

Skua dubh in Bonn invite you to their 32nd ball

PUBLIC TRANSPORT

As a Scottish country dancer,
you love it or loathe it, or both.
But for many of us, it's the ride to every ball.

DEPARTING

31 May 2025, 7 p.m.
Walkthrough from 2.30
to 4.30 p.m.

DEPARTING FROM

Hall of St. Cäcilia,
Kastellstraße 21,
53227 Bonn-Oberkassel

FULL ITINERARY

also available at the
Dance database:

[my.strathspey.org/
dd/list/58793/](http://my.strathspey.org/dd/list/58793/)

TICKET PRICES

35 €, concessions 25 €,
14 years or under 10 €
Early bird price until
20 April 2025: 30/18/7 €

SPEEDING YOU ALONG

Anselm Lingnau (piano)
and Christine Moos (fiddle)

TICKET OFFICE

Sign up with
tanzen@skua-dubh.de
Give your full name
and mention if you are
a student/trainee/young
dancer/on a low income
(for reduced tickets)

TRANSPORT LINKS

Nearest train station:
Bonn-Oberkassel,
nearest tram stop (line 62/66):
Oberkassel Mitte.
From there walk to the venue,
see <http://goo.gl/maps/XPXym>

NIGHT SLEEPER SERVICE

Let us know if you would like
to stay with a Skua dubh
member after the ball (though
it may not be as comfortable
as a sleeping car). We'll try to
find a place for everyone.

PASSENGER TRANSPORT TERMS & CONDITIONS

Please pay in advance, payment information will be sent
when we confirm your registration. Guests from outside
the eurozone may pay at the ball. Non-dancing guests pay
12 € for the buffet.

To help us plan and prepare the buffet, sign up by 24 May.



BY WATER OR BY LAND

Travelling to St Andrews takes time. You can board a **ferry** and spend a whole night crossing the North Sea. Or, having arrived at the airport **within a mile of Edinburgh Toon**, you **monitor the buses** arriving, desperately hoping to catch the one that takes you to a bus stop in the middle of nowhere, where you transfer to the bus taking you to St Andrews – just in time for tea at Summer School! Elsewhere, the Deutschlandticket railway and **bus pass** takes you to places like Schlüchtern-Vollmerz or Wardenburg-Oberlethe (but be aware that in certain parts of rural Germany you might be better off trying to catch a lift with a passing tractor).

THE FERRYBOAT Carolyn Hunt (2/2 RR, J 6×32)

- 1–8 All men Adv&Ret; all join hands in circle and slip to the left
- 9–16 All ladies Adv&Ret; all join hands in circle and slip to the right, finish facing partner
- 17–24 Grand Chain (2 bars/hand), finish facing new partner
- 25–32 New couples join hands and slip into centre (2), slip out (2); turn partner RH to form circle

THE BUS PASS Tony Meadley (3/4 L, J 8×32)

- 1–8 1M, 2M+3M following, dance across the top, down behind opp side and up the middle (8) WHILE ladies wait (4); set advancing and turn single R to finish in promhold with partner
- 9–16 All Promenade, 1c cast off and 2c dance up (2, 1, 3)
- 17–24 2c+1L & 1M+3c RHA; with 1c leading Snake Pass to (3, 1, 2)
- 25–32 1c turn LH to sideline facing out and left; 1/2 Reels3 on side, LSh to 4cnr pos (2, 1, 3)

WITHIN A MILE OF EDINBURGH TOON Thomas Skillern (3/4 L, S 8×32)

- 1–8 1c cast, turn BH; cast off, turn BH
- 9–16 1c lead up to top, cross and cast off (2c up); 2c+1c R&L (one step per hand), 1c finishes facing 1cnrs
- 17–24 1c set to and turn cnrs (turning BH) (to 2, 1x, 3)
- 25–32 All Adv&Ret; all turn BH (1c turn BH | 1/2) (2, 1, 3)

THE BUS MONITOR Ute Pitzal and Garry Robertson (3/4 L, R 8×32)

- 1–8 1c+2c set, pull back RSh and chase 1 place clw (1c on ladies' side, 2c on men's side); 1c turn 2c RH | 1/2
- 9–16 1c+2c R&L, finishing facing partner on 1cnr diag, 2H joined ready for ...
- 17–24 1c+2c H&G Poussette, finish on midline, ladies/men facing down/up
- 25–32 2c+1c 6 bars of Reel4, 2M followed by 1M & 1L followed by 2L dance up/down own sides to end (2, 1)



SPEEDY OR SLOW

While public transport might be very slow indeed if you want to go to places like **Sucker Bay** in Minnesota (where, in the 1970s and 1980s, memorable SCD events seem to have taken place), other Scottish dancing destinations have much better transport links. Take the **TGV** to commute between Paris and Lyon, the two SCD top destinations in France – or the **Shinkansen** to speed between dance events in Japan.

A TRIP TO SUCKER BAY Maureen Burnham (3/4 L, J 8×32)

- 1–8 1c+2c+3c Adv&Ret; all cross RH, all chase 1/4 clw into lines across (men below ladies)
- 9–16 All Adv&Ret up/down; all change place with partner LH, all chase 1/4 cclw to own places
- 17–24 All Circle6 and back
- 25–32 1c 1/2 Fig8 round 2c; 1c cross RH, cast off (2c up) (2, 1, 3)

LE TGV Jacques Chamoin (3/3 L, 3×[S 32+R 32])

Strathspey

- 1–8 1c set, cast off (2c up); 1/2 Fig8 round 1cnrs, finish facing 1cnrs
- 9–16 Set H&G, on bars 15–16, 1c pass partner LSh to 2nd place opp side and face out
- 17–24 Reels3 on sides, 1c LSh to 2cnrs, on bars 23–24, 1c turn LH until facing up (3c finish the reel in centre behind 1c)
- 25–32 1c+3c Allemande (2, 3, 1)

Reel

Repeat in reel time, new top couple leading

SHINKANSEN Ann Dix (3/4 L, R 8×32)

- 1–8 1c+3c Double Fig8 round 2c (1c starting in & down)
- 9–16 1c set, dance down middle; cast up round 3c and dance up to places (face out) WHILE 2c stand (2), set; dance down middle and dance round 3c to places WHILE 3c stand (4); set, dance into middle (face down) and cast back to places
- 17–24 Reels3 on sides (1c starting out & down), 1c+2c finish in the centre, ready for ...
- 25–32 1c+2c Poussette (2, 1, 3)

HAVE A BREAK IN THE BUFFET CAR



THE WORLD FROM ABOVE

... can be very pleasant when you see the **city lights** below. And isn't it lovely when you and others **gang (to) the same gate** at the airport before or after Summer School? Some SCD events require a long-distance **flight (to Melbourne)**, for example, on which a certain dance has been written).

CITY LIGHTS Nicola Scott (3/4 L, J 8×32)

- 1–8 1c turn RH, cast (2c up); turn LH | 1/4 to face 1cnrs
- 9–16 Corners Pass&Allemande Turn R (same as Corners Pass&Turn, but cnrs dance an Allemande Turn (L turn under M's arm) and 1c meet partner in centre at the end); all cnrs chase 1/2 clw (4) WHILE 1c turn LH | 1/4 to face 2cnr pos
- 17–24 Repeat bars 9–12 on 2diag; repeat bars 13–16, 1c finish in centre LSh to partner facing opp side
- 25–32 1L+2c & 1M+3c RHA (to 2, 1, 3); all turn partner RH (or birl)

GANG THE SAME GATE Milton Levy (3/4 L, S 8×32)

- 1–8 1c cross RH, cast off 2 places (2c+3c up); 1c cross RH and cast up 1 place (3c down)
- 9–16 1c set passing LSh, turn 1cnrs BH; 1/2 Reel4 with 2cnrs, at end 1c curve R to between end couples (M above facing L below)
- 17–24 1c set passing LSh, turn 4cnrs (2cnr persons) BH; 1/2 Reel4 with 1cnrs, at end 1c curve R to end on opp sides (3x, 1x, 2x)
- 25–32 All Set&Link3; repeat (2, 1, 3)

FLIGHT TO MELBOURNE Shirley Campbell (4 S, R 4×32)

- 1–8 1M+3L & 1L+3M Fig8 round 2/4c (ladies crossing in front of men), end in own place
- 9–16 1c & 3c in promhold RSh Reels3 across with the nearest dancers of 2c & 4c, end in own place
- 17–24 All couples Set&Link2 (to face partner); turn RH 1/2, chase 1 place clw (4, 1, 2, 3)
- 25–32 All Circle8 and back



THE WORLD OF TRAIN TRAVEL

... is beset with problems. They range from minor nuisances (“We need to go slow because it’s autumn and **leaves are falling** on the tracks”) to more serious technical issues (“**We’ve nae electric**”) to things that do make you wonder (“There’s a strange animal on the tracks ...”).

THE RAMPANT UNICORN JIG Jim Rae (3/4 L, J 8×32)

- 1–8 1c+2c La Girandole:
1–4 1c+2c join hands and set, 1L+2M 3/4 turn RH WHILE 1M+2L cast up/down
5–8 1c+2c RHA 3/4 to opp sides and turn partner RH (2c to own sides, 1c to face 1cnrs)
- 9–16 1c+1cnrs 1/2 Reel4, 1c turn R about to face 4cnrs;
1c+4cnrs 1/2 Reel4, 1c turn R about to face 3cncr pos
- 17–24 1c+3cnrs 1/2 Reel4, 1c turn R about to face 2cncr pos;
1c+2cnrs 1/2 Reel4, 1c pass RSh to own sides (2, 1, 3)
- 25–32 All Circle6 and back

FALLING LEAVES Avril Quarrie (3/4 L, S 8×32)

- 1–8 1c+2c set, turn partner 2H; flowing into Circle4 to the left
- 9–16 1c set, cross RH, cast (2c up), turn LH to face 1cnrs
- 17–24 Turn CPCP (to 2, 1, 3)
- 25–32 1L+2c & 1M+3c RHA, pass Rsh; LHA with other couple

WE’VE NAE ELECTRIC Gary Coull (5/5 L, R 5×32)

- 1–8 1c+3c cross down to DoubleTriangle positions (2c+4c up), all set;
1c+3c RSh round 1cnrs to midline and face partner (ladies facing down/men up)
- 9–16 1c+3c Reel4 on midline WHILE 2c+4c+5c Reels3 on sides
(4c starting in and to the left, 2c+3c starting out)
- 17–24 1c+3c 1/2 turn RH with partner and cast R round 2cncr; turn RH 1 1/2 to (2, 1, 4, 3, 5)
- 25–32 1c+4c & 3c+5c Set&Link2; all turn partner RH (2, 4, 1, 5, 3)



STATIONS AND RAILWAY LINES

On the other hand, you get to know grand old railway stations and charming railway lines. And metro stations so big that changing from one subway line to the other is more than enough of a warm-up for the Paris ball.

GRAND CENTRAL STATION Chris Ronald (3/4 L, J 8×32)

- 1–8 1c long cast to 3pl (2c+3c up); 3c+1c Mirror Set&Link2 (3c cast down, 1c dance up)
- 9–16 Mirror Reels3 on sides (1c out and up), take hands when possible (2, 1, 3)
- 17–24 “Unisex chain” up/down:
2L+3M turn LH 3/4 to other end of their sideline as their partners cross to other side of set
WHILE 1c set, 2M+3M & 2L&3L turn RH 1/2 WHILE 1c cross; repeat (2, 1, 3)
- 25–32 Circle6 and back (2, 1, 3)

MONTPARNASSE Ann Dix (4/4 L, S 4×32)

- 1–8 1c+4c set, cross RH; cast to middle (2c up/3c down), 1c+4c 1/2 LH
- 9–16 Reels4 on sides, finish middles facing ends on sidelines
- 17–24 All set up/down, turn BH on sides; 2c+4c & 1c+3c Circle4 to the left, finishing for
- 25–32 2c+4c & 1c+3c Poussette

THE ROYAL DEESIDE RAILWAY Ron Arrowsmith (3/4 L, R 8×32)

- 1–8 1c (no hands) dance down, cross below 3c and (2c up) cast up to 2L;
1c+2L (1L leading) RHA
- 9–16 1c+2M LHA, 1c finish facing up, 1M behind 1L;
1c dance up and cast off on own side to 3M (1L leading)
- 17–24 1c+3M RHA; 1c+3L LHA, 1c finish facing down, 1L leading
- 25–32 1c dance down between 3c, cast up on own side to 2pl; all couples turn RH (2, 1, 3)



CATCHING A TRAIN AND CATCHING THE WIND

You hurry to the station to catch the train. It is delayed. When it finally arrives, you board, thinking “**Start your engines, please!**” The train, however – having to wait for the conductor/another delayed train/the tracks to be cleared of leaves or rampant unicorns –, departs much too late, making you miss your connecting train. With plenty of **time to spare** in a small station, you get to improvise on a well-known song from the 1960s: “... on the train, is where I long to be – but I may as well try and **catch the wind**”.

START YOUR ENGINES Ellen Ternes (3/4 L, J 8×32)

- 1–8 Reel3 in tandem on ladies’ side
(1c, with 1L leading, LSh to 2L, on bar 4 1M takes the lead)
- 9–16 Reel3 in tandem on men’s side
(1c, with 1M leading, RSh to 2M, on bar 12 1L takes the lead,
1c ends in 1pl centre facing down)
- 17–24 1c dance down between 3c, cast up to 2pl (2c up); all turn partner RH (2, 1, 3)
- 25–32 Circle6 to the left (3 bars), cross R foot over and pivot L; chase clw (2, 1, 3)

TIME TO SPARE Sheila Trafford (3/3 L, S 3×32)

- 1–8 1c+2c 1/2 Double Fig8 (1c cross down);
1/2 Mirror Reels3 on sides (2c out and up) (3, 2x, 1x)
- 9–16 2c+1c 1/2 Double Fig8 (1c cross up);
1/2 Mirror Reels3 on sides (2c out and down) (1, 2, 3)
- 17–24 1c dance down (2c up), turn 3c EH; turn 2c with other hand, all set (2, 1, 3)
- 25–32 1c+3c Tourbillon (2, 3, 1)

CATCH THE WIND Romaine Butterfield (3/4 L, R 8×32)

- 1–8 1c set, cast off (2c up); 1/2 Fig8 up (2, 1x, 3)
- 9–16 1c set twice, on bars 11–12, 1L swivels R to face out;
1L (1M following) casts R round 2M and down the middle
(finishing 1L between 3c facing 3M & 1M between 2c to face 2M)
- 17–24 1M+2c & 1L+3c RSh Reels3 across
- 25–32 1L (1M following) casts R round 3M and crosses to 2pl; 1c turn RH (2, 1, 3)