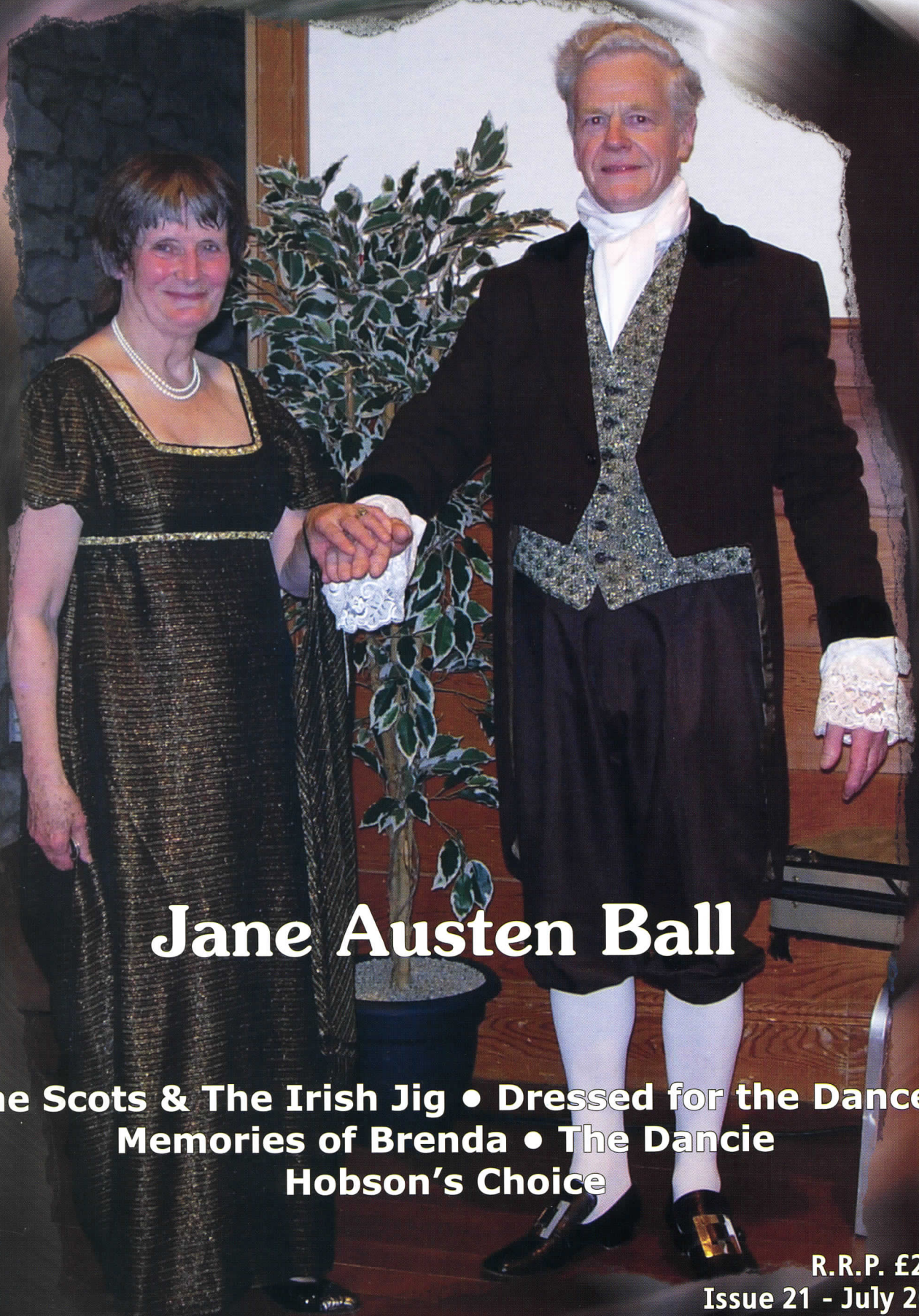


# Dance On!



## Jane Austen Ball

**The Scots & The Irish Jig • Dressed for the Dance  
Memories of Brenda • The Dancie  
Hobson's Choice**

**R.R.P. £2.00  
Issue 21 - July 2006**



# *Jane Austen Ball*



*David Sutherland & Mary Lynchehaun*



*Peter & Margaret Bainbridge with Esme Randall*



*Skirts a-swinging, the Danes are dancing!*



*All  
Photos  
©*

*David Sutherland*

*The Danes at the Mill Wheel*



*June McKay meets Josephine & Napoleon*



*Dumfries Historical Dance Group*



## Editorial

**W**e have some great articles as ever this month. Thank you so much to everyone who contributes. It's always good to have your news and photographs, so keep them coming! Mats Melin has taken time from his busy schedule to write a thought-promoting article – are we Scots actually being racist in our portrayal of the Irish? Finlay is all dressed up – has he anywhere to go? And George has been causing his usual mayhem, this time in Wales. Don't our dancers at the Jane Austen Ball look splendid? Next month we hear all about the Skye Country Dance Weekend. Keep Dancing!

**Karin**

## Take The Floor

22nd July	Ron Kerr (2005) Alex MacArthur (1988)
29th July	Neil MacEachern SDB (Helensburgh 2005)
5th August	Tom Orr (Lanark 2006)
12th August	TBA
19th August	TBA
26th August	TBA

Saturday Evenings 19.05-20.30  
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**Dance On!** will be published each month. Deadline for all articles is the 3rd of the preceding month.

**Dance On!** is published by Northbeat

**Dance On!** is printed by Wm Culross & Son Ltd, Queen Street, Coupar Angus, PH13 9DF Telephone: 01828-627 266 Fax: 01828-627 146  
e-mail: culross@btinternet.com www.culross.co.uk

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Front cover photograph of Maureen & Robert Lambie

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Front cover design by Bruce Dow, Culross Printers

## Subscriptions

**Dance On!** will be published each month and is available by personal subscription or through your dance group. Single copies are available at £2.70 (inc UK P&P) and a 12 month subscription is £24 plus the relevant P&P.

<b>P&amp;P:</b> UK (inc N. Ireland & Channel Islands)	£ 8.40
Europe (inc Republic of Ireland)	£15.60
Rest of World	£25.20
<b>e.g. UK total will be £32.40 (£24 + £8.40)</b>	

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# Jane Austen Ball

**Mr. Darcy *WOULD* Have Approved**

**By Sheila V. Sutherland**

**W**ell, it was, after all, advertised as "A Jane Austen Weekend" and The Assembly Dance groups of Edinburgh and Glasgow had nothing to fear from the Trade Descriptions Act man.

The weekend started at Holy Cross Church Hall, Bangholm Loan, Edinburgh on Thursday evening when the "Dancing Master" Nicolas Broadbridge, aided by wife, Nell, put us through some attractive dances. Folks arrived from North, South, West and yes, even East... we know that's where the North Sea lies but thirty-six Danes joined us. More on them later!

The rest of the weekend took place in The Musicians' Room and The Gallery Room at Robert Owen's Institute in New Lanark. It was a magnificent setting by anyone's standards.

On Friday night we were treated to a very special event – a Recital by Aidan Broadbridge on violin, and Jonathan Cohen on piano, to celebrate the success of the new "Pride and Prejudice" film in which Aidan is the featured violinist. All enjoyed hearing this talented pair of musicians, with their wide and varied programme, on a perfect summer evening with windows open to the upper reaches of the River Clyde.



***Nell, Nicolas & Annette Broadbridge***



***The Danes March On!***

A sunny Saturday morning found all the dancers back in New Lanark for a Dance Workshop, run by Nicolas, which allowed us a "dance-through" of some of the Ball programme. We did get a mid-morning coffee-break, served with home-made scones. By the end of the morning we felt confident of a truly enjoyable evening at the Ball to come that night – good music, good dances and good company.

In the afternoon we were free to explore New Lanark but, before departing to find lunch, we had another treat in store. Meet at the Mill-wheel at half-past twelve we were told; so we did, in our numbers, along with New Lanark's usual visitors. Three costumed Danish musicians took up positions then, from the archway, in pairs, streamed a line of thirty-two wonderfully



costumed Danish dancers, marching proudly behind the Danish flag. After their National Anthem their demonstration commenced, buckled shoes stamping and twinkling, ladies' skirts and red flannel petticoats swinging and a variety of regional head-dresses, some lace, some twisted fabric, bobbing as they danced. The gentlemen looked... well, Danish, I suppose, in doublet and hose and smart scarlet bobble caps. There was something gentle yet vibrant about their dancing but conversation revealed that this has a lot to do with the temperament of our Danish friends. They are apparently more placid than the fiery Celts!

The summer evening brought us all to the Ball and an amazing array of elegance. Evening Dress is recommended, so most dancers arrived in costumes of the Jane



*The Ball in progress*



*Casting Off in style!*

Austen period as the New Lanark setting and The Gallery Room lent itself to this style. On the programme Nicolas has quoted Sir William Lucas to Mr. Darcy in "Pride and Prejudice":

"There is nothing like dancing, after all. I consider it as one of the first refinements of polished societies."

In all honesty, I can say there was nothing to beat the dancing that night. Of course, it was much enhanced by the superb playing of Aidan on his violin and Brian Prentice on piano. Who could fail to dance with true pleasure? The gentlemen were elegant and the ladies delightful. Those less sure of a dance were gently guided through so that there was full enjoyment for all. During the evening there was a further treat for us when the Dumfries Historical Dance Group performed a set of dances most beautifully in delicate costumes.

Their expertise was much admired by their appreciative audience.

If I had any regrets about the weekend it would be that many of my dancing friends know nothing of this early dancing. Many of the dances are fore-runners of dances now danced throughout Scotland. Perhaps people haven't yet heard of it. An interesting break-down of the numbers who attended the weekend is as follows:

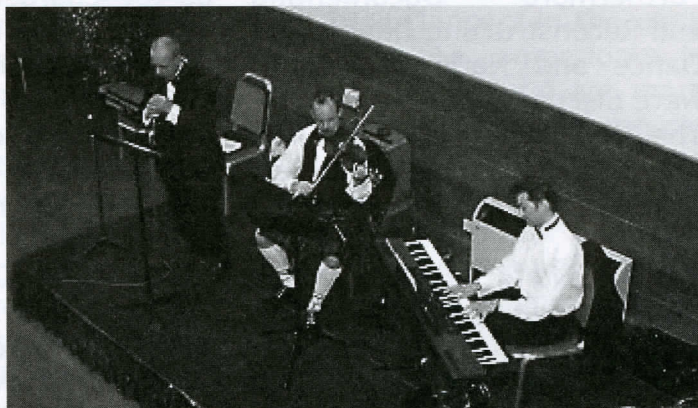
Scottish domiciled – 5 organisers and musicians  
+ 48 dancers

English domiciled – 34

Danish domiciled – 36

The Edinburgh Assembly meets on the second Thursday of every month except July and August in Holy Cross Hall, Bangholm Loan, at 7.30pm. Details are available from Nicolas Broadbridge on 44(0)1555-662212 or from me on 0131-552 1622.

See you at the new session and at the Ball next year? I hope so!

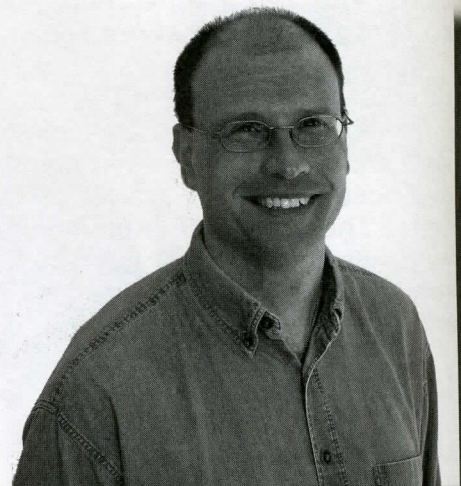


*Nicolas, Aidan & Brian*



# The Scots and the Irish Jig

By Mats Melin



University of Limerick hosted Dance Research Forum Ireland's 1<sup>st</sup> International Conference over the weekend 22<sup>nd</sup>-25<sup>th</sup> June 2006. Titled - "At the Crossroads? Dance and Irish Culture", it featured papers presented by speakers from Ireland and round the world as well as workshops on different aspects of Irish Dance ranging from Sean-Nós Step Dancing to Modern Dance. Lecture demonstrations featured Breandán de Gallai, former lead of Riverdance, talking about the choreographic concepts of his new show *Balor*, and John Scott talked about working with asylum seekers and torture victims through the medium of dance in Ireland.

The proceedings of the Conference will be published and will contain papers on Irish Dance in Local and Global perspectives discussing the development of Irish dancing costumes and mix of dance and music cultures in the diaspora. Other topics were Dance Education in Ireland, Institutionalisation of Competitive Irish Step Dance; Practised Based Approaches to Dance; How Irish is Irish Dance? Furthermore - Documenting and Reconstructing Dance, and Dance and National Identity were discussed.

The Conference also featured one panel discussing Scottish Dance at the Crossroads featuring Gareth Mitchelson (former World Highland Dance Champion) and myself. Frank McConnell was unable to attend to give his thoughts on Step Dancing in Scotland and why people seem to be unwilling to "look deeper down the well"

for an understanding of certain aspects of their dance heritage, which do not lie in structured and prescribed ways as laid down by dance organisations. I discussed the increasing speed of change and influences to the Scottish dance traditions, and why both organisations and individuals alike often resist this. The concept of a certain way as being "the correct" way was also highlighted, as were new developments and collaborations between modern and traditional dance in Scotland. Gareth Mitchelson talked about the current position and changes (or lack of changes) to competitive Highland Dancing. He asked whether the dance form is an "Art" form or a "Sport" today, or if it is indeed "SpArt" - a combination of the two?

The Conference was food for thought on many levels and made me aware of how similar, in many ways, the development of dance is in Scotland and Ireland. I had a discussion with an Irish dance scholar - Dr John Cullinane - regarding one aspect of dance in Scotland - the peculiar inclusion of "The Irish Jig" in Highland Dance competitions. It was not so much the style of the dance that was discussed, as the character in which the "Scottish" Irish Jig is danced. The concept of this dance has intrigued me for some time and here are some thoughts on the subject.

The earliest written description of the Scottish "Irish Jig" I have found is in Dundee Dancing Master David Anderson's Ballroom Guide of 1897, where it is called *David Anderson's Irish Jig*. He described 12 steps plus 4 quick steps. No other explanation to the origin

of the dance is given. So was he one of the early originators of the dance we know today? Well quite likely, and one may even speculate that he devised this form of the dance.

The late Highland Dancer and adjudicator George B. Lowe wrote about The Irish Jig, in the Braemar Highland Gathering Book in 1976:

"Although not danced at the Highland Games at Braemar, Aboyne, and Donside, the Irish Jig is a great favourite at Highland Games. Dundee has a jig that is all its own. The explanation is that about the middle of last century, many families left Ireland to work at the potato dressing on Angus farms. In the winter they percolated into the jute mills. With them, they brought their jig steps to Dundee, which they danced on every possible occasion. Within the last two decades, Cuthbertson taught special classes in Dundee and influenced the jig. The Scottish jig danced at the Highland Games is a version of The Irish Washerwoman and has steps in it like 'The Tipperary Trot', 'Paddy's Breeches', and



'The Donnybrook'. In Dundee, even to this day when a young man or woman is setting off to a dancing class they say, 'they are goin' tae the jiggin''. Aberdeen has its own variation of the jig, which is not unlike the Dundee jig, perhaps a little more refined. The late Mary Aitken and Betty Jessiman were fine exponents of the jig, and the jigs of Bobby Watson and Brian Sievwright, both of Aberdeen, have great character in them." (Braemar Book, 1976).

It is not the fact that a Scottish version of an Irish dance developed that was the topic of my recent discussion, but rather the concept of the character it is supposed to show. Many years ago, when I was taught The Irish Jig by the late Bobby Watson of Aberdeen, he told me two stories that went with the dance (as he had learnt them) and which, he explained, was to help the dancer understand the character in which to dance The Irish Jig.

The first story tells of an Irish Washerwoman who is angry with those who have soiled her clean washing hanging on the line to dry and dances as crazed with anger. The other story is for the male dancer, which is supposed to show an Irishman who, after a long day's work, has a little too much to drink and starts to fight. No doubt there are many versions of these stories, and they may or may not be familiar to most dancers today, but I believe they were, and maybe still are, used as an explanation of the dance.

It may be argued that explaining the character of this dance with a caricature and a stereotypical image of the Irish as drunk and mad and dressed as leprechaun, in the case of the man, is just some harmless

fun. But is it? I do not think the Irish think so, and my recent discussion confirmed this. It is not that the Irish are making a big issue of it, but I would think many Irish believe it is a curious concept. What if we turn the tables and say, for argument's sake, that the Irish had a dance in their competitive dance repertoire over the last 120 years called, shall we say, "The Scottish Reel"? This dance would be danced in the image of a drunken, angry Scot with thistles hanging out of his kilt. It would be featured weekly at most competitions and championships and be taught in most, if not all, dance schools. Would the Scots then say it was a bit of harmless fun?

In the current climate of political correctness, and anti-racism but also with the growing issues of Nationalism as featured in the current media frenzy regarding whether or not the Scots should support the English team in the World Cup or whether Andy Murray should be supported by English fans at Wimbledon or whether MSPs should vote on English matters etc, this is actually a rather topical issue. Is there a place for, to my way of thinking, an obsolete and needless negative characterization of another nation in the Scottish dance traditions of today?

It is interesting to note in this discussion what Dancing Master D.G. MacLennan wrote in the 1950 edition in his book *Highland and Traditional Scottish Dances*. He discussed most other Scottish dances to some detail but regarding the "Scottish" Irish Jig he only had this to say:

"I much regret to state I have a very poor opinion of the Irish Jig, which passes under that name in Scotland. It seems to get worse during the passing

of the years. In these days of expert tap dancing, which was originally derived from Hornpipes and Jigs, over half a century ago, it is surprising to find that the style of dancing the Jig is so defective in the execution of the steps. The whole performance is rough, and lacking in fine beating. I would advise our dancers to try to visit an Irish Fèis (Festival), and obtain lessons from one of the many good Irish Champions" (MacLennan 1950:25).

MacLennan does not discuss the character of the dance but is, however, not particularly pleased with the dance as part of the Scottish dance tradition. Only a few years after this statement the main Highland Dancing organisations formally included the dance in their competition repertoire. The style has subsequently spread to most parts of the globe where Highland Dancing is competed in under Scottish organisations rules and regulations.

Note that Highland Dance organisations in Australia and New Zealand, which are not part of the competition structure as governed by Scottish organisations, have their Irish Jigs as well. These dances are very different in structure, character and history as they developed from sharing competition platforms with Irish Dancers in the early days of dance competitions in the diaspora. They are more like the dance style of the old Irish dancing masters, and they do not carry with them the story of the, for example, "mad Irish washerwoman," but rather explain their context in Irish dance tradition.

Is it not time to respect another dance tradition for what it is rather than poke fun at it and its nation?



# Dancing Forth

*With Grant Bulloch*

**A**ugust brings the Edinburgh Festival Fringe once again, and amongst the massive number of shows, concerts and performances planned, there is still at least one which brings together the traditions of Scottish music and dance.

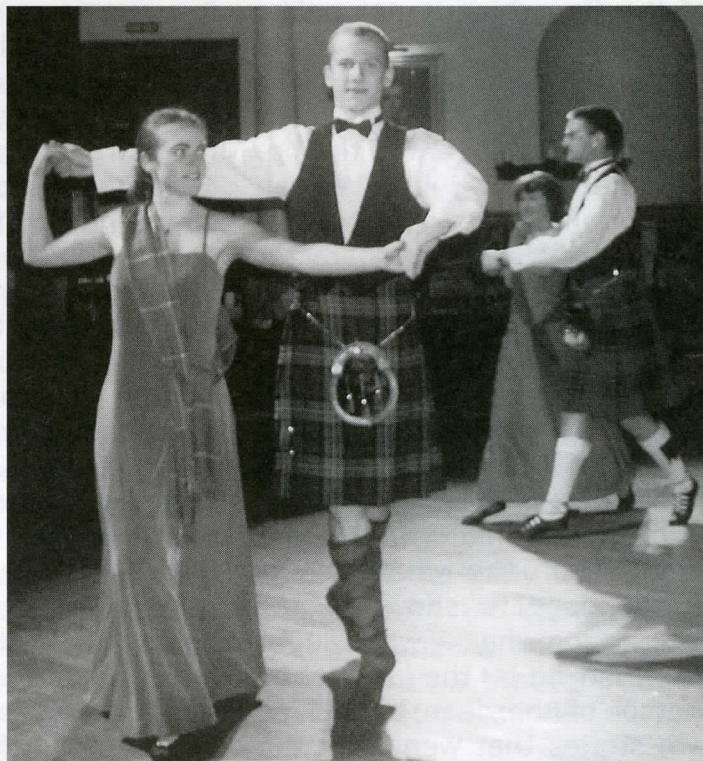
"Dancing Forth" is the show presented by the RSCDS Edinburgh Branch and it must surely lay claim to be the longest running production in the Fringe, having recently celebrated its 50<sup>th</sup> year since starting in 1954. The show has changed considerably since those early days, but despite a few name changes, the essential elements of Scottish Country Dancing, music and song remain very much at the heart of the production.

**"Dance On!" caught up with this year's Producer, Grant Bulloch, at rehearsals in Edinburgh. We asked him how the show was progressing.**

"Rehearsals are going very well," he replied. "We started earlier this year and it means many of the dancers have had longer to prepare and learn their dances. The programme for the show is also a lot simpler this year. In the past, the dancers have had a lot to remember, and bearing in mind that many of them are often dancing at St. Andrews or taking part in the Dunedin Festival or the Military Tattoo right up to the week of the show, it's very hard to get everyone together. This year we even have dancers flying back from an international festival on the day that the first pre-show rehearsal takes place."

**So how do you go about devising a show like "Dancing Forth"?**

"Over the years, the show has always had some form of theme to it. This year we take the audience through summer and winter, daytime and nighttime, and having a theme does help you focus your



thoughts. However if you're not careful it can also make life very difficult, and if you are desperately trying to source dances which are particularly relevant to a particular theme you can easily find yourself in a corner."

**What kind of dances do you try to include in show like this?**

"Well, they have to look good," Grant responded. "That doesn't mean they have to be particularly clever or complicated dances – sometimes a very simple dance performed by dancers who are clearly enjoying themselves is better than a difficult one performed with grimaces! Sometimes I choose dances which can be linked well together, or have some relevance to each other. An example this year are the dances *Hunter's Moon* and *Harvest Moon* by John Drewry. Sometimes I just like the name of a dance and when we try it out, we find it's a great dance."

**How do the music and song fit into the show?**

"The show is roughly 50% dancing and 50% everything else, which in past years has included narration, storytelling and verse speaking, as well as music. This year we have Mo Rutherford and her Band playing, which will give a more traditional Scottish Country Dance style to the music, but in the past couple of years I have chosen musicians who have had more of a folk background."

**Is the dance content purely Scottish Country Dancing, or do you vary it with other dance styles?**







"Well the dancers are generally all from the Edinburgh Branch Demonstration Team so Scottish Country Dancing does tend to prevail! However we vary it with some Highland Dances, Step Dances or perhaps Ceilidh, to show the diversity of Scottish Dance as best we can. We do have to remember that the dancers nearly all come from a Scottish Country Dancing background and we can't expect them to perform styles they are not comfortable with. I always ask them to be as professional as possible but we are really all amateurs, doing this purely for the love of dancing."

#### **Can the audience join in?**

"Not in this show – it's really a performance. There are plenty of Ceilidhs to go to during the Fringe. We've done other shows in the past which are mixtures of audience participation and performance, but not in the Fringe. This is Scottish Country Dancing performed to the highest standards possible and hopefully you will come away from it desperately wanting to join in! Some people have even joined beginners' classes after seeing the show."

#### **Have you had a lot of experience producing shows before?**

"This is my third year as Producer of 'Dancing Forth', but before that I have danced with the Edinburgh Branch team for over twenty years, so I've performed in quite a few of the shows over that period – enough to know what works and what doesn't."

#### **How does a Producer bring in new ideas, year after year?**

"A lot of ideas do get recycled! However I think you need to get outside the usual Scottish Country Dancing circles and see other types of shows, listen to music other than Scottish Dance Bands. It's too easy to get caught up in what went before and just do the same thing again, because it worked last year. You need to take a few risks – some will work really well and some might not, but it's not the end of the world if they don't."

#### **Last year, "Dance On!" reviewed the show in its August issue and I still remember the "ghosts" dancing in white kilts!**

"Yes! We told the story of The Old Spedding Castle's Ghost Dance, and then danced it. Many readers will recall the dance and how an extra dancer joins in the reels and turns as if a ghost flits through the

formations. The men dancing all wore black kilts but we had a white kilt made specially and the "ghosts" suddenly appeared on stage after the dance had started. It made a big impact. I like surprises and doing the unexpected. It makes people sit up and take notice."

#### **Some of the songs and music came from unexpected sources too?**

"Well I was brought up on 80's rock music and only heard Scottish dance music in the children's dancing classes I attended. Somewhere along the years, the two styles met up and I got into bands like Runrig and Wolfstone. As a teenager I ended up travelling around Skye and the Hebrides to see for myself what they were singing about, and they actually got me thinking much more about the more authentic Scottish musical traditions. Bands who could mix the electric guitar with the fiddle excited me, but thanks to them, when I grew older I wanted to hear more of the fiddle. If I ever get round to buying an iPod now, it will probably be full of traditional music. I just hate it when people imply that Scottish Dance and its music has to be put in its own wee box for fear of being 'contaminated' by other music forms. There is a place and time for the music we all associate with Scottish Country Dancing, but I always try to put something into the show which is different, even if people don't always realise it at the time."

#### **A few old favourites as well?**

"Absolutely, we have a mixture of Robert Burns and Robert Tannahill tunes, plus a few others thrown in."

#### **Considering how difficult it is to be successful in the Fringe, do you get good audiences for the duration of the show?**

"I think we averaged over 100 each night. That is pretty good for a Fringe show, when you consider



*"The Ghosts"*



the competition out there. We are fortunate that we have a very loyal following who turn out year after year, but we do also attract visitors to Edinburgh who are true 'Fringe-goers' and so I am aware that the content of the show has to be of a high enough standard that they are not disappointed. Unfortunately we need more than 100 to break even financially, so it's getting harder each year to survive."

#### **What are the surprises this year?**

"Oh, I'm not telling you! Let's just say that we will try to show you how versatile the Edinburgh Branch dancers can be!"

#### **Can you just turn up at the door?**

"You can, but it won't necessarily guarantee you a seat! Some evenings will be sold out so it's best to book in advance if you can. Tickets are £12 and can be obtained from the Fringe Box Office or by phoning 07041-323 155. You can also get information on the show's website [www.dancingforth.org](http://www.dancingforth.org).

If the dancers enjoy performing in the show as much as they seem to enjoy the rehearsals then it will be well worth a visit to the Fringe this year. You can always find plenty of traditional music in the Fringe programme, but you won't find much Scottish Dance, so please go along and support their efforts.

#### **DANCING FORTH**

**Featuring the Dancers of the Edinburgh Branch of the Royal Scottish Country Dance Society and the music of Mo Rutherford & friends**

**9<sup>th</sup> to 12<sup>th</sup> August 2006**

**Show starts 7.30pm**

The Edinburgh Academy  
Henderson Row  
Edinburgh

Tickets £12 at the door and Fringe Box Office  
**Tel: 07041-323 155 or [www.dancingforth.org](http://www.dancingforth.org)**



#### **2005 Reviews**

**S**o you think you're in Scotland? Pish! You're not truly there until you let the spirited and friendly performers of Dancing Forth transport you to times of ancient myth and legend. The music is incredible, the ensemble expertly playing an array of traditional instruments, from the bagpipes to the fiddle. Teamed with exquisite vocals, storytelling, and energetic traditional dance, all steeped in

Scottish history, there is something here to delight all senses. Perhaps for at two hours it seemed long-winded, especially in the confines of a hall, with the distinct feeling it should be experienced in a far-off glen surrounded by Highland goats. Stay with it though, it's only absolute immersion that leaves you feeling like a true Scot.

**"3 weeks" Review - rating: 4/5**

**I** have been an enthusiast for the RSCDS programmes in the Edinburgh Fringe since the first of them, An Edinburgh Fancy, in the hall of the old Royal High School. That was decades ago and the successful formula has hardly changed. They are successful because they demonstrate Moray McLaren's description of the Scottish dance: "In its passionate formality, its blending of abandon and style, its rhythm of colour and pattern it expresses the Scottish spirit as almost nothing else does".

This year's programme, produced by Grant Bulloch and choreographed by Stewart Adam, was the most passionately formal and the most complex, as well as the most studied in costume, which I can remember. I confess that I would like to have seen one or two of the simpler old favourite dances as well, and also a return to the use of Scots verse in the interludes between the dances. Fergusson, Burns, S.G. Smith and Robert Garioch have all given us verses admirably expressive of the same Scottish spirit. These programmes should be much better known. It would be better to find a more central and audience-friendly venue, perhaps the Hub. They should be marketed, especially to visitors, as an essential part of the Scottish experience.

**Paul Henderson Scott**





# Your Letters

Dear Karin,  
Following June's magazine and the article from Finlay entitled "Too many dances?" I feel the need to take issue with him.

Would, I wonder, Finlay take his argument further, and say that no more music should be written (after all it is only the same notes rearranged), or that no more poetry should be created (the same words), no more opera, ballet, no more paintings – after all we have more than a lifetime's worth of all of them and could manage quite well without any more?

The human race has an urge to create and if you suggest that no more dances were written there is no knowing what wonderful choreography you might miss. Imagine if dance creation had ceased before John Drewry, Roy Goldring and Derek Haynes (to name but a small selection) had written their dances. I agree that there are some uninteresting dances (some of them quite old) but if dancing is to survive it has to develop and change, so new ideas are needed. Those which are not popular will soon fade away, but hopefully there will be some gems in the future.

**Sue Petyt**



Dear Karin,  
The Dumfries Branch of the RSCDS held their annual Summer Dance on 16<sup>th</sup> June on The Loreburn Hall when more than 100 dancers attended from all over the region. A cheque for £300 was presented to Sinclair Barbour of the Thornhill Scottish Country Dancers towards the £14,000 they need to raise for their trip to China.

The twenty-strong group is one of the four groups representing Europe to be specially invited to take part in a five-day International Folk Arts Festival in Shanghai in October.

Sinclair (centre) is pictured with some of the young dancers receiving the cheque from Office Bearers, Secretary Margaret Dickson (on left), Vice Chairman Rachel Fenwick (at back), and E. Ferguson, Treasurer (on right).

**Margaret Dickson**



## International Dance Council

### 1. Call for contributions - 20th World Dance Congress

Papers, performances and other contributions to be presented at the 20th World Congress on Dance Research, Athens, Greece, 25-29 October 2006. Contributions can be: papers containing results of original research, performances, classes, presentations, videos, exhibitions. Registered conferees can apply for financial assistance to cover travel expenses.

### 2. Festival in Punjab, India

Dates 26 October to 05 November 2006. The organizers invite ensembles from all countries; they cover accommodation and full board plus sightseeing.

### 3. Festival in Malta

For folk groups up to 30 persons; 26 December 2006 to 02 January 2007. Cash prizes 3500, 2300 and 1000 euros.

### 4. Mediterranean Folk Festival in Cyprus

Ensembles of up to 30 persons from all Mediterranean countries are invited to a festival-competition in Larnaca, 26-28 November 2006. Applications with a DVD or VHS. Prizes of 2000, 1500 and 1000 Cyprus pounds.

### International Dance Council – CID

#### President's Office

[president@cid-unesco.org](mailto:president@cid-unesco.org)

## streaming Pictures

### Lochmaben-based media production company, Streaming Pictures, Launch Ceilidh CD & DVD.

#### Dance Ceilidh Volume 1 CD

Stuart Anderson, from Hawick, and his Scottish Dance Band provide a superb range of music for a selection of the ten most popular Ceilidh Dances:

Gay Gordons, St Bernard's Waltz, Dashing White Sergeant, Canadian Barn Dance, Strip the Willow, Eva Three Step, Pride of Erin Waltz, Eightsome Reel, Military Two Step and Virginia Reel

#### Learn to Dance Ceilidh Volume 1 DVD

(Dual Standard for Europe N. America, Australia & Japan)

The DVD shows the complete beginner how to do the steps and figures. All the dances are walked through with dance caller Karin Ingram and then danced by The Northbeat Reel Dancers to the music of The Stuart Anderson Scottish Dance Band.

So if you have never done Ceilidh Dancing and want to have a go, or simply need to brush up on the dances, this DVD is just the thing for you

For further information about the Company or any of its products contact Iain Hale or Sue Petyt on 01387-810 958

e-mail: [directors@streaming-pictures.co.uk](mailto:directors@streaming-pictures.co.uk)



# Web Dancer

By Sue Petyt

**This column will appear each month and I will review a number of Websites associated with dancing. Due to publishing deadlines, I write this review about 5 weeks before the magazine is published so please be aware that Websites can change between my review and the publication of the magazine. These observations are based on my professional opinion and personal preferences, please e-mail your views to me or write to the letters page.**

**If you would like your site reviewed please e-mail the link to me at [sue@suepetyt.me.uk](mailto:sue@suepetyt.me.uk)**

## ***[www.birmingham-rscds.org.uk](http://www.birmingham-rscds.org.uk)***

**T**he Birmingham RSCDS site is very simple and straightforward, which I always consider to be a good thing. The first page tells you clearly what the site is and there is a link to the RSCDS Website. The most prominent feature on the page is the "Next Event" which gives an overview of the forthcoming event and provides a link to more details, and is, after all, the most likely thing that regular visitors would be interested in.

The other prominent item is a brief note about the recent 60<sup>th</sup> Anniversary Ball which was hailed as a great success, and at the bottom of the page is a counter to show the number of visitors. I am never sure whether a counter is a good idea or not, especially if there are not a lot of visitors to the site. When I was doing this review, the counter said 1147 since July 2005 which did not seem to me to be a lot of visits. Admittedly with new Websites it can take a while for them to get known about, and establish themselves, but if they are really useful to people they will get lots of visitors.

The menu choices are across the top of the Home Page, the first being "Useful Links" which brings up five links, all of which look useful (especially Minicribs!). This is a sensible number of links, as too many can just cause confusion. The page "Our Aims" is very short, and one thing I felt was missing was an explanation (short and simple) of what Scottish Country Dancing is, what you need to start dancing, and why someone might want to take it up.

The next menu is "Events", again clearly laid out; however I did feel that more information would have been useful. There is a date, what the event is, either a full or partial address, and

the group which is doing the organising. If I were a visitor in the area looking for a dance, I would be struggling to find the venues, and there are no contact details against the events. The Webmaster is always limited by the information that groups provide, but a postcode for the venue is useful, as is a local contact for the event, it saves the Webmaster getting all the queries and makes it easier for visitors. There are some links through to other group's Websites, which is a good idea if they are available as they usually provide more detailed information. These days, as we are all getting a bit lazy, it is important to make it easy for people to find out the information they need, so the more that can be provided, the better.

There is a "Contact Us" page which gives an e-mail address (I sent one and received a prompt response) and the option to sign a Guest Book. As with the number of visitors the guest book can be a mixed blessing. This one has only four entries, none of which are really "signed" guest book entries, and some of which should not really be available for others to view (such as change of address details). Guest books need to be viewed by the Webmaster and those entries which should not be available for the world to look at should be removed. The confusion possibly arises because the guest book appears on the "Contact Us" page, and people have assumed it is an on-line form for contacting the branch, rather than an open guest book for all to read.

The "Classes" page covers quite a large geographical area, which is great and very helpful, but I would say the same as for the Events page, post codes and contact details would make it even better.

All in all a good site, a few minor changes and additions would make it a very good site.



## Lack O' Men

(Reel 4x40)

### Starting Position

3W      4W

1M      2M

1W      2W

### After 80 Bars

2W      1W

2M      1M

4W      3W

### After 40 Bars

4W    2M    3W

2W    1M    1W

### After 120 Bars

1W    1M    2W

3W    2M    4W

*This is a dance for 6 people (2 men and 4 ladies). The dancers start as in a longways set, with two ladies in first couple's position, two men in second couple's position and two ladies in third couple's position. During the dance (which is danced four times, the ladies will dance in each of the four 'corner' positions and the men in each of the four positions between the ladies).*

**1-2** All set in lines of three

**3-4** All circle to the left (four steps)

**5-6** All set in a circle

**7-8** All circle to the right (four steps) finishing in positions as at bar 1.

**9-16** Reels of three on the sides (men right shoulder to the lady on their right).

**17-20** Men pass left shoulder to dance half a reel of 4 with the ladies diagonally opposite them on the right, 2W and 3W (first corners in a normal set)

**21-24** Men pass right shoulder to dance half a reel of four with the ladies who were diagonally opposite them on their left, 1W and 4W (second corners in a normal set) men finish on opposite sides.

**25-26** Men turn three quarters of the way round with right hands WHILE ladies cross right hands. (1<sup>st</sup> and 3<sup>rd</sup> times through - 1W cross with 2W, 3W cross with 4W, 2<sup>nd</sup> and 4<sup>th</sup> times through - 2W cross with 4W, 3W cross with 1W)

**27-28** men set to each other WHILE ladies change left hands on the sides. (1<sup>st</sup> and 3<sup>rd</sup> times through - 1W change with 3W, 2W change with 4W, 2<sup>nd</sup> and 4<sup>th</sup> times through 1W change with 2W and 3W change with 4W)

**29-30** Men turn three quarters with the right hand WHILE ladies cross right hand. (1<sup>st</sup> and 3<sup>rd</sup> times through - 1W cross with 2W, 3W cross with 4W, 2<sup>nd</sup> and 4<sup>th</sup> times through - 2W cross with 4W, 3W cross with 1W)

**31-32** All set in lines of three.

**33-34** Men petronella to the right, finishing between two ladies.

**35-36** All set in lines of three.

**37-40** All advance two steps and retire two steps.

Repeat from new positions

© Sue Petyt March 1995

## North Herts Reel

(5x32 Reel)

(A dance for five couples in a longways set)

### Bars

**1-8** Second lady dances a reel of three with first couple, giving left shoulder to first man, WHILE fourth man dances a reel of three with fifth couple giving left shoulder to fifth lady, WHILE second man and fourth lady (passing each other right shoulder) dance a reel of four with third couple, second man giving left shoulder to third lady and fourth lady giving left shoulder to third man.

First couple finish the reel back in their original places, facing down, fifth couple finish in their original places facing up, third couple finish in their original places, lady facing up, man facing down. Second and fourth couples finish in a line in the centre of the set, facing partners, ladies facing down, men facing up.

**9-16** First, third and fifth ladies dance a reel of three on the side, first and third ladies passing left shoulder to begin, WHILE First, third and fifth men dance a reel of three on the side, third and fifth men passing left shoulder to begin, WHILE second and fourth couples dance a reel of four in the centre, passing partners left shoulder to begin. First, third and fifth couples finish back in original places, second and fourth couples finish facing first corners.

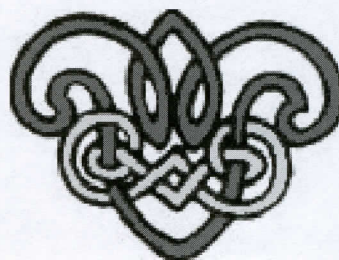
**17-24** Second and fourth couples dance a left shoulder reel of four with first corners, all finishing in original places.

**25-28** First couple facing second couple, third couple facing fourth couple, 1s, 2s, 3s, 4s, dance half a left shoulder reel of four.

**29-32** First couple facing fifth couple, second couple facing third couple, 3s, 2s, 1s, 5s, dance half a right shoulder reel of four.

Repeat from new positions.

© Sue Petyt December 2000





## ***Oxo Reel***

### **6 x 32 Bar Reel or Jig**

#### **6 Couple Longways Set**

**1-4** Holding hands on the sides, all advance and retire.

**5-8** Men raise arms to form arches and all advance to change places with partner, ladies going under arches passing partner by right shoulder.

**9-12** All advance and retire

**13-16** Ladies raise arms to form arches and all advance to change places with partner, men going under arches passing partner by right shoulder.

**17-24** Couples 1 & 2 and Couples 5 & 6 circle left and back WHILE Couples 3 & 4 dance right hands across and back with left hands.

**25-32** Couple 1 gallop to the bottom and all swing partners.

## ***Men of Hoy***

***Written by Jessie Stuart for one of her many trips to Orkney***

**Trio – 1 Man with 2 Ladies – facing another Trio**

### **32 Bar Reel**

**1-8** Circle left for eight steps and back for eight steps.

**9-12** Each man dances right hand star with his own right hand partner and the left hand lady of the opposite trio (i.e. the two ladies to his right).

**13-16** Men pass right shoulders to dance a left hand star with the other two ladies.

**17-24** Men dance figures of eight around their own two partners, starting by passing in front of their right hand partners.

**25-32** Man takes right hand of right partner with left hand, and left hand of left partner with right hand. Ladies join free hands over man's head.

Advance and retire

Drop hands and advance through facing trio to meet new trio.

Repeat in new sets of six.

## ***Three-Quarter Time***

**Music "Thonton House" written by Alan Small**

#### **Formation:**

**Facing partner, in ballroom hold (Men with backs to centre)**

**1-2** In ballroom hold, men walk back into the centre, left foot then right foot, close with left, ladies walk forward into centre, right foot, then left foot, close with right foot.

Then walk back out from the centre, men walking right foot forward, left foot forward and closing with right foot, ladies walking back on to left foot then right foot closing with the left.

**3-4** Waltz round.

**5-8** Holding hands, couple dance a "Wing" thus: ladies walk back on to right foot, then left, then step right foot behind left, end up facing the line of dance. Men walk forward on to left foot, then right foot, step behind right with left foot (ending up facing line of dance). Each takes three steps towards line of dance: men – right, left, right; ladies – left, right, left.

**9-10** Repeat bars 1-2.

**11-14** Face partner. Men – check left foot in front of right, replace right on to the floor, step together with the left (check, replace, together). Ladies – check right foot in front of left, replace left on to floor, step together with the left (check, replace, together). Men step on to right while turning away from partner, then step together with left, then step with right, step on to left foot while turning towards partner, step together with right, step on to left, check right foot in front of left, replace left on to the floor and step together with the right. Ladies after check, replace, together, step on to left foot while turning away from partner, step together with right, then step with left, step on to right foot while turning towards partner, step together with left foot, step on to right foot, check left foot in front of right, replace right on to floor and step together with left.

**15-16** Waltz round

© Jennifer Cowie





THORNTON HOUSE A B H B B C G A V

Handwritten musical score for Thornton House, featuring two staves (A and B) with notes and chords. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chords such as D7, G, F#D, Em, Bm, C, B/G, Am, D7, B, F#D, Em, Bm, C, D7, C, G, D7, Em, C, D7, Bm, C, Am, D7, Em, Am, D7, C, Am, D7, C, G, B7.



Composer Alan Small and Dance Deviser Jennifer Cowie



## Bottoms Up

### 5 x 40 Bar Jig or Reel

#### 5 Couple Longways Set

##### Bars

**1-4** Holding hands on the sides, all advance and retire.

**5-8** Men raise arms to form arches and all advance to change places with partner, ladies going under arches passing partner by right shoulder.

**9-12** All advance and retire

**13-16** Ladies raise arms to form arches and all advance to change places with partner, men going under arches passing partner by right shoulder.

**17-24** Men raise arms to make arches again and Lady 1 leads other ladies in and out between the men and back up to places (threading the needle).

**25-32** Men "thread the needle" through arches made by ladies.

**33-36** Bottom Couple join both hands and gallop up to top, where Top Couple grab them by the waist from behind.

**37-40** Retaining that waist hold, top and bottom couples gallop back to bottom of the set, and Couple 1 remain there.

## Mount of Treasure

### 4 x 32 Bar Reel or Jig

#### 4 Couple Square Set

##### Bars

**1-8** All circle left and back

**9-12** Ladies dance left hands across

**13-16** All turn partner giving right hands

**17-20** Men dance right hands across 1¼ times (i.e. moving on one lady)

**21-24** All turn new partner giving right hands

**25-32** All promenade with new partner to find a new set



## Sausage Machine

### 4 x 32 Bar Jig or Reel

#### Longways Set for Four Couples

##### Bars

**1-8** 1<sup>st</sup> couple cast to bottom of the set, turn giving right hands, and cast back up to the top.

**9-16** 1<sup>st</sup> with 2<sup>nd</sup>, and 3<sup>rd</sup> with 4<sup>th</sup> couples dance right hand stars, and back with left hands.

**17-24** All join hands in a circle (and retain hand holds throughout these 8 bars). 4<sup>th</sup> couple raise nearer hands to make an arch. 1<sup>st</sup> couple dance down through that arch and, still holding hands, turn back to back under own arms to face up the set and make an arch for the other dancers with their joined nearer hands (they DO NOT let go hands at any time during the "tunnel"!), and cast up to the top. All let go hands now.

(This move is similar to the "tunnel" in Papa Stour Swords)

**25-32** 1<sup>st</sup> couple cast to the bottom and turn with right hands.

*We found these three "fun" Ceilidh Dances on the Dunedin Dancers' Website, and thought our readers might enjoy them. Unfortunately they are not attributed to any devisers, so if you know who wrote them, please let us know and we'll pass on the information.*



# Memories of Brenda

## Obituary – Brenda Coxon

**B**renda was born on 4<sup>th</sup> March 1928 – near where Spaghetti Junction is now in Birmingham.

When her father was given promotion in Barclays Bank, the family had various moves before finding themselves in Nottingham, which was to become home to Brenda for many years. On leaving school she, like her father, joined Barclays Bank where she remained in her banking career until 1952 when, owing to Barclays rather Victorian ruling decreeing that only unmarried ladies could be employed, she resigned upon her marriage to George Coxon. Both Brenda and George shared a love of dancing and for many years organised weekly dances – very much ballroom style to the music of big bands – in the YMCA in Nottingham. There will be many residents of a certain age in and around that Midlands city who must fondly recall many happy evenings at the YMCA, not to mention having honed their footwork skills on a ballroom floor with Brenda and George.

Brenda and George came to live in Orkney in 1966. Unfortunately George died two years later. However Brenda did not give up her love of dancing. She regularly danced at The Royal British Legion Club,

where she learned to do Old Time Dancing. Over the past few years, once every two months, she led the dancing there on Monday nights. She was still very interested in Ballroom Dancing and taught it in Sandwick with Wilma Taylor for a short time. She joined the Scottish Country Dance class for a number of years, danced regularly at Finstown and joined the Line Dancing in St Magnus Hall.

Brenda was very much involved with her church. She organised Tea Dances in aid of church funds. The dances were held in various locations – The Sailing Club, The Golf Club and The Royal British Legion Club. These friendly occasions were well attended and very much enjoyed and appreciated, as was the music played by the late Robin Anderson – followed more recently by Kenny Ritch and Jim Anderson. Brenda also helped Wilma to arrange Tea Dances in the Peedie Kirk Hall for church funds. They proved to be a very sociable and enjoyable way of raising funds for the Peedie Kirk.

In the 90s Brenda and Elma Bews enjoyed dance holidays abroad which were organised by Jim MacKay's Dance Band from Inverness. The holidays took them to Tenerife, Fuengirola, Malta and Benidorm – dancing every



*Brenda Coxon*

night and making new friends which she greatly enjoyed. For three years Brenda and Elma attended The Island Fling in Skye – another enjoyable experience.

Brenda was also able to be part of the first Orkney Dance Festival in 2005.

Brenda was quiet and reserved, a good organiser and friend. She loved people, her church, her garden and dancing. She was always cheerful, friendly, loyal, much loved and respected and is missed by all who knew her. Sadly she passed away on April 14<sup>th</sup> 2006.

Remembered by her friends Wilma Taylor and Elma Bews.



# Dressed For The Dance

*By Finlay Forbes*

**W**hat is the correct "traditional" dress for Scottish Country

Dancing? Think carefully before answering. Was Cadgers in the Canongate danced by men in kilts and women in white dresses and tartan sashes when Walsh introduced it back in 1754? The limited historical evidence that we have suggests that this was improbable. Knee breeches, powdered wigs and long elaborately designed ball gowns would have been far more likely. Tartan had rather an odd legal and social status after the events at Culloden. It was not until 1781 that it became totally acceptable again.

Before we go too far into the question of dress for dancing, we need to remember that Scottish Country Dancing, like the Scots fiddle music that often went with it, started out as the pursuit of lowlanders. Gow, MacIntosh and Marshall were all born on the lowland side of the Highland Line. All of them would have spoken Lallans and English rather than Gaelic. With this in mind, any links between Country Dancing and tartan must be either spurious or contrived. At best, it is a marriage of convenience rather than the logical extension of any tradition.

Even the most die-hard of today's self-styled traditionalists would find dancing in eighteenth century period costume a tradition too far but is it any more bizarre than dancing in the period costume of the 1950s? To answer this, we need to recognise that there is a subtle but important difference between tradition and nostalgia. Those who have been on the inside of traditional activities for decades can have difficulty

distinguishing between the two. Outsiders find it far easier and can usually tell a tradition from a time warp.

If we see tradition either as a euphemism for habit (no thematic pun intended) or as ammunition for the opening salvo in a battle to resist change, it becomes a dangerously limiting concept. If we see it as a means of sorting the sheep from the goats, it becomes totally destructive.

Should people routinely trick themselves out in tartan and lace and conceal offensive weapons in their socks just to go dancing? It all depends. If you like that sort of thing – fine. If you don't – why not just dress comfortably? In that part of my now departed youth when I lived in southern Africa, I used to be involved in demonstrating Highland Dancing at Burns Suppers. On such occasions, formal dress was *di rigueur*. Dancing in a kilt (with silver mounted sporran), black tie and Prince Charlie jacket on the hottest day of the tropical year was one of the less sane manifestations of that legendary inverse relationship between Scottishness and proximity to Scotland. It is amazing how much damage people are prepared to inflict upon themselves in the name of tradition.

There is no doubt that some people genuinely prefer to dress quite formally for dancing and feel uncomfortable if they are turned out too casually. Such preferences are generally harmless as long as they remain preferences. It is only when they transmogrify into standards or codes that they cause difficulties.

Speaking as a male dancer, I believe that the kilt is the best attire of all for modern Scottish Country Dancing. It allows unrestricted freedom of

lateral leg movement; it feels comfortable and comes with its own ventilation system. It may have other convenient aspects that are best left undisclosed. The down side is that a kilt is an expensive item of clothing with few alternative uses for those of us who are not distillery tour guides, professional Scottish entertainers or MSPs opening fish processing plants or closing hospitals. Expecting someone to fork out the price of kilt solely to participate in an activity normally famed for its parsimony is unlikely to encourage the dance-starved masses of Scottish manhood to stampede to their nearest Country Dance club. If clubs really are as keen as they claim to encourage new members, imposing a rigid and expensive dress code is unlikely to advance their cause.

One of the most common and in my view most misguided arguments for formal dress is that it looks good on the floor. Looking good on the floor matters only when dancing is being offered as entertainment before an audience. Where participation rather than presentation is the name of the game, dress, provided that it goes slightly beyond loincloth and lanyard, shouldn't matter one jot.

Demonstration teams must have some kind of uniform to make the necessary visual impression on their audiences although whether demonstration sets are a good or a bad thing is a subject for debate in its own right (watch this space). What cannot be in doubt is the socially dysfunctional effects that arise from bringing the demonstration set mentality into the ballroom. Those who personify this mentality arrive immaculately turned out, normally in a group



of eight and always slightly late (to give their studied entrance maximum impact). Our group then dances only with its own members in a prominent position near the top of the hall before leaving en masse slightly early at a carefully chosen moment that gives a whole new meaning to the term exit strategy. I gather that the technical psychological term for this behaviour is "showing off". Those of us unversed in psychobabble tend to have more colourful but less printable expressions for this kind of warped human activity. In fairness, such posturing should arouse pity rather than anger or derision. People who can only show their superiority through prowess at Scottish Country Dancing must be seriously short of artistic talent in those areas where such talent really matters.

Without question, the people who play this game are – and always need to be – very good dancers, but they are also people who clearly have no belief in the idea of Scottish Country Dancing as a social and recreational activity. It is all about how they look or, more precisely, how they would like to look to in other people's eyes. If they make any contribution at all to dancing, that contribution can only be raising the awareness of the need to resolve the conflict between participation and peacock impersonation.

Scottish Country Dancing's much vaunted ballroom etiquette should stifle any such notions at their inception but it rarely does. Is this because there are too many peacocks in the ranks of the guardians of etiquette?

In essence, the argument is that if Scottish Country Dancing really is the social activity that it holds itself out to be, dress should not matter beyond satisfying the demands of decency and comfort.

The aesthetic qualities of human limbs and other visible parts are too subjective to be conducive to rigid rules although certain

things look better when they are not given too much in the way of public exposure.

Clothing that may be suitable for a demonstration set is not always suitable for general participation. In present circumstances, the idea of all Scottish Country Dancing aspiring to the condition of the demonstration set is as undesirable as it is dangerous. An evening of Scottish Country Dancing should be about people enjoying themselves through dancing not about creating a visual impact for the benefit of some imaginary audience. Who actually watches dancers these days? The members of the band may do on occasions to assess the appropriateness of their tempi but they are unlikely to submit the results of their observations to any fashion magazine. Emcees probably do pay a fair bit of attention to the dancers' wondrous windings. Some of them may well enjoy the spectacle on which they gaze, others may despair but either way, the purpose of the activities on the floor is not to provide visual entertainment for those charged with running the programme. Their gratification should come from seeing the pleasure that people derive from dancing not from the fact that the doorkeepers have managed to keep the improperly attired and technically inept at bay.

Perhaps the best deterrent against adopting full Highland dress is the spectre of the Highland fashion police becoming involved. The spat between Jean Milligan and The Lord Lyon over shoulders and sashes will pale into insignificance once the minutiae of the rules (which in my opinion are largely imaginary) come into play.

Will kilted men wearing tartan ties be offered plain ties at the door or will they just be told to go home and return with a more appropriate tie? Will those who wear plain leather sporrans with Montrose doublets be refused admission or will the powers-that-be grant special

dispensation in recognition of the dangers of pas de basquing wearing a swinging sporran with a heavy metal mount (ouch!). Will powder horns become an obligatory part of formal dress once more? Which shoulder will guarantee a tartan-sashed lady unchallenged admission to the revels and which will have her despatched ignominiously back to the powder room to re-enact the pinning ritual? Are we all going to have to produce appropriate documents to prove that we are "entitled" to wear the tartan that we have? (No tartan merchant to my knowledge has ever refused a deal on the grounds of defective lineage. Most are remarkably skilled at inventing genealogical connections that prove beyond doubt that someone with a name like Karlheinz Baumgartner is "entitled" to wear MacLean of Lochbuie. Exactly what MacLean's and Baumgartner's forebears got up to to make such an entitlement possible is probably best left to the imagination. Kiltmaking is a business after all. It has to sell to survive. Under the imaginary rules of ancestral entitlement, I have quite a choice but my present kilt is not from the permitted list. My view is, if you like a tartan then wear it. Tartan costs enough as it is. There is no need to add a genealogist's fee to the financial burden. There is even less need to listen to the questionable theories of the tartan trade in order to justify your decision.)

In the final analysis, the debate is about getting new people involved in Scottish Country Dancing. If the most serious casualty of bringing this about is watering down a dress code of dubious authenticity, it is a very small price to pay. The question is, would you like to see people on the floor dancing in contemporary casuals or would you prefer to see these same people wearing contemporary casuals to dance something else? That is the reality of choice.



# The Dancie

## The Duke of Athol Found

**F**ollowing my article on the hunt for the Duke of Atholl, there was an e-mail from Finlay Forbes to say that it was on a microfilm in the National Library of Scotland in Edinburgh. Thanks, Finlay, you were absolutely correct, and I found it with the assistance of some very helpful people there.

Finlay commented that the music didn't fit the dance, as the music is 48 bars long and the dance 32.



I had thought that there was one small misreading of one figure in the interpretation given by the RSCDS.

No. It is somewhat more major, not just a little tweaking, but a thorough make over!

The instructions are quite clear. So is the music. Both are 48 bars long.

Here are the instructions, with my comments where needed to translate into RSCDS standard language. Each line is one phrase of music. There are three, played AABBC to give six in all.

The 1st and 2nd Cus. Foot it 4 and hands across half round. (foot = set, 4 makes it "set twice")

Same back again.

The first Gent foot to 2d. lady and turn her. (NB 8 bars for it!)

1st.Lady the same with 2d. Gent.

Cross over and half figure (cross over implies casting as well as in "cross over 1 cpl" or "cross over 2 cpls". Figure is "of 8" understood).

Right and Left.

My interpretation is that the RSCDS have shrunk the first 32 bars by 50%! So no wonder that some people find the pace a tad hot. The last 16 bars are danced exactly as written.

Yes, I agree that it was a pretty slow dance verging on the boring, and that the new version is a great improvement, as is shown by its considerable popularity.

But to quote it as "Skellern 1776" is questionable. It would be much more accurate and honest to put "Skellern 1776, with improvements," or some such – "modified, after Skellern 1776", perhaps. Or they could go the whole hog and put "written



**Blair Castle, home of the Dukes of Athol/Atholl**

in 1950, based on Skellern 1776", which would be more like the truth.

I am no musician, but the music looks uncommonly like a reel, even to my untrained eye. So the statement about the Duke of Atholl's Reel being a jig is actually false. And in those days he only had one "L", but that is not of significance as spelling was much more variable then. The tune given in Book 16 has no name or provenance, and I am in no position to comment upon it. Over to you again, Finlay, but it may be an improvement too. I can't see why the change was made to jig time, unless to provide a more balanced publication, which seems a poor reason to me. But I do like the modern version, even if it is utterly impractical to dance exactly as written! I think that the version using the standard figure of the period with a turn single (alone, as in Petronella, back to one's own place) is preferable, though, instead of the frantic scramble of set and turn with right hands.

## Too Many Dances?

**F**inlay Forbes was wondering in the June edition of "Dance On!", if we had too many dances in the Scottish Country Dancing world, and came to the conclusion that there were enough dances about for us to be seriously overloaded.

Taking the historical perspective, I can only say "You think you have problems!" Our remit is all dances that have been danced in Europe, ever. I don't know of any international historical dancing outwith Europe, but it would not be beyond comprehension that someone, somewhere would wish to study and compare dances from both here and there. It is all quite a daunting prospect, but then, there will never be any boredom.

The problem of new dances was current in the



late 1950s, when dances such as Mairi's Wedding became popular and, horror of horrors, was published by someone other than the RSCDS. Oh, the agony of realising that the creation of Scottish Country Dancing was now complete, and the creature was ready to fly the nest to live on its own.

I would liken the current problems to those of growing up. The new creation is not yet sure of itself, unlike its elder brother, (or father even!), English Country Dancing. When I am dancing with English Country Dancers, it is no surprise to find that there are dances from other branches of the Country Dance world on the programme. I find Contra quite often, sometimes a Square Dance, and even a Scottish Dance is no problem.

The point is that they are all Country Dances. Square dancing has gone on to free form, and you just listen to what the caller says, so how many dances are there in that branch? – presumably an infinite number. It has solved Finlay's worries at a stroke, but oh boy, you do learn to listen very carefully! Being deaf is quite a handicap, I can tell you.

But taking a historical perspective would suggest that dances go in and out of fashion, just as much as the styles do. New Scotland Strathspey was on virtually every programme at one time, then it became very rare indeed. Now, at least locally, it is back on a reasonable percentage of programmes. New dances will sink or swim, on their own merit, but having a very large number to choose from does make for differences from one area to another. Is that a problem? It means that a visitor can take back any dances that he (pc or she!) has particularly enjoyed, to see what his local groups of dancers think of them. I am in favour of local specialties in cuisine, customs, speech and so forth, so why not dances?

I met a cracker of a dance on a visit to Crowthorne, Berkshire, which has not caught on up here. It is called The Kelpie of Loch Coruisk, and you need to learn how to do it before trying it at a dance – it is definitely not one you can just get up and learn by trying. I guess that it may remain a local



*Loch Coruisk, Isle of Skye*

specialty, but it would be nice to see, or better, to dance it, in rather more localities\*.

For reasons that I do not accept, or perhaps it was just by chance, Scottish dancing has restricted itself to a very narrow range of rhythms. It was never thus in the 18<sup>th</sup> or 19<sup>th</sup> centuries, and Mr Gow would be playing all the full range of triple time dances (as in the Atholl collection books in Perth library, for example).

It is very embarrassing for me as primarily a Scottish Country Dancer, to realise that the English Country Dancer can go to a Jane Austen period ball with little or no problems. They can't, in general, do a Minuet Country Dance, but there don't seem to be many of those about, anyway. They can do all the others though, and I suppose they could make a good stab at strathspey by simply doing a Fleuret step instead of the Scottish step.



*Jane Austen*

But the Scots are so limited by their tempos, and their mind set, that they can't, again in general, even tackle a 3/4 time Country Dance, except Waltz Country Dance.

I understand that a ball in that period in Scotland would have had a goodly number of Foursome Reels in the programme, but the number of people who could dance those is rapidly dwindling even here in Scotland, at least for the males. Otherwise the programme will be taken from the top of the pops for Jane's time.

These depressing thoughts were prompted in part by the Ball that I am going to this weekend in New Lanark. It is a Jane Austen period programme, and quite a lot of the dancers will be in costume, and of course the setting is perfect for that time. There will be more people from Denmark there than from Scotland, by the look of things, to say nothing of the rest of the world.

\* *The Kelpie of Loch Coruisk is also a popular dance in the Borders. K.*



### Ceilidh & Old Time Dances Regular Weekly Classes

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife	Largo Ward Village Hall	t.b.c.	8pm -11pm No Bar	£3 (tea)	Door	Different bands each week.
Every Sunday	No ceilidhs during August at Boys Brigade Hall. - Resume 3 <sup>rd</sup> September						
Most Sundays	Fife, St Andrews	Boys Brigade Hall, Kinnessburn Road	Live Music	2pm-5pm	£3 (tea)	Door or tel 01334 472 375	Demonstrators: O & C Harrison
Every Monday	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£1.50 (tea)	Door or tel: - 01355 230 134 or 245 052	Ceilidh & Old Time Club
Every Tuesday	Kirkwall	St Magnus Centre	Live music	7.30pm	£2/£0.50	Door or Tel 01856 87 3534	Old Time, Ceilidh & Country
Every Wednesday	Glasgow	Student Union, University Avenue	-	7.30-10pm Bar	£4	0141 334 9869 or 07050 222 173	Dance Club
Every Thursday	Humble, East Lothian	Village Hall	George Hood	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison)	Ceilidh, Old Time and Social Dance Club
Every Friday	Newtongrange	Morris Club	Live Music	7.30-10pm	£3/£1.50	Door (Karin Ingram)	Ceilidh & Old Time Club
Every Saturday	Glasgow	St Andrews in Square	Live Music	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class

### Ceilidh & Old Time Dances July 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
21 <sup>st</sup>	Dunbar	Masonic Lodge	Da Fustra	7.30-12.30	£10 (T) Bar	01368 863 448	Buffet.
22 <sup>nd</sup>	North Kessock	Village Hall	Scott Nicol	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Elgin	Bishopmill Hall	Lindsay Weir	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door - Jolly Dancers
	Kinellar	Community Hall	Da Fustra	8pm-12mn	Charity Dance	(Tickets SOLD OUT)	
	Forfar	West End Social Club	Ken Stewart	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
23 <sup>rd</sup>	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
26 <sup>th</sup>	Linlithgow	Palace Courtyard	Smith, Gray & ....	7.30pm	£6/£5 Tea	Door	Indoors if wet
27 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10.30	?	Door	Monthly Social
28 <sup>th</sup>	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm	£3 (supper)	Door	No Bar
29 <sup>th</sup>	Dufftown	Memorial Hall	Bill Black	8pm-12mn	?	Door	Old Time Dance
29 <sup>th</sup>	Blackford	Village Hall	Alan Doig	8pm-11.30	£4 No Bar	Door	Soft Drinks Available
	Forfar	West End Social Club	Scott Carnegie	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
30 <sup>th</sup>	St Andrews	Boys Brigade Hall	White, Braid & ...	7.30-11pm	£5	Door	Charity - Raffle
	Arbroath	Café Project	t.b.a.	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.

### Scottish Country Dances July 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
24 <sup>th</sup>	Troon	Concert Hall	Kenny Thomson	7.30pm	£3/£2	Door	Summer Dancing
	Dumfries	Steele Avenue	Community Centre	C.D.'s	Door	01387 265 815	Summer Charity Event
25 <sup>th</sup>	Perth	Murray Royal	David Oswald	7.30pm	£5/£2	Door	Summer Dancing (Under 18yrs £2.50)
26 <sup>th</sup>	Dunfermline	Glen Pavilion	James Coutts	7.30pm	£4	01383 720 972	Summer Dancing with re-caps
27 <sup>th</sup>	Alva	Cochrane Hall	Nicol McLaren	7.30pm	£5	01324 559 793	Summer Dancing - No recaps
29 <sup>th</sup>	Pitlochry	Town Hall	David Oswald	7.30pm	£5/£1.50	01796 473 488	Summer Dancing
30 <sup>th</sup>	Culzean	Castle Garden	Roy Hendrie	2.30pm	NTSproperty	01655 884 455	Dancing on grass
31 <sup>st</sup>	Troon	Concert Hall	Roy Hendrie	7.30pm	£3/£2	Door	Summer Dancing
	Dumfries	Steele Avenue	Community Centre	C.D.'s	Door	01387 265 815	Summer Charity Event

### Ceilidh & Old Time Dances August 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 <sup>nd</sup>	Linlithgow	Palace Courtyard	Alasdair McCuish	7pm tonight	£6/£5 Tea	Door	Indoors if wet
	Midlem	Village Hall	Live Music	8pm-10pm	£1.50 Tea	01835 870 244	Monthly Summer Class
	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2 Bar	Door	Food available to buy
4 <sup>th</sup>	Foulton	Village Hall	Charity Dance	8pm-12mn	£6 No bar	Door	Tel:- 01289 386 400
5 <sup>th</sup>	North Kessock	Village Hall	James Coutts	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Forfar	West End Social Club	t.b.a.	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
6 <sup>th</sup>	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	
12 <sup>th</sup>	Glencarse	Village Hall	Alan Doig	7.30-11pm	£3.50	Door	Soft Drinks available
	Forfar	West End Social Club	George Rennie	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
13 <sup>th</sup>	Arbroath	Café Project	t.b.a.	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
16 <sup>th</sup>	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2 Bar	Door	Food available to buy
18 <sup>th</sup>	Old Meldrum	British Legion	Garioch Blend	8pm-12mn	£4 Bar	01651 873 942	Raffle
	Musselburgh	Ravelston Hotel	Marian Anderson	7.30-11pm	£8 ft. snack (T)	01875 812 933	Or 07905 649 046
19 <sup>th</sup>	Blackford	Village Hall	Dave Husband	8pm-11.30	£4 No Bar	Door	Soft Drinks Available
	Black Isle	North Kessock	Wullie Simpson	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Elgin	New Elgin Hall	Johnny Duncan	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door - Jolly Dancers
20 <sup>th</sup>	Forfar	West End Social Club	t.b.a.	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
	Arbroath	Café Project	Wayne Robertson	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
21 <sup>st</sup>	Glencarse	Village Hall	Johnny Duncan	7.30-10pm	£2.50	Door	Soft Drinks available
	Kinellar	Community Hall	Johnny Duncan	7.30-10pm	£2.50 Tea	Door	Proceeds for Stage Fund
25 <sup>th</sup>	Helensburgh	Commodore Inn	Allan McIntosh	8pm-1am	£7 (bar)	01389 841 208	Highlanders - Dance
26 <sup>th</sup>	Blackford	Village Hall	Gary Sutherland	8pm-11.30	£4 No Bar	Door	Soft Drinks Available
	Forfar	West End Social Club	Gordon Pattullo	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
27 <sup>th</sup>	Arbroath	Café Project	Gordon Pattullo	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
30 <sup>th</sup>	Ellon	Station Hotel	Wayne Robertson	8pm-11pm	£2 Bar	Door	Food available to buy
	Dufftown	Memorial Hall	-	7.30-10.30	?	Door	Monthly Social
31 <sup>st</sup>	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm	£3 (supper)	Door	No Bar



The Dance Diary Please send all information to: Alasdair Graham, First House, 1 First Avenue, Dumbarton, Dunbartonshire G82 2PU or e-mail: [alasdair.graham@blueyonder.co.uk](mailto:alasdair.graham@blueyonder.co.uk)



## Scottish Country Dances

August 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Dufftown	Memorial Hall	-	7.30pm		Door	Summer Dancing
	Perth	Murray Royal	Sandy Nixon	7.30pm	£5/£2	Door	Summer Dancing(Under 18yrs £2.50)
3 <sup>rd</sup>	Alva	Cochrane Hall	Iain MacPhail	7.30pm	£5	01324 559 793	Summer Dancing - No recaps
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Door	Summer Dancing with walkthrough
5 <sup>th</sup>	Pitlochry	Town Hall	Colin Dewar	7.30pm	£5/£1.50	01796 473 488	Summer Dancing
7 <sup>th</sup>	Troon	Concert Hall	Ian Muir	7.30pm	£3/£2	Door	Summer Dancing - Charity Night
	Dumfries	Steele Avenue	Community Centre	C.D.'s	Door	01387 265 815	Summer Charity Event
8 <sup>th</sup>	Perth	Murray Royal	Nicol McLaren	7.30pm	£5/£2	Door	Summer Dancing(Under 18yrs £2.50)
9 <sup>th</sup>	Dunfermline	Glen Pavilion	David Anderson	7.30pm	£4	01383 720 972	Summer Dancing with re-caps
10 <sup>th</sup>	Alva	Cochrane Hall	Marian Anderson	7.30pm	£5	01324 559 793	Summer Dancing - No recaps
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Door	Summer Dancing with walkthrough
12 <sup>th</sup>	Dunblane	Victoria Hall	Marian Anderson	7.30pm	£4.50	Door	Summer Dancing
	Longridge	Civic Hall	Colin Dewar	7pm	Ball	01772 716 301	Ribble Valley RSCDS - Summer Ball
14 <sup>th</sup>	Troon	Concert Hall	Marian Anderson	7.30pm	£3/£2	Door	Summer Dancing
	Dumfries	Steele Avenue	Community Centre	C.D.'s	Door	01387 265 815	Summer Charity Event
15 <sup>th</sup>	Perth	Murray Royal	Marian Anderson	7.30pm	£5/£2	Door	Summer Dancing(Under 18yrs £2.50)
16 <sup>th</sup>	Tarbert	Village Hall	(Loch Fyne Club)	7.30pm	Door	01880 820 304	Summer Dancing
	Alva	Cochrane Hall	Colin Dewar	7.30pm	£5	01324 559 793	Summer Dancing - No recaps
17 <sup>th</sup>	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Door	Summer Dancing with walkthrough
18 <sup>th</sup>	Milngavie	Burgh Hall	Lothian	7.30pm	£5	0141 334 0694	Glasgow Branch
19 <sup>th</sup>	Pitlochry	Town Hall	David Anderson	7.30pm	£5/£1.50	01796 473 488	Summer Dancing
21 <sup>st</sup>	Troon	Concert Hall	David Ross	7.30pm	£3/£2	Door	Summer Dancing
	Dumfries	Steele Avenue	Community Centre	C.D.'s	Door	01387 265 815	Summer Charity Event
22 <sup>nd</sup>	Perth	Murray Royal	Neil Copland	7.30pm	£5/£2	Door	Summer Dancing(Under 18yrs £2.50)
23 <sup>rd</sup>	Dunfermline	Glen Pavilion	George Meikle	7.30pm	£4	01383 720 972	Summer Dancing with re-caps
24 <sup>th</sup>	Alva	Cochrane Hall	Marian Anderson	7.30pm	£4.50	Door	Charity [Raffle] [Bring a cup for tea]
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Door	Summer Dancing with walkthrough
28 <sup>th</sup>	Troon	Concert Hall	Sandy Nixon	7.30pm	£3/£2	Door	Summer Dancing
	Dumfries	Steele Avenue	Community Centre	C.D.'s	Door	01387 265 815	Summer Charity Event
29 <sup>th</sup>	Perth	Murray Royal	Colin Dewar	7.30pm	£5/£2	Door	Summer Dancing(Under 18yrs £2.50)
30 <sup>th</sup>	Glasgow	Princes Square	John Carmichael	2.15pm	All Welcome to Dance + school children dancing (Glasgow Branch)		
31 <sup>st</sup>	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Door	Summer Dancing with walkthrough

## Ceilidh &amp; Old Time Dances

September 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	North Kessock	Village Hall	Garioch Blend	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Auchendinny	Glencorse Comm. Hall	Alan Ross	7.30-11.30	£5 No bar	01721 723 468	(Near Penicuik)
2 <sup>nd</sup>	Elgin	Bishopmill Hall	Marian Anderson	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door - Jolly Dancers
	Forfar	West End Social Club	Joyce Ramsay	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
3 <sup>rd</sup>	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	
8 <sup>th</sup>	Inverurie	Town Hall	Garioch Blend	8pm	£5 Bar	01651 872 404	MacMillan Nurses
	Irvine	Volunteer Rooms	Roy Hendrie	7.30-11.30	£6 supper	Door	Ayrshire Ceilidh Club
9 <sup>th</sup>	Strathaven	Ballgreen Hall	Dick Black	7.30-11.30	£6 supper	Door	B.Y.O.B.
	Glencarse	Village Hall	Jimmy Lindsay	7.30-11pm	£3.50	Door	Soft Drinks available
	Inverurie	Town Hall	Garioch Blend	8pm	£5 Bar	01651 872 404	Old Tyme Dance
10 <sup>th</sup>	Glencarse	Village Hall	Dave Husband	7.30-10pm	£2.50	Door	Soft Drinks available
13 <sup>th</sup>	Ellon	Station Hotel	Scott Gordon	8pm-11pm	£2 Bar	Door	Food available to buy
15 <sup>th</sup>	Foulden	Village Hall	Glenelven	8pm-12mn	£6 supper	Door No Bar	Info 01289 386 400
	East Kilbride	Calderwood Hall	Bon Accord	7.30-11.30	£6 supper	Door - B.Y.O.B.	Highlanders
16 <sup>th</sup>	Black Isle	North Kessock	Dave Husband	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Monikie	Memorial Hall	Gavin Piper	7.45-11.45	£3.50 No Bar	01382 350 206	Bring own Food
	Keith	Longmore Hall	Garioch Blend	8pm-12mn	£5 Tea	01466 751 273	Charity Dance
17 <sup>th</sup>	Montrose	Park Hotel	Scott Carnagie	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
18 <sup>th</sup>	Kinellar	Community Hall	Charlie Esson	7.30-10pm	£2.50 Tea	Door	Proceeds for Stage Fund
22 <sup>nd</sup>	Dyce	Skean Dhu Hotel	Garioch Blend	Dinner Dance £12.50		01224 723 101	Book Tickets
	Huntly	Stewart Hall	Marian Anderson	Provisional Booking - Confirm with Peggy McIntosh Tel: 01224 732 921			
	Blackford	Village Hall	Alan Ross	8pm-11.30	£4 No Bar	Door	Soft Drinks Available
23 <sup>rd</sup>	Elgin	Bishopmill Hall	Steven Carcary	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door - Jolly Dancers
	Dundee	Nicholls Lane Hall	Marian Anderson	7.30-12mn	£6 supper	01382 610 162	Phone for tickets
24 <sup>th</sup>	Glencarse	Village Hall	Allan Doig	7.30-10pm	£2.50	Door	Soft Drinks available
27 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10.30	?	Door	Monthly Social
	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2 Bar	Door	Food available to buy
29 <sup>th</sup>	Helensburgh	Commodore Inn	John Stewart	8pm-1am	£7 (bar)	01389 841 208	Highlanders - Dance
30 <sup>th</sup>	Black Isle	North Kessock	Graeme Mitchell	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Blackford	Village Hall	Jimmy Lindsay	8pm-11.30	£4 No Bar	Door	Soft Drinks Available

## Scottish Country Dances

September 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 <sup>nd</sup>	Pitlochry	Town Hall	Glencraig	7.30pm	£5/£1.50	01796 473 488	Summer Dancing
5 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30pm		Door	Summer Dancing
6 <sup>th</sup>	Dunfermline	Glen Pavilion	Roger Crook	7.30pm	£4	01383 720 972	Summer Dancing with re-caps
8 <sup>th</sup>	Sauchie, Alloa	Sauchie Hall	Alan Ross			01324 559 793	Charity Dance
	Dunblane	Victoria Hall	Gordon Shand	7.30pm	£4.50	Door	Summer Dancing
9 <sup>th</sup>	Fort William	Lochaber High	Gordon Simpson		Day School		(Linda Gaul) - Advance Ticket please
	Fort William	Lochaber High	David Cunningham	7.30pm	£7	01397 772 348	Advance Ticket Please
15 <sup>th</sup>	Dunblane	Victoria Hall	Nicol McLaren	7.30pm	£4.50	Door [Raffle]	Dances will be re-capped at this event
	Glasgow	Hyndland	Recorded	7.30pm	£5 (T)	0141 945 0513	Hyndland Community Hall
16 <sup>th</sup>	Pitlochry	Town Hall	Colin Dewar	7.30pm	£5/£1.50	01796 473 488	Summer Dancing

If your Club/Branch dance is not shown above it is because no details have been supplied to me. Ask your secretary why not.



# Laban

## Professional Development Opportunities at Laban

Laban's annual programme of professional development days and support network for dance teachers continues in 2006/7. All activities take place at Laban, Creekside, London, SE8 3DZ (except for the 'Further Steps in Labanotation' on the 1 December which will take place at Dancexchange, Birmingham). Professional development days run from 10am until 4pm. For further information and bookings contact Jessica Hemming at Laban on 020 8691 8600 or email [j.hemming@laban.org](mailto:j.hemming@laban.org)

### Introduction to Labanotation

**29 September 2006**

**Cost: £75**

**Place: Laban, London**

**Time: 10am – 4pm**

**Jean Jarrell and Victoria Griffiths**

This one day course aims to introduce the teaching skills required for the notation and recording elements of the AS and A2 Dance syllabuses. It is particularly appropriate for teachers working at AS Level and GCSE Dance, and serves as an introduction to basic Labanotation.

### Further steps in Labanotation

**30 September 2006**

**Cost: £75**

**Place: Laban, London**

**Time: 10am – 4pm**

**Jean Jarrell and Victoria Griffiths**

This one day course will focus on structured Labanotation and is suited for those who already have a basic competence. The notation of more refined movement will be covered and

the preparation for unseen reading at A2 level will also be addressed; teaching approaches will be considered and sample questions examined.

### GCSE Set Study

**6 or 7 October 2006**

**Cost: £75**

**Place: Laban, London**

**Time: 10am – 4pm**

**Jasper Marriott**

This course will teach the new GCSE Set Study which will be first examined in 2007. Jasper Marriott, the choreographer, will begin this one day course by giving an introduction to the solo and its main characteristics. With various teaching tips and activities throughout the day, it will close with a look at the set study notes, photos and assessment criteria.

### Further steps into Labanotation

**1 December 2006**

**Cost: £75**

**Place: Dancexchange, Birmingham**

**Time: 10am – 4pm**

**Jean Jarrell and Vicky Griffiths**

See Further steps in Labanotation for 30 September 2006 previously.

### Creative ideas for teaching dance in primary schools

**2 February 2007**

**Cost: £75**

**Place: Laban, London**

**Time: 10am – 4pm**

**Kate Johnson and Kit Smith**

This one day course offers an opportunity for primary school teachers to gain confidence in teaching dance. The course will introduce fun ways to develop children's creativity and movement skills which can be taught by any teacher regardless of their dance experience.

### Boys dance; in education and community settings

**3 March 2007**

**Cost: £75**

**Place: Laban, London**

**Time: 10am – 4pm**

**Helen Linsell and Stacey Goodall**

Many teachers are faced with the challenge of involving more boys and young men involved in dance. This course will provide teachers with a range of ideas to get boys within both educational and community contexts involved in dance and how to keep them interested. By focusing on creative ideas and teaching methods that boys respond well to, the course aims to ensure that participants leave feeling equipped to successfully teach the boys in their group and attract more boys to dance. The course will also address the issue of teaching dance to mixed groups. For the last two years Laban has been running Pick up the Pace; the project to get boys dancing. This course will involve some of the boys and young men who attend this project and there will be an opportunity to ask them what excites them about dance.

**For more information contact Jessica Hemming on 020 8691 8600 or email [j.hemming@laban.org](mailto:j.hemming@laban.org)**

**Nicol McLaren**

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# Hobson's Choice

Caerleon, 24<sup>th</sup> June 2006

Sitting is something I do a lot of now, but even that isn't as easy as it used to be. Strange how as the belly bump moves beyond a third trimester equivalent, the bum bulge withers down to bone? Strange how the journey to upright is so much longer than that to seated, almost as strange as growing shorter but increasing the distance to your feet. Strange how the whoopee cushion noise and balloon deflation wheeze that used to accompany children bouncing on the trampoline of your abs, now results from merely standing up.

So there I was, sitting atop the amphitheatre at Caerleon, with my inner demons urging me onto that oh so tempting slope and Spindleberry's prim little mouth pursed to my ear saying, "The Health Service has better use for its resources than remedying the results of your foolish adventures" but slow and inexorable, down I went, and over the edge, and roly-poly, flailing arms and fluttering legs, which way the sky – the grass – the ground? Which way my ass-and-elbow? Spun to reeling senseless stupefaction. Well, I might have done! Had you going there for a minute didn't I? It was all in my head, as usual! (*Knowing George, I'm not so sure... K.*) If you did it for real your bus pass and pension book would fly out of your sporran, not to mention leaving limbs all over the terrain. Come to think of it that would probably be quite appropriate in a Roman Amphitheatre!

No, I was just sitting and thinking wistfully about the beginning of things, and being young, and that wonderful explosion of the spirit when faced with an open space that produced automatic hyperactivity to match the space. Sitting and wishing that the universe had never moved and squeezed a Finlay Forbes into existence to sourly remind me month by month that the future has no need of me nor I a stake in it. Then in the middle of the arena, a miracle! Forget the beautiful succession of kilted, coiffed, be-

sashed and jabotaged brigades, poised, posed, perfected, performing dances to make your head reel. Suddenly the Westbury group appeared, wearing clothes and dancing dances. Dancing the



dances with steps and delight. Delighting anyone who had the heart to remember when they had this same inexplicable trembling enthusiasm. They were beginners, beginners who had hit that stage where they knew, of a sudden, the thrill of moving for movement's sake, the fill from music where every note is for you to use as you will. There they were with honest hearts and shining faces only wanting to share with us, their peers, this wonderful dawning of their pleasure. Of all ages, this is the only one that matters, the first age, the age of beginnings and boundless hope. None of us will ever be perfect, all we may perfect is a daily willingness to begin something new, and no-one who does this will ever grow old, they will probably kill themselves hang-gliding, or rolling down the slope at Caerleon.

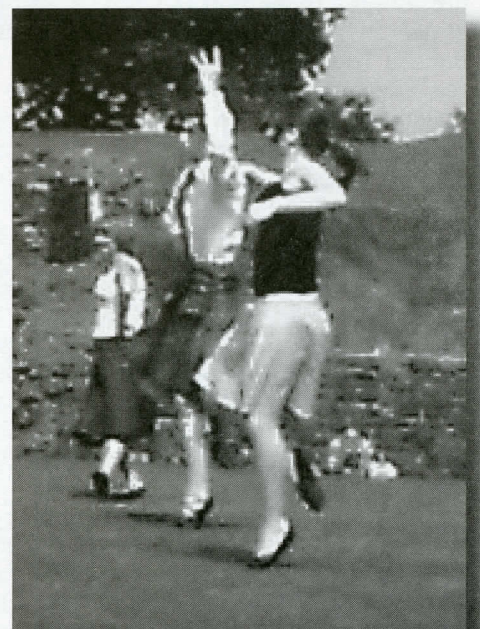
Youth cannot be the future of dancing, for dancing has no separate existence from people. Rather the future of youth, and its permanent maintenance, is dancing, or any other new thing they just haven't done yet. Where does all the music go when the playing stops? Where the perfect Pas-de-Basque when the dancer drops? They all only exist in how they make each of us feel. Thank you Westbury for giving the reality of dancing back to me. Thank you for reminding me that my perception of how I feel is the only reality. Dancing is what I do, not what you think I am trying to do. Dancing is not a campaign for world dominion, it's just fun for whoever does it and however they do it.

So there I was with an uplifted heart

By George Hobson

dancing outdoors again for the first time in years, it was like a rebirth. I'd forgotten everything about dancing outdoors, worms, lumps, bumps and the sheer exhilaration. I had forgotten the effect of sun on baldy heads and the impossibility of dancing in a hat (just try a hat-pin on a baldy-head). Our day in Caerleon courtesy of South Wales RSCDS was unforgettable. I had forgotten that music, like picnic food, is so much better outdoors, but maybe The Lothian Band is just bloody good! Certainly "Her Outdoors" says so... but I'd better delete the bloody.

That word Festival often puts people off. This was just literally a feast of dance. Every age and stage as I have implied. Dances from the Monstrous regiment of women, the Cardiff Thursday Class, Celtic Links and the South Wales Branch. Even three brave souls who got up for an impromptu Highland Fling (well two brave souls and Fiona who can't resist a challenge) In fact the only thing missing was you. Well worth beating a path down here next year, same weekend. Even better if you have some nonsensical dance to demonstrate, you'll never have a better setting or more appreciative audience! Oh and I nearly forgot you'll get a full rally in the evening as well with the magic Lothian Band to play just for you!





# Dancing at Crieff Hydro with Furlongs

**W**e were anticipating a great week of dancing as we set off to Crieff Hydro on 16<sup>th</sup> June. With our comprehensive joining instructions, dance programmes and crib sheets we felt ready for anything, and since it was the 10<sup>th</sup> Furlong holidays at Crieff, we wondered what surprises Richard and Dawn may have in store for us.

Arrival was, as always, straightforward and Richard and Dawn were there to welcome all the guests. In addition we were each given a welcome pack, which we found contained, among other things, a badge to mark the occasion of the 10<sup>th</sup> Holiday and tickets to put in a draw to win the cost of our holiday back. We were also given tickets every evening and one lucky person won a bottle of champagne each night.

After a drink in the bar, and a very enjoyable three course meal, we made our way to the ballroom where The Marian Anderson Band was waiting to help us dance off our dinner! There were eighteen dances on the programme including The Weathercock, Ladies' Fancy and Peat Fire Flame, and by the end of an evening of super music and enthusiastic dancing, we crawled to our rooms wondering how we would survive the rest of the week!

On the Saturday morning after breakfast, Anita Mackenzie was there to teach those people who felt they had enough energy to spare for more dancing. Others chose to go to Perth, Pitlochry, the local distillery, or just to lounge around in the very pleasant surroundings of the hotel. After another splendid evening meal we felt ready to dance again, and this time it was Ian Muir and his Band that awaited us in the ballroom. Eighteen dances later (including high octane numbers like Diamond Jubilee, College Hornpipe and the ever popular Montgomerie's Rant) we were thankful for the sprung wooden floor in the ballroom and the fantastic lift given by the playing of Ian Muir and his Band. Richard and Dawn had also organised a surprise – a magician who baffled us with his tricks, and gave us time for a short rest!

Sunday morning, those people who had come just for the weekend, left and were replaced by new (and old) faces. One of the really nice things about Furlongs holidays is the way you meet new people "frae a' the airts" and they become friends. Sunday night it was Gordon Shand and his Band who put us through our paces, a slightly shorter programme (only fourteen dances – but still energetic) and a demonstration from Anita Mackenzie and friends who danced The Celebration Strathspey, Le Moulin Rouge, Over the Dee and Over the Don, and The Recumbent Stone, finishing in the shape of a 10 to celebrate the ten years of Furlongs at Crieff.

Monday found those with enough energy in the ballroom for a class with Anita Mackenzie, but some of us took advantage of the pool and jacuzzi to help ease the tired joints and prepare for the evening's dancing with Colin Dewar. Once again it was a great night's dancing, with Colin on excellent form.

On Tuesday Richard and Dawn organised an excursion to The Falkirk Wheel, the world's only rotating boatlift. The Wheel links The Forth and Clyde Canal, running from Glasgow to Edinburgh's Union Canal. Coach travel from the Hydro was included plus a trip on the Wheel on board one of the specially designed passenger boats. En-route back to Crieff we also spent some time shopping in Stirling.

On Tuesday evening we rested our dancing legs. The evening started off with a champagne cocktail and we headed for the Hydro's magnificent Drawing Room for a private dinner party. A tasty 4-course dinner was provided



featuring a wonderful raspberry and Drambuie torte for dessert! And then some surprise entertainment, including some of the artists who have performed during the last ten years of Furlongs holidays at the Hydro – singer/MC John Douglas, fiddle player Simone Welsh, pianist Glen Misner, and comedian Eddie Devine.

Wednesday was another opportunity to brush up on dance knowledge via an optional dance class with Anita Mackenzie. A few golfers headed off to the Hydro's golf course and the rest of us took things easy! In the evening, another super buffet carvery dinner was this time followed by the wonderful music of Sandy Nixon and his Band. Lively and exciting music as always, and a great selection of dances including The Anniversary Reel, The Robertson Rant, Irish Rover and J B Milne.

On Thursday many of us took the opportunity to visit the Crieff shops. Some went to Perth and others enjoyed the walking trails around the Hydro's estate. Some ladies went off to play the hotel's Disc Golf Course. This is a Frisbee like game set amongst the trees and we're not sure whether these guests ever returned!

Thursday night forced a slight change of plan. David Cunningham was unable to play for the dancing due to unexpected illness but sent his apologies and kindly arranged for Colin Dewar to step in. It was a great night of dancing including Wind on Loch Fyne, Plantation Reel, Seton's Ceilidh Band and West's Hornpipe. We enjoyed a surprise interval entertainment in the form of a wonderful team of Irish Dancers (from Dundee!), and we also consumed a large 10th Anniversary Cake. During the evening, the Crieff Hydro's Managing Director, Stephen Leckie, thanked us all for visiting and picked the 10th Anniversary Free Draw ticket. As a result, Mrs Catherine Shaw from Renfrewshire won the cost of her Crieff 2006 holiday back!

On Friday morning we enjoyed yet another hearty breakfast (we must start slimming tomorrow!) and then it was time to pack. Richard and Dawn were on hand as always to help with departures and offers of help to pack the car – you always seem to go back with more than you came with!

We're looking forward to "Crieff 2007" now – we hear the 11th Furlongs visit will start on Friday 15th June 2007 so if you fancy a great time dancing next year contact Furlongs at [www.furlongs.co.uk](http://www.furlongs.co.uk) or call them on 01580-240 240.

**Two exhausted but happy dancers!**



# ***Crieff Hydro***



***Richard Furlong***



***The Colin Dewar SDB***



***Ian Muir***



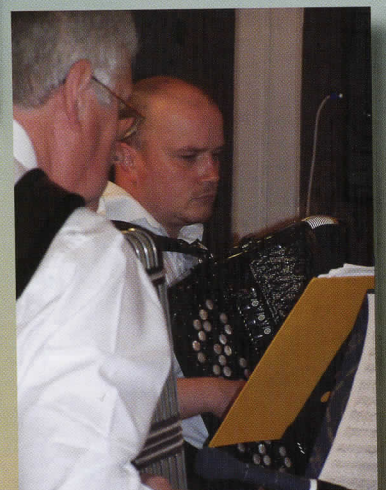
***The Marian Anderson SDB***



***Anita Mackenzie leads her Workshop***



***The Magician at work***



***Gordon Shand***

***All Photographs © Flash  
@ Streaming Pictures***



***The Demonstration Team***





# *Take The Floor, Beauty*



*Jennifer Forrest & Robbie Shepherd arrive at The Phipps Hall.*



*Duncan Chisholm & Marc Clement*



*Fiona Mackenzie & Fiona Sellar*



*The Marian Anderson SDB*

