

Dance On!

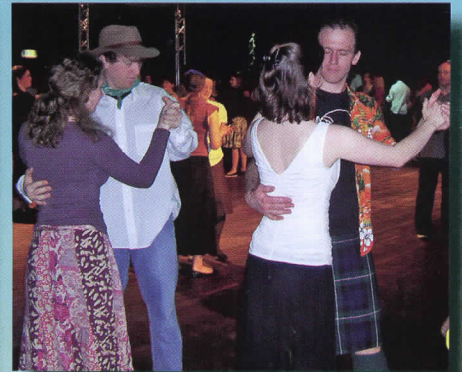
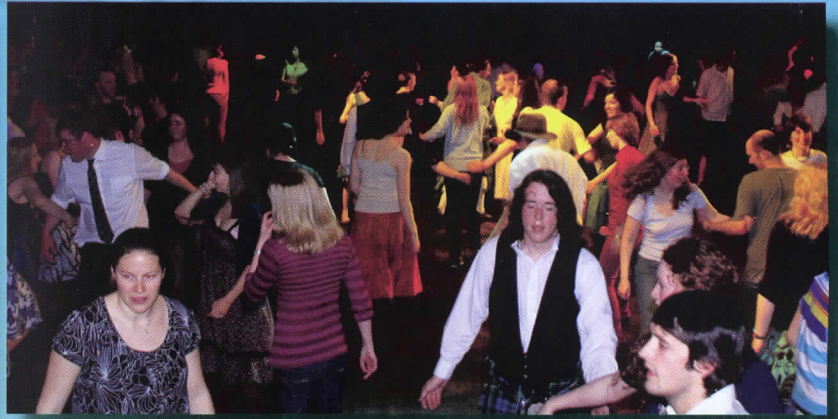


The Castle Ceilidh

Homo Musicianus • Scotch Hop 2008
An Insular Dance • Reel Scottish Country Dancing

R.R.P. £2.00
Issue 35

Castle Ceilidh



Photographs by Peter Hastings & Pia Walker

Dance On!

As most of you realise, Dance On! and its staff have been going through an extremely turbulent time including bereavement, illness, computer crashes, a bad car crash, house move and even a birth (congratulations to Laura and little Rosie)! The magazine has always been published on a purely voluntary basis and, as such, has had to be behind other paid employment in our list of priorities. I had intended to fold Dance On!, but was persuaded by the formidable Mrs Pia Walker that, with the right support it could carry on as the only magazine with information about ALL styles of Scottish Traditional Dance that was unaffiliated to any organisation. Pia has stepped in to save the day and will now be Executive Editor, leaving me to do a final edit and to set the magazine each month. Pia would like to gather a good team of people around her from all the dance genres to produce the magazine and there have already been a few volunteers. If you are interested please contact Pia at the address given below. Our records show how many magazines each subscriber is owed for the current subscription, but if you would prefer a refund, please advise Pia. Thank you for your support.

Karin

Take The Floor

28th June: OB from Biggar Municipal Hall with Iain Cathcart SDB and guests.

REPEATS

5th July: John Carmichael SDB

At the opening of BBC Scotland Pacific Quay with guests Strathclyde Police Pipe Band & Mairi MacInnes

12th July: OB from Airdrishaig with The Ryan McGlynn SDB and guests Inveraray & District Pipe Band & Archie McAllister

19th July: OB from Strathallan with Simon Howie SDB with guests Perdy Syers-Gibson & Joan Blue & Alastair McDonald

26th July: David Halcrow SDB

Calum Pasqua – Winner of Glenfiddich 2007

Saturday Evenings 19.05-20.30

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Dance On!

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Contents

Castle Ceilidh	page 2
Linlithgow Scotch Hop	page 5
An Insular Dance	page 6
Homo Musicianus	page 10
Summer Dancing in E'burgh	page 12
Dance Instructions	page 13
CD Reviews	page 17
Alasdair's Dance Diary	page 18
The Dancie	page 20
The "Reel" SCD	page 22
Heilan' Man's Umbrella	page 26
Take the Floor Lochinver	page 27
Take the Floor Drymen	page 28

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Castle Ceilidh

By Pia Walker

St. Andrews, quiet market town, well known to Scottish Country Dancers – but there's another side to it – thriving university society the Celtic Society, and yesterday it had its annual Castle Ceilidh.

A ceilidh which is held in the grounds of St. Andrews Castle – yes, outdoors, in May, on a Sunday, and it was raining!

So, on arriving, there was not a soul about, but there WAS a notice on the castle gate stating that the Ceilidh had been moved to the Union – Venue 1. It had been moved indoors, very sensibly, although I then spent the night sweltering, as I was wearing a woolly jumper.

Off to Venue 1 where I promptly renamed the Ceilidh the Cavern Ceilidh, as St. Andrews Students' Union is like so many other Unions – dark and cavernous.

And what a night! I think Ceilidh Dancing for the under thirties should be classified as an extreme sport. The BBC crew filming the event found that out to their peril, when they found a nice open spot on the dance floor, only to be trampled underfoot thirty seconds later. Three hundred



mostly young people whooping it up to a young band, Luke Brady's (Luke, Adam and Sarah), who performed seamlessly and with gusto all night, and dealt with what was thrown at them without flinching.

The dances were the old well known ones, with a few new ones thrown in – the latest RSCDS dance, Festival Interceltique, which Luke was the first to play in France, at the above-mentioned festival for which it was devised. The Australian Bush Dance – good fun – but was it a reel or a jig? Nobody seemed to know (or care) – so it became a jig for that night at least.

The organisers were all students, and the callers were dancers from the Ceilidh Class, who all took a turn calling the dances. The dancers were mostly from St. Andrews – although there was a group of ten from Dundee University. And I must mention the bare feet!!!!!! Three hundred dancers and some without shoes!!! It doesn't bear

thinking about – especially as the rest wore a mixture of boots, high heels, pumps etc. – I'm expecting there to be a few sore feet today.

I must also remember to mention Grizzles, the bear without whom no St. Andrews student dance is complete. Grizzles is brought to the dances by Peter Hastings, and has attended year upon year of student dances – indeed I have had the honour of having Grizzles as my dinner companion once – he was a bit light on conversation, but a true gentleman none the less. After the dance ended – as all dances must – three hundred students assembled back at St. Andrews Castle, for the annual torchlight procession (I'm sure I saw a couple of back-packers join in). What a sight – three hundred torches held by three hundred students, snaking their way up towards the harbour area in St. Andrews on a misty, but windless, night – a sight to behold and I hope to make it back next year too.



Grizzles

Linlithgow Scotch Hop 2008

**Wednesdays in July at
7.30pm**

16th Gordon Shand

Gay Gordons
Dashing White Sergeant
Leap Year
Barn Dance
A Reel for Jeannie*
Black Mountain Reel*
St Bernard's Waltz
Bedlay Castle Jig
Good Hearted Glasgow

Grand March
La Tempête
The Gypsy Tap
Corstorphine Fair
Highland Schottische
Circassian Circle
Boston Two-step
Orcadian Strip the Willow



23rd Neil MacEachern

Gay Gordons
Saturday Morning Jig
Jessie's Hornpipe
Swedish Masquerade
Domino Five*
Fisherman's Reel*
Gaelic Circle Waltz
Geraldine's Gigue
8/16some Reel

Dunedin Festival Dance
Scottish Reform
Marches Hop
The Barmkin
Southern Rose Waltz
Seige of Ennis
Stern Polka
The Riverside

30th Simon Howie

Gay Gordons
Auntie Mary's Ball
Sheena's Saunter
Eva Three-step
The Flying Scotsman*
Montgomerie's Rant*
Pride of Erin Waltz
Joe MacDiarmid's Jig
The Inverness Reel

Dashing White Sergeant
Hollin Buss
The Anniversary Two-step
Flowers of Edinburgh
Gypsy Tap
Virginia Reel
Boston Two-step
The Dhoon*
Postie's Jig*

**Wednesdays in August at
7.15pm**

6th John Carmichael (followed by Beating the Retreat at 10.30pm)

Gay Gordons
Scotch Rose
Galloway House
Jacky Tar Two-step
Shortbread*
Ian Powrie's Farewell to
Auchterarder*
The Triumph
Highland Schottische
Haymaker's Jig

Dunedin Festival Dance
Bedlay Castle Jig
Glasgow Highlanders

Waltz Country Dance
The Nut
Hullichan's Jig
Broun's Reel

13th Coila

Gay Gordons
Come Under My Plaidie
Shiftin' Bobbins
Highland Schottische
Burns Circle Waltz
Highland Fling
Grand March
The Riverside

Dashing White Sergeant
C'est L'Amour
Rogue's Rant*
Caddam Wood*
Rebecca's Roundabout
Stern Polka
Flying Scotsman
Boston Two-step
Orcadian Strip the Willow

"Linlithgow Scotch Hop" is now an independent, non-profit making organisation.

John D Carswell

www.scotchhop.co.uk

An Insular Dance

The Dance of the Fer Cengail?

By Alan Nowell

NB When I use the term "figure" I am referring to a dance figure; that is, a discrete section within a dance, as opposed to an "illustration" within this article or an artist's "pattern" that I am interpreting.

It may be tempting to dismiss this article as nonsensical wishful thinking so I have to grab your attention quickly. Consider Illustrations 1 and 2.



Illustration 1: The hopping part of the Wyresdale Greensleeves Dance

The dance and the roundel both feature three persons with their legs over their arms. A strange dance, a strange pattern, both have good pedigrees and provenance. Are they related somehow? I am convinced that they are indeed related and over the past fifteen years I have compiled some intriguing evidence to support this theory.

The roundel is in the Book of Kells which is probably the best known example of Celtic Insular Art. There is a well-known rendition of this roundel by George Bain that has been widely used in the giftware and souvenir industry but the details of that version are incorrect.

The interpretation of Insular Art may only be possible if the researcher has particular specialist background knowledge. This article came about because I had specialist knowledge about traditional dance in general and one dance in particular – the Wyresdale Greensleeves Dance. Wyresdale is an area in North Lancashire and this reputedly ancient men's dance was observed and noted down there by Cecil Sharp*, the father of folk song and dance collecting, in 1910. It can be shown that the dance was present in the area in 1789, thanks to a note in a fiddler's tune book. Nothing else is known of its history locally other than that it was handed

down from father to son amongst the upland shepherds of the Forest of Bowland which surrounds Upper Wyresdale.

The dance is done by three or four men and the part that I will be discussing here is shown in *Illustration 1*. When the dancers are joined in this leg-over-arm pose they hop round in a circle in time with the tune Greensleeves played as a jig in 6/8 time.

Back in the 1970s when I first learned this dance I happened to come across George Bain's version** of the three-man roundel (one of six) from the first page of St. Mark in the Book of Kells. As I noted above, Bain's version is in fact incorrect so *Illustration 2* is Françoise Henry's correct, although simplified, line drawing†. I was immediately struck by the similarities between the roundel and the dance. The roundel shows three men with their legs over their arms in a country dancing star formation rather than the circle formation of the Wyresdale Dance. The roundel could be interpreted as a plan view of a dance figure but with the men's bodies flattened onto the page in a developed convention. Can this figure be danced? Yes it can, except that the men in the roundel have their left legs over their right arms which is physically impossible whilst standing in star formation. Right leg over right arm is possible.



Illustration 2: Professor F. Henry's drawing of a roundel in the Book of Kells

* Cecil Sharp, *The Wyresdale Greensleeves Dance*, Sharp ms. *Folk Dance Note*, Vol.2, *English Folk Dance and Song Society*, Cecil Sharp House, Regent's Park Road, London

** George Bain, *Celtic Art, The methods of Construction*, Constable, London 1951, page 115

† Françoise Henry, *Irish Art: During the Viking Invasions*, (London: Methuen 1967), p90

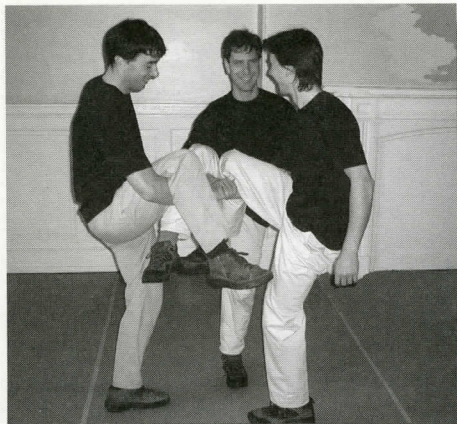


Illustration 3: A dance interpretation of the Book of Kells Roundel

We would have to accept this as an artist's mistake or joke. *Illustration 3* shows dancers in the formation described. The only alternative to a dance interpretation of the roundel is that it is a decorative pattern with no significance. However, there is further compelling evidence to suggest that this is not the case. In this article I can only deal with the essence of my theory.

If Françoise Henry had known about the Wyresdale Dance she might have followed this line of reasoning before I did. In her book, "Celtic Art During the Viking Invasions", she includes an illustration of Insular patterns related to the roundel. Two of her examples are shown in *Illustration 4*.

Building on my theory and dance interpretation, the Togherstown Bronze and the Kells Market Cross patterns suggest another 3- or 4- man dance figure. The wrist-hold shown in the Book of Kells roundel has to be adopted to stabilise the hop-round – see *Illustration 5*. When danced in public this is a very spectacular figure.

In their book, 'The Early



Illustration 4: F. Henry's line drawings of the Togherstown Bronze Mount and a pattern on the Kells Market Cross



Illustration 5: A dance interpretation of the Togherstown Bronze

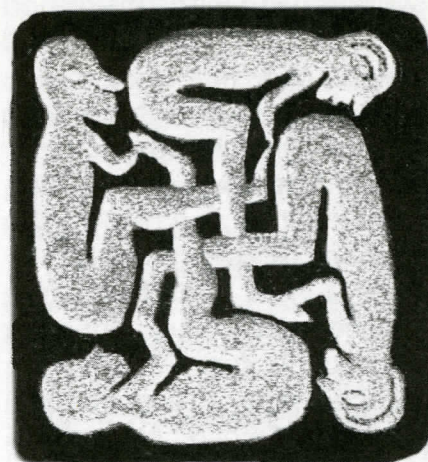


Illustration 6: A swastika pattern on a grave slab at Meigle in Perthshire

Christian Monuments of Scotland', J. Romilly Allen and Joseph Anderson* provided another pattern for interpretation. *Illustration 6* is the swastika pattern from a grave slab at Meigle in Perthshire. Clearly it is closely related to the Kells Market Cross pattern and also to the Togherstown bronze. This pattern can also be interpreted

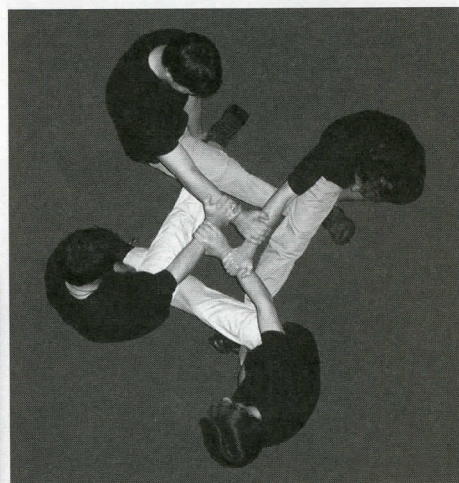


Illustration 7: A dance interpretation of the Meigle Swastika

as a dance figure by applying the same rules as mentioned above. The result is shown in *Illustration 7*.

One evening at a dance practice I tried an experiment with an interlocking ankle hold.

* J. Romilly Allen and Joseph Anderson, *The Early Christian Monuments of Scotland* (1903), (Edinburgh: The Society of Antiquaries, 1903 reprinted: Balmagroy, Angus: The Pinkfoot Press, 2 vols, 1993)

It worked well with three men but not quite so well with four. We held hands in a circle, made a lock with our right ankles and feet, then hopped round. We found that we could let go with our hands and rely on the ankle lock to keep us together. It was a few months before I realised that the four-man square on a cross-shaft from Banagher, now in the National Museum in Dublin, could be a representation of this figure that I thought I had invented – see *Illustrations 8 and 9*.



Illustration 8: A pattern on the Banagher Cross Shaft

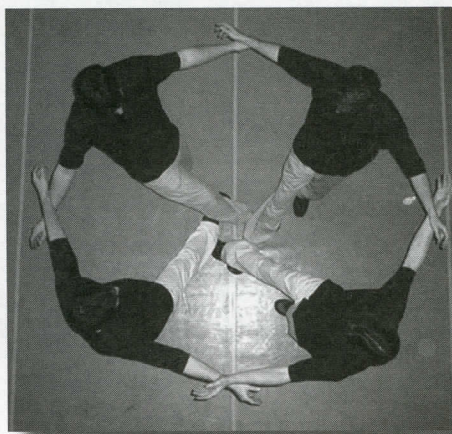


Illustration 9: A dance interpretation of the Banagher Pattern

As a result of the interpretations, we now have the Wyresdale dance figure, the Book of Kells dance figure, the Togherstown/Kells Market Cross dance figure, the Meigle dance figure and the Banagher dance figure. Are these interpretations valid?

To find one potential dance interpretation is curious. To find two is surprising. To find three and perhaps four is, I think, beyond coincidence.

One of my main terpsichorean interests is Hilt-and-Point Sword Dance. This dance style is pan-European. It is characterised by each of the dancers holding the hilt of their own sword (often a metal or wooden substitute) and the point of their neighbour's sword, thus forming a circle. Sometimes the "swords" are interwoven in a self supporting five, six or seven-sword star or lock and held aloft. Traditions are known from Papa Stour in the Shetlands, to Seville in Spain, to Salzburg in Austria. There is also a record of it being danced by Irish kerns (foot soldiers) around 1600. In England it was very common in Yorkshire and a little farther north on Tyneside a variant called Rapper Dancing evolved among the coal miners. For six years I was a member of a Rapper team and observed and took part in the process of dance design and showmanship. The main purpose of a sword dance is to entertain an audience (within certain rules imposed by the tradition). The dance is a series of clever, surprising figures performed with speed, agility, rhythm and panache. A good Rapper Sword performance should have the audience throwing money at the end. By contrast the Wyresdale Dance, as recorded by Cecil Sharp, required a set sequence to be repeated six times. A casual street audience would probably lose interest and drift away if all the repeats were performed. However if the repeats of the Wyresdale Dance are substituted with my Insular Art interpretations

the result is an entertaining performance which provokes an enthusiastic audience reaction. I can vouch for this from personal experience.

The time gap between the Insular Artwork and the first clue to the existence of the Wyresdale Dance is about 1000 years. As far as the Insular Art interpretation is concerned, it is perhaps enough to know that a dance like the Wyresdale one can exist. The Wyresdale Dance does not have to be a long term survival although I am inclined to think that it is. It is a very peculiar dance that is easily remembered and Upper Wyresdale is an ideal place to preserve a tradition. The Insular Artwork has obvious monastic connections and the Wyresdale Dance actually came from the village of Abbeystead which has 12th century monastic origins.

The evidence that finally convinced me that the dance interpretation is correct is a bit tortuous but quite logical. As I scrutinised book after book on Insular Art, looking for more clues, a very curious pattern on St. Muirdach's Cross caught my eye – see *Illustration 10*. The pattern seems too

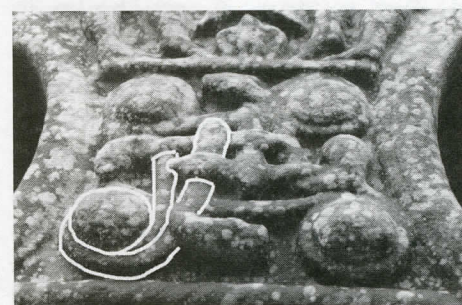


Illustration 10: A carved pattern on St. Muirdach's Cross, Monasterboice

contrived to be dismissed as merely decoration. I was at this point already familiar with plan views of my dance interpretations and I noticed that this pattern had a lot in common with the Meigle dance

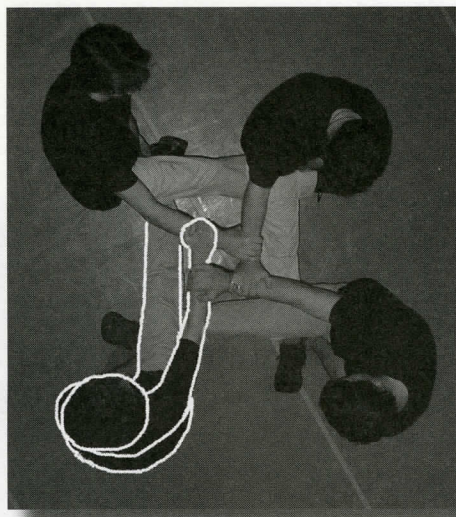


Illustration 11: The Meigle Dance Interpretation

figure viewed from above, see *Illustration 11*. There are some strange, eroded, animal head-like features that I can not explain but the overall geometry of the pattern seems too similar to the dance for it to be a coincidence. So to recap; the Wyresdale Dance suggests that the Book of Kells roundel is a dance figure which involves a wrist lock; using the wrist lock, the Kells Market Cross and the Meigle Grave Slab patterns can be interpreted as dance figures; and a plan of the Meigle dance figure is carved on St. Muirdach's Cross. Geographically this ties together Saint Columba's monastery on Iona, where the making of the Book of Kells may have been started; Kells monastery, where the Book was probably finished, and Meigle, a possible Columban monastic foundation in Southern Pictland.

My hypothetical dance could clearly be described as a hopping dance. An Internet search for "Hopping Dance" will easily find the Ecternach Hopping Dance or The Dance of the Hopping Saints. Ecternach

Abbey in Luxembourg was founded by Saint Willibrord in 698. He was a Yorkshireman who had been educated in Ireland for twelve years. The Abbey had a scriptorium which produced Insular Gospels like the Book of Kells. This processional dance puts hopping into a sacred Insular context but otherwise seems unrelated to the interpretations discussed here.

Another continental connection came about once more with the help of Françoise Henry. In one of her books about the Book of Kells she featured

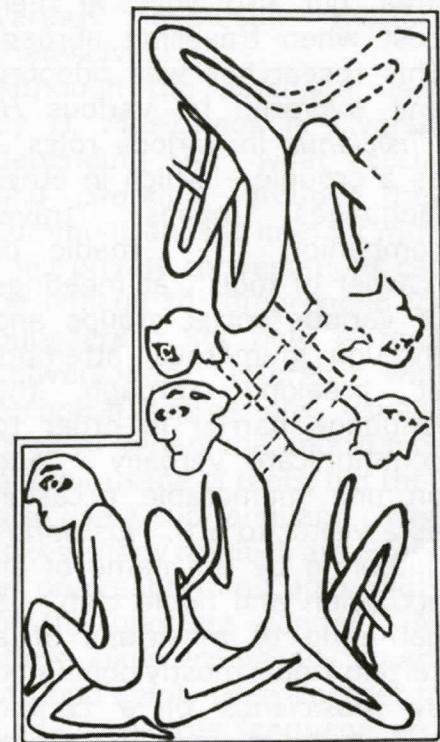


Illustration 12

a plate of a carpet page (MS O.IV.20) from a Gospel book from Bobbio monastery which is in the library of the University of Turin*. Despite fire damage and with the help of a colour slide from the library, the details in the top left and bottom right panels can be discerned – see *Illustration 12*. The leg over arm pose is clear and two of the figures seem to

be linked as in the Wyresdale Dance figure. The monastery of Bobbio in Northern Italy was founded c613 by the Irishman, Saint Columbanus, and was another centre for Insular Gospel production.

If this hypothetical dance existed, it must surely have had a sacred context and it must have been revered in some way, so we might expect it to have literary references. There are two poems that contain possibilities. "Altus Prosator" a poem by Saint Columba, or a close associate, mentions angels doing sacred dances. This does no more than establish the possibility of sacred dancing. No detail is given but the Latin word translated as sacred dance is Tripudium. The word was used by Livy 600 years before and it is generally interpreted as a "three step dance".

In the place-lore poem, "The Fair at Loc Carmun", a group of entertainers called the Fer Cengail are mentioned. This could be translated as men bonded or intertwined. Was this perhaps their dance?

Christianity is not normally associated with sacred dancing but this was not always the case. The apocryphal gospel, "The Acts of John", describes Jesus dancing with the disciples after the Last Supper. Dance would have had a different role in Christianity if this book had been included in the Bible.

I am a cautious sceptic by nature but after fifteen years of research I am convinced that this dance did exist. This article will introduce my hypothesis to a wider critical domain and I must leave readers to make up their own minds.

* F. Henry, *The Book of Kells*, Thames Hudson, London, 1974, page 181

Homo Musicianus

A non-scientific study of the social group *Homo Musicianus*

By Pia Walker

By non-scientist Pia Walker (inspired by the works of Jane Goodall and David Attenborough) who is fascinated by the talent and dedication shown by the subjects, and is in awe of others with an artistic talent she could never hope to achieve.

This part-time, slightly tongue-in-cheek study was conducted over a twelve-month period and, due to this social group's diverse talents and behaviour, can in no way be said to be conclusive.

Introduction:

Homo Musicianus, a social group of the species *Homo Sapiens*, is a highly talented and skilled social group. It shows extreme dexterity and a highly developed ability to use different tools in many different ways. It is of mixed gender, although predominantly male, and ages range from the very young to the older silver back. Although they do belong to family and working groups, they tend to leave these groups, to gather in their chosen *musicianus* group at certain times. They are able to travel great distances at high speeds in order to respond to calls from other social groups such as *Homo Dance"r"us*.

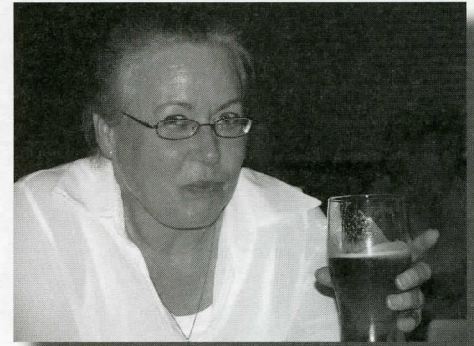
Methodology:

This study was conducted over a period of time of approximately twelve months, mostly among *H. Musicianus* of the Scottish variety,

although the researcher has during this time encountered "ska" *Musicianus*, "classical" *Musicianus*, and the odd "folk" and "rock" *Musicianus*. The researcher studied the social group, not only from inside her own social group *H. Dance"r"us*, but was also lucky enough to be able to get a closer look at the *H. Musicianus* group environment not only in their own local geographical area, but also whilst at their best when travelling abroad. This researcher was adopted and tolerated by various *H. Musicianus* in various roles – as a groupie – which in other languages means "travel companion" – roadie or "carrier of tools", at meetings of various social groups and through numerous attempts at breaking through the language barrier in order to communicate verbally – and on one memorable occasion as a visitor to a *H. Musicianus* gathering by the name of an accordion and fiddle club – a gathering of musicians of a certain kind – mostly populated by *musicianus* of a certain age and of varying ability to use tools. However, this encounter has only happened once, and can by no means be said to be scientifically correct and common. Indeed the researcher has since been assured that these gatherings contain a wide variety of group members.

Identification:

The social group *H. Musicianus* looks and behaves like all other members belonging to the species *H. Sapiens*. However, they do have some traits, which can identify not only that they



belong to this social group, but also which tool they prefer to use. For example: *Homo Musicianus Accordioniensis* can be recognised when sitting down, as this group member always sits with one leg slightly lower than the other and with it tucked a little bit farther under the chair. *Homo Musicianus Fiddlerius* has always got his head tucked slightly to one side, with the chin down when talking or listening to you. *Homo Musicianus Drummerboyius* can be recognised by always having one hand turned palm upwards and the other palm downwards. Finally, there is *Homo Musicianus Keyboardius*, whose ability to keep fingers constantly moving in a vertical position is well known.

Study findings:

H. Musicianus is a very highly developed and skilled group of instrument users. It is able to use tools to create a sound, which makes other social groups happy, relaxed and able to mix socially. This skill is usually developed in early childhood, although it is not until their teen years that most of them use their tools in public. They are also able to use tools in order to travel great

distances to come to the aid of other social groups, when these put out a call of need. *H. Musicianus* thinks nothing of gathering together from various geographical points, travelling five hours one way, to use their tools to give enjoyment for a couple of hours, only to travel back another five hours again to their family groups, perhaps on average at least two days a week. Many groups respond to calls made up to a year beforehand, and many keep returning to the same group year after year.

Taking into consideration the time spent on preparations in order to be able to respond correctly to the planned enjoyment, depending on what kind of group needs their skills, and added to that the necessary travel time, and the division of funds between various members of the group, the proffered bananas mostly dwindle to small peanuts. Most members of this social group usually, therefore, also belong to various working groups, a pastime which usually brings in food to feed the family group. Feeding when interacting with other social groups is diverse, ranging from sit-down dinners, to glasses of lemonade during break time. These feeding rituals should be seen as quite important, as a satisfied *H. Musicianus* is a happy *musicianus*.

Another way of using tools is recording, a method whereby *musicianus* uses his tool to capture his sound on what is generally known as a CD, meaning that we can listen to the sound even after they have left the habitat. These CDs are usually found near the lead *musicianus*, and getting hold of them usually involves an exchange of currency other than bananas.

As *H. Musicianus* is a fast and frequent traveller, the family group usually gets left behind unless they also belong to the same social group, in which case they travel together. In as much as *H. Musicianus* turns nocturnal at weekends, and also travels abroad, it can be difficult for family groups to interact fully with a *H. Musicianus*. This can lead to the older female member of the family group developing a certain look in her eyes, together with a distinct shoulder shrug, plus an ability to use tools such as hammers and screwdrivers to sort out various domestic matters themselves!

Although the language used by *H. Musicianus* is diverse, depending on what social and working groups they communicate and interact with, their private conversations can be difficult to comprehend for outsiders. Not only is their conversation littered with technical expressions, usually used to impart the importance of their usage of tools, but they also use a sub-language called jokes, many of which are aimed at procreation and body parts of the opposite gender. As these jokes are usually meant in good spirit, once you get to understand the language and have developed a certain "thick skin" and occasional temporary deafness, they can be quite entertaining. When gathering with others of their kind, they are on many occasions capable of picking up their tools and carrying out impromptu work, lasting for hours or until the last man is left standing. Indeed they have gatherings called festivals in various geographical areas, where this is a common occurrence.

Conclusion:

In order for our own social

groups to survive in today's jungle we need *H. Musicianus*. Without it we would be forced to interact with each other without sound, which personally I would see as a tragedy. As with many other species on this earth, we will need to preserve and maintain its numbers, as well as its talents and habitat. If not encouraged, *H. Musicianus* will gradually mutate to a normal *H. Sapiens*, without the skills to utilise its various tools.

Maintaining numbers can be achieved in various ways. One can promote its skills to the young of our own social group and of others, in order that they may use them later on, or they themselves become part of *H. Musicianus*. This is entirely possible with a little encouragement. One should make use of as many *musicianus* as possible, to encourage them to travel widely with their tools. And once they are in our environment, we must treat them with great consideration, to ensure their continued return to our habitat. This means making sure that bananas are offered, making sure they are well looked after with regard to feeding and watering, so as not to lose condition. I reiterate the fact that a well-conditioned *H. Musicianus* will perform much better, and for longer, than a badly treated *H. Musicianus*.

I would like to specially thank the following members of various *H. Musicianus* groups for allowing me close enough to study their particular habitat: Bernie, John, Nicol, Gordon, Robert, Graham, Luke, James, Marian, Keith, Andrew, Callum, Billy, Max, Muriel, Leslie, Mary-Ann, Dennis *et al.* - long may your talent survive.

Summer Dancing in Edinburgh

Scottish Country Dancing

**Ross Bandstand,
Princes Street Gardens**

**Monday evenings 26th
May – 28th July 2008
(with the exception of
2nd June)**

**7.30 – 9.30pm
(weather permitting)**

**Admission
Adults £3 Children £1**

Contacts:

Margaret Burns 0131-661 1768

Margaret Harris 0131-337 4197

Agnes Reed 0131-556 2140

Visit our Website

www.psgdance.pwp.blueyonder.co.uk

**Monday 30th June
West Lothian Independent Dancers
Callum Wilson and his SCD Band**

R The Montgomeries' Rant	10
J Macleod's Fancy	33
S Mrs Milne of Kinneff	RSCDS/L
R J B Milne	Foss
J Midnight Oil	Drewry
S Sands of Morar	45
R College Hornpipe	20
R The Irish Rover	Cosh
S St Columba's Strathspey	Gillian/ Sproule
J Pelorus Jack	41

**Monday 7th July
Atholl SCDC
Iain MacPhail and his SCD Band**

R The Reel of the 51 st Division	13
J Hooper's Jig	MMM
S Cape Town Wedding	39
R The Peat Fire Flame	Drewry
J Tribute to the Borders	RSCDS/L
S The Byron Strathspey	Drewry
R Miss Johnstone of Ardrossan	Goldring
J Georgie's Jig	RSCDS/L
S The Silver Strathspey	44
J The Laird of Milton's Daughter	22

**Monday 14th July
Ochil SCDC
Bill Richardson and his SCD Band**

J Mrs Stewart's Jig	35
R Maxwell's Rant	18
S Jean Martin of Aberdeen	RSCDS/L
J Pelorus Jack	41
R Shiftin' Bobbins	Clowes
S Sugar Candie	26
J The Wild Geese	24
S Cape Town Wedding	39
J Ian Powrie's Farewell to Auchterarder	Hamilton
R Mairi's Wedding	Cosh

**Monday 21st July
Queensferry SCDC
George Hood and his SCD Band**

J The Merry Dancers	4
R Back to the Fireside	38
S The Gentleman	35
J Joe MacDiarmid's Jig	5/82
R The Royal Deeside Railway	40
S Autumn in Appin	31
J The Roselath Cross	41
R Swiss Lassie	39
S The Cashmere Shawl	Boyd
J The Luckenbooth Brooch	Dickson

**Monday 28th July
Trinity SCDC
Marian Anderson and her SCD Band**

R Bonnie Geordie's Wig	MMM
J The Laird of Milton's Daughter	22
S Sands of Morar	45
R The Falls of Rogie	Attwood
J The Wild Geese	24
M Johnnie Walker	Guisborough
R The Highland Rambler	Goldring
J The Jubilee Jig	RSCDS/L
S The Moray Rant	Drewry
R West's Hornpipe	5/1965

**St George's West
Church Hall,
Shandwick Place**

**Tuesday evenings
7.30 – 9.30 pm
with live music**

Tuesday 1st July

J EH3 7AF	40
R The Summer Assembly	35
S Anne Holden's Strathspey	42
J Napier's Index	45
R The Merry Lads of Ayr	1
S The Cashmere Shawl	Boyd
J The Kelloholm Jig	RSCDS/L
R The Cumbrae Reel	28
S The Dream Catcher	45
J Glayva	Drewry
S The Royal Wedding	5/82
R The Deil amang the Tailors	14

Tuesday 8th July

J St Andrew's Fair	5/82
R General Stuart's Reel	10
S Gang the Same Gate	36
J Mrs Stewart's Jig	35
R Inverneill House	35
S Miss Gibson's Strathspey	RSCDS/L
J The Last of the Lairds	22
R Mrs MacPherson of Inveran	Drewry
S The Duchess Tree	Drewry
R A Road Trip to Bavaria McGregor/Brown	
S Seann Triubhas Willichan	27
R Duke of Perth	1

Tuesday 15th July

J Miss Hadden's Reel	23
R Lothian Lads	Drewry
S Bedrule	33
R Clutha	31
R Mr Wilson's Hornpipe	16
S Fair Donald	29
R The Earl of Mansfield	RSCDS/L
J Miss Allie Anderson	RSCDS/L
M Johnnie Walker	Guisborough
R Catch the Wind	45
S The Belle of Bon Accord	Drewry
R Bratach Bana	Drewry

Tuesday 22nd July

R The Reel of the 51 st Division	13
J The Starry Eyed Lassie	23
S The Duchess Tree	Drewry
R Shiftin' Bobbins	Clowes
J Wicked Willie	Ways
S Wisp of Thistle	37
R Ellwyn's Fairy Glen	Duthie
J The Lancastrian Wanderer	Barbour
S Wind on Loch Fyne	Dickson
J The White Heather Jig	Cosh
J Pelorus Jack	41
R Rest and be Thankful	McConnachie

Tuesday 29th July

J The Last of the Lairds	22
R Anniversary Reel	36
S Gang the Same Gate	36
R Peggy Dewar	38
J Just as I was in the Morning	19
S The Robertson Rant	39
R The Irish Rover	Cosh
J The Jubilee Jig	RSCDS/L
S MacDonald of the Isles	Haynes
R West's Hornpipe	5/1965
J Joie de Vivre	39
R The Montgomeries' Rant	10

**There will also be four nights in St
Thomas – Junction Road Church Hall
on Monday evenings in August
7.30 – 9.30 pm
Programmes for these dates to
follow.**

**The Annual Meeting will be held in St
Thomas – Junction Road Church Hall
on Monday 1st September 2008 at
7.30 pm**

**Funded entirely by
Scottish Country Dancers**

A Welcome to Kinnaird

Campbell Hunter devised this dance for the opening of his newest local primary school i.e. Kinnaird Primary

8x 32 Bars Reel or Jig

Dance is performed in two circles, boys on the inside facing out and girls on the outside facing in.

Bars

1-8 With hands joined in two circles all slip 8 slip steps to the left and back again.

9-12 All turn partner with the right hand (once).

13-16 With pas de Basque steps, progress one place to the right (rotating).

17-24 All dance back to back with new partner (twice).

25-32 In Gay Gordons hold, promenade partner round the room to finish facing own partner in two circles.

© Campbell Hunter

The Wee Dance

32 Bar Jig for 2 couples

Bars

1-8 Rights and Left

9-14 Ladies chase behind the men back to place (1st Lady leading)

15-16 Ladies change places giving left hand

17-22 Men chase behind the ladies back to place (1st Man leading)

23-24 Men change places giving right hand

25-32 Circle and back

© Pia Walker October 2007



The Dashing Wild Hatchan

Devised by Mr Kobby Kobayashi for Hachiro Takeda of Saitama, who is known as Hatchan

32-bar Reel for two lines of three facing each other

Bars

1-8 Six hands round and back.

9-12 The centre man sets to and turns his right hand woman with the right hand.

13-16 The centre man sets to and turns his left hand woman with the right hand.

17-24 Reels of three. The centre man passes his right hand woman by the left shoulder to begin.

25-28 Joining hands in lines of three, all advance and retire.

29-32 All advance again and, releasing hands, women pass the women opposite by the right shoulder while the centre man, turning right about to face his original place, join hands with new partners, who were originally the women opposite, and advances in the opposite direction.

Notes

- (1) This dance is danced basically in the same way as the Dashing White Sergeant, except that the centre man changes his direction and partners.
- (2) Mr Takeda always introduces himself as Hatchan. He likes dancing more than anything else and attends as many dancing events as he can.

Teviot Square

Devised for Stephen Brockbank for the Ceilidh celebrating his 21st birthday on the 22nd of June, 2000. The Ceilidh was held on the 17th of June in the University of Edinburgh's Teviot Union and was run by his brother Ian and sister-in-law Caroline.

Dance for 4 couples in a square set

4x48 bar Jig

Tune: Mpho's Majority (Ian Brockbank)

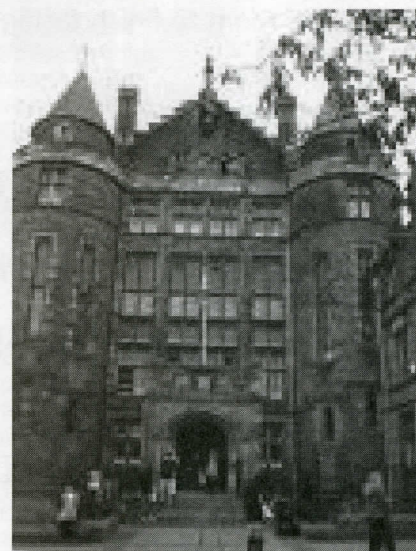
Bars

- 1-8** All circle eight hands round to the left and back.
9-12 1st and 3rd couples join nearer hands and dance across the set to change places, 1st couple dancing under an arch made by the 3rd couple.
13-16 3rd and 1st couples repeat back to place, 1st couple making the arch.
17-20 1st man and 3rd lady spin by the right.
21-22 1st man turns 2nd lady by the left while 3rd lady turns 4th man by the left. (This is the person of the opposite sex on their left.)
23-24 1st man and 3rd lady turn each other $\frac{3}{4}$ by the right.
25-26 1st man and 3rd lady turn partners by the left.
27-28 1st man and 3rd lady turn each other $\frac{3}{4}$ by the right.
29-30 1st man turns 4th lady by the left while 3rd lady turns 2nd man by the left.
31-36 1st man and 3rd lady turn each other $1\frac{1}{4}$ by the right.
37-40 All turn partners by the left.
41-48 In promenade hold, all dance anticlockwise around the set.

Repeat with 2nd man and 4th lady (2s and 4s making arches), then 3rd man and 1st lady (1s making the arch first), then 4th man and 2nd lady (4s and 2s making arches).

Note: the turns on bars 21-32 should be danced using elbow grasp, as in Strip the Willow.

© Ian Brockbank June 2000



Mpho's Majority

Ian Brockbank

Jig



Skye Barbecue



Skye Barbecue – The Tune

© Alasdair Fraser 1994

Tune: Skye Barbecue (Alasdair Fraser)

The Skye Barbecue refers to the difficult but entertaining task of holding a barbecue in the rain at Tarskavaig on the Isle of Skye while dancers attempt an Eightsome Reel on the sloped grass between cloudbursts... and the sausages were soggy!

This tune is for Peggy, Flora and Ronnie.

Alasdair Fraser 1994



Many thanks to Alasdair Fraser for sending me the music and granting permission for us to print it. K.

Skye Barbecue – The Dance

Iain MacPhail played the Alasdair Fraser tune "Skye Barbecue" in one of the sets he played for the RSCDS Edinburgh Branch show "Strictly Scottish" in August 2001. I was one of the dancers in the show, and was so taken by the tune that I felt it deserved its own dance. This is the result. This dance should be free-flowing and lively, as fits the tune. There should be almost a feel of flying in the reels, and first couple's turn on bars 17-18 and 25-26 should be a quick turn which throws them back out again like orbiting planets (and also gets them out of the way...)

Iain Brockbank

Dance for 3 couples in a 4 couple longwise set 6x32 bar Reel

Bars

1-8 First couple cross down (no hands) between second and third couples to start reels of three on the opposite side of the dance.

9-16 First couple cross down (no hands) between second and third couples to start reels of three on their own sides. Finish with second couple in first place and first couple flowing into...

17-24 First couple turn right hand, moving down to second place, dance out through second place on own side and dance clockwise half-way round the set **while** second and third couples set and turn partners half way right hands, flowing into right hands across once round.

25-32 First couple turn left hand, dance out through second place on opposite side and dance anti-clockwise half way round the set **while** second and third couples set and turn partners half way left hands, flowing into left hands across once round.

Repeat, having passed a couple.

Note: In bars 17-24 and 25-32, first couple need to do a quick turn and get out of the way in the first 2 bars of the phrase, taking 6 bars to orbit the other dancers. second and third couples should retain hands between the half turn and right hands across.

© Iain Brockbank August 2001, revised March 2003 and March 2006.

The Budapest May Moon

Devised by Pat Clark on the journey from a ranch in Domony Valley outside Budapest, when the moon seemed to travel all the way round us!

4 x 32 Bar Jig

Tune: The Budapest Bus

A Jig for four couples

Bars

- 1-4** 1st and 2nd couples dance right hands across once round while 3rd and 4th couples dance left hands across once round.
- 5-6** 1st couple casts off and 2nd couple dances up one place nearer hands joined, while 4th couple casts up and 3rd couple dances down one place nearer hands joined.
- 7-8** 2nd, 1st, 4th and 3rd couples set joining hands on the side.
- 9-12** All four couples pass partner right shoulder to face in the middle of the set, then cast to partner's place.
- 13-16** All four couples chase clockwise half way round to their own side (now the order is 3, 4, 1, 2).
- 17-24** Eight hands round and back.
- 25-28** While 2nd couple casts up to the top with four skip change of step, 3rd, 4th and 1st couples set once and dancing in, touching nearer hands, dance down one place and joining hands on the side, all set. (order now 2, 3, 4, 1).
- 29-32** All four couples turn right hand once round.

© Pat Clark May 2007

The Budapest Bus

32 bar Jig

Chords indicated below the notes:

Staff 1: G, G/D, Am, D⁷, G, Am, A⁷/C[#], D⁷

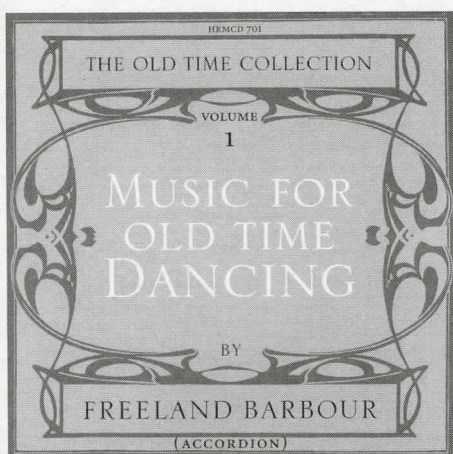
Staff 2: G/B, G, C/E, C, G/D, D⁷, G, D, G

Staff 3: C, G/B, G, D⁷, G

Staff 4: C, G/B, G, Am/C, D⁷, G, D, G

Pat Clark 1st May 2003

CD Reviews



Music for Old Time Dancing Volume 1

Freeland Barbour

**Supplier: Highlander Music,
PO Box 422, Beaulieu, IV4 7WE.
Scotland.**

**Tel: 01463-871 422 Fax:
01463-871 433**

**info@highlandermusic.com
www.highlandermusic.com
HRMCD 701**

This CD is number one of a set of three being recorded specifically for Old Time Dancing.

Dance Titles:

1. Manhattan Blues
2. Waltz Cotillion (this is a full Cotillion with 8 bar intro and 512 bars)
3. La Parisienne (a Quadrille with 5 Figures)
4. La Mascotte (a Gavotte)
5. The Donnybrook (party dance – a two-step)
6. Tango Waltz
7. Palais Glide
8. Sweetheart Waltz
9. The Caledonians Quadrille (5 figures)
10. The Ideal Schottische

Music for Old Time Dancing Volume 1 is an excellent CD for Old Time Dance teachers and dancing enthusiasts alike, with excellent tempos throughout. Finding sources of appropriate music i.e. tempo and sets of bars, for these more complex dances is becoming more difficult and, at a time when it is becoming more difficult to engage musicians to play for weekly classes, CDs of this quality are of immense value. Inside the sleeve you will find additional information about the origin of the dances and the music.

Cherry Blossom Time Gordon Shand and his Scottish Dance Band

**Supplier: Bill Clement, 14
Queensberry Brae Thornhill, DG3
5AQ Scotland
Tel: 01848-330 671
£18 incl P+P within the UK**

The idea of producing this double CD came from Mr Kobby S. Kobayashi who largely financed this production. This is a double CD with 14 tracks on Disc 1 and 13 on Disc 2, with John Drewry devising six dances on each disc and Mr Kobby Kobayashi contributing the rest.

The tempos are excellent throughout and the music gives the dancer a great lift. The discs have excellent tracks in jig and reel time as well as strathspey and we have 32 bars, 40 bars and two medleys.

The instructions for the dances are already published by John Drewry, and Kobby Kobayashi's dances are available from him (his contact address and phone number are included with the CD).

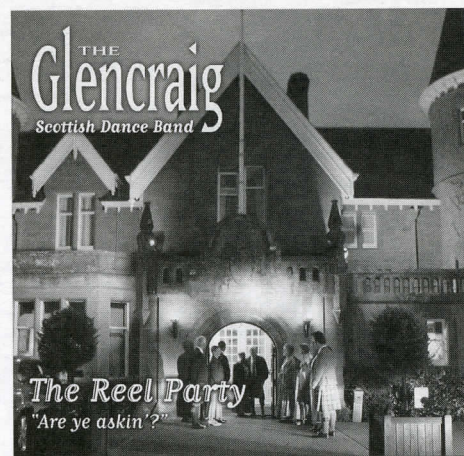
I have been playing these discs in my car for weeks now and you just never seem to tire of listening to them. I would strongly recommend them to listener and dancer alike.

The band members for this recording were: Gordon Shand (lead accordion), Keith Dickson (second accordion), Gordon Smith (drums), Graham Berry (keyboard) and Alison Smith (fiddle).

Campbell Hunter



Scottish Country Dances by John Drewry & Kobby Kobayashi
Gordon Shand and his Scottish Dance Band



The Reel Party "Are Ye Askin'?"

**The Glencairn
Scottish Dance Band
CDTRAX315**

Greentrax Recordings Ltd

This is the second recording in a series of four on the Greentrax label for the Glencairn Band, namely Nicol McLaren on lead accordion, Gordon Howe on fiddle, Neil Caul on second accordion, Isobelle Hodgson on piano, John Sinton on double bass and David Bell on drums.

There are fifteen tracks covering the popular dances that would be standard at a Reel Party from couple dances such as The St Bernard's Waltz, to set dances that include The Eightsome and Foursome Reels and The Glasgow Highlanders. It is mostly set dances that are danced at reel parties and there are eleven on this CD. All dances have full instructions given.

I have always enjoyed listening to the Glencairn Dance Band and have had the pleasure on several occasions to play with them. I am in awe of Nicol's ability to choose tunes that fit together and are not widely played by other bands. The Band has a very recognisable style; when you hear them on the radio, you know instantly who it is. Nicol has composed some excellent material over the years, and it is a pity that he has not included some of it on this recording – perhaps he's saving it up for the Country Dance CD!

Another first class CD – here's to the next one!

Judith Linton

Ceilidh & Old Time Dances							
Regular Weekly Events							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	t.b.c.	8pm -11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, Cupar	The Castlehill Assoc, off St Catherine St.	-	2pm-5pm	£2 (tea)	Door 01383 415 142	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£2 (tea)	Door or tel : - 01355 230 134 or 245 052	Ceilidh & Old Time Club
Every Tuesday	Glasgow University	Student Union, University Avenue.	-	7.30-10pm Bar	£5	Text dance to 07886 771 364	Dance Club. Age 25-69½
	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 Wednesday	Newtongrange	Morris Club	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	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 2008							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Midlem	Village Hall	Live Music	8pm-	Tea	01835 870 244	Monthly Old Time Social Dance
	Banff	Springs Hotel	Fergie MacDonald	7.30pm		01467 672 275	A & F Club Summer Ceilidh
	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
5 th	Midlem	Village Hall	Glenelvan	7.30-11.30	Ticket	01835 870 244	Bring own supper. [Bar][Raffle]
	Black Isle	North Kessock Hall	Colin Garvin	8pm-12mn		BYOB	Social Dancers
6 th	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	Soft Drinks available
7 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
9 th	Banff	Springs Hotel	Michael McKay	7.30pm		01467 672 275	A & F Club Summer Ceilidh
11 th	Foulden	Village Hall	Bon Accord	8pm-12mn	£5 Supper T	01289 386 400	No Bar- Soft Drinks available
12 th	Glencarse	Village Hall	Steven Carcary	8pm-11pm	£3.50	01738 860 331	Hall Funds
	Elgin	Bishopmill Hall	Johnny Duncan	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
13 th	Arbroath	Café Project	John White	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
14 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
	Kinellar	Comm. Hall	Gordon Pattullo	7.30-10pm	£2.50 [Tea]	01224 713 674	Old Time Dance - Raffle
16 th	Linlithgow	Palace Courtyard	Gordon Shand	7.30pm		01506 845 698	Annual Scotch Hop Dancing
	Banff	Springs Hotel	Ceilidh Time Band	7.30pm		01467 672 275	A & F Club Summer Ceilidh
	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
19 th	Black Isle	North Kessock Hall	Marian Anderson	8pm-12mn		BYOB	Social Dancers
	Keith	St Thomas Hall	C.D.'s	7.30-11.30	Phone	01466 751 273	Old Time Dance
20 th	Montrose	Park Hotel	George Rennie	2pm-5pm	£3	01241 879 487	A & F Club Monthly Ceilidh
	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	George Rennie	7.30-10pm	£2	01738 860 331	Proceeds to Charity
21 st	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
23 rd	Linlithgow	Palace Courtyard	Neil MacEachern	7.30pm	£7.50/£5	01506 845 698	Annual Scotch Hop Dancing
	Banff	Springs Hotel	Andy Coutts	7.30pm		01467 672 275	A & F Club Summer Ceilidh
25 th	Dufftown	Memorial Hall	Glenelvan	8pm-12mn	£6	01542 887 616	Old Time Dance
26 th	Aviemore	Village Hall	Marian Anderson	8pm-12mn	£4	01479 810 933	Aviemore Ceilidh Dancers
	Blackford	Village Hall	Ken Stuart ?	8pm-11.30	£4	Door	Soft Drinks available
	Elgin	Ashgrove Hall	Lindsay Weir	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
27 th	Arbroath	Café Project	Ken Stewart	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
28 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
	Linlithgow	Palace Courtyard	Simon Howie	7.30pm	£7.50/£5	01506 845 698	Annual Scotch Hop Dancing
	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
30 th	Banff	Springs Hotel	Addie Harper	7.30pm		01467 672 275	A & F Club Summer Ceilidh
	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
31 st	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats

Scottish Country Dances							
July 2008							
1 st	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
3 rd	Alva	Cochrane Hall	Iain MacPhail	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
5 th	Stirling	St Ninian's Hall	Colin Dewar	7.30pm	£6	01786 461 275	Summer Dancing
7 th	Troon	Concert Hall	Lothian	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Dundee	Broughty Ferry	Marian Anderson			01382 456 330	Summer Dancing - RSCDS Dundee
8 th	Bearsden	Westerton Hall	John Renton	7.30pm	£2.50	0141 942 7519	Summer Dance Class
10 th	Alva	Cochrane Hall	Colin Dewar	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
11 th	Beauly	Phipps Hall	Colin Dewar	8pm	£7		Glen Orrin Dancers
12 th	Pitlochry	Town Hall	Colin Dewar	7.30pm	£6	01796 473 488	Summer Dancing
	Essex	Woodford Green	Craigievar	7.30pm		020 8504 1632	www.efsa.org.uk (Epping Forest)
14 th	Troon	Concert Hall	Karyn McCulloch	7.30pm	£3/£2	01292 315 558	Summer Dancing
15 th	Drumna-drochit	Glenurquhart High School	Ceilidh Trail + David Bowen	7.30pm	£5/£4	01463 724 314 extn 4314	Caledonian Canal Ceilidh trail Event
16 th	Dunfermline	Abbeyview Centre	George Meikle	7.30pm	£5	01383 881 802	Summer Dancing
17 th	Alva	Cochrane Hall	George Meikle	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
19 th	Stirling	St Ninian's Hall	Ian Thomson	7.30pm	£6	01786 461 275	Summer Dancing
21 st	Troon	Concert Hall	Kenny Thomson	7.30pm	£3/£2	01292 315 558	Summer Dancing
22 nd	Bearsden	Westerton Hall	John Renton	7.30pm	£2.50	0141 942 7519	Summer Dance Class
23 rd	Tarbert	Academy Hall	Recorded	7.30pm		01880 820 304	Loch Fyne Summer Dancing
	Alva	Cochrane Hall	Alan Ross	7.30pm	£5.50	01324 559 793	Summer Dancing
24 th	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
	Pitlochry	Town Hall	David Anderson	7.30pm	£6	01796 473 488	Summer Dancing
27 th	Dufftown	Memorial Hall	Colin Dewar	2pm	£6	01542 887 616	Memorial Dance for Davina Gray
28 th	Troon	Concert Hall	Liam Stewart	7.30pm	£3/£2	01292 315 558	Summer Dancing
30 th	Dunfermline	Abbeyview Centre	James Coutts	7.30pm	£5	01383 881 802	Summer Dancing
31 st	Alva	Cochrane Hall	Sandy Nixon	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online

Ceilidh & Old Time Dances							
August 2008							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Black Isle	North Kessock Hall	James Coutts	8pm-12mn		BYOB	Social Dancers
	Elgin	Bishopmill Hall	Colin Donaldson	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
3 rd	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	Soft Drinks available
4 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
6 th	Linlithgow	Palace Courtyard	John Carmichael	7.15pm	£7.50/£5	01506 845 698	Annual Scotch Hop Dancing
	Midlem	Village Hall	Live Music	8pm-	Tea	01835 870 244	Monthly Old Time Social Dance
	Banff	Springs Hotel	John Stuart [6 piece]	7.30pm		01467 672 275	A & F Club Summer Ceilidh
9 th	Glencarse	Village Hall	Ken Stewart	8pm-11pm	£3.50	01738 860 331	Hall Funds
10 th	Arbroath	Café Project	George Rennie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Dave Husband S.	7.30-10pm	£2	01738 860 331	Proceeds to Charity
11 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
	Kinellar	Comm. Hall	Wayne Robertson	7.30-10pm	£2.50 [Tea]	01224 713 674	Old Time Dance - Raffle
13 th	Linlithgow	Palace Courtyard	Coila	7.15pm	£7.50/£5	01506 845 698	Annual Scotch Hop Dancing
	Banff	Springs Hotel	Johnny Duncan	7.30pm		01467 672 275	A & F Club Summer Ceilidh
	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
16 th	Black Isle	North Kessock Hall	Colin Dewar	8pm-12mn		BYOB	Social Dancers
17 th	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
18 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
20 th	Banff	Springs Hotel	Garioch Blend	7.30pm		01467 672 275	A & F Club Summer Ceilidh
23 rd	Aviemore	Village Hall	Dave Husband T.	8pm-12mn	£4	01479 810 933	Aviemore Ceilidh Dancers
	Blackford	Village Hall	John White	8pm-11.30	£4	Door	Soft Drinks available
	Elgin	Bishopmill Hall	Steven Carcary	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
24 th	Arbroath	Café Project	Wayne Robertson	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Johnny Duncan	7.30-10pm	£2	01738 860 331	Proceeds to Charity
25 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
27 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
	Banff	Springs Hotel	Dick Black	7.30pm		01467 672 275	A & F Club Summer Ceilidh
	Ellon	Station Hotel	Johnny Duncan	8pm-11pm	£2.50 Bar	Door	Food available to purchase
28 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats
29 th	Black Isle	North Kessock Hall	Garioch Blend	8pm-12mn	Advance T.	BYOB	Social Dancers
30 th	Banff	Bowling Club	Garioch Blend	7.30-11.30	£6 Raffle T	01261 812 209	Cystic Fibrosis Trust
31 st	Arbroath	Café Project	John White	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances

Scottish Country Dances							
August 2008							
2 nd	Dunblane	Victoria Halls	Marian Anderson	7.30pm	£6	01786 461 275	Summer Dancing
4 th	Troon	Concert Hall	Marian Anderson	7.30pm	£3/£2	01292 315 558	Summer Dancing - Charity
5 th	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
	Bearsden	Westerton Hall	John Renton	7.30pm	£2.50	0141 942 7519	Summer Dance Class
6 th	Glasgow	Netherlee Pavilion	-	7.30pm	£5	01236 429 290	Charity Dance - Cancer
7 th	Alva	Cochrane Hall	Nicol McLaren	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Sue Petyt	Summer Dancing - Cribs online
9 th	Pitlochry	Town Hall	Marian Anderson	7.30pm	£6	01796 473 488	Summer Dancing
11 th	Troon	Concert Hall	Sandy Nixon	7.30pm	£3/£2	01292 315 558	Summer Dancing
13 th	Dunfermline	Abbeyview Centre	Roger Crook	7.30pm	£5	01383 881 802	Summer Dancing
14 th	Alva	Cochrane Hall	Marian Anderson	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Sue Petyt	Summer Dancing - Cribs online
16 th	Dunblane	Victoria Halls	Iain MacPhail	7.30pm	£6	01786 461 275	Summer Dancing
18 th	Troon	Concert Hall	Roy Hendrie	7.30pm	£3/£2	01292 315 558	Summer Dancing
19 th	Bearsden	Westerton Hall	John Renton	7.30pm	£2.50	0141 942 7519	Summer Dance Class
20 th	Tarbert	Academy Hall	Recorded	7.30pm		01880 820 304	Loch Fyne Summer Dancing
21 st	Alva	Cochrane Hall	Colin Dewar	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Sue Petyt	Summer Dancing - Cribs online
22 nd	North Kessock	Hall	Jock Fraser	8pm		?	In Aid of MacMillan Nurses
23 rd	Pitlochry	Town Hall	Colin Dewar	7.30pm	£6	01796 473 488	Summer Dancing
25 th	Troon	Concert Hall	Colin Dewar	7.30pm	£3/£2	01292 315 558	Summer Dancing
28 th	Alva	Cochrane Hall	Iain MacPhail	7.30pm	£5	Door	Charity Dance
	Strathaven	Rankin Church Hall	C.D.'s	7.30pm		01357 520 917	Summer Dancing - Cribs online
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Sue Petyt	Summer Dancing - Cribs online
29 th	Grantown	Grammar School	David Oswald	8pm	£6	01309 674 547	Spey Class Dance
30 th	Dunblane	Victoria Halls	Gordon Shand	7.30pm	£6	01786 461 275	Summer Dancing

Please note that the Dance Diary website address is now www.dancediary.info/

The Dancie

How nice to hear that Dance On! is to continue. I was suffering from withdrawal syndrome.

I remember sending an e-mail to Karin about doing an article on setting, and seeing that she has published it, perhaps I had better write it before I forget. So -

Setting: the Start

It seems to have started way back, so come with me back to the 1100s, the time when, in both England and the south of Scotland, the English language was being forged. The troubadours, under that name, or that of wandering minstrels, are going round the Courts of the local warlords, pretty well all over Europe. They take with them the latest tunes, the top twenty of the day, and the latest dance craze.

We can reconstruct some of these, and the basic footwork consists of two steps only. They are called a single (sometimes a simple), and a double, the single being one pace forwards and close (feet together), the double three paces forwards and close. These were arranged into dances called Branles, or in Scotland, Brawls, which is the Scottish pronunciation of that French word. Some were very simple, though they could become more complex, and could include the imitation of animals, and so forth. Two of the simplest are as follows -

1. A double, followed by a single started on the other foot, this pair being repeated as many times as required. (The dance being called a Branle simple).

2. A double, followed by a double started on the other foot, again repeated to infinity. (This was the Branle double.) This is certainly fairly easy! The Branles were done in a line of people, or even in a circle, and the movement started towards the left. They started on the left foot, and the word "forwards" in my instructions was really towards the left for that step, then towards the right for the second step, be it a single or a double. On the other hand, the "together" of any double or single was to an even distribution of weight, and could be followed by a step on either foot; so a single left could be followed by a single right or a single left, and any of these singles could equally be replaced by a double. This is unusual for the average Country Dancer, as the convention there is for steps there to follow a right with a left - but not when doing slip steps! The single is remarkably like an un-sprung slip step, so the idea does occur in Country Dancing, and of course, the eighth one can be followed by a right (to return the circle) or a left (to continue the circle) without any problems.

Branles are generally so easy that it is thought that dancers would have sung the song to the tune they were dancing, and for many hundreds of years in pictures of dancers, they are shown with open mouths. The ONLY other folk shown like that are figures of ridicule, so we hope that it was because of the singing!

The nearest dance to this style that we have today is the Hokey Kokey, which could be regarded as a re-invention of



the original style of European dance. It fits in well with the type of dance that was called a carol, popular at Christmas, though now they are only sung. Ding Dong Merrily on High was originally a dance, and it makes an excellent Ceilidh Dance - one of the best I know.

The Development

As time passed, the dances became more complex and, due in part to the structure of the tunes, the simples were very often paired - a left and a right, or a right and a left. This structure is found in some of the earliest Country Dances,

notably Sellenger's Round. These dances are structurally very similar to the Branles, and by the time they were published, the instruction was given as setting rather than singles. That leads, of course to the query as to what form the setting took – was it just two singles, or two three-part movements? At some point, the three-part movement won.

The pattern of foot use was step to the side (L), close right to left (R), step to the side (R), close left to right (L), or LR, RL for the two simples. As it is easier to put in an extra weight change, a third beat was inserted, to go from the above LR, RL, to a three beat version of - step, (to the side), close, change weight. (or step, beat, beat).

This leaves the foot ready to return with the weight off it, or actually in the air, and returns the pattern of alternate rights and lefts for the use of feet – so LRL, RLR, LRL, etc.

Note that there is still a sideways movement, and in spite of Mr Goss's "on the spot" comment, this was retained, and is retained, in most Country Dancing. I suppose it depends on the size of the spot in question.

"Footing", or "footing it", was a term used to describe an alternative to setting, in many dances. It seems to have been a low back-step, going round the ankle of the supporting foot, rather than the way the Highland Dancer goes round the calf. The way the term is used also seems to imply that any fancy step could be used, and the modern equivalent would be the centre of an Eightsome Reel. Of course, this was social dancing, so there were no rules to dictate what could, or could not, be done. This small point sometimes

seems to be forgotten by a few RSCDS teachers, and perhaps our examiners should point out more often that the RSCDS style is not obligatory for Scottish Country Dancers.

The RSCDS Step

I do not know who it was that grafted the Highland setting step (as used in Ghillie Callum) onto the Country Dance setting step; J.C.M., or the Duke of Atholl (a very competent dancer of both Highland and Country Dancing) or Dancie Reid, or possibly someone years earlier.

Whoever it was, it resulted in one of the few bits of Country Dancing that may be said to be Scottish. To me, it does not matter when it was done; it makes Scottish Dancing different from other Country Dancing, and I enjoy the difference, but perhaps that is just part of my philosophy of life.

Strathspey

Setting in strathspey time is much more difficult to study. The movements are ancient, being published in France in 1589, as the steps for the Scotch Branles. There is a strong implication that this was recognised by the continental people as typically Scottish, and this presumably from observing the large numbers of Scottish soldiers in continental Europe. The double was like strathspey setting and the single was a half-sized version.

The Scotch Branles had lived on in the Black Isle region, and the Dolmetsch family in the 1920s were able to check that their reconstruction from the 1589 book was accurate – a bit like finding a coelacanth or other living fossil.

The original movements are not with pointed feet, rather

the opposite, but as that came to full flowering during the 18th Century, that is no surprise. The degree of point used nowadays is rather extreme, and owes more to Ballet and modern Highland Dancing than anything else. In 1956 they were still advertising hard, heeled shoes for Highland and Country Dancing, rather like "Ghillie" brogues, and these were like the shoes used up to the 20th Century. I find the Highland and the Country Dancing establishments have both gone for the Ballet style of shoe, and I personally blame the female of the species for this decision. (For which read, I don't like it! I am not keen on extremes, and feminising extremes least of all.)

The basic movement of strathspey setting is quite widespread, and of ancient origin, being one way of doing a (sideways) double, and it is described as a double in the Scotch Branle. I can't see how anyone could be surprised by it being used as a setting step.

For those who read the article on setting in the last issue, I will now comment on the e-mails that were published.

B. McAllister – the RSCDS could indeed move to Liberia, as there could well be more SCD out of Scotland than in it. But when they do, what is left behind is **not** SCD, it is Country Dancing, and more accurately, English CD. You could call it Ceilidh dancing too, so perhaps CCD, but there is nothing Scottish about it. You don't say Scottish Rock and Roll, do you?

K. Ingram – I enjoy the rant step, but I can never remember it from one time to the next as they have been so far apart, and I go into skip change mode as a fallback. I must try to keep it in my mind next time I meet it!

The "Reel" Scottish Country Dancing

Which is the "Reel" Scottish Country Dancing?

It might come as a surprise to many North American dancers that what they learn in their RSCDS classes and perform at parties and balls is but one form of Scottish Country Dancing. Many Scots know and grew up with other SCD forms such as Reeling, Ceilidh Dancing or Old Time Dancing. Each of these dance forms represents a legitimate part of the traditions of dancing in Scotland and none of them is the "correct" or "most traditional" way.

At the RSCDS Summer School at St. Andrews in 1999, then Chairman Bill Clement made the following statement about other Scottish dance forms as part of his after-banquet remarks, "We tend to keep in our own little field and not know what other Scots are dancing—but the Society must take this on board." Though each of us might have our own ideas about how we wish to relate to other Scottish dancing forms, knowing and understanding the different traditions is an excellent starting place.

The RSCDS Style: In 1923, when Mrs. Stewart and Miss Milligan founded the RSCDS, they were alarmed at how many Scots were unfamiliar with their own dance traditions and how badly the dancing that was done was being performed. They were particularly disturbed by the apparent wildness of some dancers and of the foreign influences that were changing their beloved SCD.

By looking in manuscripts and talking to the old people who remembered the dancing of their youths, our co-founders tried to recreate the beautiful and traditional dancing that was

part of Scotland's history. Much of their research took them back to the dancing of the 18th and 19th Centuries in search of dance names, instructions and details of styling. But what they found was certainly not a uniform standard. Miss Milligan herself often spoke about not wanting to "cross all the 't's and dot all the 'i's," yet over time, this has been increasingly what has happened.

As the Society developed, what had begun as an attempt to restore some of the traditional feel to the dancing became increasingly focused on standardization. With the advent of the RSCDS Summer School and the teacher training classes, the Society found itself in the business of determining who met the "official standard" and who did not. As many foreigners, who were not necessarily familiar with the diversity of dancing in Scotland, joined the Society, they asked countless questions about how particular steps, transitions, formations and dances were to be done. The more these questions were answered, those 't's were increasingly crossed and those i's dotted. Though the dancies (travelling dance masters) of the 18th Century probably presented a range of versions of the SCD idiom, in the attempt to build a worldwide dancing family (which the RSCDS has become), the Society gradually began to dance in an ever more uniform way.

This RSCDS style delights and challenges many of us. But just as many love the RSCDS style, many others are put off by it and find it too much. I've heard the phrases elitist, fussy, old fashioned, too balletic, too particular, etc. used to describe the dancing that I so

By Geoffrey Selling

love. Clearly the RSCDS style isn't for everyone, even if there are enough of us devotees to have sustained the Society for seventy-six successful years.

What characterises the RSCDS style? The attention to footwork is one of its hallmarks. The emphasis on foot positions, the pointed toe, the turned-out knee and graceful, almost balletic movement is one important characteristic. The irony of our footwork is that it is a technique best suited to young, agile and flexible bodies, yet the average SC dancer is middle-aged and beyond. The concern about the "greying" of SCD continues on both sides of the Atlantic, yet our fundamental style is not very "user-friendly" to older bodies.

Another attribute of the RSCDS style is its athleticism. The springing pas de Basque and the high energy skip change require considerable energy, and it is not at all unusual to see dancers needing to sit down in exhaustion before a programme is completed. The injury rate among RSCDS dancers is alarming. I often see those with taped knees and ankles, or those who are forced to just sit and watch, or those who wear special orthotic foot wear to handle the stress. The RSCDS style was not always so athletic or balletic. When I was studying for my Preliminary Pass in 1969, Miss Milligan herded both candidate classes at St. Andrews into a lecture room to see a "home movie" of a 1930s SCDS St. Andrews garden party. Not only were we amused by the hairdos and longer dresses, we were shocked by the technique of the dancing, even in the demonstration. The pas de

Basque resembled an English Country Dance setting step; little elevation, little turn-out and virtually no pointed toe. How far our steps have changed! What we practise today is more beautiful, but demands much more skill, practice and stamina. The pas de Basque of that old movie looked quite simple and easy, hardly something that would take years to master.

Clearly the RSCDS style has been influenced by the development of the Highland Dancing as presented by the SOBHD. Some of the senior SCDS teachers were active in the Highland Dance movement and the influences are obvious. Moreover, as the RSCDS's style became increasingly prescriptive, more details generally meant more rigour. As things were spelled out, the style became more stylised.

A third characteristic of the RSCDS style is the deportment and rather formalised social structure. We are taught how to look at partners, how to form sets, how to escort on and off the floor and always to smile. This has made the RSCDS style extremely social, though some people find its formality a bit stuffy and fussy. It is certainly the most genteel of the different dance forms. One major advantage of this careful teaching of social style is that newcomers can quickly learn to fit in. RSCDS dancing has its own social culture – a culture that is easy to learn and join, if it appeals to the dancer.

A fourth attribute of the RSCDS style is the tremendous numbers of dances that are taught and danced. In its numerous books and leaflets, the Society has presented hundreds of dances, a large number of which actually get danced. Then there are the thousands of dances (I recently heard the estimate of over 9,000) published by branches, groups, societies and individuals. With so many dances to choose

from, we will never be bored – but RSCDS dancers run the risk of losing the common base of traditional dances that everyone knows. There is much of novelty, cleverness and real social feeling in many of the newer dances, but the development of local favourites can make it more difficult for dancers to travel from place to place with the confidence that most of the evening's dances will be familiar.

Finally, the RSCDS has formalised a kind of pedagogy complete with tutors, two levels of examinations, a detailed manual, examiners, and a teaching structure. It is this remarkable internationally staffed teaching arm of the Society which is to a great degree responsible for the Society's spread and success. At the same time, having so formalised a pedagogy easily leads to the criticism (often deserved) that RSCDS teaching is static and not always able to respond to the needs of particular classes or situations. It also means that there are many teachers who have learned the "drills" but may not really feel or understand the teaching/learning process. And the problems of personalities! It is easy for a strong-willed or highly opinionated teacher to present his or her preferences on points of styling or dance interpretation as RSCDS gospel, rather than individual opinion.

Whatever else one can say about it, the RSCDS style is a well-defined and particular one. Those of us who love it are intensely devoted to it and spend countless hours teaching, organising, decorating halls, going to meetings, attending workshops, coaching candidates and all the other aspects of the Society's work. But in many parts of Scotland and also here in North America, the RSCDS style is anything but popular. We are criticised for being old-fashioned, fussy, rigid, and not

friendly enough. It is easy to get defensive about these criticisms, but it might be more useful to listen and learn from them. One way we can learn is to become more familiar with and appreciative of the other Scottish Country Dance forms. As Chairman Clement pointed out in his St. Andrews address, ours is not even the "most traditional" style.

The Reelers: Reelers are close cousins of RSCDS dancers in many ways. Theirs is the dancing which Miss Milligan and Mrs. Stewart found and attempted to reinvigorate and retraditionalise when they founded the SCDS. The dancing of the 18th Century naturally went through many shifts and evolutionary steps on its way to the 20th Century, as any folk process does. Changes in customs and technology as well as foreign influences and fashions change a country's dance forms. What the Reelers do today is the natural historical stepchild of the same dancing that our co-founders looked to as the true traditional dancing. RSCDS Chair Linda Gaul described the Reelers to me last summer: "Reeling is the social dancing of the Scottish gentry and country landowners. What is special about it has always been its authentic Scottishness." She went on to compare it to the RSCDS style by noting that at an RSCDS dance, the emphasis of the evening is on the dancing itself. No sooner is one dance complete, than dancers form sets for the next. The fact that the dancing is Scottish is incidental to many non-Scots, whereas the Reelers put great emphasis on the Scottishness of their events.

A Canadian Scot once explained it to me by comparing a Reelers' ball to a North American dinner dance. People gather for the occasion dressed in their best. They eat, drink, socialise, dance, visit with other tables,

etc. Dancing is part of the whole event. At an RSCDS dance, the dancing IS the event.

Reelers usually put considerable emphasis on appropriate Scottish attire and are a well-dressed bunch. Their events can even have an upper-class or military flavour. Yet their dancing itself is far more casual, though not without its own style. There is more birling (two-handed or arm-gripped fast turning), a more casual and less studied approach to steps and a much more limited repertoire of dances, with strathspeys receiving scant attention. Reelers also have their own way of doing certain dances (performing Duke of Perth or The Reel of the 51st in five couple sets) which differ from the RSCDS ways. One friend of mine describes the Reelers' style as a "mincing style," but that may be more of a comparison to the extended RSCDS footwork rather than a true mannerism. But if Reelers have a more casual technique, it cannot be called a lack of style. Reelers tend to be quite devoted to their own ways of doing certain turns and moves, just as RSCDS dancers are devoted to theirs.

Reelers also have a different social culture. They often attend Reelers' balls in groups of eight or sixteen. When they get onto the floor for a dance, their entire group gets on together. Rather than counting off from the top, they get onto the floor in sets. While some RSCDS dancers find this anti-social, it might be called differently social. It's just that the Reelers tend to socialise with their own set groups.

My own first encounter with the Reeler style was in 1974 at St. Andrews. Miss Milligan had often told us what a "beautiful dancer" our patron, Queen Elizabeth, was. This was the year after the Society's Golden Jubilee, and the entire Summer School was herded into a large

lecture hall to watch a movie of the Queen's arrival at the Jubilee Ball and of her dancing the first dance, Petronella.

First Miss Milligan had us watch her own long practised curtsey to the Queen three different times. When it came time for the first dance, the Queen got onto the floor with her own set – the one she'd arrived with. Our teachers' certificate class had finished a discussion of social spirit and friendliness that very morning and so we were shocked that the Queen didn't mingle with the other dancers. Little did we realise that she was merely dancing in the manner in which she'd danced at Highland Balls all her life. You came with your own set and danced together. When the strains of Petronella began, the Queen's pas de Basque was a far cry from the balletic step we'd been drilling all morning. It was much more casual, like English Dance setting. And then came the poussette!! Where was our careful "Away from the centre, quarter turn"...etc? The Queen and her partner took crossed hands and spun round and round, eventually arriving in second place ready to repeat the dance. We were horrified and only later learned that the Queen had grown up with the Reeling style and that was how they did the poussette. What we candidates thought was "incorrect" dancing was merely a different style meeting ours! Yet our strict RSCDS training had taught us that the Queen was "wrong" (though because it was the Queen, we weren't to say anything about it). It took me many years to fully understand the importance of that difference and to realise that different doesn't have to mean wrong or inferior.

Ceilidh Dancing: As Linda Gaul explained to me last summer, Ceilidh Dancing is the popular idiom of Scottish Country Dancing. Though the music

might sound quite familiar, an RSCDS dancer who walked into a Ceilidh Dance would instantly know that this was a different style.

Ceilidh Dancing is tremendously popular with Scottish young people. It is usually casual, informal, wild, spirited and devoid of all the "correctness" of the RSCDS style. Ceilidh Dancers mostly do couple dances: St. Bernard's Waltz, The Barn Dance, The Gay Gordons, Eva Three-Step, and a sprinkling of "set dances"; most notably Strip the Willow, The Dashing White Sergeant and The Eightsome Reel. The exuberance and even roughness of style on these last three might shock RSCDS dancers, but Ceilidh Dance devotees love their many turns, spins, birls and even flinging their partners about.

Ceilidh Dancing has its own culture, which is much more in touch with youth culture and more spontaneous and informal. There is usually no MC or even a posted programme. The band leader will lean over and announce the next dance into the microphone. Dancers find partners and arrange themselves on the floor. The dance is danced through a number of times and then the band stops. There is applause and an automatic encore is played. Dancers generally don't change partners for the "encore."

My first Ceilidh Dance was in Kirkwall, Orkney in 1969. Fresh from St. Andrews, I got very excited when I saw a "Scottish Country Dance" announced in the local paper. The dance didn't even begin until the pubs closed and everyone arrived well lubricated with many pints. I arrived in my kilt with ghillies under my arm, which marked me as a tourist. No one else was dressed in "Scottish" attire. The many young people were all wearing their going-out

clothes. The dance was very wild and we repeated many of the couple dances throughout the evening. The high point was Strip the Willow, which everyone was waiting for. We got into an enormous line of couples all the way down the room. The very top couple began swinging with right arms and then began to swing their way down the opposite sides and back to each other, just like the American Virginia Reel. As soon as they were past the third couple, another couple began. This went on for about twenty minutes without a break. It was crazy and wild – and, as I remember, a LOT of fun, a far cry from anything I'd done the week before at St. Andrews. Nothing was briefed or taught and if you didn't know how to do a dance, it didn't seem to matter. You did it anyhow.

This does not mean that every Ceilidh Dance is necessarily wild. At the 75th Anniversary Ceilidhs at St. Andrews in 1999, the Ceilidh was not the usual "talent show" in the Common Room, but a cross between a Ceilidh and a Ceilidh Dance in the town's Younger Hall. There were five acts interspersed with a series of Ceilidh Dances, done in Ceilidh style, but in a more "mannered" way. We birlled our way through Strip the Willow, did a progressive Gay Gordons, and I found myself in an absolutely goofy but fun Eightsome Reel, loaded with Summer School staff teachers who did all kinds of funny turns and moves. It was clear that many Scots slide easily from idiom to idiom without worrying about whether they are right or wrong. This was a style they were comfortable with, while many of the foreign visitors didn't know what to make of it. It behoves us non-Scot RSCDS dancers to realise that our dancing is not more correct or even more Scottish. It's just our own RSCDS style.

Old Time Dancing: There are some who would not group Old Time Dancing with Scottish Country Dancing but, listening to the music, one cannot but see the affinity. Old Time Dances are the ones that Ruth Jappy of British Columbia has so marvellously popularised in her workshops all over North America. Old Time Dances are mostly couple dances, danced in a gentle ballroom style. They include both Ceilidh favourites like St. Bernard's Waltz and The Military Two-Step as well as countless others with such quaint names as The Lambeth Walk. The Old Time style feels like a cross between the old music hall dances and what has come to be called Vintage Dancing here in America.

Vintage Dancing is a throw-back to the Ballroom Dancing of the last century that depended heavily on the Mazurkas and Polonaises of Poland, the Waltzes from Vienna and the Polka from central Europe. These dances influenced the Ballroom style of Britain and North America and crossed with the couple dances of British music halls.

Old Time Dances are usually simple, highly social and focus on the interaction of the couple, rather than of a set. One can do a whole evening of Old Time Dancing without getting that tired. Couples come and dance together, but also easily exchange dances with other couples. Old Time Dance culture is gentler than Ceilidh Dance culture and one finds more older people at Old Time Dances.

What can be learned from all these Scottish dance traditions? Many things, but the most important is that all of them are legitimate and serve some part of the population of Scotland. But we can also take some lessons from the unstudied enthusiasm of the Reelers and the joyful exuberance and informality of Ceilidh Dancers.

Our own RSCDS style has so much to recommend it but

there is no place for classist attitudes or snobbery in it. We need to shed any semblance of self-righteousness about our style or any feeling of being the historically authentic dancers. All of us have a place in the dancing of Scotland. Those of us who choose the RSCDS style choose it because we like the dancing and its culture, but we don't have to demean those who make other choices.

As for myself, I dearly hope I'm around to celebrate the RSCDS's 100th Anniversary. But while I'm waiting and trying to improve my Schottische and enjoying Monymusk, I might do a bit of Ceilidh and Old Time Dancing on the side also.

Geoffrey adds by way of clarification of the last installment: Bill Clement, former President of the RSCDS, looked over my TACTALK article and wrote the following:

Your description of The Queen dancing the poussette at the Society's Golden Jubilee Ball is not quite correct. I just had another look at the video. Clearly the Queen joins both hands with her partner as we do. They danced away from the centre, while turning and moving down the dance, continued turning into second place on the men's side, each with their back to their own side, they danced into the centre (no further turning necessary) ready to fall back to their own side. All more or less what we do but without any precision but no extra turns.

Clearly, in my youthful enthusiasm and excitement at that moment of seeing the Queen dance the poussette in a way that was different from what we'd been drilling all fortnight, I did not see it correctly or remember it correctly. Bill Clement, having watched the video again to check my account, clearly has the superior claim on this anecdote and I simply stand corrected. My account was slightly jazzier but alas, I was incorrect.



Hello Karin,
I've just been reading the latest edition of "Dance On". I see you have printed the "Heilan' Man's Umbrella" which is word for word as it appears in the Glasgow Jubilee Book except for the title. The dance was published as "The Highlandman's Umbrella" in the RSCDS Glasgow branch book issued in 1983. This dance was devised by Anna Holden who was born and raised in Scotland, but moved with her husband and family to the Birmingham. She taught dance to the Birmingham and Midland Scots Society and was the advanced class of the RSCDS Birmingham branch for many years. She was a fine dancer and teacher, director of the RSCDS Summer School in St Andrews for a number of years in the 80's and very interested in training teachers of dance. Sadly she died of cancer in the 90s. The tune for the dance is by the same name by Beryl Johnston.

Re "Johnnie Walker" - this dance is in the "Whisky Collection" of dances published by members of the Guisborough Scottish Country Dance Club, North Yorkshire and is indeed by Norman and Helen Robson. The words are the same but there is also a diagram for bars 17-20.

Hope this sets the record straight.

Pat Clark

Dear Karin,
In response to the comment about The Heilanman's Umbrella. The Highlandman's Umbrella is published in RSCDS Glasgow's Diamond Jubilee Book 1983. Devised by Anna Holden. Hope this helps,
Janet Johnston

Dear Karin,
I expect you have had lots of response to the question of who wrote "The Highlandman's Umbrella" as it is correctly titled. It was devised by Anna Holden and is in RSCDS Glasgow Branch's Diamond Jubilee Book. Anna Holden was a wonderful teacher, examiner and Summer School Director for the RSCDS.

Regards,
Moir Stacey
Kirkcudbright

Thank you to everyone who contacted us about this dance. Someone had given the script to me many years ago with the title that I then used. As a "Weegie" I've never known the bridge called anything other than "The Heilan'man's Umbrella" even by folk from Kelvinside! I didn't even think to check under a "posher" name for the dance. My apologies to all concerned.

It's always a huge help when readers can clarify details about the dances we use, because it is never our intention to offend or breach copyright, just to pass on good dances!

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