2H, set to & turn 2<sup>nd</sup> corner

25-32       1s dance Reel of 3 on opposite sides giving LSh to 1<sup>st</sup> corner & cross back to own sides