1. Christine M Phillips
   - bar 1-2 It may be more convenient to set on the spot with the right foot and move forward with the left foot
   - bar 21-24 corners dance only two steps in turn
   - bar 24 1st woman is facing down, 1st man is facing up.

2. The Gardeners’ Fantasia
   - bar 16 3rd couple release hands pass by the left to face first corners
   - End of bar 24 2nd and 1st couples face down / up on the sidelines

3. Barbara’s Strathspey
   - bars 13-16 Note that turns are on the sidelines.

6. The Bonnie Tree
   - bars 19-20 and 23-24 Those corners being cast round change places diagonally.
     Those corners not changing stay facing up and down.
   - bar 24 2nd man and 3rd woman need to anticipate the change of direction into the following two-handed turns

7. Best Set in the Hall
   - bars 15-16 1st couple turn on the spot.

8. High Society
   - bar 8 finish on the sidelines
   - bar 17 3rd and 2nd men dance backwards to begin the poussette.
   - bars 29-32 Devisor wishes to finish on bar 32 in promenade hold

9. The Flower of Glasgow
   - bars 9-16 Effectively two three-couple allemandes, one going up with a ‘phantom’ 2nd couple, the other going down with ‘phantom’ 1st and 3rd couples.
   - bars 17-20 3rd couple are in first place and 2nd couple are in third place.

10. Links with St Petersburg
    - bars 1-4 Note that the distance to be covered by the dancers who are casting is more than is usual in these figures.
    - bars 12-13 Care is needed to avoid turning too quickly, which causes difficulty in subsequent phrasing.
    - bar 16 The devisor suggests 1st couple remain in the middle facing up to begin the subsequent turns.

12. The Zoologist
    - bar 28 2nd and 3rd couples do not return to the sidelines but retain the circular shape of the left hands across.
    - bars 29-32 1st couple are followed by the couples with whom they danced left hands across.

13. The President’s Quadrille
    Figure 1
    - bars 1-2 Dance two full steps to advance to the middle and acknowledge.
The President’s Quadrille cont’d

Figure 2
- **bars 1-4** Do *not* join hands with partner while dancing towards the opposite dancer.
- **bars 8, 16, 24** Men dance a polite turn at the end of the ladies’ chains.
- **bar 32** No polite turns as men face corners.
- **bars 20 and 28** After allemande turn left, women need to anticipate curving around into the half ladies’ chains that follow.

Figure 3
- **bars 1-8** Reels are danced straight across the set at first and third places.
- **bar 8** 1st and 3rd couples do not pass by the left at the end of the reels but finish in partners’ places, all facing in.
- **bar 14** 3rd couple should release hands before the half turn to original places and face corners.
- **bars 17-24** Reels are danced straight up and down the set at second and fourth places

Figure 4
- **bars 16 and 32** Polite turns where appropriate.