

Amadis of Gaul

Jig 3c4cset (32x8) suggested music: *Father Connelly's Jig* Colin Dewar

N.B. each couple will lead twice... always beginning from the top position

- 1-2** 1s with 2s (men LH, ladies RH) exchange on the sides & retain handholds:
 1s finish shoulder to shoulder facing up in the centre. 2s end outside the set-line
 facing down & out.
 3s rotate to face up & out , then petronella turn into the wheels .

Ensure that the "wheel-spokes" are evenly setsee diagram

- 3-6** all set R [1 bar] then (starting L) dance the wheels right round to put 1s back to start places (shoulder to shoulder facing up) Dance round 1 place per bar

- 7-8** 1s release from wheels, dance up crossing to opp sides & cast back to 2nd opp.
 3s wheel on 1 place, release, dance up to 1st place own side & face out,
 2s wheel on 1 place ,release,dance on to 3rd own & turn back (men a/c, ladies c)
....to face up & out into the reel which follows.

- 9-16** All dance mirror ½ reels on sides, (1s in & down)
 1s dance ½ diagonal R/L on 1st diags
 as 2 diag corners (3M,2L) set & cross Rh

- 17-24** All dance ½ side reels (leads Rsh to 4th corner)
 1s dance ½ diagonal R/L on 1st diags
 as 2 diag corners (2M,3L) set & cross RH 3 (1) 2

- 25-32** All dance ½ side reels (leads Rsh to 2nd corner)
 leads Birl moving down to 4th place
 as 3s+4s step up 2 3 4 1

The opening 8 is a movement imitating the winding –up, aiming & firing of a pair of medieval siege-engines...known as "Trebuchets". Here the leads cross on bar 7, & hence I have called the figure "Crossing Trebuchets"

The key to a successful launch into the middle 16 bars(which are really great fun, as those who dance John Drewry's " Father Connelly's Jig" will know!) is in setting the wheels up evenly and rotating them fast and in perfect synchronisation .

I hope I have assisted the dancers by always starting the dance at the top of the set and allowing the re-starters a 4 bar "re-assessment break" at the end.

