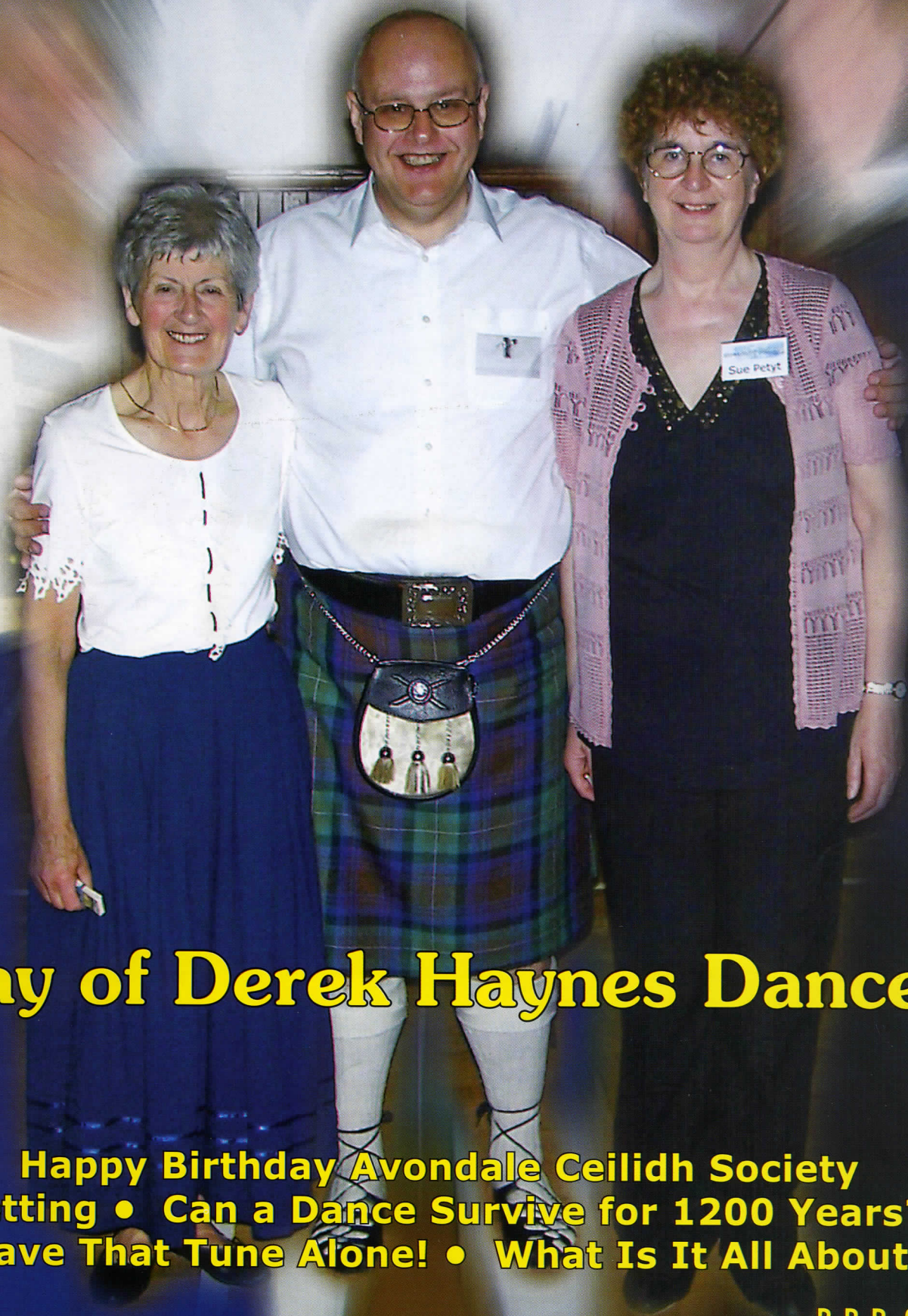


# Dance On!



## Day of Derek Haynes Dances

**Happy Birthday Avondale Ceilidh Society  
Setting • Can a Dance Survive for 1200 Years?  
Leave That Tune Alone! • What Is It All About?**

**R.R.P. £2.00  
Issue 32 - June 2007**



# *A Tribute to Derek Haynes*





## Editorial

I've just about recovered from Orkney, Skye, Labyrinthitis, holidays, Box & Fiddle AGM and all the rest of it and am now gearing up for our Day of Dance on August 5th. We hope you'll be able to join us.

We understand that the Day of Derek Haynes Dances was very successful. We had the pleasure of Maureen Haynes's company at the Island Fling - no wonder everyone enjoys her workshops. She's a great teacher, and full of fun. You can read all about the Island Fling next month.

Thank you everyone who has contributed photos, articles and dances. Remember we rely on you or there would be no magazine!

**Karin**

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## Take The Floor

**7th July**                      **The Ian Muir SDB**  
(Live from Celtic Connections)

**14th July**                    **The Pentlands CB**  
(Feature with Douglas Muir Band)

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(OB from The Lonach Hall, Strathdon)

**28th July**                    **TBC**

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To contact us

Telephone: 01450-850 262

Fax: 01450-850 602

Website: [www.danceon.co.uk](http://www.danceon.co.uk)

Filters House, Dodburn, By Hawick, Scottish Borders TD9 0PG

Editor: Karin Ingram

E-mail: [editor@danceon.co.uk](mailto:editor@danceon.co.uk)

Marketing Manager: Laura Ellis

E-mail: [laura@northbeat.co.uk](mailto:laura@northbeat.co.uk)

Mob: 07946-577 239

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# A Tribute to Derek Haynes

"The RSCDS haven't had an event to recognise the contribution Derek Haynes has made to Scottish Country Dancing have they?" This was a question Sue asked over a G&T one evening last summer. That's how it all started, but before anything was arranged it was essential that Maureen was contacted to find out if she would like to be involved or at least give the event her seal of approval.

Over lunch in a small country pub in the Lake District in August the idea for the event was discussed in some detail with Maureen, who was indeed very supportive of the idea and was very willing to be actively involved.

Choosing a venue suitable for such an occasion required careful selection, the key requirement being a sprung floor. When people are dancing all afternoon and then in the evening a hard floor can take away some of the pleasure of the event. The venue also needed suitable changing facilities. (How

many dancers have travelled a long distance to a dance only to find a changing facility akin to something the local rugby team has just vacated?) Ladies, who form the majority of the dancers, would, we thought, appreciate a spacious changing area. Likewise gentlemen do not always want to hop around in the gents' loo to change into their attire for the evening.

If the event was going to attract people from afar, ease of finding the location was also to be a consideration, together with places to stay. The overall cost was to be considered too, but equally important was that the event gave value for money; we wanted people to feel they had had a good time, done something that was a little different and paid tribute to a remarkable man.

So Lockerbie Town Hall was chosen, and a date when Maureen was available to take the workshop was agreed, and then the planning really got underway, starting with finding a band and stewards

to "volunteer" to provide tea, coffee, biscuits and cakes at intervals throughout the event. We also started printing leaflets and getting advertising underway.

The first adverts went out on 18<sup>th</sup> August 2006 and by 31<sup>st</sup> October 2006 all the tickets had been sold and we had a waiting list. We believe it was the first Scottish Country dance event where tickets could be bought on-line (from our Website), and dancers in Australia, USA and all corners of the UK took advantage of this.

The weather on the day was glorious, with warm sunshine to welcome the dancers. As the hall started to fill up with dancers enjoying their welcoming tea and biscuits, the noise level rose as people who had not seen each other for years met up and chatted, comments were made that it was like Summer School with people frae a' the airts either renewing old acquaintances or making new ones.

After a short delay due to a fault on the MIDI, Nicol McLaren (accordion) and Gordon Howe (fiddle) were ready and Maureen started the workshop. As there were a lot of dances to get through Maureen sensibly used 3-couple sets where possible and did the dances once through for each couple. The time flew by as Maureen's excellent teaching enabled everyone to learn (and in some cases remember!) the dances. With the workshop over most people went into Lockerbie for something to eat and everyone seemed to be pleased with the choice of hotels and restaurants.







As the sun began to cast its fading rays through the town hall windows dancers returned from the watering holes of Lockerbie and assembled for the evening dance. Nicol and Gordon were joined on stage by Stevie Beattie on keyboard and David Bell on drums and cables and microphones were repositioned in preparation for the live recording for the CD "A Tribute to Derek Haynes".

Sue Petyt as MC introduced the dances and at one stage became seconded to the band as official page turner for one set as the manuscript was too big to fit on the music stand. Maureen gave a brief recap of the dance and once again the dancers became fleet of foot with Nicol and the band playing at the top of their form.

This event had a secondary purpose too. The money Derek raised from the sale of his dance book collection went to support The Cancer Care Charity so in the latter part of 2006 Sue and I approached some of the local

businesses in Lockerbie to ask if they would donate a prize to support the Charity Raffle. All the prizes were of high value including bottles of whisky, a year's subscription to "Dance On!", a meal for two from Lockerbie Manor Hotel and the Dryfesdale Country House Hotel. Donations were given by people who were unable to attend and in all £400 was raised.

This event would not have been possible on the day without the help of the door stewards Moira and Mary and a huge thank you to Matt and Keri who ran the kitchen, organised the endless supply of tea, coffee, biscuits, cakes, cleared up, moved tables etc – it was seamless. When the dance was over it was time to join hands in a circle and as the strains of *Auld Lang Syne* faded we bade everyone safe home until next time.

Copies of The Carnforth Collection (Books 1-5), describing Derek's dances, are available from Maureen on

01524-733 431 at £1 each, with funds raised going to cancer charities. The CD recorded on the day is expected to be released in September, so watch this magazine for details of how to obtain a copy.

*All photographs*  
© Streaming Pictures





# The Dancie

## Can a Dance Survive for 1200 Years?

In 1994 the English Folk Dance and Song Soc. published, in its quarterly members' magazine, an article by Alan Nowell, entitled "Can a dance survive for 1200 years?". It was very interesting, and the answer was a fairly convincing yes.

However, the case was only partly made, and I think that it can be strengthened; so this "Dancie" is based on that article with some additions of mine.

The oldest European dance instructions that we have yet found are around 700 years old, so the question is quite startling, and in this case, the claim is for survival, not reconstruction.

The dance in question is The Wyresdale Greensleeves Dance, collected by Cecil Sharp in 1912 in the valley of the River Wyre, near Blackpool. The pictures for the dance were found by Alan Nowell in the Book of Kells, which was produced in Iona in about 790 AD. He explains that he was looking at the Celtic interlacing patterns in the Book, when he suddenly saw the picture of

three men doing this dance, situated in a rondel on the first (lavishly decorated) page of the Gospel of Mark. They are dressed as civilians, rather than monks, so were probably laity or young men wishing to become monks. Don't forget that this is long before monasteries were the type we think of today. Thatched buildings, small, stone walled, and mostly of one room, in a loose village-like arrangement, is a better picture of the environment.

He explains that the dance is for three men, and they put their right legs over their right arms, which is unique, or very close to that. However there are one or two more points to be made.

Second point – they have long flowing beards, real Father Christmas things, so they look old, even very old. Dancers are usually young, and any beard depicted is neatly trimmed in all the pictures I have seen (beards being mostly of the Elizabethan period). In the 1912 dance the dancing men are pretending to be old men, even very old men, and one of its names is "Old Man's Morris". I have never seen any



picture of dancers with long beards, other than this one. Another unique coincidence?

Third point – and for me a very important one. This dance does not fit into any known category of dance. It was put by Cecil Sharp into the general class of "Morris", but it doesn't fit with any other Morris dances. It isn't from the South, or the North, or any other known style. It is a one-off. But it does fit with the illustrations of dancing of the Saxon period, i.e. the right sort of dancing for 790 AD. The monks have left us a variety of pictures of dancing, in various illustrations, often in the margins of manuscripts, and it looks unlike anything that we would recognise. To my eyes, the nearest thing nowadays that it resembles is Break Dancing.

These points are not conclusive proof, but they all three seem to me to be very strong evidence, and until something shows a more definite yea





*An old photograph of the "hopping" figure...*

or nay, I am happy to accept that this dance is, at least in the one figure – there are two – TWICE AS OLD as the next oldest European dance. It is a brief lifting of the mists of time, to show how the lay brothers of Iona entertained their community at some forgotten festivity. This thought was prominent when I was recently enjoying my annual visit to Mull and Iona – see my report in "Dance On!" for June 06. (This year's report would be almost exactly the same!) It is something of a surprise to find that the oldest known "Morris" dance is Scottish, but they were popular here later, in the Stuart period. Just how

like any of the existing English variety they were, is unknown, except for the very much later Sword Dance of Papa Stour, and that is obviously from

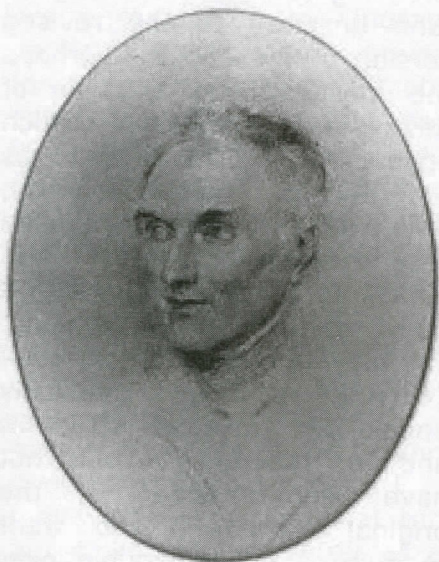
the same cultural background as the other European long-sword dances. It is even more surprising to find that there is no other reference to it at all, anywhere, and it was collected live, not a reconstruction from a dusty manuscript! Hey, it's a living dinosaur!

*Editor's Note: I contacted Alan Nowell to let him see this article prior to publication. He has kindly agreed to let us publish one of his own articles next month, but in the meantime had this to add to Dancie's findings:*

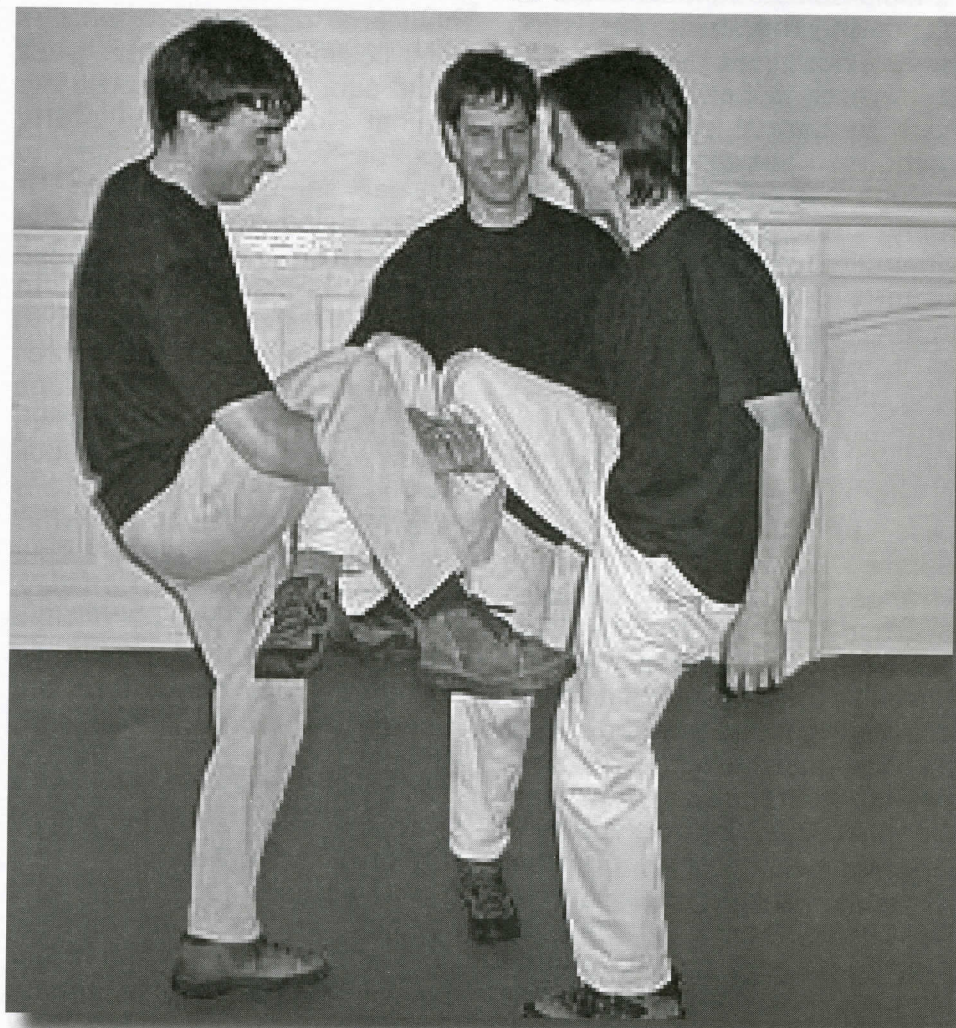
A couple of points about your article: The beard thing is wrong 'cos in the Book of Kells the men don't have beards. It is only George Bain's famous but inaccurate rendition that shows beards.

Another survival of the dance seems to have occurred in Swaledale recalled by a Sam Fawcett. He says there were four dancers or more (but an even number). The Old Man's Morris title may have come from that side of the country. I haven't heard it round here (North Lancs.).

Best regards,  
Alan



*Cecil Sharp*

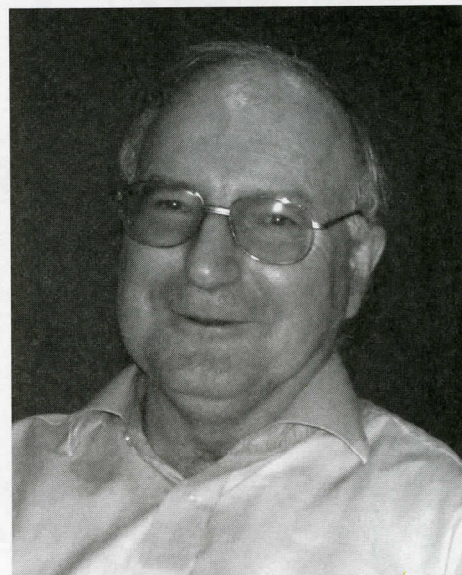


*...and its modern-day equivalent*



# Leave that Tune Alone!

By Finlay Forbes



Soon there won't be any alternative tunes left". This somewhat depressing prediction was made by one of our top band musicians in response to the widespread practice by dance devisers of pressing established alternative tunes into service as originals for their latest creations.

I believe that our musician has a genuine cause for concern if he (for it was a he who made the statement) subscribes to the doctrine that once a tune has become an original it is forever barred from being an alternative. As I see it, this raises at least two questions, "should a tune cease to be an alternative once it has become an original?" and "should dance manufacturers be plundering the stock of existing tunes as originals?"

My answer to both questions is no. In normal circumstances, such an answer should be enough to close the case (only joking!) but normal circumstances and Scottish Country Dancing rarely conjoin in any kind of alliance. Strange as it may seem, not everyone who reads this magazine agrees with my opinions, (*surely not, Finlay. K.*) which means that I feel obliged to make out a case to support my views. Before I go too deeply into the strange relationship between Scottish Country Dancing and the music associated with it, I should point out that there are no right answers to either of the questions that I have posed – there are only opinions. No individual or organisation (including any organisation that happens to occupy Number 12 Coates Crescent) can issue binding decrees on this matter. Human behaviour will always prevail in the end and when it comes to picking tunes for dances, human behaviour can

be pretty bizarre and musically insensitive at times.

If dance devisers are too indolent or musically inept to compose or too poor to commission tunes to go with their creations, they should at least avoid the more extreme forms of tastelessness when it comes to purloining tunes that are already in circulation.

In particular, dance devisers should not lay themselves open to any of the following charges:

1. Giving a good tune to a bad dance.

As creative choreographers never admit to devising bad dances, this argument is likely to be seen as dead in the water by the worshipful company of dance producers but it is not to them that this comment is directed. To be fair to them, the main area of culpability on this point lies in allocating new tunes to old dances either because the original "original" was pretty dire or more nefariously to conceal some unpalatable or embarrassing truth about the nature and bar count of the old dance in its first incarnation. In Thomas Wilson's Companion to the Ballroom, "Ca' the Yowes tae the Knowes" has as its tune *Ca' the Yowes tae the Knowes* (funny that!). In RSCDS Book 16 the tune allocated to it is *Miss Marianne Oliphant*. Why? One probable explanation is that the dance is now a strathspey, which it probably wasn't when Wilson published it. Wilson did not specify any dance type but marked the tempo as "allegro", which suggests that he treated it as a reel. Wilson believed that strathspeys were to be played "uniformly andante".

If you accept that fudging and bodging of the kind applied to "Ca' the Yowes" and other dances of its era are legitimate procedures for breathing new life into old dances, then you are bound to accept the need

to change the tune. But what about cases where the tune has been changed to another of the same type? "Miss Bennett's Jig" had a reasonable enough tune in its first incarnation. There was no need to allocate the excellent air *Miss Betty Hunter* to a dance that was unlikely to be taken up seriously given the way Scottish Country Dancing was moving at the time when RSCDS Book 20 was published.

Paradoxically, too much tweaking can leave the original tune unsuited to the revised version of the dance. Perhaps the most striking example of this is "Golden Pheasant" which appears in RSCDS Book 16 as a 40 bar jig. The nature of the tune, with its through composed second strain of sixteen bars, makes its historical links with a 40 bar dance highly improbable. The playing instructions in Book 16 (ABB) result in a hideously unbalanced musical structure and one that surely could not have been intended by the original composer who went to quite a lot of trouble over the long second measure. I suspect that the editors of Book 16 managed to shed 8 bars of



the dance somewhere along the way although I cannot be certain of this because the source of the original dance (Button & Whitaker 1813) is proving very hard to find.

2. Devising a dance to a tune that is unsuitable as the first tune in a set.

Our tune books abound in good tunes that need to be set up by another to be fully effective. These include tunes that are easy to get into but very hard to leave. Perhaps the best example of such a tune is the ever popular *Donald Iain Rankine* to which I understand someone has devised a dance. It is very difficult to do anything after playing *Donald Iain* apart from playing an F chord. Its closing cadence has such a strong air of finality about it that following it with another tune sounds odd. *The Jig of Slurs* is another case in point. The end of the tune must be the end of the set. The rest is silence (apart from the chord that is).

At some stage between 1960 and 1963 Lindsay Ross recorded a magnificent set of tunes for "Lady Louisa Macdonald's Strathspey". To this day, his set with its elegantly sprung rhythm and tight and tidy key changes is an exemplary specimen of set building and strathspey playing (even if the style of the era encapsulated in Lindsay's performance is too bouncy for some of today's flatfooted scoopers). The second tune in Lindsay's set was *Lady Charlotte Campbell's Strathspey* by Robert MacKintosh, a tune that in 1964 was to become the original for the newly devised "Silver Tassie". As it happens, *Lady Charlotte Campbell* is one of a relatively small number of outstanding strathspeys in B flat that makes a particularly good follower to a tune in F. It may work as an original tune but it works even better as an alternative. If you don't believe this, listen to what Lindsay Ross does with it.

3. Using tunes that are not dance tunes.

Here we enter the much misunderstood world of the slow air strathspey and a few other things besides.

Why do so many dance concocters find purely instrumental "listening" tunes utterly irresistible – especially tunes that require tweaking to make them work as accompaniment to a dance?

The not quite Mahlerian chromatic angst of *The Haunt of the Gnomes* sounds sad and desolate when played "slowly and languidly" as specified by Scott-Skinner (who should have some say in the matter given that he composed it). Speeded up to dancing strathspey time, it sounds like an undistinguished soft shoe shuffle. The same composer's *Music of the Spey* and *Flower of the Quern* when underpinned by a steady four in the bar accompaniment sound more like the direr contents of Hymns Ancient and Modern than the haunting melodies that they were intended to be.

It is possible to dance a very elegant strathspey to *Dives and Lazarus* or even the hymn tune *Saint Gertrude* (Onward Christian Soldiers) but that does not mean that it should be done. Four dunts in a bar do not make a strathspey.

Even if the dance creation industry can justify its current practice of melodic appropriation, should these unwitting and unwilling originals be set aside from all other use once they have been allocated to a dance? I sincerely hope not.

Some years ago I managed to elicit an official response from the Royal Scottish Country Dance Society on this matter.

This statement from the RSCDS appeared in the January 2005 edition of "Box and Fiddle".

"The Society does not accept that because a tune is an original, it cannot be played in a set for another dance. However, if the dance became popular,

the chances are that it would be used only for that dance – do you ever hear *Irish Rover* used in another set?"

This (presumably) official viewpoint makes a great deal of sense although anecdotal evidence suggests that it has not been embraced by some of the more primitive regions of the Society's bailiwick (like the South East of England). Perhaps a decree should be sent forth from Caesar Augustus's equivalent at Coates Crescent telling all office bearers and former office bearers what the Society's official line is. Such a move should help put an end to any ridiculous posturing on this point.

The question about *Irish Rover* (which without the definite article sounds more like a dog than an implausible sailing vessel) is interesting. One reason why it may not appear in other sets is because, apart from "Meeting of the Waters", there are not too many dances that have a melody of that kind as their original tune. I have heard *The Flowers of Edinburgh* and *My Love She's but a Lassie Yet* make an appearance in mid set although both are very well established originals.

What we seem to be left with here is a need to exercise judgement. Good original tunes for dances that are moribund or clinically dead should be kept in circulation either by including them in sets or using them for new dances (cue for cries of horror).

I am less convinced about the desirability of snaffling existing tunes, partly because it allows dance devisers to be indolent and partly because the results can sometimes be more than a little gauche.

Scotland is not short of good composers of dance tunes at the moment. Why not give them a chance to exercise their creative talents and cement the relationship between the dances and their music?



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	Old Parish Church	-	2pm-5pm	£3 (tea)	Door 01383 415 142	Ceilidh, Old Time & Social Dance Club
Most Sundays Every Monday	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	Kirkwall	St Magnus Centre, Palace Road,	Live	8pm -	£2 & 50p	01856 873 534 Music to dance or listen to.	Old Time, Ceilidh and Country Dancing
	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 (Karin Ingram)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Kilmarnock	Holy Trinity Church, Portland Road	-	7.30-10pm Bar	£5	Text 'dance' to 07886 771 364	Dance Club. Age 25-69½
First Wednesday	Midlem	Village Hall	Live Music	8pm-10pm	£2 (tea)	Door (Gracie Belle Scott) Info Tel:- 01835 870 244	Social Dance (Old Time ) [Monthly during Summer]

Ceilidh & Old Time Dances							
July 2007							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	Soft Drinks available
4 <sup>th</sup>	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available
7 <sup>th</sup>	Black Isle	North Kessock Hall	Colin Garvin	8pm-12mn	B.Y.O.B.	Door	Social Dancers
9 <sup>th</sup>	Kinellar	Comm. Hall	Gordon Pattullo	7.30-10pm	£2.50	01224 713 674	Children of Malawi Fund
11 <sup>th</sup>	Linlithgow	Palace Courtyard	Wayne Robertson	7.30-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
13 <sup>th</sup>	Foulden	Village Hall	Stuart Adamson	8pm-12mn	£5 supper	Door No Bar	Info 01289 386 400
	Inverurie	Town Hall	Garioch Blend	8pm-12mn	£6 supper	01651 863 109	Ticket - Cancer Research
14 <sup>th</sup>	Glencarse	Village Hall	Jimmy Lindsay	7.30-11pm	£3.50	01738 860 574	Soft Drinks available
	Elgin	Bishopmill Hall	Steven Carcary	8pm-12mn	£4 (bar)	01343 543 655	Jolly Dancers
	Locharbriggs	Comm. Centre	t.b.a.	8pm-12mn	?	01387 710 975	Centre Fundraiser.
15 <sup>th</sup>	Montrose	Park Hotel	George Rennie	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Wayne Robertson	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.
18 <sup>th</sup>	Linlithgow	Palace Courtyard	Simon Howie	7.30-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
	Ellon	Station Hotel	Bruce Lindsay	8pm-11pm	£2.50 Bar	Door	Food available
21 <sup>st</sup>	Black Isle	North Kessock Hall	Willie Simpson	8pm-12mn	B.Y.O.B.	Door	Social Dancers
22 <sup>nd</sup>	Arbroath	Café Project	Ian McCallum	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.
25 <sup>th</sup>	Linlithgow	Palace Courtyard	Bella McNab	7.30-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social - Old Time
27 <sup>th</sup>	Dufftown	Memorial Hall	Ian Hutson	8pm-12mn	Door	01542 887 616	Old Time Dance
28 <sup>th</sup>	Blackford	Village Hall	t.b.a.	8pm-11.30	£4 No Bar	Door	Charity - Soft Drinks available
	Aviemore	Village Hall	Jock Fraser	8pm-12mn	£4 Tea &	01479 810 933	Monthly Dance
29 <sup>th</sup>	St Andrews	B.B. Hall	Gary Sutherland	7.30-11pm	£6/Free	B.Y.O.B.	Raffle + Guest Singer
	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.

Scottish Country Dances							
July 2007							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
Mondays	Dumfries	Steele Avenue	C.D.'s	7.30pm	£?	-	Summer Dancing every Monday
Thursdays	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing every Thursday
2 <sup>nd</sup>	Troon	Concert Hall	Marian Anderson	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
3 <sup>rd</sup>	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
4 <sup>th</sup>	Dunfermline	Glen Pavilion	James Coutts	7.30pm	£5	01383 720 972	Summer Dancing
5 <sup>th</sup>	Alva	Cochrane Hall	Nicol McLaren	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Kirkwall	Broad Street	(Comm. Centre )	7.30pm	£2/50p	01856 873 534	Orkney Traditional Dance Assoc.
6 <sup>th</sup>	Stirling	Albert Halls	Colin Dewar	7.15pm	Ticket	01786 822 853	80 <sup>th</sup> Celebration - RSCDS Stirling
	Aviemore	Village Hall	Sandy Nixon	8pm	Ticket	07720 474 484	10 <sup>th</sup> Weekend School
7 <sup>th</sup>	Aviemore	Village Hall	Sandy Nixon	7.30pm	Ticket	07720 474 484	or 07944 585 814 - Daytime Classes
	Leeds	Gateways School, Harewood	Nicol McLaren & Glencraig	7pm	£9 Ticket	0113 267 6655	White Rose Festival - RSCDS Leeds Branch [Advance Booking]
9 <sup>th</sup>	Troon	Concert Hall	Kenny Thomson	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
10 <sup>th</sup>	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
11 <sup>th</sup>	Linlithgow	Palace	Wayne Robertson	7.30pm		01506 845 698	Scotch Hop - mixed dancing
12 <sup>th</sup>	Alva	Cochrane Hall	Sandy Nixon	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
14 <sup>th</sup>	Pitlochry	Town Hall	Colin Dewar	7.30pm	£6/£2	01796 473 488	Summer Dancing
	London N.E.	Woodford	Craigievar	7.30pm		020 8504 1632	See website <a href="http://www.efsa.org.uk">www.efsa.org.uk</a>
16 <sup>th</sup>	Troon	Concert Hall	Lothian	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
18 <sup>th</sup>	Linlithgow	Palace	Simon Howie	7.30pm		01506 845 698	Scotch Hop - mixed dancing
	Tarbert	Village Hall	-	7.30pm		01880 820 304	Tarbert Loch Fyne Summer Dancing
	Dunfermline	Glen Pavilion	David Anderson	7.30pm	£5	01383 720 972	Summer Dancing
19 <sup>th</sup>	Alva	Cochrane Hall	Marian Anderson	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
21 <sup>st</sup>	Stirling	St Ninian's Church	Marian Anderson	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
23 <sup>rd</sup>	Troon	Concert Hall	Karyn McCulloch	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
24 <sup>th</sup>	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
25 <sup>th</sup>	Linlithgow	Palace	Bella McNab	7.30pm		01506 845 698	Scotch Hop - mixed dancing
26 <sup>th</sup>	Alva	Cochrane Hall	Nicol McLaren	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
30 <sup>th</sup>	Troon	Concert Hall	Colin Dewar	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch



## Ceilidh &amp; Old Time Dances

August 2007

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Linlithgow	Palace Courtyard	Wayne Robertson	7.15-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2.50 Bar	Door	Food available
3 <sup>rd</sup>	Old Meldrum	British Legion	Cabaret & Dance	8pm-	£10 Ticket	01651 873 942	Irish Singer: Ann Breen
4 <sup>th</sup>	Black Isle	North Kessock Hall	Ian Anderson	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Elgin	Ashgrove Hall	Lindsey Weir	8pm-12mn	£4 (bar)	01343 543 655	Jolly Dancers
5 <sup>th</sup>	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	Soft Drinks available
8 <sup>th</sup>	Linlithgow	Palace Courtyard	Ian Muir	7.30-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
11 <sup>th</sup>	Glencarse	Village Hall	Alan Morrison	7.30-11pm	£3.50 Door	01738 860 574	Soft Drinks available
12 <sup>th</sup>	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set
13 <sup>th</sup>	Kinellar	Comm. Hall	Johnny Duncan	7.30-10pm	£2.50 No Bar	01224 713 674	Malawi Charity
15 <sup>th</sup>	Ellon	Station Hotel	Wayne Robertson	8pm-11pm	£2.50 Bar	Door	Food available
18 <sup>th</sup>	North Kessock	Village Hall	Steven Carcary	8pm-12mn	? B.Y.O.B.	Door	Social Dancers
19 <sup>th</sup>	Montrose	Park Hotel	No Ceilidh Today			01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	John White Sound	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set
25 <sup>th</sup>	Blackford	Village Hall	Jimmy Lindsay	8pm-11.30	£4 No Bar	Door	Charity - Soft Drinks
	Aviemore	Village Hall	Sheila Peters	8pm-12mn	£4 Tea & bisc.	01479 810 933	Monthly Dance
26 <sup>th</sup>	Arbroath	Café Project	Johnny Duncan	8pm-12mn	£4 (bar)	01343 543 655	Jolly Dancers
29 <sup>th</sup>	Dufftown	Memorial Hall	Gordon Pattullo	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.
31 <sup>st</sup>	Ellon	Station Hotel	-	7.30-10pm		01542 887 616	Monthly Social
	North Kessock	Village Hall	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available
			Garioch Blend	9pm-1am	? B.Y.O.B.	Door	Social Dancers

## Scottish Country Dances

August 2007

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Mondays	Dumfries	Steele Avenue	C.D.'s	7.30pm	£?	-	Summer Dancing every Monday
Thursdays	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing every Thursday
	Moffat	Town Hall	Willie McRobert	7.30pm	£3	Sue Petyt	Moffat Dancers every Thursday
1 <sup>st</sup>	Linlithgow	Palace	Iain Cathcart	7.15pm		01506 845 698	Scotch Hop - mixed dancing
	Dunfermline	Glen Pavilion	David Cunningham	7.30pm	£5	01383 720 972	Summer Dancing
2 <sup>nd</sup>	Alva	Cochrane Hall	Colin Dewar	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Kirkwall	Broad Street	(Comm. Centre )	7.30pm	£2/50p	01856 873 534	Orkney Traditional Dance Assoc.
4 <sup>th</sup>	Dunblane	Victoria Hall	Colin Dewar	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
6 <sup>th</sup>	Troon	Concert Hall	Sandy Nixon	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
7 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
8 <sup>th</sup>	Linlithgow	Palace	Ian Muir	7.15pm		01506 845 698	Scotch Hop - mixed dancing
	Glasgow	Netherlee Pavilion	-	7.30pm	£5	Derek or George	Cancer Care Fundraiser
9 <sup>th</sup>	Alva	Cochrane Hall	David Anderson	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
10 <sup>th</sup>	Johnstone	Town Hall	Ian Muir Sound	7.30pm		01505 612 144	By-annual Charity Dance
11 <sup>th</sup>	Pitlochry	Town Hall	Glencraig	7.30pm	£6/£2	01796 473 488	Summer Dancing
13 <sup>th</sup>	Troon	Concert Hall	Ian Muir	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
15 <sup>th</sup>	Tarbert	Village Hall	-	7.30pm		01880 820 304	Tarbert Loch Fyne Summer Dancing
	Dunfermline	Glen Pavilion	Marian Anderson	7.30pm	£5	01383 720 972	Summer Dancing
16 <sup>th</sup>	Alva	Cochrane Hall	Iain MacPhail	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
17 <sup>th</sup>	Inverness	Cauldeen School	Fine Blend	8pm		01463 235 384	Summer Dancing
18 <sup>th</sup>	Dunblane	Victoria Hall	Nicol McLaren	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
20 <sup>th</sup>	Troon	Concert Hall	Roy Hendrie	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
21 <sup>st</sup>	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
23 <sup>rd</sup>	Alva	Cochrane Hall	Colin Dewar	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
24 <sup>th</sup>	Grantown	Grammar School	Ian Hutson	8pm	£6	01309 674 547	Grantown-on-Spey Annual Dance
	Glasgow	Whiteinch Centre	John Carmichael	7.30pm	£?	0141 334 0694	Glasgow Branch dance
25 <sup>th</sup>	Pitlochry	Town Hall	David Oswald	7.30pm	£6/£2	01796 473 488	Summer Dancing
26 <sup>th</sup>	Kilmarnock	Dean Castle	t.b.a.	2pm	FREE	01563 523 669	Open Air Dancing - Inside if wet (charge)
27 <sup>th</sup>	Troon	Concert Hall	Liam Stewart	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
29 <sup>th</sup>	Dunfermline	Glen Pavilion	George Meikle	7.30pm	£5	01383 720 972	Summer Dancing
30 <sup>th</sup>	Alva	Cochrane Hall	Glencraig	7.30pm	£5	-	George's Annual Charity Dance
31 <sup>st</sup>	West Kilbride	Public Hall	John Renton	7.30pm	£7	01294 823 258	Charity Dance



**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)



# Web Dancer

The Dancing Web column has been in every edition since "Dance On!" began and has covered all sorts of dance related Websites from small clubs to the RSCDS and BBC Take the Floor. I feel it is now time for a change and so, for the time being at least, this is the last Dancing Web column from me.

So for the final column I will do what several people have asked me to do and give a layperson's guide to what makes a good Website and to assist in pointing out pitfalls.

First of all, before pressing a single key on a keyboard, you need to decide what you want the site to do. Do you want it to appeal to non-dancers or just dancers, do you want to restrict it to one group only, a few groups or a larger area with many groups? This will affect the design of the site, the menu structure and the number of pages.

Do not put too much information on one page, keep the screens free from clutter and concentrate on the main purpose for each page. If you have one of the free sites which pop up adverts all the time it can be irritating, but if you are unable to afford Web hosting (which can be as little as £32 per annum) then it is better than nothing.

Then you need to decide what pages you want. The Home Page is what people see when they first enter. If you are only interested in attracting existing dancers then this can be a menu which takes people to other pages, if you want to catch the attention of non-dancers who might be looking to see if they would like to join, then you need a couple of pictures and a brief overview of what your dance style is, and who to contact and how.

Keep the number of words on a page to a minimum. Reading on a computer screen is not easy for many people so the Home Page

should be brief. By all means have other pages with more words on, with a link from the Home Page for those who are interested in finding out more, but not on the main pages.

An Events Page is usually the most popular on a Website but it really must be kept up to date. There is nothing worse if you are looking at a site and find events from two years ago – it makes you wonder if the site is still active and if the group still exists. It only takes a couple of minutes once a week to delete any events which are past, and leave the events page with the next event which is happening as the first one on the screen. In general I do not recommend using the "last date updated" feature, because many pages do not need to be updated very often, but on the Events Page it is a good idea as it means people can see the site is active.

It is very easy, both for events and classes, to give minimal details for locations because "everyone knows". St Mark's Church Hall as a location for a class is fine for locals, but if anyone is visiting or has just moved into the area a fuller address is needed. These days many people have satellite navigation in their cars and these work best with a postcode and a street name.

If you are putting people's contact details on a Website make sure they have agreed and that they know if it is their address, telephone or e-mail address. I have never known of any problems caused by addresses and telephone numbers being on a Website, but in any case, it is polite to ask.

E-mail addresses are a different problem. These can be "harvested" by automatic programmes or "bots" which the person who designed the "bot" will then use to send all sorts of spam e-mails (like the junk mail that comes through your letter box) some of them can be quite

**By Sue Petyt**

offensive. The service provider who supplies your e-mail address can filter some of them out, but many do get through.

To reduce the risk of an e-mail address being "harvested" if you are confident enough to change the HTML (hypertext mark up language) you can reduce, though not eliminate, the chances by changing the @ sign to &#064 which is the coded equivalent.

If I were to summarise the best Websites, they keep it simple and keep it up to date. There are clear menus in the same place on each screen, clear contact details and the font size is not too small.

Happy Web designing!

## Dance Sudoku

	W			T	P	H	S
H	A						Y
				Y			
		H		S	I		
				W			T
I						P	H
				T	S		
T	S				P	I	W
U	H			A			

## This Way Up

### How to play:

To complete the puzzle you simply need to fill in all the empty squares in the grid with the letters from the dance name.

Every row should contain the dance name (letters in any order).

Every column should contain the dance name (letters in any order).

Every 3x3 box should contain the dance name (letters in any order).

No letter should be duplicated or omitted.

Answer on page 21

**Level: Intermediate**

**Time: 25 Minutes**



## This Way Up

### Jig for 3-Couple Sets

**Original – Granny Findlay's Jig  
by Gordon Pattullo**

*This dance was devised by Derek Haynes and appears in the Fifth Carnforth Collection. It was inspired by his visit to the Western Australia Branch of the RSCDS.*

#### Bars

- 1-8** 1<sup>st</sup> and 2<sup>nd</sup> couples join hands on the sides and set. They dance right hands across once round then turn partner once round with right hands. Both couples finish in promenade hold facing up.
- 9-16** 1<sup>st</sup> and 2<sup>nd</sup> couples Allemande. On Bars 15-16, 2<sup>nd</sup> couple retire to top place while 1<sup>st</sup> couple turn once round with left hands and finish in the middle, 1<sup>st</sup> man below his partner, ready to dance into –
- 17-20** Right hands across once round – 1<sup>st</sup> woman with 2<sup>nd</sup> couple and 1<sup>st</sup> man with 3<sup>rd</sup> couple. 1<sup>st</sup> couple finish in second place on their own sides while 2<sup>nd</sup> and 3<sup>rd</sup> couples face out, all ready to dance into –
- 21-24** Half reels of three on own sides. 2<sup>nd</sup> and 1<sup>st</sup> men, and at the same time 1<sup>st</sup> and 3<sup>rd</sup> women, start by passing left shoulders. 2<sup>nd</sup> and 3<sup>rd</sup> couples finish with a loop to take them into –
- 25-28** Half reels of three across the dance. 1<sup>st</sup> woman and 3<sup>rd</sup> man, and at the same time, 1<sup>st</sup> man and 2<sup>nd</sup> woman pass left shoulders to start.
- 29-32** All dance half reels of three on the opposite sides. 3<sup>rd</sup> and 1<sup>st</sup> men, and at the same time, 1<sup>st</sup> and 2<sup>nd</sup> women pass right shoulders to start. They finish in the order 2 1 3, all on the opposite sides.

**Repeat with the set turned upside down and the original 3<sup>rd</sup> couple leading.**

## The Ring of Brodgar

### Strathspey in a Square Set

**Original: Mrs Stewart Nicholson's  
Strathspey (Trad)**

*Devised by Derek Haynes. The Ring of Brodgar is an ancient stone Circle situated on a narrow strip of land between the salt water Loch of Stenness and the freshwater Loch of Harray, on Orkney.*

#### Bars

- 1-4** 1<sup>st</sup> couple turn with both hands once round, open out then dance into the middle of the set.
- 5-8** 1<sup>st</sup> man dances left hands across with 2<sup>nd</sup> couple, once round while 1<sup>st</sup> woman dances right hands across with fourth couple, once round.
- 9-16** 2<sup>nd</sup>, 1<sup>st</sup> and 4<sup>th</sup> couples join hands with partners in a promenade hold and dance a reel of three across the dance. 1<sup>st</sup> and 4<sup>th</sup> couples pass right shoulders to start.
- 17-24** 1<sup>st</sup> couple dance out between 3<sup>rd</sup> couple, divide and cast back into the middle – 1<sup>st</sup> man around 3<sup>rd</sup> woman and 1<sup>st</sup> woman around 3<sup>rd</sup> man. They turn giving right hands then 1<sup>st</sup> woman dances out between the 4<sup>th</sup> couple and casts into her original place as 1<sup>st</sup> man dances out between the 2<sup>nd</sup> couple and casts into his original place.
- 25-32** All dance a grand chain, one step per hand.

**Repeat with 2<sup>nd</sup>, 3<sup>rd</sup> then 4<sup>th</sup> couple leading.**





## Fiona's Polka

### Couples Dance

#### 4/4 Polka (38-40bpm)

**This dance fits well with "Fiona's Wedding" or any other polka tune.**

*I have no idea where I collected these dance instructions – or who wrote the dance. Again perhaps some of our readers know (or even recognise the wording?!) K.*

**Both partners face the line of dance in shadow hold. Gent and lady both dance the same steps.**

#### Bars

- 1-4** With left foot, heel, toe, heel, toe. Step left foot forward, making a slight turn towards the centre. Cross right foot behind left (lock step). Step left foot forward, making a slight turn to the right. With right foot, heel, toe, heel toe. Step right foot forward, making a slight turn towards the wall. Cross left behind right in a lock step. Step right foot forward.
- 5-8** Cross left foot over right towards the wall. Make a slight turn to the left and point right foot to the side. Step right foot forward, moving towards the centre. Cross left behind right in a lock step. Step right foot forward, turning slightly to the right. Point left foot to the side. Step left foot forward towards the wall. Cross right behind left in a lock step. Step left foot forward towards the wall, making a slight turn to face the line of dance. Close right foot to left foot.
- 9-12** Release the hold. Gent Polka steps (step, close, step, hop) towards the centre. Lady Polka steps towards the wall. Polka step back towards partner. End by facing partner in double hold. Step left foot forward down the line of dance. Point right foot forward, down the line of dance. Step right foot forward, down the line of dance. Point left foot forward, down the line of dance.
- 13-16** Step, close, step forward in line of dance then step, close, step, back. Finish with four hop steps.

## Peacock Golden Wedding Waltz

### Modern Waltz Tunes

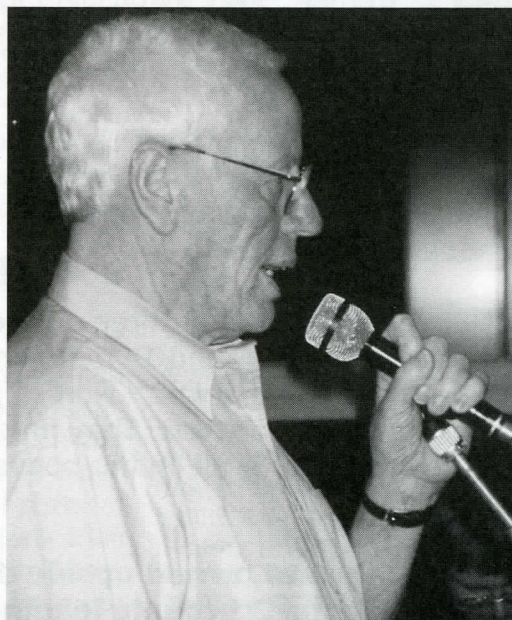
**Waltz hold, gent facing line of dance**

*This Modern Waltz was devised by David Cronie of Dumfries for the Golden Wedding of his good friends, John and May Peacock.*

#### Bars

- 1-4** Four reverse waltz turns,
- 5-6** Step point, step point forward,
- 7-8** On the spot solo waltz turn away from each other, into double hold gent facing line of dance.
- 9-10** Step forward left foot, step to side right foot, close left to right.
- 11-12** Repeat the box, still in double hold.
- 13** Dance a waltz pattern forward left hip to left hip, into waltz hold
- 14** Dance a waltz pattern forward right hip to right hip.
- 15** Dance one waltz turn, left, right, left.
- 16** Step back right, left, right, ready to start again.

© D. Cronie May 2007





## FAIRYKNOWE LODGE

WILLIE M. McROBERT  
© 2002

***Fairynowe Lodge*****Reel 8x32*****Written for Betsy and Colin Maxwell*****Original tune Fairynowe Lodge by Willie McRobert**

**1-2** First couple cross right hand and stay facing out in partner's place.

**3-8** First, second and third couples dance reels of three on the sides, first couples dance out and down to start, and finish in second place (opposite sides), second couple dancing in and down and third couple dancing out and up. Second couple finish in first place and third couple finish back in third place, no loops on the ends of the reels. Second and third couples finish facing anti-clockwise. (Third couple have farther to travel than first and second couples).

**9-10** First couple dance a three quarter turn with right hands WHILE second and third couple dance anti-clockwise 1 corner place. (second man dances to third man's place, third man dances to third lady's place, third lady dances to second lady's place and second lady dances to second man's place.)

**11-14** First man with the second and third ladies (at the top), and first lady with the second and third men (at the bottom) dance left hands across.

**15-16** First couple dance a three quarter turn with right hands WHILE second and third couple dance anti-clockwise 1 corner place. (third and second men are on the ladies' side and third and second lady's are on the men's side).

**17-20** First man with the second and third ladies (on the men's side), and first lady with the second and third men (on the ladies' side) dance left hands across.

**21-24** First couple turn right hand and finish facing first corner position.

**25-32** First couple dance a half diagonal reel of four with first corners, pass right shoulders and dance half reel of four with second corners, pass right shoulder to finish in second place on own sides.

**Repeat having passed a couple**

© Sue Petyt January 2007



## Stirling Brig 700

### Line Dance for 4 couples in Reel time

*The Battle of Stirling Bridge took place on 11<sup>th</sup> September 1297. Campbell Hunter devised this dance 700 years later to commemorate it.*

#### Bars

**1-8** All 4 couples circle round and back.

**9-12** All 4 couples slip down the middle for 8 slipping steps.

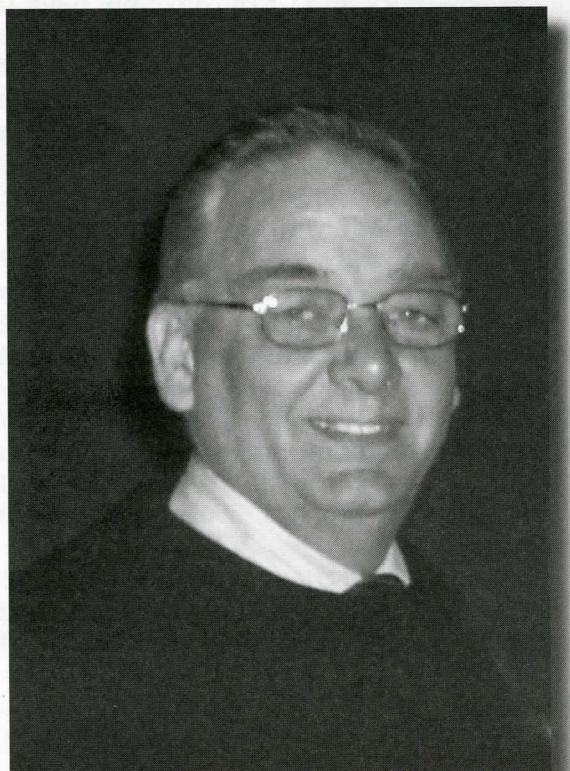
**13-16** All 4 couples spin partner for eight counts.

**17-20** All 4 couples slip up the middle for 8 slipping steps.

**21-24** All 4 couples spin partner for eight counts.

**25-32** 1<sup>st</sup> couple, followed by all the others, cast off on own side to the bottom of set where 1<sup>st</sup> couple form an arch and the rest dance up under the arch to finish ready to start again with new 1<sup>st</sup> couple.

© Campbell Hunter August 1997



## Killarney Waltz

*At the recent Orkney Ceilidh Weekend, Marlene Lowe and I were discussing The Killarney Waltz. I said that although I had often heard it referred to as The New Killarney Waltz, I had never heard of an "old" one! Marlene remembered dancing a completely different dance with the same name in St Fergus long before the current one became popular. She looked back through some of her old books and this is what she found. It comes from a copy of a book called "Olde Tyme & Select Dances" by James Wilson, a member of the British Ballroom Association, priced 5/- and dated January 1946.*

This is just how it is written in the book.

### Killarney Waltz

**Gent faces LOD OH.**

Walk 4 steps forward, chasse to left, chasse to right

Walk 2 forward, half-turn in 2 steps. Repeat this line

Walk 2 and run 3 forward. Repeat this line back.

(Balance forward and back. Repeat). Rotary Waltz – two full turns

Dear Karin,

Re "Dance On" – Issue 31 – May, 2007  
Thank you very much for printing the dance "The Waves of Mandurah" (page 16). I am delighted to report that the dance has already generated interest and approval. Unfortunately, the instruction "3<sup>rd</sup> couple and 4<sup>th</sup> couple begin on opposite sides" was omitted. Could a correction note be included in the next edition of "Dance On"?

Kindest regards,  
**Robert Dawson**

*We aim to please! K.*



# Orkney Ceilidh Weekend 2007

*By Mabel Besant*

Orkney Traditional Dance Association held its first major event from Friday 13<sup>th</sup> until Sunday 15<sup>th</sup> April – and what a week it was! How can three days add up to a week? I am just about to explain....

A whole week of dance *did* happen in Orkney starting with Fringe Events in a couple of the islands and one parish.

**Tuesday 10<sup>th</sup> April, Wyre** – a *peedie* island just half an hour, by ferry, from the Mainland. This was such a great way to start the dancing marathon. Over thirty dancers joined the communities of Rousay and Wyre, in the Wyre Hall, to enjoy this great evening with music by The Marwick Brothers and Friends. A great example of how two small communities work together. The beautiful evening, great hospitality and friendship made this an evening to remember!

**Wednesday 11<sup>th</sup> April, Finstown** – the Firth Community Association hosted a supper dance which was easy to reach either by car or bus. A great night was had by about eighty people dancing



*Neil Leask & Mabel Besant*



*Jessie Stuart*

the night away to the music from The Marwick Brothers and Friends. Firth Committee showed how a great Orkney supper is served during the break in the varied dance programme.

**Thursday 12<sup>th</sup> April, Hoy** – North Walls Centre hosted a Jessie Stuart workshop followed by a dinner/dance. Over forty people travelled to Hoy to take part in this event. Jessie delivered a great workshop which was enjoyed very much by islanders and visitors. Jessie honoured North Walls with their very own Quadrille. More people joined for the dinner (the Cloutie Dumpling brings in the crowds) and dance, again to The Marwick Brothers and Friends, before heading back to the ferry for the trip to the Mainland ready for the Ceilidh Weekend!

## ORKNEY CEILIDH WEEKEND 2007

Orkney Ceilidh Weekend 2007 has begun to fade into the weeks that have passed but the event is still etched in the library of wonderful memories! Despite beginning on Friday 13<sup>th</sup> April, this event was a great success. The Rt Hon Jim Wallace QC made a very homely opening speech, fitting to our cause! He and his wife, Rosie, did the honour of joining in throughout the evening in The Pickaquooy Centre, Kirkwall.

The Opening Ceilidh started with a *huge* Grand March – one of the directors (me) had a brief panic as she had lost sight of the acting "bride and groom" Karin Ingram and Neil Leask. The floor of the Arena was packed to capacity – a wonderful sight! Each evening





### *The Ballroom Dance workshop*

Ceilidh had its own particular identity in the way that music and dances were showcased throughout the weekend.

Throughout the weekend many workshops were enjoyed –

Jessie Stuart – Old Time Dancing  
Maria Leask – Shetland, Folk and Scandinavian Dancing

Campbell Hunter – Scottish Country Dancing

David Hogg and Suzanne Moreau – Ballroom Dancing

Karin Ingram – Advanced Ceilidh Dancing

Our home-grown tutors also lead workshops – Maureen Findlay from The Findlay School of Dance delivered Papa Stour Swords and Hebridean Dance. Neil Leask told a bit about the History of Dancing in Orkney while Lorna, Mabel, Chris, Linda and Andee taught some of the local dances old and new at two workshops.

The Music – well, where do I start? From the young band Shoramere to Stromness RBL Pipe Band to the quartet of Nicol McLaren, David Scott, Judith Linton and Stuart Anderson and from The Wood Family to The Marwick Brothers and Friends to Diane's Band – everyone filled the air with wonderful music for listening to or dancing to. Without the music we would have been down to Neil Leask's Sneek? And that's another story! If you want to

hear that one, come to the next event in Orkney.

I have given you all the ingredients for a fantastic event, but the main one has to be the people – all the dancers who travelled from north, south, east and west to be together in Orkney to share in the common interest of dancing – we thank all 200 or so folk who attended the events making it such a success. The aim was to celebrate cultures past, present and future as part of Highland 2007 Year of Culture and that we did not fail on!

**We have arrived at day seven**



### *The Advanced Ceilidh Dance workshop*

– Monday 16<sup>th</sup> April – yes, another dance. This time it is the regular, fortnightly, dancing in the St Magnus Centre nestled just behind the spectacular cathedral in Kirkwall. This night sees the lovely hall full to capacity with people still able to dance – locals and visitors mix, yet again, before some say a final farewell before setting sail for Aberdeen on the ferry. Bon Voyage .... See you all again soon.

Thanks go to Highland 2007 for the funding and to OIC and HI Orkney – if not for these people the event would not have happened.

**NB** Many thanks to Billy and Lana (our treasurer) for the impromptu "Ceilidh Club" in the new extension at their home in Kirkwall!



*Peter Sinclair & Stuart Anderson at the "Ceilidh Club".*





# rscds news

## *RSCDS young dancers hotfoot it to France*

The RSCDS has been invited to take part in the largest Celtic gathering in Europe this August. The Interceltique Festival, runs from the 3<sup>rd</sup> to the 12<sup>th</sup> of August in Lorient, France and showcases all forms of music and culture of Celtic origin.

Scotland is the theme nation this year and the RSCDS is working with Scottish Executive and VisitScotland to help generate awareness of Scotland as a "must visit" tourism destination. A new Scottish country dance has been devised which will be performed by four young Scottish couples and, in the spirit of the Auld Alliance, it is hoped that at least one French dancer will also join in.

## Diary Dates

### *Dance Scottish Week 10-15 September*

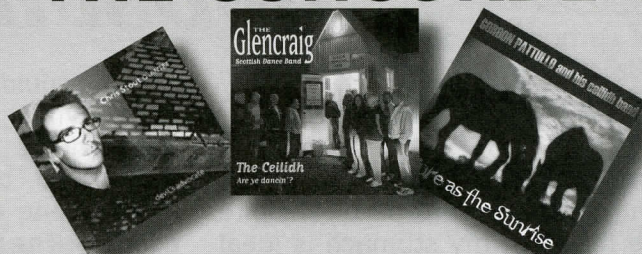
Tickets are now on sale for the grand Opening Ball which will include a performance by Thornhill Scottish Country Dancers. The event is to be held in the magnificent Surgeon's Hall in Edinburgh on Friday 7<sup>th</sup> September (8pm - 11.30pm).

Tickets, are priced £25, and should be purchased in advance from RSCDS Head Office. Please contact Elspeth Gray on 0131-335 3854 or e-mail [eslpeth.gray@rscds.org](mailto:eslpeth.gray@rscds.org) for more details.

Tickets are also going quickly for the informal Closing Dance at St Andrews in the Square, Glasgow on Friday 14<sup>th</sup> September (7.30pm - 11.30pm).

Tickets, which are £10, can be bought at the door or in advance from Flora Frame. Call Flora on 0141-942 6850 or e-mail [flora.frame@ntlworld.com](mailto:flora.frame@ntlworld.com)

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 Tim Wright & Scottish Dance Band CD £13.00  
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**Iain Angus MacLeod – Chi Mi'n Tir CD £13.00**  
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# Hobson's Choice

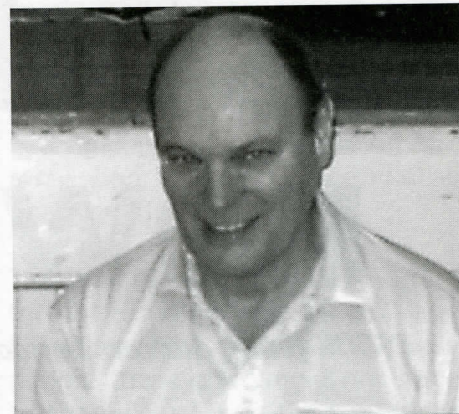
## What is it all about?

**One hundred and eighty!** No, I haven't taken up darts, despite the fact that my stomach is ideal for moving my centre of gravity in front of the okke, thus bringing the target nearer. No, this was the number on the floor at this year's Skye Weekend on one occasion when I was at idle liberty to count, (O.K. so I had failed to secure a partner yet again!). At that count there was just a handful of leftover males sitting out, only worth a tiny moanette about the mystery of how there can apparently be a shortage of males yet they predominate in the wallflowers! It could be that they were too choosy about who they would dance with, or the ladies were choosing partners by dance ability rather than sex. It could be that the natural way to choose partners is to ask the person you happen to be chatting to to dance, and maybe women chat more than men? One lady I know very well tells me that she never gets asked to dance by a man, so she automatically asks other ladies to make sure she is dancing! I would say, in my experience, that about fifty percent of the time I am about to ask someone to dance, I am intercepted by a different lady asking me! No, it will probably remain a mystery of these dark days of the decline and fall of the RSCDS Empire. Some future archaeologist working in the ruins of: "*probable roofed ritual site with surrounding observation area*", will uncover, with delicate strokes of his pastry brush and pointing trowel, my poor little arthritic bones in a curled semi-fœtal position. On observing my complex funerary wrappings of crudely folded chequered pattern cloth embellished with fur, feather, jewellery and leather trappings, he will conclude that this had been a caring society that positioned its honoured elderly dead so that their sightless orbital

cavities could look approvingly on the activities of the young. But I don't want to talk about that! So there I was again, missing one of my favourite new dances, The Dream Catcher, by dint of having been too slow and idle to get a partner (according to she who cares for me most), reflecting it wasn't so bad, being at rest, with Colin Dewar and his group playing so well, that it was a treat not to be distracted by worrying about what my feet were doing. When I looked around and saw that though the dance floor was full, with square sets for the dance, to the point where reels of four were in danger of becoming interlocking reels of eight, there was an audience of about forty dancers sitting round the edge. Simple arithmetic time, compare two totals, a full floor of line sets, 180 dancing, a full floor of square sets, 140 dancing; subsidiary facts, 8 times through linear sets minimum dancing 256 bars, square dances commonly 64, 96 or 128 bars. Conclusion, square sets can be danced a second time without impeding the programme. In this case the Dream Catcher was played twice, but there was no suggestion by either caller or dancers that the sitters out might change in.

But I don't want to talk about that either! No, it was a new tiny observation that started my rabbits running this weekend! There I was, doing what no good teacher ever does (but then I'm neither good nor a teacher!) and observing what all these dancers who were so quick to get up were doing with their feet. A small revenge I know, pathetic, I know! But it makes me smile! It is the only advantage of being short and sitting at the side, you are right among the feet. A great milling mass of stumpy stomping feet, with a strange suggestion of purpose to their interlocking tracks, affected by, but not quite controlled by, the music. The nearest thing to it that I have ever seen in nature was when a group

**By George Hobson**



of African Buffalo had managed to surround a hyena that had been trying to pull down a calf; the way they surged around in their attempts to stamp it to death was bizarrely reminiscent of this strathspey! Then suddenly in the midst of all this friendly mayhem, shining like a good deed in a wicked world, I saw **the feet!** One pair in a perfect third position, front foot reaching, rear leg flexing to get an extra reach, a smooth draw from a fully extended and pointed rear foot, a soft rhythmic hop to draw the foot through into the next down and reach. Absolute beauty and perfection, all performed with heels four inches clear of the ground, and a perfect maintained 90 degree turn out. Every step was as perfect as the one before, length varied to suit the distance available or needed, the figures traced on the floor left no doubt as to what the figure was in the dance. Moving my attention upward, the bearing was that of a practitioner of Alexander technique, the hands were perfectly presented to partner; the shoulders were naturally back and relaxed. In short this was so breathtaking and perfect it brought a tear to my rheumy eye. Who was this paragon of the dance? My eye continued upwards to the face, it was Jimmy Hill – our teacher for the weekend! Two thoughts warred in my mind, one was how could I possibly go to his class with that





George has never been good at putting up tents in the dark!

standard to live up to, and the second how could I possibly not go when he had so much to teach me! Cutting a long story short his class was a wonderful relaxed exposition of my favourite dancing axiom; *"good dancing is doing simple things well"*. But it still does leave Finlay's old question begging, if that's the way we are supposed to dance, why do so few of us do it, and so rarely? The answer is surely simple, and is contained in what Jimmy asked of us, just dance within your limits, don't hurt yourself, but enjoy it, and be conscious of what you are trying to do. It may look like a herd of stamping buffalo to a jaundiced observer, but it is *"with our hearts"* we dance, and in our intentions and imaginations none of us dances badly!

I hesitate to say that this was another great weekend on Skye, because it might encourage more people to come, and if there were a fault, it's that there were too many of us, for free ranging easy limber dancing. But do I want to be the one to stay away? That'll be right! Anyway nobody pays any attention to what I think!

Sadly from Skye, we wandered a little farther south and stumbled into a weekend of folk at Chippenham. Stumbled may be the operative word, because the event was centred on dance and

the music for it and a surfeit of this has left me crippled in all four limbs. Chippenham is a small town, and the hundreds of visitors necessitated much camping. The rain was merciless, and there were reports of floating tents. Certainly the takings of bars and coffee houses gained an enormous boost. However not a woeful face was to be seen (some black ones amongst the Morris – but the rain soon washed that off!). The Morris I understood and liked, the Maypole I understand and don't like, Cor Stone the Crows I didn't understand and they frightened the sh\*\* out of me!

I had forgotten wet Whit Weekends with their competitive "Walks" from my dim and distant youth, but as we watched the bedraggled grand parades, followed by the public displays of a thousand variations of Morris, I felt briefly nostalgic, briefly sympathetic, and then dashed for the great indoors! Up to eight parallel workshops four times a day, and ceilidhs of all persuasions each night. We just dipped and dived on this first occasion, but next year will be season ticket time. Missing out on the Scottish Country Dance we started with a session of our second favourite form, the Irish Set Dancing, which was as challenging as ever with commonly six figures separated

by chorus, changing from jig to reel to polka, all in very neat low steps quite easy for RSCDSers like us to pick up as soon as we learned to stay down and stop pointing!

Other highlights were workshops on Grand Square variations (think of Bonny Brux grand square as a chorus) then add lots of other figures, Flutter, Grand Sweep to name two, and then recently devised American folk dance figures. All floors were amazingly packed, and the views from above were stunning, the handwork, the flow of figures, the synchrony and turns in tight interlocking figures, with progressions that went from set to set in a manner reminiscent of our Georgian and Jane Austen dances. In such tight packed performance the footwork was almost irrelevant, but you had to be neat and very precise. I personally find this form of dancing very demanding and tiring, frequently I just have to get up on my toes and fly for a while. Incidentally if you think RSCDS has a monopoly of tutters, just try some elevated skip change in the middle of a set of twirly walkers. I don't think I will be invited back! But that won't stop me going next year to ruffle some more feathers. For goodness sake it's only dancing!

Dance  
Sudoku  
Solution

Y	W	U	A	I	T	P	H	S
H	A	I	S	P	U	W	T	Y
S	P	T	W	Y	H	U	A	I
A	T	H	P	S	I	Y	U	W
P	U	S	H	W	Y	A	I	T
I	Y	W	T	U	A	S	P	H
W	I	P	U	T	S	H	Y	A
T	S	A	Y	H	P	I	W	U
U	H	Y	I	A	W	T	S	P



# English Dance in Edinburgh!

**W**hat? You missed it? Bad luck, it was a great weekend!

Nearly forty people gathered in Columcille Centre, Edinburgh, to enjoy a weekend of workshops in English Country Dancing, led by Brenda Godrich. She had come from the centre of English Country Dance, Cecil Sharp House, London, at the invitation of the Edinburgh and Glasgow Assembly dance groups.

Nicolas Broadbridge (accordion), the group's leader, was joined by Aidan Broadbridge and Vic Godrich (fiddles), and the trio poured out a steady stream of inspiring dance music for the entire weekend.

Brenda led the group through a range of dances from the English repertoire, lightening the mix from time to time with an American Contra Dance. She allowed the dancers to move freely as they enjoyed matching the figures to the music, and offered gentle advice when appropriate, to allow greater enjoyment of each dance.

ECD comes from the same roots as SCD, but has developed down a slightly different path; it encompasses a diversity of styles and formations, with music in a greater range of time signatures and lengths of phrases. Each dance has its own individual tune, which helps dancers to identify the figures. Variety comes from the way in which the musicians extemporise on the melody, while still maintaining the rhythm and phrasing.

Brenda's extensive programme mixed English Country Dances from the 17<sup>th</sup>-19<sup>th</sup> Centuries, with modern compositions in the same style from England and USA. As well as the familiar four couple set, dance formations included long sets (Jane Austen

style!), squares, circles and three couple sets. In two full days' teaching Brenda seldom referred to notes, but taught from the floor, demonstrating where necessary to make her points.

As well as four sessions each day, the dancers also enjoyed an informal dance on the Saturday evening. The band line-up changed to accordion, fiddle and piano, as Aidan gave his fiddle a rest for the evening. Brenda was able to join the dancers on the floor, as she shared the microphone with Nicolas, and Simone Verheyen. Simone had come from Belgium for the weekend, and was greeted very warmly by the assembled company as she has been their instructor for four previous weekend workshops! It was lovely to have her dancing with us.

Yes, it was a great two days. Columcille is a very pleasant hall for dancing, a good square shape, with a springy wooden floor that cares for the feet. The weather was fine, and the sun

shone into the hall all day, the home baking provided for the tea and coffee breaks was better than ever, the music carried the dancers along even when their legs and feet were starting to complain, and the teaching and programming were evidence of a very experienced instructor, who could laugh and make jokes at the same time.

Don't miss it next year; come and join us!

The Glasgow and Edinburgh Assembly's annual ECD Ball will be at New Lanark, on Saturday 30<sup>th</sup> June 2007. See "Dance On!" July 2006 for pictures and report of last year's fabulous event.

This one has a slightly different theme, as dancers will enjoy dances researched by Cecil Sharp, who founded The English Folk Dance Society in 1911. There will be a workshop in the morning, going over some of the programme, with music from Aidan Broadbridge (violin) and Brian Prentice (piano), who will also be playing for the evening ball. Dancing to their music is a unique experience. Try it!



*Nell and Nicolas Broadbridge at last year's Jane Austen Ball*



# Dunedin Dancers

**T**he 19<sup>th</sup> Dunedin Dancers International Folk Dance Festival promises to be most vibrant yet

With a range of stunning settings from Stirling Castle to the new Scottish Parliament, over 150 performers from Scotland, Austria, the Czech Republic and Lithuania are set to provide a wealth of entertainment at Dunedin Dancers 19<sup>th</sup> International Folk Dance Festival (21 - 29 July 2007).

"There is a great tradition of Folk Dance Festivals in mainland Europe but this is the only one in Scotland," remarked Chairman Christine Merrick. "It promises to be an exciting festival. We've seen the groups performing before and their performances are breath-taking: They are the best in their own fields and have spectacular choreography and eye-catching costumes," she continued.

The inside word on the 2007 festival is that this multi-cultural mix of music, dance and spectacle will be the best yet.

Even more amazing when you consider that the festival is run entirely by volunteers with no external finance. From accommodation to sound and lighting, from meals to transport, everything is organised and paid for by Dunedin Dancers out of their own pockets.

Show-stopping turns are anticipated from Austria's Sing und Spielegroupe Hartberg who have delighted Scottish audiences at many previous festivals, while Rasa from Kaunas, Lithuania will present a thrilling display of breathtaking dancing and beautiful singing. Highlights of the 2007 event will also include demonstrations by Podjavorican from Telc

in the Czech Republic and of course, the home team - Dunedin Dancers, together with Edinburgh University New Scotland Country Dance Society.

Christine added: "Recently we have invested a great deal of effort in putting on a really professional performance. We have a wide range of costumes based as far as possible on authentic designs and together with the variety we can offer: Country, highland and step dancers, pipers, accordionists - all sorts of styles of Scottish music and dancing - I defy anyone not to enjoy our performances. We are delighted this year that Debbie Lees of Newcastle, one of our long-term members, will be responsible for our choreography."

"We organise our festival every second year, inviting three other European folk dance groups to join us for a week of performing, social dancing, workshops and the chance to visit tourist attractions throughout Scotland" smiled Christine "Everyone tries out each other's dances, and many lifelong friendships are formed. One of the key purposes of the Festival is to introduce international folk

dancing to locals and tourists in Scotland."

The highlight of the Festival is the performance at the Church Hill Theatre, Edinburgh, on Thursday 26 July at 7.30 pm. Tickets can be bought in advance from Hub Tickets for £10 and £8 (with a £2 discount for concessions). Tickets can be bought in person or by post from The Hub, Castlehill, Edinburgh, by phone (0131 473 2000), or online at [www.hubtickets.co.uk](http://www.hubtickets.co.uk). Any remaining tickets will be sold at the door on the night for £10 (no reductions or concessions). Weather permitting, spectators are also welcome at Falkland Palace, Fife, in the early afternoon on Sunday, 22 July (admission to the Palace is £5.00 and £2.00 for concessions), at the foot of the Mound in Edinburgh on Monday, 23 July, outside the Scottish Parliament on Tuesday, 24 July, at Tweed Green in Peebles on Friday, 27 July and at Stirling Castle on Saturday, 28 July (admission to the Castle is £8.50 and £6.50 for concessions). For further information, please phone 07020-947 324 or visit [www.dunedinancers.org.uk](http://www.dunedinancers.org.uk)





# Setting

*If ever you need to know anything about Scottish Country Dance, pay a visit to [www.strathspey.org](http://www.strathspey.org). You'll usually get much more than just the answer to your question. Over the next couple of months we'll print an interesting and hugely informative discussion about setting that appeared recently.*

If the deviser of a dance says "1st couple set to each other", then they are obviously both setting. But when a deviser, as for example in Hamilton House, says "1st woman advancing, sets to 2nd man", where in the Manual does it indicate that this automatically means that the 2nd man sets back to her?"

## Steve Coombs

I'm trying to find an answer in Wilson but have not come across anything definitive.

Page 17 of Wilson 1815 gives instructions for "The first Lady sets to the second Gentleman and turns the third" followed by the same instruction for the first Gentleman. There are many figures that read similarly, in that the instruction to set is given only for the first couple. I cannot say whether this means exactly what it says and nothing more (that is, that the second Gentleman is standing there doing nothing) or whether it was understood that supporting dancers set back. If I had more time I'd try to find where (or if) Wilson addresses this matter.

Compare, though, page 16: "Set and change sides." (The first and second couples are on their own sides.) "The Ladies at A C set to each other; at the same time the Gentlemen at B D do the same; the Ladies then join hands and move to e f, while the Gentlemen move to g h; ...."

Here Wilson clearly states that certain people are setting to each other. (It's also interesting to see that it's NOT partners setting across to each other, but dancers setting along the sides.)

## Patricia Ruggiero, Virginia USA

I suppose that it is not impossible that "second gentleman" did not set in reply but simply bowed acknowledgement? The 2nd lady might have curtseyed?

As these dances were taken (and modified to fit) from all sources, setting might imply any sort of polite movement. When I started we had an elderly lady who did not dance Scottish style – quite – but her setting in quick time was a sort of strathspey setting in miniature i.e. slightly from side to side with virtually no movement but when it was required to set twice she did a sort of advance and retire on the right and then left which took up the four bars. As she held her skirt in the approved manner it looked very nice and genteel.

On one occasion I saw the same steps done by a couple at a ball in The Porchester Hall. They were at the other end of the room to us but it looked good from a distance.

## Ron Mackey

Don't know about the Manual, but setting to suggests reciprocity by default.

## Richard Goss

And what does the word mean anyway? Does anyone know the origins?

## Martin Sheffield

To "set to" something or "set about" something is relatively commonly used in English. To "set about" someone would probably be taken to mean to attack them

and presumably they would reciprocate. Maybe there is a lost word or bit of older phraseology behind the term.

The concise OED has almost a column of definitions of the word including "to seek to win the affections of...".

## Bryan McAlister

Well then the question is – does one attack one's setting partner or win his/her affection – hmmm – I ponder!

## Pia

There are popular formations such as "Set to and turn corners" or "Set to corner, partner, corner" (often called "hello-goodbye setting"). This is generally understood as the corners setting back when set to. So I think that in "1st woman, advancing, sets to 2nd man", the default should be that 2nd man is setting as well, and I would expect something like "2nd man, who stands still", if 2nd man was not supposed to move.

I'm in the office and don't have my dance books to hand, but there is a movement in, I think, Bob Campbell's "Bonnie Stronshiray", where first couple from second place set advancing past each other to finish facing first corners, while the corners don't move\* (I may be confusing this with "Gang the Same Gate", which contains a similar movement). This is described as a setting for 1st couple only, as opposed to something like "1st couple set to first corners, advancing past each other to finish facing first corners", which to my mind would include the corners in the setting.

## Anselm Lingnau

\*Where active couple get a crick in the neck trying to smile at each other, while their corner persons stand still looking silly, waiting for something to happen.

So much nicer when the corner persons do set to welcome the active dancers for the turn, whatever the formal instructions may say.

(It is not unheard of that corner persons set without having anyone to set to\*\*; Quarries' Jig, inter alia)

## Martin Sheffield

Thought in Quarries' Jig you were setting to the person across the diagonal. I am disappointed if that person doesn't acknowledge me.

## Andrew Buxton, Lewes, UK

But the book says "2nd corners set." It does not say "to each other", so you'd better look at the floor or the ceiling next time you do the dance, or someone may tell you off.

## Martin Sheffield

Hang on. Often times the book says "1st couple set and cast off" (or some such). Do you mean to imply that in this case we should be looking at the floor or ceiling as well?

## Anselm Lingnau :^)

Don't like the word "should", but if I were learning by observing other dancers (Germans excepted, of course), that is probably what I would do!

## Martin Sheffield

\*\*Which brings up a pet complaint of mine regarding what is happening to SCD. I can't think of any "traditional" or historic

country dance where setting does not require an object to set to. The very nature of this question suggests that it is asked by someone from outside the tradition. Dance notes all make some assumptions, and the default one is that "set to second lady" suggests that she is setting back in acknowledgement. Even if not specified, I can't think that it would be wrong for her to respond in the tradition no matter what the deviser had in mind.

## Richard Goss

As a certified teacher I don't think that I could be described as "someone from outside the tradition". While I am well aware that the convention is that when one is set to, one sets in response, what I was hoping to hear in response to my quite direct question was either "The Manual says nothing specific about this" or, "In the 19?? version, on page ???, there was an instruction that said ..."

## Steve Coombs

The norm is, unless specifically told not to, one sets back to person setting to one.

## Elizabeth, Ayr

Surely it is a question of good manners and I don't need any Manual to tell me about that. Most of the early usages were based on good manners but sometimes the manual/dances instructions override the concept for the sake of "it looks better!"

## Ron Mackey

Which is a problem with the separation of SCD from its tradition. The fact is that while "good manners" have not changed the practice of them often has. On the other hand, the over reliance of an over specific manual often causes questions such as the one that started this thread.

A second example of separation from the tradition is the "looks better". Which brings up the question of "looks better" to whom?

Traditional dancing was to be enjoyed from within the set, not by how it appears from the outside to those who are spectators.

## Richard Goss

I really cannot say for certain what is written where, but it has always been my understanding that the terms "set(ting)" and pas de basque (or even strathspey setting step) are not synonymous. If an instruction indicates that a particular dancer makes a particular move using a pas-de-basque or strathspey setting step, then nobody else is necessarily involved. But from the term "set(s) to" I have always inferred that two dancers are facing each other and doing the step. But, yes, it is because I am part of a society wherein that is the perhaps unwritten lore.

## Robb Quint, Thousand Oaks, CA, USA

I'd say you're right.

I've never seen this idea discussed, so I might be off in the ozone; but, to my mind, setting is a "figure" that can be danced with any one of numerous "steps", pas de basque being just one of the many steps available.

For example, if one were dancing an allemande or a pavane in the 1600s in England, one would set using the single



step (SS = step L, close R: one bar of music, two beats; keeping in mind folks started on the L foot back then; to complete the setting, one would then do a SS to the R).

Italian courtly dances had other steps for setting. I imagine the French had their versions.

Country dancing has used the SS, the step-swing, and some fancy Baroque step the name of which eludes me right now. I have no idea where the ECD "pas de bas" comes from, but that is certainly a step used in setting.

And to show that I can really head off into the ozone, my theory of what "to set" or "setting" means is that one dances a pair, or A SET, of opposing steps; that is, a SS to the L, a SS to the R (can also be done forward and backward).

And with that I'll retire to my corner...

#### Patricia Ruggiero

We all agree that "set to" implies that the other person sets back†, but nobody has yet come up with any place in the manual where this is explicitly stated! As someone who has been interested in recreating history, both as an American Civil War re-enactor and as a musician playing ancient tunes, I've found that this is one frustrating thing about puzzling out how things were done in the past: the obvious things are never written down, because everybody knows them!

#### Steve Wyrick

Now we do, but it's not clear that the phrase meant or implied the same thing in earlier times.

Saturday night at the ECD ball I encountered Carol Marsh, a dance historian specialising in 17<sup>th</sup> and 18<sup>th</sup> Century dance, recently retired from the Univ. of North Carolina at Greensboro. While she and I sat out La Russe, I asked her two specific questions, one of which was, "When the old books say 'the first man sets to the second woman....,' does the second woman set back or stand still and admire?"

She gave me a rueful smile, shook her head, and said, "We just don't know."

In reviving historical dance, Miss Milligan, Mrs. Stewart, and Cecil Sharp had to make decisions based on incomplete information. Certainly they were guided by their own aesthetic sense. Whatever else influenced them; be they political or social improvement motives, don't much concern me anymore. They created lovely and vigorous dance forms, as evidenced by the fact that thousands of people worldwide enjoy country dancing in its modern forms of SCD and ECD.

#### Patricia Ruggiero

I am a bit confused as to how your post fits into this thread. On the surface your post seems to be a defence of Miss M, when no one is attacking her, only that which some people choose to justify based on their interpretation of her work.

More specifically, your reference to Carol Marsh is hardly relevant† since of course there is incomplete information no one doubts this. However, on topic, the information is rather complete, in that of all the things Miss M did, there was never any question before, or after her, that setting was an event basically in place where two people were interacting.

It is not a negative to say that Miss M invented stuff; it is simply a neutral statement of fact. The negativity comes when some seem to inaccurately feel that Miss M was a great dance researcher,

saving existing dances and resurrecting dead ones in their original forms.

There are several approaches one can take on the life of Miss M. To me the greatest, and probably longest termed achievement, is not the RSCDS, or what is now called Scottish Country Dancing, but the Scottish music and culture spread through the dancing. For example here on Mallorca where their image of Scotland is kilts, Highland Dancing, and bagpipes, (which would exist anyway), there is also a musical element that could be traced to the work of the Society. St Anthony is supposed to have been tempted by the devil, so on his day (actually a little over a week of events), when he is being tempted by the "demonis" the music is *De'il Amang the Tailors*.

In the case of Scottish Country Dancing, this did not exist, even as a term, until the 1940'. It was Miss M who drew the border between the common country dancing of Scotland and England. Having drawn a border, she had to justify a reason for it, and this has resulted in the differences between RSCDS and EFDSS versions of the same dance. She was a charismatic leader and not a scholar, and never said she was. As a result decisions she made have become fact in the current tradition. Because of this, there is little benefit in arguing for a tradition that did not exist based on another tradition that she changed in the first place.

There are good and bad sides to the results. On the negative side, modern day SCD is not particularly related to the dancing of the Scottish people, any more than square dancing is to Americans. These are both the "folk dancing" of a bunch of "dancing folk" who often have little more in common with each other than their particular form of dancing. What makes these forms even more out of touch with their roots, is that their adherents pretend that their's is the true religion and other traditional dance elements are perversions, debased, or heresies.

It is because these dance forms are separated from their root cultures that many of the questions on this site arise, because the answers are simply "assumed" by those in the culture if important, and if not, there is no reason to bother. This is not meant to demean those of us, including myself, who enjoy RSCDS style country dancing, only that we should step back and see where it is in place of the larger context.

Farther back on this site there was a post denigrating the very basic and simple figure "advance and retire". This is an example of an elitist attitude that "real" SCD must be complicated as a measure of its enjoyment. In nature and culture, many things are defined by what they are not – music and colour are simply the result of binary (1/0) oscillations, the "1" would be meaningless without the "0"; religions need both a heaven and a hell to exist, left and right wings in politics are only meaningful if there is a pair. In the case of dancing, "advance and retire" is the "0" or down time that frame the figures on both sides. The lack of some figures in some modern RSCDS dances is like an old neighbour of mine, to whom someone had given an LP, entitled "Great Moments of Classical Music". Imagine having to listen to an hour of music where the "Lone Ranger" theme from William Tell lacking the quiet part, was closely followed by the "Sergeant Preston of the Yukon"

theme from Respiggi, and then, again lacking the quiet part, Von Suppe's *Light Cavalry Overture*.

Take the relatively simple dance "Duke and Duchess of Edinburgh" with its great music and the joy of lines approaching in the advance and retire flowing into the next figure. Attitudes putting down the simple dances and simple figures are what is causing the RSCDS style dancing to become out of sync with the people of Scotland. At this point in time, with the old dancers from pre WWII times dropping like flies, I suspect that the majority of native ethnic Scots in Scotland, though they may have done a dance or two, have never experienced the Country Dancing of Scotland except as a spectator watching a demo of some sort.

This is a general problem in traditional dancing world wide. A few weeks ago we had about forty groups representing a large cross section of the world dancing on five stages, all day, for just less than a week. The sad thing is with the exceptions I will mention next, none of these dancers out of costume and off stage actually danced their dances socially. In fact many of their performances were simply choreographies representing a few folk dance motifs symbolizing the traditional dancing of the peoples they represented.

The exceptions at after hours "free" dancing were the locals, the Basques, and the Balkans, Latin Americans. In fact in the couple dancing many couples were uncomfortable with the concept of leading when no choreography was involved.

There was a Canadian troupe representing something they called "Spain". They put on a good show, but except for some Andalucian motifs, they did not do one dance representing the traditional dancing of Spain (think of the non Scots who are drunk at parties who put on a skirt, hop around with one hand on their hip, and pointing down to the centre of their head with the other – we all recognize the Scottish symbolism, but most of us would be embarrassed if others thought that was what we do in our dancing).

What was sad about this aspect of the festival is that the majority of the visiting dancers had only two options, dem choreography, or watch someone else; dancing for the joy of dancing was not a part of their repertory.

A further symptom of this problem in SCD is all the admonitions about covering, lines, smiling, communicate with partner, pointing toes, changing feet for the poussette, etc. If the dancing was natural, these things would not be necessary. On the other hand the constant harping on about them simply drives others away. The folk of Scotland do dance and not just modern stuff, and I suspect that the dancing today would not be much different then if the Society had never started.

Of course the problem that the RSCDS will continually have to deal with is that while thousands world wide do enjoy their dances, the root population is not only dropping off in real numbers, but in relative numbers to the expanded version. If the statistical profile is ignored, there will soon become a time when the RSCDS will just be considered a fad that has past its time, and survive only in exhibitions of the "Mary McLeod School of Scottish Dance" with the dancers all little prepubescent girls, the majority of whom will quit by the time they reach high school.

**Richard Goss**



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***Dances will include: Country Dance, Hornpipes, Papa***

***Stour Swords, Step Dance, Old Time and much more.***

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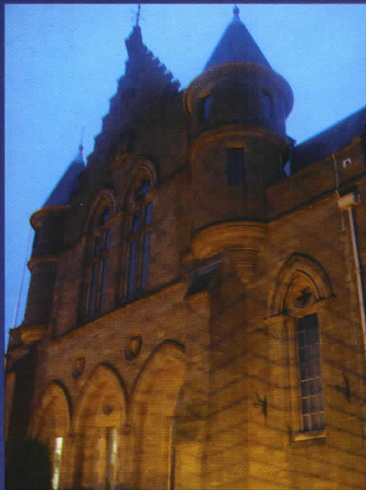
# Avondale Ceilidh Society - 10th Anniversary Ceilidh

Saturday 21 April 2007 - Ballgreen Hall Strathaven





# *Take the Floor, Forfar*



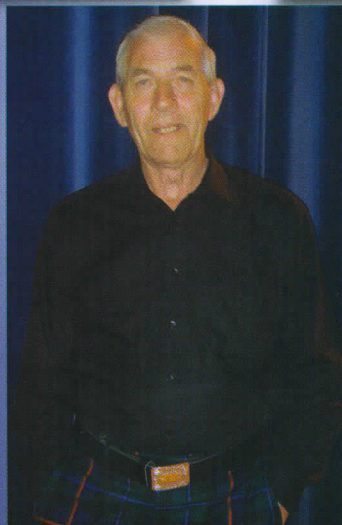
*The Reid Hall*



*The Outside Broadcast vehicle*



*Andy & Sheena McGrath*



*Joe Aitken*



*The Gill Simpson Players*

