

Dance On!



Primary Festival of Country Dance

A Hebridean Dance-athon
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Issue 18 - April 2006

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Editorial

Hello again from "Dance On!". We have another great issue this month, with features from our regular contributors (Finlay's on his soap-box again) and a super article about the Primary Festival of Country Dance organised by the Glasgow Branch RSCDS. Maybe the future of Country Dancing is in safe hands after all! We really appreciate articles and photographs from our readers - perhaps you might even do as Luke Brady of Dundee Branch has, and become a regular "Dance On!" columnist.

As we go to Press, our Website is undergoing a major overhaul. We have plans for on line Subscriptions, a shop to buy CDs, books and maybe even outfits and we're also thinking about including a Forum. Keep checking www.danceon.co.uk, it will be up and running soon.

We have dances from Kirriemuir this month, and next month we'll be printing "The Kirrie Lads" by Charles Upton, with music by Ian Cruickshanks so obviously there's a vibrant dance scene in Angus - read all about the Kirrie Tea Dances on page 17.

Have a great Easter, wherever you're dancing.

Karin

Take The Floor

1st April Wayne Robertson SDB
(Rob Howard A-Z of the Accordion)

8th April Ian Cruickshanks SDB
(Dennis Morrison - a section of his favourite tracks)

15th April Colin Dewar SDB
(Robin Ellis chats about the London Scene)

22nd April James Coutts SDB
(Highlights from TTF recorded in Dunecht Hall with The Jim Johnstone SDB in 1993)

29th April Take the Floor Celebrates 70
Years of Scottish Dance Music on the Radio
(OB from Perth Concert Hall with David Cunningham
SDB, Nicky McMichan SDB, The Occasionals, Old Blind
Dogs and Moira Anderson)

Saturday Evenings 19.05-20.30
BBC Radio Scotland 92-95 FM 810MW Digital Satellite 866
www.bbc.co.uk/radioscotland

Dance On!

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Primary Festival 2006

The Primary Schools Festival took place on 14 March 2006 and BBC Scotland News Website has provided a link to the video clip used on their Website.

On Tuesday 14 March 2006, over 700 children representing 40 primary schools danced their hearts out, and their socks off, in The Kelvin Hall, Glasgow! The event was jointly organised by the Glasgow Primary Physical Education Team and RSCDS Glasgow Branch. Christine Watson, Primary PE Manager, and Stewart Adam, RSCDS Chairman, opened the proceedings. Live music was provided by John Renton's Band and Les Lambert acted as MC. Congratulations to all the organisers and teachers, and particularly to the children themselves!

The event was covered by BBC Scotland and featured in their evening news slot, and BBC Scotland news Website had a video clip the following day. To view the clip, log on to:

http://news.bbc.co.uk/media/av/db/news_web/video/9012da68003c5b0/bb/09012da68003c987_16x9_bb.aspx
(link provided by BBC Scotland News Website)

Elsbeth Gray



For the great majority of the children, it was their first time dancing to a live band. With John Renton, they certainly started off with one of the best.

If you had been watching the BBC Six O'Clock News on Tuesday 14th March, and if you weren't called away for your tea, you would have heard tell of a revolutionary new method of keeping fit, enhancing health, and beating obesity. This was exemplified by the participation of around 700 Primary School Children at a Festival in The Kelvin Hall, Glasgow earlier that day. So, what was this revolutionary new elixir for human enhancement? Would you believe? Scottish Country Dancing!!!

RSCDS Glasgow Branch, in

conjunction with Glasgow City Council PE Team, organised this event that had the media buzzing with excitement. As the perennial "Picture Snapper" at Branch functions, I was decidedly trounced on this occasion by an avalanche of reporters, camera crews, and professional photographers, all bristling with enthusiasm to capture every facet of the spectacle. Our own Ruth Beattie and Christine Watson (Primary PE Manager, Glasgow City) were individually interviewed as principle organisers, both elucidating the background to the initiative and exalting the virtues of Scottish Dance as a social, team building, and healthy pursuit.

The full story however, goes back around four years. On the initiative of the Branch Chairman at that time (Les Lambert), a delegation consisting of Ruth Beattie (then Vice Chairman), Walter Proven (then Treasurer), and myself (still interfering) attended a meeting with the Director of Education. Presentations and proposals were enthusiastically received based upon the Fife Schools Festival (basically linking RSCDS and Regional PE Departments), and a proposition was mooted to utilise our Branch resource of qualified SCD teachers to augment the existing provision. Since then our Teacher Members have been actively involved in this project, giving generously of their



I don't know what dance this is, but I'm looking forward to it on the next Branch Programme.

time and energy throughout the Primary Schools system, ultimately achieving this spectacular result. The Festival commenced with a Grand March. Two Pipers (Jim Pettigrew and Tom McBain) led representatives of the thirty-seven participating schools, with banners held high, into the "Wall of Sound" (you can imagine). As each new school entered the arena a resounding cheer went up from acknowledging classmates. Stewart Adam (RSCDS Chairman) and Christine Higgison (Head of Services for Primary Schools) opened proceedings, John Renton struck up the band, and Les Lambert took over as MC. If a single word could define the subsequent dancing activities, it would be "ENTHUSIASM". Time and again the call went out "Did you enjoy that?" – "Do you want to do it again?" – The thunderous response must have resounded all over the West End.

"This is the biggest thing the Branch has been involved in for a number of years," said Vice Chairman Jim Ferguson as part of the briefing for the Teachers and Helpers the night before, and yes, we have been here before, as Arthur Craig and others will confirm. However, there are so many factions involved, hype created, and momentum generated this time around that, provided we capitalise on it, can lead to the regeneration we all desire. I believe we're on a roll, with another event in the planning this year, and most certainly another next year.



Getting ready for the Grand March

Ruth, Jim, Les, all the teachers and helpers, the Branch itself, did you enjoy it? Do you want to do it again? ARGHHHHH!!!!

Patrick Murray

There has been some media coverage of the remarkable Children's Festival of Dance held in The Kelvin Hall, Glasgow on 14th March 2006, and the beacon lit there has been quickly spotted, as far afield as New Zealand. Over 700 primary schoolchildren excitedly dancing to the Scottish beat was a sight which I feel privileged to have witnessed. There has also been deserved praise for the people involved in its organisation – particularly, the Education Department PE people, the schoolteachers, and the band. Most of these contributors were being paid for their efforts.

I feel the point has been missed that the whole event would undoubtedly have fallen flat, had it not been for the unstinting involvement of several other people. The Glasgow Branch teachers who made regular visits to teach the dances to included schools (some to four schools), were in fact the hinge pins on whom the entire event succeeded. As each school's team entered the venue a clear empathy bond between these individuals and the children was made obvious by the excited waves and calls. That introduced an air of familiarity to what could

otherwise have developed into tense nervousness. Then there were other Glasgow Branch members who liaised so effectively with all the "officials" over many weeks, to bring everything together. Lastly, and by no means least, were the Glasgow Branch (and other) members who freely gave their time and efforts on the day. Without these people, many of the children would not have succeeded in completing their dances. Without these people, the organisation on the dance floor would have been chaotic on many occasions. The best example of this was The Dashing White Sergeant, where every child present was on the floor and keen to dance. The eventual result was an unprecedented (in my experience) FOUR concentric circles of dancers – an unrehearsed and unexpected formation, since it had been envisaged that two rings would accommodate all dancers. This was all sorted out in a very short time and diligently policed during the dance, to ensure children progressed within their circles. Without that input, the whole dance would probably have dissolved into chaos after one or two iterations. As it was, the children completed all, virtually without a single hitch and were avid to repeat it. Even on the occasions where a group of three found there was no other trio for them to join for the next iteration, they responded well to the suggestion that they should just dance on their own (a common solution in ceilidh dancing), and were



***Stewart Adam (RSCDS Chairman)
and Christine Higgison (Head of
Services for Primary Schools)
perform the opening ceremony.***



Is this boring, or what? Why are we waiting?

fed into a correct progression for the next round, spawning another un-matched trio, who merely did the same under instruction. Result – all of the children danced all of the time – an unsung accolade to the helpers.

The other tremendous thing, worthy of note, was the fact that these were not "Elite Demonstration Teams" and this was not a competition or examination of excellence. These were very ordinary kids. In many cases, their footwork was appalling (by RSCDS standards). Their figures were inspirational and inventive, rather than prescribed. Their timing left a lot to be desired. But their vibrant enthusiasm to be involved was forcefully evident.

The schools were separated into two groups (Red and Yellow), because even this massive floor could not accommodate all of the dancers at one time and give sufficient space to dance effectively. Despite the slight degree of rivalry this inspired, kids from the red team excitedly volunteered to complete sets for the yellows and vice versa. They (both girls AND boys) wanted to dance, because they truly enjoyed every second of it.

So why is RSCDS crumbling towards oblivion and unable to attract young people? There is no doubt in my mind. Modern children (and young adults), of many nationalities, find dancing to good Scottish music, totally irresistible. These same modern children (and young adults) generally refuse to submit to the severe regimentation of standards imposed by RSCDS. Standards,

which were excellent for the era in which they were introduced as ground breaking procedures and policies, are now seen as irrelevant, "kill-joy" and "stuffy", by current generations. As the youngsters would put it – "RSCDS needs to LOOSEN UP". Filling our nice new glossy (expensive?) Headquarters magazine with pictures of the youngest people they can find (40-something, going on teenage) may convince you that all is well, but I have seen that monstrous chilling iceberg on our current horizon. The ship will undoubtedly founder unless action is taken to CHANGE COURSE. No amount of chanting, "We are unsinkable" will have any impact on the inevitable outcome. No doubt many first class passengers and officers will survive, but the Society will perish. Let's not lose sight of the

fact that the band also (voluntarily) went down with the ship on that previous occasion.

Unfortunately, I am only a common steward and the "Gold Braid" on the bridge are obviously applying their "Nelson's Eyes" to their telescopes, while holding their hands over their ears and chanting "Laa laa laa" – (or should that be "Laa Diddle a laa" per "The Simpsons"?). Not by any means an easy feat. Meanwhile, the Ball continues in the Grand Stateroom.

Discussions on the necessity to return a lady partner to her seat (et alia) are no more than a Scotch Mist smoke screen. It is time to bring the Scottish People's Dancing back to the People and leave stringent competitive dancing styles to those who wish to dance in competitions. Please note that I am not suggesting extinction of competitive styles, but there is a time and a place. First nurture that enthusiasm of youth, then introduce style to those sufficiently interested, but maintain a tolerant attitude to those who merely want to dance in a CIVILISED manner – exactly as we actually do at all dances (and ceilidhs) I have ever attended. I would not wish to see a return to pre-RSCDS rowdiness reportedly exhibited by some individuals in the past. There is a middle ground.

Any teenage volunteers for forming a Scottish Gavotte Society? I think NOT.

Dick Daniel

All Photographs © Patrick Murray



Who said the Teacher can't join in as well?

Some Observations...

Some Observations on "The Case for the Defence" As put by Ian Brockbank

I read Ian Brockbank's "Case for the Defence" with care and interest but perhaps predictably without being convinced by it.

I am not sure whether Ian is expressing an official view on the Society's behalf or acting as an unofficial defender of the faith on the grounds that the faith is not capable of defending itself. RSCDS office holders who write to "Dance On!" have shown a marked reluctance to disclose their official status when singing the Society's praises or indulging in the far more laudable practice of giving me a hard time. Such reticence makes it difficult to identify who is saying what on behalf of whom and in what capacity so, in the absence of any specific evidence, I am working on the assumption that Ian is expressing his own views rather than following any official line.

What is even less clear from Ian's case is exactly what he means by the RSCDS. At different points in his article, the body in question mutates confusingly between the Society as a whole and that particular part of it in which he is involved. Confusion is confounded further by oblique references to reactionary wheels within wheels that turn at speeds different from those of the Society's alter ego or in some cases apparently don't turn at all yet are still part of the machinery. Will the real Society please emerge from the shadows and identify itself!

It is clear that Ian's views are honest and sincerely held. I have no reason to doubt that his own efforts to encourage people to take up Scottish Country Dancing are highly user friendly and deserve to be effective. I should be the last person to discourage anyone from attending his sessions although I very much doubt that my approval or disapproval of his activities would influence readers in any way.

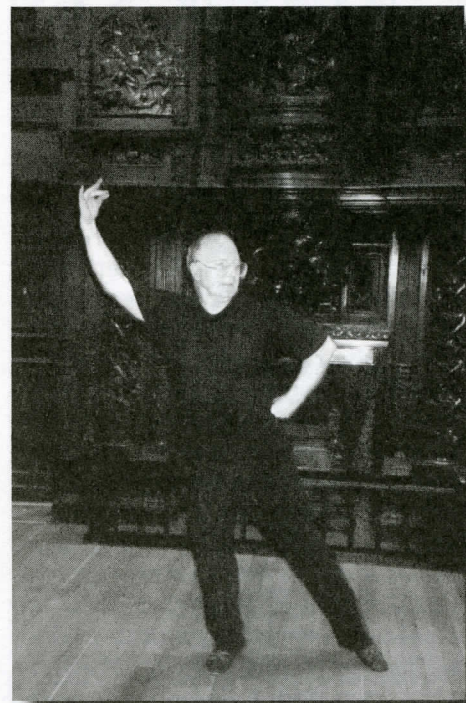
I am a lot less convinced by the strength of his case, partly because it is limited to defending

the defensible and excusing the inexcusable but mainly because it is self-contradictory in places.

In his opening paragraph Ian states that the RSCDS is changing and has changed, yet later on (at the bottom of Page 9) offers a series of reason/excuse hybrids for why it has not changed in areas where change is fundamental to its survival. A few "current, concrete balanced examples rather than vague statements" of the changes that the Society has made would have given his case a bit more weight. Without any such examples his argument is largely unproven. In a statement like "The Society may have changed radically in the meantime but...", it is difficult to work out whether he is asserting that the Society has changed radically or merely speculating that even if the Society were to change radically its critics would continue to assume that it hadn't because it would be more convenient for them to make such an assumption. In this case, the point that has fallen off the lorry is that people tend to stick to their opinions until they see some concrete evidence to invalidate them. It is up to the Society to prove that it has changed, not up to its critics to alter their views on the off chance that it may have changed since the last time they checked.

If the examples in Ian's earlier writings are any guide, the changes that have occurred within the Society relate largely to internal matters such as management structure and committee organisation. If that is what Ian means by change, he has failed to make the important distinction between real change and changes to the means of making change. Any argument along the lines of "at least it's a start" does not advance the case. Creating a larger committee hardly constitutes a radical shift in direction or image. It may feel momentous from the inside but as far as the onlooker in the target market is concerned, nothing significant has happened. My own (considerable) experience of expanding bureaucracy is that it does two things. The first is to slow down decision making. The

By Finlay Forbes



second is to produce decisions that are attractive because they generate agreement rather than because they confer any particular benefit on the organisation. Large committees tend to follow the laws of intellectual eutectics, which means that a committee of twenty is likely to come up with a decision that is considerably less beneficial than any decision that one of its twenty members could possibly make acting alone. Twa heids may be better than yin but twenty heids are a lot waur.

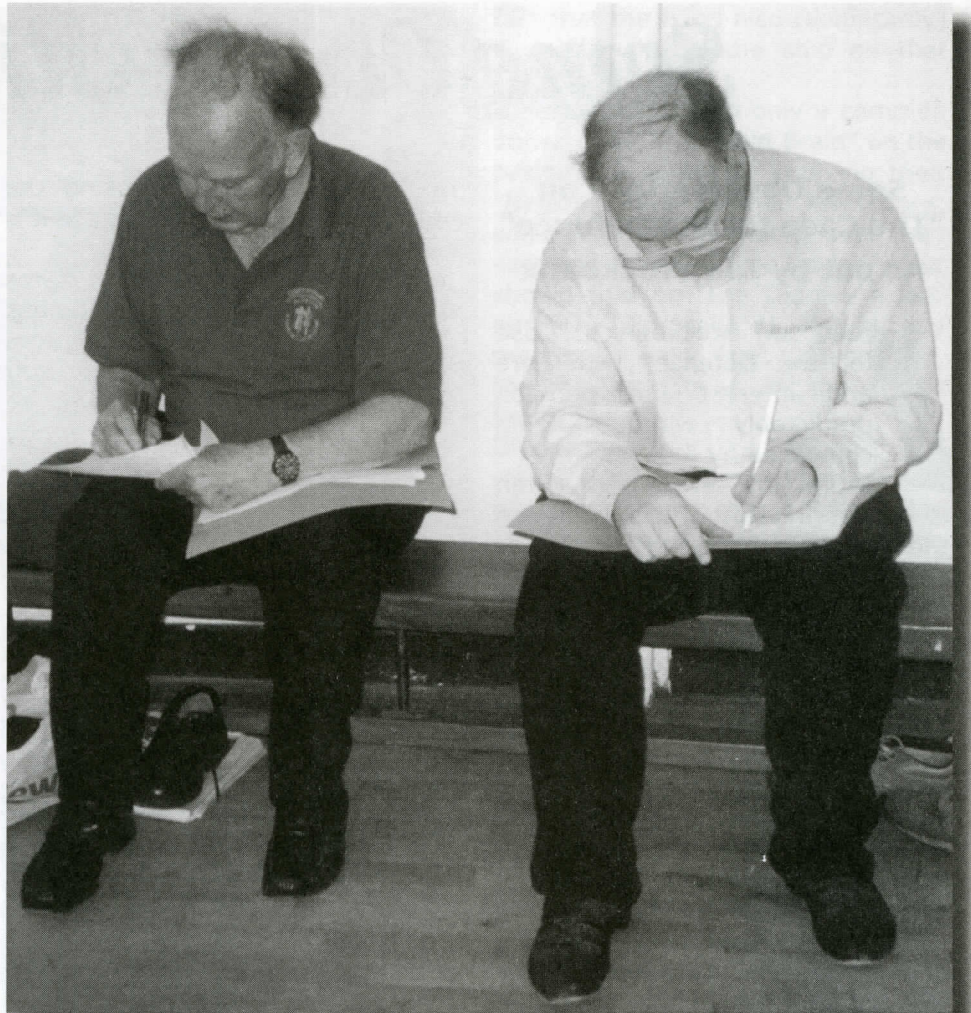
In short, the assertion that the Society has changed radically because it has changed the composition of its management committee does not stand up. The Society may well change radically as a result of the new structure but that is a separate matter and Ian has not provided any tangible examples of that beyond the commendable but hardly radical advent of The Scottish Country Dancer. I agree that this is a substantial improvement on the old Bulletin but it hardly amounts to a radical shift in image. Wine does not taste any better because the vineyard redesigns its labels.

Towards the end of his article, Ian makes the pertinent observation

that there is, "no retraining of teachers who qualified decades ago" then shrugs the whole thing off as something that is a minor matter beyond the Society's control. To be fair, it is a minor matter on the scale of this world's troubles but it is a fundamental problem to the Society. "Certificated" (horrible word) teachers are in the forefront of the Society's market image. If they are poorly equipped for the job or have passed their sell-by dates, they have the potential to do enormous harm.

It is patently unfair to expect holders of the Society's teaching certificate to have the skills and techniques of professional trainers when that is clearly not what they are. It would be equally unfair to subject them to the kind of evaluation and development methods normally applied to professionals but there is no reason why they should not be subject to compulsory periodic refresher courses and re-assessments at a level suitable for amateurs. Awarding a once and for all licence in this area was never a good idea and it has not improved with time. If a teaching certificate were to lapse automatically after a certain time, the onus would be on the holders to attend refresher courses. Whether the Society is equipped to operate such a system is a question that it should be asking itself.

It is significant that in making his case, Ian has either missed or avoided mentioning the Society's biggest problem in the image department, namely its failure to acknowledge and accept the image with which it has been saddled. Until it does so, it has no hope of changing it. Whether the image is justified or not is completely irrelevant. I have made this point before but like so many other true believers, Ian has chosen to file it in the too hard basket. In essence, the problem is one of reality not fairness. Life is unfair. Nothing is going to change that. If the Society has a poor image, as Ian acknowledges that it does, it cannot hope to improve it unless it first recognises and accepts that fact without qualification, excuse or denial. It must look the image in all its ugliness squarely in the eye before deciding how to deal with it. If it does not do so, it will end up trying to change an image that



Jimmy Allan & Finlay Forbes take notes at Stirling Summer School

it does not have. Anything more futile and damaging would be hard to imagine.

I agree totally that the Society is blamed unfairly for other people's offensive conduct and have said so in this publication. On the balance of probability, the misdeeds of every snooty Country Dancer in the world will be laid at the door of 12 Coates Crescent. That said, has the Society ever asked itself why this is so and then bothered to listen to the answers before going into its well-rehearsed routine of denial "without wishing to be complacent"?

Ian falls neatly into this trap in his "Whatever its faults..." paragraph. This is precisely the kind of complacency that has reduced the Society to its present shrunken state. The RSCDS has long passed the point where its past successes have any power to guarantee its future survival. As a point in passing, why are Society zealots so keen to credit the Society with spreading Scottish music across the globe? Its efforts in this area are feeble in the extreme when set against the

achievements of Jimmy Shand, Ian Powrie, Kenneth McKellar, Moira Anderson, Robert Wilson, Andy Stewart, Phil Cunningham, Tom and Jack Alexander, The Corries, Anne and Laura Brand etc. This is yet another startling example of just how far out of touch with reality and how hollow the rhetoric of the Society's defenders can be. To be fair, I have never seen any such assertions in the Society's official material, it seems to be a trait in those taking up cudgels on the Society's behalf without its official blessing. Please, please, please face up to reality while you still have the chance. Cloud Cuckoo Land is a place from which no one returns alive.

The point about international spread and uniformity is valid as far as it goes, which is not very. Such arrangements are born to some degree out of introversion and tend to benefit the mobile few rather than the static many. There is always a risk that a home from home for the itinerant dancer becomes an expatriate enclave

for the locals. How many native people in foreign countries are put off Scottish Country Dancing by its unwillingness to accommodate their customs? Perhaps we shall never know.

In order to clear up a point that Ian raised, the incidents on which I have based past observations occurred mainly within the last year or the lifetime of "Dance On!" and relate to statements or actions by people acting with the RSCDS's consent or knowledge. In most cases, I was an observer rather than a direct recipient of the actions that I felt let the Society down but I was also privy to the reactions of others who were affected more directly. In the circumstances, those in power were aware or should have been aware of what was happening. I see no point in telling the Society what it should know already merely to embarrass the individuals concerned. I have ignored the misdeeds of mavericks and self-appointed zealots although that does not mean that the Society should do the same. Part of any image making strategy may involve the Society in acknowledging what is done falsely in its name and expressly distancing itself from it. I suppose that I should be flattered by Ian's closing lines. Do I really have so much influence over people's opinions that I am able to dissuade them from taking up Scottish Country Dancing? In reality I hae ma doots. Readers of "Dance On!" are nae feel, as we say in the Doric. Ian also seems to believe that I have somehow been instrumental in shaping the outside world's view of the RSCDS when all that I have done is reflect an image that is already there and would be there whether I chose to comment on it or not. I am not the Society's image-maker. Life, for all its unfairness, does have its compensations!

Some Observations on "The Case for the Defence" As put by Robert Lambie

I propose writing rather less about Robert's "defence" than I have about Ian's, not because it is any less worthy of a response but because I have fewer points of disagreement.

On a point of fact, one of the dates in Robert's article has been attacked

by dyslexia. Canon Thoinot Arbeau's Orchesographie to which Robert refers in his text, was published in 1589 not 1859*, which places it nearly two centuries before the heyday of Scottish Country Dancing. **(Editor's Note: The dyslexia was entirely mine - I mis-typed the information that Robert had sent. Apologies. K.)* That said, Branles are great fun and should be danced more widely. Why not slip one surreptitiously between the plethora of reels, jigs and strathspeys? Arbeau's step for the Branle d'Ecosse bears some resemblance to the modern strathspey setting step and a startlingly close resemblance to some attempts that I have seen. That said, to conclude that one is related to the other largely on the basis of the dance's title is more of a leap of faith than a piece of deductive logic. If there is any Scottish element at all in Branle d'Ecosse, it is the "pied croisé", which does not feature in any other branles as far as I can see. This differs from the last part of the strathspey setting step in that the pied croisé involves placing the foot against the shin instead of the calf and has the foot more or less horizontal instead of vertical. Apart from that and the absence of a hop, they are identical!

I am puzzled by Robert's view that Scottish Country Dancing has grown without killing off its origins when earlier he laments the fact that dances in 3/4, 3/2 and 9/8 have been eliminated along with The Minuet. As it stands, the conclusion is a bit like arguing that Waldo de los Rios preserved Mozart's penultimate symphony in "Mozart 40" on the grounds that his version included some of Mozart's notes even if it excluded most of the first movement and all three of the others. Scottish Country Dancing has certainly become more complicated since the eighteenth century but the complexities have developed inside a much more restricted range of rhythms and probably a diminished choice of steps. Whether that is a good thing, a bad thing or something in between is not for me to decide. It is something that will be decided by dancers of the future voting with their feet.



The 4th Angus Accordion & Fiddle Festival Arbroath 7th, 8th & 9th July 2006 Programme of events

Friday 7th July

Viewfield Hotel – Concert/Dance – 7.30pm – 1am
Artists appearing: Steven Carcary's Young Accordionists; Bryce Johnstone on the mouth organ; Neil Dawson on the fiddle; Scott Gordon Trio; Ian Hutson Scottish Dance Band; compere and singer Ecky Hodgson. Dance to follow with The Steven Carcary Scottish Dance Band.

Meadowbank Inn – Concert/Dance – 7.30 – 1am
Artists appearing: Lynne Christie Scottish Dance Band; accordionist Wayne Robertson; young accordionist Craig Paton; Jennifer Forrest Scottish Dance Band; Karen Hannah on fiddle with Alan Small; compere and singer John Caskie. Dance to follow with Sandy Leggett and The Carseloch Ceilidh Band.

Cliffburn Hotel – Concert/Dance – 7.30 – 1am
Artists appearing: Scott Nichol Scottish Dance Band; Luke Brady Trio; Karen Hannah on fiddle with Alan Small; Bryce Johnstone on the mouthie; Wayne Robertson on accordion; compere and singer Robert Lovie. Dance to follow with The Lomond Ceilidh Band.

Saturday 8th July

Sessions throughout the afternoon in various pubs and also at the Brothock Bridge and the Harbour – weather permitting.

GRAND DANCE in the Community Centre, Arbroath 7.30pm – 1am. Dance to the Scottish Dance Bands of: Ian Hutson; Lynne Christie; Scott Nichol; Sandy Leggett; Lomond Ceilidh Band and Jennifer Forrest.

Sunday 9th July

Another round of impromptu sessions in various pubs. All musicians welcome to join in.

THE FINAL CEILIDH – A host of top Scottish musicians will congregate in The Community Centre, Arbroath. All the artists that have appeared during the week-end are expected to be there for the final "thrash" with other artists including fiddler Paul Anderson, Accordion & Fiddle groups from the Blairgowrie Club, Forfar Club, Montrose Club and Arbroath Club, Colliston Sound, Young Accordionists, singer Kris Triggs and many more...

For further information and tickets please contact Ron Ramsay, 48 Hospitalfield Road, Arbroath, DD11 2LS Tel: 01241-879 487 or e-mail aaandff@btinternet.com
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| Date | Town | Hall | Band | Time | Cost | Contact | Comments |
|-----------------|--|--|------------|-------------------|-------------|--|-------------------------------|
| Every Saturday | Fife | Largo Ward Village Hall | t.b.c. | 8.30-11.30 No Bar | £3 (tea) | Door | Different bands each week. |
| Every Sunday | Fife, St Andrews (Venue Change) | Holy Trinity Church Hall, Queens Gardens | Live Music | 2pm-5pm | £3 (tea) | Door or tel 01334 472 375 | Demonstrators: O & C Harrison |
| Most Sundays | East Kilbride | Girl Guide Hall, Dundas Place | - | 7.30 -10pm | £1.50 (tea) | Door or tel 01355 230 134 0141 334 9869 or 07050 222 173 | Ceilidh & Old Time Club |
| Every Tuesday | Glasgow University, Humble, East Lothian | Student Union, University Avenue. Village Hall | - | 7.30-10pm Bar | £4 | Door (Owen & Catherine Harrison) | Dance Club |
| Every Wednesday | Newtongrange | Morris Club | Live Music | 7.30-10pm | £3/£1.50 | Door (Karin Ingram) | Ceilidh & Old Time Club |
| | Midlem | Village Hall | Live Music | 8pm-10pm | £1.50 tea | Door (Gracie Belle Scott) | Old Time Dance Class |
| | Glasgow | St Andrews in Square | Live Music | 7.30-9.30 | £4 Bar | Door (Tricia Matthews) | Ceilidh & Old Time Class |

Ceilidh & Old Time Dances April 2006

| Date | Town | Hall | Band | Time | Cost | Contact | Comments |
|------------------|---------------------|-----------------------------|--------------------|-------------------|-------------------|---------------|---|
| 1 st | Newtongrange | Dean Tavern | Webster Craig | 7.30-11.30 | £6 (supper) | 0131 663 6022 | A & F Club Supper Dance |
| | Auchendinny | Glencorse Comm. Hall | Jimmy Anderson | 7.30-11.30 | £5 No bar | 01721 723 468 | (Near Penicuik) |
| | Invermoriston | Glenmoriston | Ian Thomson | 7.30-12mn | £6 (supper) | 01320 340 258 | Millennium Hall |
| | Forfar | West End Social Club | Mac Kinnear | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| 2 nd | Longside | Village Hall | Steven Carcary | 7.30-10pm | £3.50 tea | Door | North-East Scotland |
| | Angus | Tealing | Johnny Duncan | 7.30-10pm | £2.50 | Door | |
| 3 rd | Kirkwall | St Magnus Centre | Live music | 7.30pm | £2/£0.50 | 0131 660 1276 | Old Time, Ceilidh & Country |
| 7 th | Midlothian | Newtongrange Leisure Centre | Roy Hendrie | 7.30-11.30 No Bar | £5 (incl. Supper) | 0131 663 6221 | Wednesday Dance Club Soft Drinks on sale. |
| | Irvine | Volunteer Rooms | Gary Blair | 7.30-11.30 | £5.50 (supper) | Door | Ayrshire Ceilidh Club |
| | Carlisle | District Hall | Willie MacFarlane | 7.30-12.30 | £5 (supper) | 01555 773 327 | Highlanders |
| | Strathaven | Ballgreen Hall | Bruce Lindsay | 7.30-11.30 | £6 (supper) | 01357 520 900 | Avondale Ceilidh Society |
| 8 th | Dufftown | Memorial Hall | Ian Cruickshanks | ? | ? | Door | Dance |
| | Arbroath | Community Centre | Billy Anderson + | 8pm - Late | £10 | 01241 879 487 | Declaration of Arbroath Party |
| | Kirkhill, Inverness | Community Hall | Marian Anderson | 8pm-12mn | B.Y.O.B. | Door | Social Dancers |
| | Glencarse | Village Hall | Jimmy Lindsay | 7.30-11pm | £3.50 | Door | Soft Drinks available |
| 9 th | Forfar | West End Social Club | Thistle Duo | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| | Arbroath | Café Project | Wayne Robertson | 7.30-10pm | £3 Door | 01241 879 487 | Old Time, Ceilidh & Set dances. |
| 12 th | Longside | Village Hall | Frank Thomson | 7.30-10pm | £3.50 Tea | Door | North-East Scotland |
| 14 th | Ellon | Station Hotel | Bob Williams | 8pm-11pm | £2 Bar | Door | Food available to buy |
| 15 th | Foulden | Village Hall | James Courtts | 8pm-12mn | £4.50 No bar | Door | Info 01289 386 400 |
| | Blackford | Village Hall | Dave Husband Sound | 8pm-11.30 | £4 No Bar | Door | Soft Drinks Available |
| | Partick | Burgh Halls | Ian Muir | 8pm-11.30 | £5 Bar | Door | Highlanders |
| | Monikie | Memorial Hall | Gavin Piper | 7.45-11.45 | £3.50 (Ticket) | 01382 350 206 | or 01382 370 471 |
| | Black Isle | North Kessock | Colin Dewar | 8pm-12mn | B.Y.O.B. | Door | Social Dancers |
| | Forfar | West End Social Club | Gordon Pattullo | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| 16 th | Glencarse | Village Hall | Jimmy Lindsay | 7.30 - 10pm | £2.50 (tea) | Door | |
| | Montrose | Park Hotel | Mac Kinnear Duo | 2pm-5pm | Door | 01241 879 487 | A & F Club ceilidh |
| | Arbroath | Café Project | George Rennie | 7.30-10pm | £3 Door | 01241 879 487 | Old Time, Ceilidh & Set dances. |
| | Longside | Village Hall | Wayne Robertson | 7.30-10pm | £3.50 Tea | Door | North-East Scotland |
| 17 th | Kirkwall | St Magnus Centre | Live music | 7.30pm | £2/£0.50 | Door | Old Time, Ceilidh & Country |
| 21 st | Glenfarg | Village Hall | Neil Paterson + | 8.30-12mn | £7 B.Y.O.B. | 01577 830 370 | Ticket only - Folk Festival |
| 22 nd | East Kilbride | Calderwood Hall | George Meikle | 7.30-11.30 | £5 (supper) | 01698 818 339 | Highlanders - B.Y.O.B. |
| | Elgin | Ashgrove Hall | Julie McRitchie | 8pm-12mn | £4 Bar/Tea | 01343 543 655 | Pay at Door |
| | Forfar | West End Social Club | CANCELLED | | | | |
| 23 rd | Arbroath | Café Project | Steven Carcary | 7.30-10pm | £3 Door | 01241 879 487 | Old Time, Ceilidh & Set dances. |
| | Longside | Village Hall | Tommy Newcommen | 7.30-10pm | £3.50 Tea | Door | North-East Scotland |
| 26 th | Dufftown | Memorial Hall | - | 7.30-10.30 | ? | Door | Monthly Social |
| | Ellon | Station Hotel | Wayne Robertson | 8pm-11pm | £2 Bar | Door | Food available to buy |
| 27 th | Fife | Windygates Village Hall | Bruce Lindsay | 8pm-11pm | £3 (supper) | Door | No Bar |
| 28 th | Kinellar | Community Hall | Johnny Duncan | 8pm-12mn | £5 Ticket event | 01224 790 533 | For Blackburn Bowling Club |
| | Helensburgh | Commodore Inn | Hector McFadyen | 8pm-1am | Ceilidh/Dance | 01389 841 208 | Highlanders £6/others £7 |
| 29 th | Forfar | West End Social Club | Bill Hutchison | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| | Black Isle | North Kessock | James Courtts | 8pm-12mn | B.Y.O.B. | Door | Social Dancers |
| | Blackford | Village Hall | Ken Stewart | 8pm-11.30 | £4 No Bar | Door | Soft Drinks Available |
| | Glencarse | Village Hall | Wayne Robertson | 7.30-10pm | £2.50 Tea | Door | Soft Drinks Available |
| 30 th | Arbroath | Café Project | Holly Duo | 7.30-10pm | £3 Door | 01241 879 487 | Old Time, Ceilidh & Set dances. |
| | Longside | Village Hall | Johnny Duncan | 7.30-10pm | £3.50 Tea | Door | North-East Scotland |

Scottish Country Dances April 2006

| Date | Town | Hall | Band | Time | Cost | Contact | Comments |
|------------------|---------------|------------------------|-----------------|--------|--------|---------------|------------------------------------|
| 1 st | Helensburgh | Hermitage Academy | Glencraig | ? | ? | Branch | Weekend Dance |
| | Stirling | St Mary's School | Marian Anderson | 7.30pm | £5 | Door | Stirling Castle Group |
| | Kirkcudbright | Town Hall | Kenny Thomson | 7.30pm | £8 | Local Branch | Three Branch Dance - Charity |
| | Penrith | Cumberland Hall | J. McConnachie | 7pm | ? | 01768 881 359 | Penrith SCD Club |
| 7 th | Dufftown | Memorial Hall | Lothian | ? | ? | 01542 887 616 | Pay at Door |
| | West Kilbride | Public Hall | Susan MacFadyen | 7.30pm | £6/£1 | 01294 823 865 | North Ayrshire Spring Dance |
| | Dunblane | Victoria Hall | Marian Anderson | 7.30pm | £5 | Door | Club Dance |
| 8 th | Dundee | St Andrews Church Hall | Maple Leaf | 7.30pm | £3.50 | 01382 509 103 | Charity Dance |
| | Staining | Village Hall | Neil Copland | 7.30pm | ? | 01772 716 301 | Ribble Valley RSCDS - Dance |
| | Dalston | Caldeu School | John Renton | ? | ? | 01228 515 897 | Carlisle RSCDS |
| | Whittington | Village Hall | ? | ? | ? | 01524 241 451 | North West Craven RSCDS |
| 10 th | Stirling | Royal Infirmary Hall | Alan Ross | 7.30 | £4.50 | 01324 559 793 | Ochil Club Dance |
| 14 th | Stirling | Albert Halls | Iain MacPhail | 7.30pm | £12 | Ticket only | Stirling Branch Annual Dance |
| 15 th | Crieff | Academy Hall | Marian Anderson | 7.30pm | £5 | Door | Crieff Club Dance |
| | Kilmarnock | Grand Hall | Fleming Sound | 7.30pm | £6 | 01563 523 669 | Kilmarnock Branch RSCDS |
| | Hamilton | Eddlewood Hall | George Stirrat | 7.30pm | £5 | 01357 521 953 | Hamilton & Clydesdale Branch |
| | Duns | Volunteer Hall | Gary Donaldson | 7.30pm | £5 | 01361 883 048 | Duns & District RSCDS |
| 21 st | Newcastleton | Village Hall | Lyne Valley | 7.30pm | £5 | ? | Roxburgh, Selkirk & Peebles Branch |
| | Inverness | Bught Park | Colin Dewar | 7.30pm | £21.50 | 01463 234 680 | Highland Ball - Formal |
| | Ingleton | [Day School] | ? | ? | ? | 01524 241 451 | North West Craven RSCDS |
| | Troon | Walker Hall | Roy Hendrie | 8pm | £5 | 01292315 558 | Advance Ticket - Visiting Group |
| 28 th | Bearsden | Burgh Hall | David Oswald | 7.30pm | £5 | 0141 956 2134 | Glasgow Branch Dance |
| | Comrie | White Church | Colin Dewar | 7.30pm | £5 | 01764 679 717 | Club Dance |
| | Edinburgh | Heriot-Watt University | David Sturgeon | 7.30pm | £25 | 0131 339 7989 | Charity Ball - (Hot Buffet Supper) |
| 29 th | Ingleton | [Birthday Dance] | ? | ? | ? | 01524 241 451 | North West Craven RSCDS |

Ceilidh & Old Time Dances May 2006

| Date | Town | Hall | Band | Time | Cost | Contact | Comments |
|------------------|---------------|-------------------------|------------------|------------|-----------------|---------------|---------------------------------|
| 1 st | Kirkwall | St Magnus Centre | Live music | 7.30pm | £2/£0.50 | Door | Old Time, Ceilidh & Country |
| 6 th | Auchendinny | Glencorse Comm. Hall | Neil Hardie | 7.30-11.30 | £5 No bar | 01721 723 468 | (Near Penicuik) |
| | North Kessock | Village Hall | Graeme Mitchell | 8pm-12mn | B.Y.O.B. | Door | Social Dancers |
| | Forfar | West End Social Club | Scott Carnegie | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| | Elgin | Bishopmill Hall | Steven Carcary | 8pm-12mn | £4 Bar/Tea | 01343 543 655 | Pay at Door - Jolly Dancers |
| 7 th | Angus | Tealing | Ken Stewart | 7.30-10pm | £2.50 | Door | |
| 10 th | Ellon | Station Hotel | Frank Thomson | 8pm-11pm | £2 Bar | Door | Food available to buy |
| 12 th | Carluke | District Hall | Dick Black | 7.30-12.30 | £5 (supper) | 01555 773 327 | Highlanders |
| | Culter Mills | Social Club | Gordon Pattullo | 8pm-12.30 | £6 Bar | 01224 314 338 | For Cults A. & F. Club |
| | Foulden | Village Hall | Robert Whitehead | 8pm-12mn | £4.50 No Bar | 01289 386 400 | Supper Dance |
| | Pumpherston | Village Hall | Neil Hardie | 7.30-11.30 | £? (supper) | 01506 205 051 | BYOB |
| 13 th | Beaulie | Phipps Hall | James Coutts | 7.30-Late | £5 (tea) | 01463 782 496 | Old Time/Ceilidh |
| | Banff | Bowling Club | Dick Black | ? | Tickets from | 01261 812 209 | Phone for details |
| | Forfar | West End Social Club | Johnny Duncan | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| | Glencarse | Village Hall | Alan Doig | 7.30-11pm | £3.50 | Door | Soft Drinks available |
| 14 th | Arbroath | Café Project | Mac Kinnear | 7.30-10pm | £3 Door | 01241 879 487 | Old Time, Ceilidh & Set dances. |
| 15 th | Kirkwall | St Magnus Centre | Live music | 7.30pm | £2/£0.50 | Door | Old Time, Ceilidh & Country |
| 19 th | Towie | Village Hall | Garioch Blend | 8pm-12mn | £5 | 01975 641 248 | Phone for tickets |
| 20 th | Elgin | Bishopmill Hall | Jock Fraser | 8pm-12mn | £4 Bar/Tea | 01343 543 655 | Pay at Door - Jolly Dancers |
| | Partick | Burgh Halls | Sandy Leggett | 8pm-11.30 | £5 Bar | Door | Highlanders |
| | Forfar | West End Social Club | t.b.a. | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| | Blackford | Village Hall | Alan Doig | 8pm-11.30 | £4 No Bar | Door | Soft Drinks Available |
| 21 st | Monkrie | Memorial Hall | Gavin Piper | 7.45-11.45 | £3.50 [Ticket] | 01382 350 206 | or 01382 370 471 |
| | Glencarse | Village Hall | Alan Doig | 7.30-10pm | £2.50 (tea) | Door | |
| | Arbroath | Café Project | Gordon Pattullo | 7.30-10pm | £3 Door | 01241 879 487 | Old Time, Ceilidh & Set dances. |
| | Montrose | Park Hotel | Holly Duo | 2pm-5pm | Door | 01241 879 487 | A & F Club ceilidh |
| 24 th | Ellon | Station Hotel | Johnny Duncan | 8pm-11pm | £2 Bar | Door | Food available to buy |
| 25 th | Fife | Windygates Village Hall | Bruce Lindsay | 8pm-11pm | £2.50 (supper) | Door | No Bar |
| 26 th | Helensburgh | Commodore Inn | Willie Paterson | 7pm-1am | £7 (bar) | 01389 841 208 | Highlanders - Dance |
| 27 th | North Kessock | Village Hall | Steven Carcary | 8pm-12mn | B.Y.O.B. | Door | Social Dancers |
| | Culter Mills | Social Club | Robert Whitehead | 8pm-12mn | £6 Bar [Ticket] | 01224 790 445 | For Children of Romania |
| | Forfar | West End Social Club | Ken Stewart | 8.30-11.30 | £2 Bar | 01307 462 935 | Pay at Door |
| 28 th | Arbroath | Café Project | Johnny Duncan | 7.30-10pm | £3 Door | 01241 879 487 | Old Time, Ceilidh & Set dances. |
| 29 th | Kirkwall | St Magnus Centre | Live music | 7.30pm | £2/£0.50 | Door | Old Time, Ceilidh & Country |
| 31 st | Dufftown | Memorial Hall | - | 7.30-10.30 | | Door | Monthly Social |

Scottish Country Dances May 2006

| Date | Town | Hall | Band | Time | Cost | Contact | Comments |
|------------------|--------------|-------------------|-----------------|--------------------|----------|---------------|---|
| 1 st | Troon | Concert Hall | Colin Dewar | 7.30pm | £3/£2 | Door | Summer Dancing |
| 2 nd | Dufftown | Memorial Hall | - | 7.30pm | | Door | Summer Dancing |
| 5 th | Stewarton | Standalane Centre | Ian Muir Sound | 7.30pm | £6 | 01560 483 740 | Club Dance |
| | Alva | Cochrane Hall | David Anderson | 7.30pm | £5 | Door | Alva Club Dance - Charity CHAS |
| | Selkirk | Victoria Hall | Stuart Adamson | 7.30pm | £5 | ? | Roxburgh, Selkirk & Peebles Branch |
| 6 th | Tarbert | Village Hall | Alasdair Heron | 7.30pm | £7 | 01880 820 304 | Tarbert Loch Fyne Club Dance |
| | Ingleton | [Charity Dance] | | ? | ? | 01524 241 451 | North West Craven RSCDS |
| | Pitlochry | Town Hall | Marian Anderson | 7.30pm | £5/£1.50 | 01796 473 488 | Summer Dancing [supper tonight] |
| 8 th | Troon | Concert Hall | Marian Anderson | 7.30pm | £3/£2 | Door | Summer Dancing |
| 12 th | Innerleithen | Memorial Hall | Bill Richardson | Ball | | 01896 830 483 | Roxburgh, Selkirk & Peebles Branch |
| | Millport | Town Hall | Sandy Nixon | | | 01475 530 479 | Weekend School Dance |
| | Beaulie | Phipps Hall | James Coutts | 8pm | £5 | 01463 782 496 | [light supper] Pay at Door |
| 13 th | Millport | Town Hall | Sandy Nixon | | | 01475 530 479 | Weekend School Dance |
| 15 th | Dunblane | Victoria Hall | Colin Dewar | 7.30pm | | Door | Summer Dancing |
| 19 th | Troon | Concert Hall | David Ross | 7.30pm | £3/£2 | Door | Summer Dancing |
| 20 th | Duns | Volunteer Hall | Lothian | Advance | Ticket | 01361 883 048 | Duns RSCDS Weekend |
| | Duns | Volunteer Hall | Marian Anderson | Advance | Ticket | 01361 883 048 | Duns RSCDS Weekend |
| | Oban | Corran Halls | John Renton | 6.30pm | £16 | 01631 563 103 | 50 th Anniversary Ball - Ticket Only |
| | Pitlochry | Town Hall | Glencraig | 7.30pm | £5/£1.50 | 01796 473 488 | Summer Dancing |
| 22 nd | Troon | Concert Hall | Kenny Thomson | 7.30pm | £3/£2 | Door | Summer Dancing - Charity Night |
| 27 th | Morland | Village Hall | (Recorded) | | £3 | 01931 714 338 | Eden Valley Holidays (nr. Penrith) |
| 29 th | Morland | Village Hall | Chris Dewhurst | Country Dance Week | | 01931 714 338 | Eden Valley Holidays (until 2/6/06) |
| | Troon | Concert Hall | Ian Muir | 7.30pm | £3/£2 | Door | Summer Dancing |



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

Web Dancer

By Sue Petyt

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

If you would like your site reviewed please e-mail the link to me at sue@suepetyt.me.uk

This month I thought I would review some of the sites which give the history of Scottish dance. I do not know if the information given on these sites is correct, but they make interesting reading! Many sites have the same information, which has obviously been copied from one original site. Some Branches have a summary as well.

http://en.wikipedia.org/wiki/Scottish_country_dance

Wikipedia is the on-line encyclopaedia which covers loads of subjects and has links from each page to other related areas of interest. The introduction says:

'Scottish country dancing or "SCD" is a form of social dance involving groups of mixed couples of dancers tracing progressive patterns according to a predetermined choreography. SCD is often considered a type of folk dancing although this is not strictly true – it derives from the courtly dances of the Renaissance and, as a form of ballroom dancing, predates the more modern styles of the quadrille as well as couple dances like the waltz. Related dance forms include English country dancing, contra dancing, ceilidh dancing, Old Tyme dancing, Irish set dancing, or square dance. Contents include:

- 1 The Dances
- 2 History
- 3 External links
- 4 References

Wikipedia will allow you to edit the contents of the Web page, so if you think something is wrong, you can change it and become a Wikipedia editor. The site is run as a virtual community with people all round the world contributing. The Home Page describes the way this is managed.

'Most Wikipedia editors discuss article content in a friendly way, or quietly improve each others' work. Most mistakes or bad edits are corrected by someone noticing them and changing them back or cleaning them up. Publicly available tools like the recent changes page and personal watchlists help editors find bad edits without having to continually check all the pages on the site.

Some problems are more serious, including vandalism (deliberate defacement or falsification), disputes which result in edit wars (where editors change an article back and forth and fight instead of discuss), and disruptive behavior. To deal with these cases, several hundred Wikipedia administrators have the power to protect (lock) articles, and to block individual editors. These administrators are elected by the community to enforce the site's policies and guidelines.'

The information on the site is very interesting with links to information about other forms of dance and music, and is well worth a read, be warned though; you may find yourself going down lots of interesting avenues, and not all of them to do with dancing.

For Ceilidh dancing you need <http://en.wikipedia.org/wiki/Ceilidh> which begins:

'In the old days, before discos and nightclubs, there were Céilidhs in most town and village halls on Friday or Saturday nights and even now they are not uncommon. Originally céilidhs facilitated courting and prospects of marriage for young people and, although discos and nightclubs have displaced céilidhs to a considerable extent, they are still an important and popular social outlet in rural parts of Ireland and Scotland, especially in the Gaelic-speaking west coast regions. Céilidhs are sometimes held on a smaller scale in private or public houses, for example in remote rural hinterlands and during busy festivals. Originally in rural Scotland, a céilidh was not strictly a dance event. Dances could alternate with songs, poetry recitals, story telling and other types of "party piece".'

<http://www.ulsterscotsagency.com/dance.asp>

This is a website developed by the Ulster-Scots Agency to raise awareness of their culture.

The Dance page begins:

'The dance tradition in Ulster-Scots is becoming stronger with both Highland Dancing, Scottish Country Dancing and Ulster-Scots Square and Country dancing enjoying a revival thanks to many projects and competitions receiving financial grant aid from the Ulster-Scots Agency.'

There are two pages available from the main Dance page, one on Highland Dancing and one on Scottish Country Dancing.

The health benefits of country dancing are extolled:

'This type of dancing is done in groups using movement and stretching across all the main muscle groups in the body without the adoption of unusual positions or twisting. It is weight bearing therefore good for strengthening bones. 30 mins of fairly easy dancing burns approx. 160 calories: the equivalent of a half hour of moderate housework, 20 minutes of vigorous swimming, sponge washing the car or 13 hours of kissing.'

I wondered who carried out the experiments to work that out!!

The Laird of Lochmaben

(Reel 5x32)

**A square set with a 5th Man in the centre
(Could this be Robert the Bruce?)**

A Demonstration Dance

This dance is composed of 5 parts, each part is different, but with a similar theme.

Part 1 – The Laird – pays his respects to the ladies.

1-8 First, second, third and fourth couples set to partners and change places right hand, set to partners again and change places left hand (all back in place) **WHILE** the fifth man, in the centre of the set, dances a setting step of his choice.

9-12 Fifth man turns the first lady right hand and finishes facing the fourth lady.

13-16 Fifth man turns the fourth lady right hand and finishes facing the third lady.

17-20 Fifth man turns the third lady right hand and finishes facing the second lady.

21-24 Fifth man turns the second lady right hand and finishes facing first man.

25-28 First man and fifth man set and turn right hand finishing with fifth man in front of first man, ready for....

29-32 All five men dance right hands across, second, third and fourth men finish back in original places, fifth man finishes in first man's place, first man stays in the centre.

Part 2 – The Mill – The water tumbles over the mill race, and the mill wheels grind the corn.

1-8 Dancers in first, second, third and fourth couples' places, starting with their back to their partners, dance right shoulder interlocking reels of three **WHILE** first man (in the centre) dances a setting step of his choice.

9-16 First man circles round and back with first and fourth ladies, on the last step he spins round ready to....

17-24 circle round and back with second and third ladies, on the last step he spins round to face fifth man (in first man's place).

25-28 Fifth man and first man set and turn right hand finishing with fifth man in front of the first man ready for....

29-32 All five men dance right hands across, first, third and fourth men finish back in original places facing out, fifth man finishes in second man's place facing out, second man stays in the centre.

Part 3 – The Castle – The battlements surround the keep, and the arrow slits can be seen.

1-2 Men in first, second, third and fourth couples' places join left hand with partner and right hand with corner, all set.

3-4 Couples in first, second, third and fourth couples' places turn partner half way round with left hand.

5-6 Couples in first, second, third and fourth couples' places join hands in the square and set.

7-8 Couples in first, second, third and fourth couples' places turn partner half way round with left hand back to place, all facing inwards.

WHILE Second man (in the centre) dances a setting step of his choice.

9-16 Second man (in the centre) dances three person rights and lefts with second and third ladies finishing facing first and fourth ladies.

9-10 second man sets while second and third ladies change right hands.

11-12 second lady sets while second man and third ladies change left hands.

13-14 second man sets while second and third ladies change right hands

15-16 third lady sets while second man and second lady change left hands.

17-24 Second man (in the centre) dances three person rights and lefts with fourth and first ladies finishing facing fifth man in second man's place.

17-18 second man sets while fourth and first ladies change right hands.

19-20 fourth lady sets while second man and first ladies change left hands.

21-22 second man sets while fourth and first ladies change right hands

23-24 first lady sets while second man and fourth lady change left hands.

25-28 Fifth man and second man set and turn right hand finishing with fifth man in front of the second man ready for....

29-32 All five men dance right hands across, first, second and fourth men finish back in original places, fifth man finishes in third man's place, third man stays in the centre.

Part 4 – The Kirk – The procession takes place under the spire

1-8 Dancers in first, second, third and fourth couples' places, promenade clockwise round the set **WHILE** third man (in the centre) dances a setting step of his choice.

9-16 Third man (in the centre) dances right hands across and left hands back with first and fourth ladies.

17-24 Third man dances right hands across and left hands back with second and third ladies finishing facing fifth man (in third man's place).

25-28 Fifth man and third man set and turn right hand finishing with fifth man in front of the third man ready for....

29-32 All five men dance right hands across, first, second and third men finish back in original places, fifth man finish in fourth man's place, fourth man stays in the centre.

Part 5 – The Blue-eyed Lassie – Robbie Burns is captivated

1-8 Dancers in first, second, third and fourth couples' places, circle round and back **WHILE** fourth man dances a setting step of his choice.

9-16 Fourth man dances a reel of three with first and fourth ladies giving left shoulder to fifth man (in fourth man's place), round him and behind first man. Fourth lady dances in front of fifth man (her current partner), behind first man, round him and behind fifth man to place. First lady pulls right shoulder back, dances behind her partner, round him, behind fifth man, round him, back to place.

17-24 Fourth man dances a reel of three with second and third ladies, giving right shoulder to third man to begin, dancing behind third man, round him, behind second man and finish facing fifth man (in fourth man's place). Second lady dances in front of her partner, behind third man, round him, behind her partner and back to place. Third lady pulls right shoulder back, dances behind her partner, round him, behind second man, round him and back to place.

25-28 Fifth man and fourth man set and turn right hand finishing with fifth man in front of the fourth man ready for....

29-32 All five men dance right hands across, all finish in original places.

Celebration Waltz

Devised by Jim Smith, Kirriemuir
(See page 17)

Commence in waltz hold, man facing
LOD. Man's steps described, Lady
dances opposite unless stated.

Tempo 44 bpm

Bars

Balances, reverse turns, and slip steps.

1-2 LF fwd along LOD, close RF to LF without weight (ww). RF back against LOD, close LF to RF ww.

3-4 Half reverse turn to finish back to LOD.

5-6 LF to side (to wall), close RF, LF to side, close RF ww.

7-8 RF to side (to centre), close LF, RF to side, close LF ww.

9-10 LF fwd against LOD, close RF to LF ww.
RF back along LOD, close LF to RF ww.

11-12 Half reverse turn to finish facing LOD.

13-14 LF to side (to centre), close RF to LF, LF to side,
close RF ww.

15-16 RF to side (turning R), close LF, RF to side (still
turning) close LF ww. Man takes small steps, Lady takes
longer steps. Finish facing wall and partner, with both
hands joined.

Balances, underarm turns, slip steps, and underarm turns.

17 LF fwd (towards partner), close RF ww. (Lady RF
fwd towards man, close LF ww.)

18 RF back, close LF ww. (Lady LF back away from
man, close RF ww.)

19-20 Drop RH, half reverse waltz, turning Lady under L
Arm.

21-22 RF to side along LOD, close LF, RF to side, close LF ww.

23-24 Drop RH, half reverse waltz, turning Lady under L
Arm.

Steps back and forward, and waltz turns

25-28 LF back (to centre), RF back, LF fwd, RF fwd.

29-32 Four bars natural waltz, ending in original position.

© Jim Smith Dec 2003



The Northmuir Jig

4 x 32 bar Jig

Longways Set of 4 Couples

Devised By Dorothy Donaldson & Jim Smith
(See page 17)

Bars

1-4 1st Lady & 2nd Man, 3rd Lady & 4th Man, set & cross
diagonally to the opposite side, giving R hands.

5-8 2nd Lady & 1st Man, 4th Lady & 3rd Man, set & cross
diagonally to the opposite side, giving R hands.
[All now on the wrong side of the set.]

9-16 1st couple cross the set giving R hands, cast off
round 4th couple and dance a half figure of 8 round the 4s.
4s step up on bars 15 and 16.
[All still on wrong side.]

17-20 2s and 4s (at top), also 1s and 3s (at bottom) give
R hands and wheel clockwise.

21-24 All turn, give L hands and wheel anti-clockwise,
returning to positions on wrong side.

25-28 Both sides join hands, men with men, ladies with
ladies and advance and retire.

29-32 All set on the sides and cross over giving R hands
to partners. Finish on correct side, ready to start again.

Repeat three times.

Positions after each sequence:

Start 1.2.3.4.

After 1st 2.4.1.3.

After 2nd 4.3.2.1.

After 3rd 3.1.4.2.

End 1.2.3.4.

© Dorothy Donaldson & Jim Smith 1998

Hi

Jessie Gray from Tiree calling. Love the magazine. I
wonder if you or your readers could help me with the
dance instructions for A Dunoon Barn Dance as I have
someone at my dance class who is very keen to learn
it.

Regards
Jessie

Many years ago I tried to find out about The Dunoon
Barn Dance and eventually came to the conclusion that
it was simply a Canadian Barn Dance. When I was at
school in Glasgow and certainly in some areas in the
North of England, The Canadian Barn Dance was danced
to 6/8s. When danced to 2/4s, I've heard it called The
Highland Barn Dance or The Dunoon Barn Dance as well
as The Canadian Barn Dance. Can any readers help?
Karin

[illegible]

Celtic Steps

4x32+32 bar Reel

Dance for 4 couples in a 4 couple longwise set. Start in a four-couple longwise set, 1st and 3rd couples on opposite sides of the dance.

Written at the request of Lindsay Weir, to accompany the title track on her CD of the same name, released in 2005. The name tune is a finishing tune, so Lindsay asked for the final time through to be different to the others.

Tune: Celtic Steps (N. Adams)

1-4 1st couple with 2nd couple, and 3rd couple with 4th couple dance half rights and lefts.

5-8 1st couple and 4th couple dance half rights and lefts.

9-16 All dance reels of four on the sidelines, 4th and 1st couples giving left hands in passing on bar 16 into...

17-24 4th and 1st couples dance a ladies chain.

25-32 All circle eight hands round and back.

Repeat from new positions.

On the 4th time through, the ladies dance a full right-hand turn on bars 21-22 in the ladies chain (instead of changing places) and turn their partner again on bars 23-24. Finish the circle in a square set.

5th time through, in a square set, couples numbered clockwise from original 1st couple.

1-4 1st and 3rd couples dance half rights and lefts.

5-8 2nd and 4th couples dance half rights and lefts.

9-16 All dance reels of four around the perimeter of the square, dancing completely around corner to start, passing partner left shoulder, dancing completely around the next person right shoulder and turning partner left hand, into...

17-24 Interlocking ladies chain:

17-18 Ladies dance right hands across half way **while** men dance round into partner's place

19-20 Ladies turn man opposite once round by the left hand

21-22 Ladies dance right hands across half way **while** men dance round into partner's place

23-24 All turn partners left hand to place, ready for...

25-32 All circle eight hands round and back.

Note: The reel on bars 9-16 of the square set is a normal reel, but with everyone starting the reel from a middle position.

© Ian & Caroline Brockbank July 2005



A Reel Jig

4x32 Jig

Longways Set for Four Couples

Devised by Dance Caller and Teacher Jennifer Cowie.

Bars

1-8 Lady 1 faces Lady 2, while Lady 3 faces Lady 4 and men do the same. They then dance reels of four on the sides, passing right shoulders to start.

9-12 Man 1 sets to Lady 2 and turns with both hands, while Man 4 sets to Lady 3 and turns with both hands.

13-16 Lady 1 sets to Man 2 and turns with both hands, while Lady 4 sets to Man 3 and turns with both hands.

17-24 Couples 1 & 2 dance rights and lefts, as do Couples 3 & 4.

25-28 Dancers set twice to their neighbours (Lady 1 to Lady 2, Man 1 to Man 2, Lady 3 to Lady 4 and Man 3 to Man 4).

29-32 Dancers swing their corners to change places with them, finishing in order 2, 1, 4, 3.

The above 32 Bars are repeated for the duration of the music.

© Jennifer Cowie March 2006

The Eriskay Jig

4x32 bar Jig

Dance for 4 couples in a square set

Written at the request of Lindsay Weir, to accompany a set of jigs on her CD "Celtic Steps", released in 2005.

Tune: Fear a Chóg Ard Angus McKelvie (Calum McKelvie)

1-4 1st and 3rd couples join both hands or ballroom hold and slipstep past each other, men passing back to back.

5-8 1st and 3rd couples return to place, ladies passing back to back.

9-16 All dance a grand chain around the set back to place.

17-24 1st and 3rd couples join nearer hands with partners to form an arch (man on the outside) and dance clockwise around the set over the 2nd and 4th couples (who remain in place).

25-32 All circle eight hands round and back.

Repeat with 2nd and 4th couples as dancing couples, then 1st and 3rd, and continue to alternate for the rest of the dance.

Note: although the original set of tunes for which this dance was written is 4x32, it will fit any even number of repetitions – 6x32, 8x32, etc, at the whim of the band and caller.

© Ian & Caroline Brockbank July 2005

The Kirriemuir Tea Dances

By Jim Smith

In the early 1990s the Angus Council took a very commendable initiative to encourage dancing in all the towns across the county. Their Entertainments Director, Ron Miller, was given the job and he started by having a public meeting in each town to gauge the local interest.

Not surprisingly, there was great interest and Tea Dance Groups were set up in Forfar, Kirriemuir, Montrose, Brechin, Edzell, Carnoustie and Newtyle.

The Kirriemuir Tea Dances started out at the Town Hall with just twelve dancers and the numbers very soon rose above the twenty mark. Lucy Duncan and Dave Soutar ran the programme of Old Time and Scottish Country Dancing and members took it in turn to make the tea. Ron Miller appeared frequently to help things along by introducing new dances.

The Town Hall proved to be much too big for the numbers involved and the Tea Dancers moved to the smaller "Seceder's Hall" where the numbers rose slowly but steadily to around thirty-five by early 1997.



Bill Howie, Muriel Smith & Jim Smith

In March of that year, Lucy and Dave decided to concentrate on their preferred dancing (Modern and Modern Sequence), so they left the Kirriemuir Group and joined the Forfar Tea Dancers.

The vacancy was filled by Jim and Muriel Smith who have run the Tea Dances ever since with the willing help of a small band of volunteers and the good-natured co-operation of the remainder.

A further increase in numbers meant another move, this time to their present home in the Northmuir Hall where they have gone from strength to strength. At the present time the group is over seventy strong with members coming from several of the surrounding towns. The average weekly attendance is in the mid-50s, and they now have a repertoire of over one hundred Old Time and Scottish Country Dances.

Lots of new dances are tried out and many have become firm favourites, including several from Dance On! such as The Sunnybank Stomp (Issue 8) and, inevitably, two of Jim's own compositions The Ruby Waltz and The Kirrie March (Issue 4). The Northmuir Hall was extensively re-built and re-furbished



in 1998 and it was suggested that it would be a good idea to have a new dance specially made up for the re-opening ceremony. The Kirriemuir Tea Dancers took up the challenge. Jim Smith and Dorothy Donaldson devised The Northmuir Jig (see page 14). Tea dancer and local accordionist Doug Milne composed three pieces of original music for it: the tunes *The Northmuir Jig*, *Mrs. Dorothy Donaldson and Jim Smith's Jig* (see page 15). Doug subsequently recorded these on his CD *An Olde Tyme Welcome from Kirriemuir* (SMR089CD).

In 2003, Jim was looking for a way to mark the 10th anniversary of independent Tea Dancing in the town, and he set out to devise a new dance. This took the form of an old time waltz which Muriel named as The Celebration Waltz. (The steps are given on page 14.)

It was first danced at a special party to mark the occasion and dedicated to the group. Fittingly, Ron Miller was able to attend that afternoon and the meal afterwards at a local hotel.

People come and people go, but the Kirrie Tea Dancers' numbers stay about the same, and they have a great time every Thursday afternoon.

Incidentally, the funds are put to good use. As well as a free meal every Christmas and April, a total of £500 a year has been given to local good causes since 2003, benefiting the young and old in the community.

So, if any of your readers happen to be in Kirriemuir between the beginning of September and the end of April, we invite them to pop along to the Northmuir Hall where they will be made most welcome.



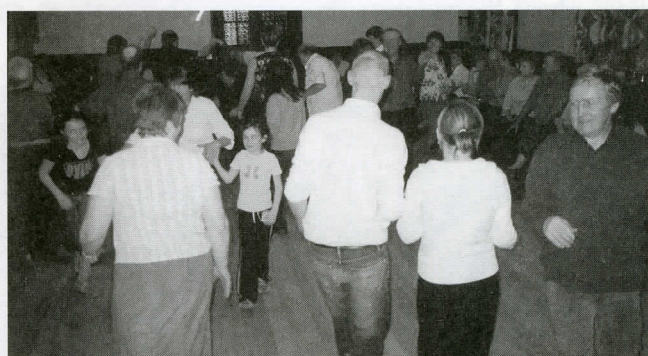


The Cairnhill Ceilidh Band: Fraser Goodwin, Ian Graham & Iain Buchanan

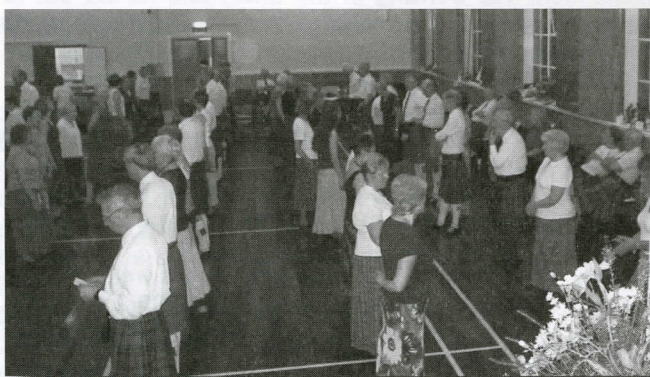
Roberton 3 February



Roberton photographs © Alison Riddell



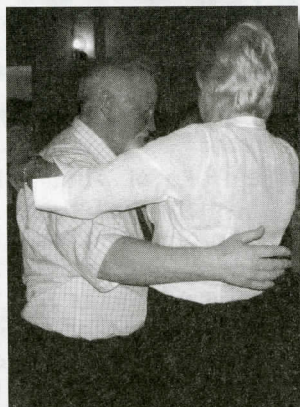
Longtown 4 March



Dancers from both sides of the Border enjoying the music of George Meikle and The Lothian Band at Longtown on the 4th of March. © Evelyn Ramwell



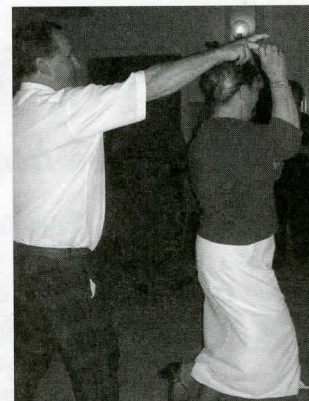
Jedburgh 18 March



Frank Brown enjoys a dance with workshop tutor Jessie Stuart



Alan & Grace Belle Scott dance Waltz of the Bells



Organiser John Currie

Owen & Catherine Harrison dance the waltz written for them by Anita Mackenzie. ("Dance On!" Feb 06)

Newtongrange 31 March



Tom & Sheila Gifford



Robert Whitehead & his Band



John Durrand, Bill McAlpine & Ian Cowie dance The Britannia Two-step



Some of the Scottish Dance Group at Newtongrange

The Dancie

The View from the 18th Century

In my last article for "Dance On!" I introduced a figment of my imagination, an 18th Century Dancing Master. I have found his viewpoint to be most interesting. It is detached, because he doesn't have any 20th Century allegiances, though I agree that he is male, and thus not fully in tune with modern thought!

I've been painting again – perhaps it's the fumes that do it – but I certainly went on a ramble with the Dancing Master. He was looking at the arts from his perspective, and he was wondering where the plot had become so lost. He made the point that the arts are now not something that people do, but something that they watch or listen to, sitting in a chair: chairs in a theatre or, more likely, in front of the telly, and they even put chairs at frequent intervals in art galleries so that one can sit and admire the paintings. The spoken word is now disseminated by TV or the wireless, and books are dramatised to ensure that they can be "accessible" to those who have no inclination to read them.

Our Minister for the Arts is now the Minister for Sitting on the Bum.

Although all the arts are being subjected to this passivity, it is in dance that it seems to be worst. Dance is taught by the PE department in most schools, in the state section anyway. So obviously the PE teachers are being well prepared for their role as conveyors of our national heritage, as well as introducing their pupils to the other forms of dance such as ballet, modern, stage, ballroom, tap, Latin American etc etc. Well, no actually. They, PE teachers in training, have a four year course, with ELEVEN hours over the total period to instruct them in all forms of dance. Comprehensive!

In the 18th Century, dance was taught to all those who could afford the modest fee of the Dancie (and passed on by his pupils to those who couldn't), but much more than dance was being taught. The whole idea of elegant movement and courteous behaviour was being passed on at the same time, infusing the whole life of the recipients with that ethos. That is one of the reasons why R. Burns, farmer from Ayrshire, could mingle with the top society of Edinburgh without problems. We know he was a good dancer from the comments of his contemporaries, and we even know where he was taught – in Tarbolton. J. Hogg, shepherd from the Borders, on the other hand, had great difficulty when in almost exactly the same situation slightly later.

My 18th Century view is that people in the 21st Century need to be encouraged to take part in the arts generally, and in particular to those arts which are physically active such as dance. I don't think that the minister concerned has the same level of concern for current, or future, voters.

Would the REAL Duke of Atholl Please Come Forwards?

The Duke of Atholl's Reel was always a bit unusual. Well it was a jig, but that was not the problem. It stood out from all the other dances because it transgressed the rule that says ladies first, and that was almost inconceivable for a dance that was attributed, named or dedicated to the Duke of Atholl. He would not have been a happy bunny, and in the latter half of the 18th Century the Duke had almost the power of royalty. So there must have been a very good reason for the first man to set to second woman and turn her before their partners did likewise.

This was noticed by many people in the early 50s when the RSCDS published it, with their note that it was published first by Skillern in 1776. Just an oddity, people thought, and completely inexplicable. Yes, it was certainly strange.

I was at a session of Playford Dancing in Edinburgh recently, and we were being taught a whole batch of later 18th Century dances. I idly noticed that a lot of them used one particular figure, much as a lot of modern SCDs use "First couple (cross or turn), cast off one place, then some sort of half figure of 8, (round the 2c, or 3c, or one of man1 round one and woman 1 round the other). This is our "in" figure right now, and the following was obviously the "in" figure of that period. In the language of the time, it was, "First corners set, and turn to place". Some were more fully explicit with, "First corner set approaching, and turn single to place". The thing is that setting to anybody was normally done by moving towards that person, and the turn was just a casting movement to take the individual back to place from the middle of the set, not casting round anybody, and certainly not turning anybody. And the first corners are man 1 and woman 2. Think of a square, with the places of first and third couples for corners as in SCD, then think of the square with first and second couples instead. That is the normal meaning of first corners in Playford, though it can mean the Scottish way also.

Some original instructions use the 1m 2w, of course, and don't use the word "corners" at all; and they often don't put the word single after turn as everyone would know that 1m2w/first corners set and turn to place means they set and turn single to their place.

A Country Dancer in the year 1950 would be entirely unaware of this, and would read the instructions exactly as they are reproduced in the RSCDS book 16.

I have been trying to find an original copy of the dance ever since the idea struck me that it was most likely a wrong interpretation of the well-known and popular figure of that time, but the Duke has vanished. Perth Library don't have him, nor Dundee, and neither does the RSCDS nor the EFDSS. I've tried Blair Castle too. Yet there must have been a copy somewhere in the late 1940s, because Book 16 came out in 1951.

So if anyone out there knows where the real Duke of Atholl is hiding, please let me know. But in the meantime, why not follow Hugh Foss's advice and "Roll Back the Carpet" in order to try the two versions and see what you think.

The David Findlay Rosebowl

The Royal Scottish Country Dance Society, Dundee Branch, held the 26th Annual David Findlay Rosebowl Competition on Saturday 18th February, 2006 in The Blyth Hall, Newport, Fife.

Background

The David Findlay Rosebowl Competition began in 1981 and was held in church halls and community centres throughout Dundee before transferring to its present venue, The Blyth Hall, Newport. Teams from all over Scotland have attended over the years.

David Findlay

David Findlay was well known on the Country Dance scene as the leader of The Olympians Scottish Country Dance Band and as a broadcaster. The Olympians played at many RSCDS Summer Schools and were the resident band for the Dundee Branch Club. Following his death in a car accident, a long-time family friend, Mrs Grant of Boat of Garten, presented the Royal Scottish Country Dance Society (RSCDS) in Edinburgh with the Rosebowl in his memory. The RSCDS Headquarters felt that, as David had been born in Newport, and had life-long connections with the area, Dundee Branch should be given the trophy. This was the catalyst that began the competition and the trophy was first presented in 1981. The trophy is now presented to the winners in the age group over 9 to 12 years of age.

Ruby Watson

Ruby Watson, a Life Member of RSCDS Dundee Branch, attended the general and advanced classes and was a member of demonstration teams over many years. Ruby was one of a group of branch members responsible for the creation of the highly successful, non-competitive Dundee Dance Festival, held in March each year. This Festival attracts teams of adults and children from all over Scotland to take part in mass dancing and demonstrations followed by an evening dance. Ruby held the key post of Festival Secretary from its inception in 1975 until her death in 1990. The Ruby Watson Shield in memory of Ruby was first presented in 1996. The trophy is now presented to the winners in the age group over 12 and up to 16 years of age.

Bill Forrester

Bill Forrester was a member of the RSCDS for over 50 years and a Life Member of Dundee Branch. Bill began his lifetime of teaching in the early 1950s and taught children and adults over many years in Lochee and Dundee. As active members of both the Branch and Club, Bill and his wife Winnie were familiar faces in the local area and beyond. In his younger days, Bill was involved in the Scottish International Dance Team and, right up until his sudden death, was teaching the Branch's general class. Adults and children alike benefited from Bill's expertise, patience and gentle good humour. Bill's cup was first presented in 1998. The trophy is now presented to

the winners in the age group up to 9 years of age.

Irene Cruickshanks

Special mention must be made of the lady who has organized this event. Irene Cruickshanks, a retired dance teacher, taught some of the children's classes in Dundee for many years. Irene, to this day, compiles many of the dance programmes for Dundee Branch dances and events, sits on the Branch Committee, and attends the general class as a member. She knows more of the history of the Dundee Branch than perhaps anyone else, even providing all of the background information for this article!! She is quite a remarkable lady.

The 26th Year – 2006

At about mid-day on the 18th of February, buses, cars and coaches arrived at The Blyth Hall in Newport packed with nine teams of children competing for the three trophies. Teams arrived from Aberdeen, Perth, Blairgowrie and Dundee. 72 dancers in all three age-groups. With spectators, almost 200 people ventured out on a very chilly day, to watch the future of the RSCDS and Scottish Country Dancing in general "strut their stuff!"

The hall was bitterly cold to begin with, but the children's spirit and enthusiasm was heartwarming to any Scottish Country Dancer. Although some of the children were clearly nervous, this was nothing to the frayed nerves their teachers and supporters felt as their children took the floor.

These are the results for this very successful and enjoyable event:

The Bill Forrester Cup – for dancers up to 9 years of age – was won by RSCDS Old Machar (Aberdeen) with 84 points. In 2nd place was RSCDS Perth & Perthshire with 80 points. 3rd was Erich Junior Scottish Country Dance Class (Blairgowrie) with 79 points.

The David Findlay Rosebowl – for dancers over 9 – 12 years – was won by Craigie Church Scottish Country Dance

*By Luke Brady &
Irene Cruickshanks*

Group (Perth) with 86 points. In 2nd place was RSCDS Perth & Perthshire (Perth) with 82 points. 3rd equal this year was RSCDS St Joseph's (Dundee) and Erich Junior Scottish Country Dance Class (Blairgowrie) with 76 points.

The Ruby Watson Shield – for dancers over 12 – 16 years – was won equally by Craigie Church Scottish Country Dance Group (Perth) and RSCDS Old Machar (Aberdeen) with 84 points each.

The Adjudicator for the event was Mr Neil Grant of Forres who remarked that the children had all danced incredibly well and that, if they continued to listen to their dance teachers, they would go very far indeed. This brought huge smiles to the faces of the parents and children but even more so to the dance teachers from around Scotland.

The pianist for the afternoon was Betty Tindal. Betty played for all of the teams for the entire afternoon, whilst maintaining a lift and tempo that gave each the same opportunity. Quite a feat! Mr Grant, the adjudicator, remarked that it was refreshing and incredibly helpful to have a "sympathetic pianist", who understands how stressful these competitions are for the children, and accommodates them so well.

A truly wonderful day!! Well done, not only to all of the winners, but to all of the children who took part too! Thanks should also go to the mums and dads and the dance teachers, without their dedication to Scottish Country Dancing, the event would most definitely not be possible.

Chairman of the Dundee Branch, Mrs Shirley Mackie said, "It was an excellent afternoon, with a very good standard of dancing which was enjoyed by all, dancers and spectators alike."

Let's hope that next year's competition is just as successful.



Fleet

Ninety-eight Dancers congregated for the Berks., Hants. and Surrey Borders Branch Annual Day School and Musicians' Course in Fleet under the dance direction of Janet Johnston and Eric Findlay. Music for the classes was provided by Robert McKay and Ken Martlew.

Alan Davies put the beginners through their paces with his usual panache.

Morning classes were enjoyed by all and after lunch there was a choice of either normal class or Ceilidh Dancing.

After tea and cakes dancers enjoyed dancing to Nicol McLaren and the day school musicians.

We had 24 musicians for the day school – two pianists, two drummers, eight accordionists and twelve fiddlers who all rose to the challenge of a fairly taxing musical programme for the evening admirably.

Despite the difficulty of the music, intense concentration was replaced by beaming, satisfied expressions from all the musicians by the end of a long day; due, in no small part, to the excellent, good humoured (but firm and demanding) teaching of Nicol McLaren who concentrated on how to construct sets for dancing which were interesting for both the musicians and the dancers!

The look on all the faces reflected the accomplishments of the day!

A truly electric atmosphere. Tired but happy we said goodbye to friends and colleagues.



Janet Johnston and Eric Findlay lead the dance



Sheila Jupp, Ken Martlew & Alan Davies



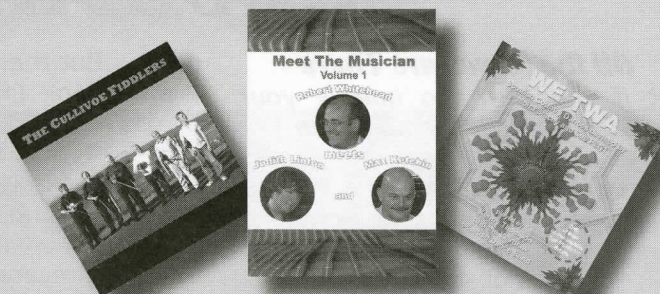
May Sloan & Robert McKay



Nicol McLaren leads the day school musicians for the dance



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Hobson's Choice

All the Moves are There

But if you turn too quickly your sporran flies to second position

So there I was, waiting, hoping against hope that someone would open the annexe so that we of the patched breek brigade could escape to some homely fun. But nae sich luck, this year the dancing weans were kept firmly under the eye of the grown-ups.

So there I was dancing Glasgow Highlanders on automatic, (putting in all the nonsensical corruptions of Highland and Step steps that we mongrels accumulate from Island Flings and Strathspé Away) with idle whimsies nibbling at my mind. But my mind isn't what it used to be, it used to be made up before I realised it was just a ratiocinative invention, so I quickly reminded my mind of how much trouble it got me into last time, culminating in my being yeuched by Americans.

There is much to be feared in Forres for a lad of delicate disposition!

So there I was, concentrating hard on dancing Glasgow Highlanders properly, with a little core of me hankering to be improper. *Step-hop step-hop step-step-step hop*, (God! but this is boring! perhaps just a little bourree? no no no! it will all end in tears).

So there I was, a good little boy, nobody could be upset at what I was

doing. But then the image of what I must look like flashed wickedly across the short journey of my mind. Like a moth flitting from darkness to darkness briefly flashing in the ballroom lights, I could see me down below, with all the grace and physical presence of Arthur Mullan, and the dancing philosophy of Yul Brynner in the King and I (Ah! I forget AND!), then the tiny thought filled that one spare neurone that is past all control; *-all that is missing is the third of my great heroes*. That most heroic, tragic hero of all time, Fotherington-Thomas from the Molesworth sagas. That great warning of the fineness of the line between Renaissance man and big girl's blouse.

So there I was, his great song swelling in my heart, *Hello Clouds, Hello Sky, Hello Flowers and buzzy busy bees!* And the sheer joy and ecstasy of dance overwhelmed me; my little team of three were dancing down before me and soon I would have the solace of a lady on each hand to take back up. No one to see if I strut my stuff, long, swinging, diagonal-driving Strathspey, lots of snap, throw in a few cut changes.

I had forgotten the group behind!

As I spun to pick up my ladies I found, inches away, a line of others either helpless with laughter or round-eyed with disbelief. With one distracted man bearing down on me as he released his ladies, and

another turning about expecting to find me the statutory yard away, not two inches, only one outcome was possible.

For the second rally in succession George became a Forres Burger.

Crushed, smeared, smothered and greasy. Every senile joint rattled, my eyes rolled, my tongue lolled, that single spare neurone traitorously deserted me, and stood blowing long-ham, as I strove to control my trembling lip in the middle, remembering Donald's description of Country Dance.

"A way to get comparatively intelligent people into situations where they make witnessed fools of themselves"

Well there I was, a poor, old, hurt and self-deluded fool, suddenly all too aware of my realities, and all self-inflicted. That's the last time I make the mistake of trying to dance above my station!

The rest of the rally passed without further event, yours truly being so rattled that I could barely aspire to more than the Eric Morecambe approximation to dancing.

All the right moves, not necessarily in the right order!

So there I was, dancing just like everybody else. It doesn't pay to be good. But I do!

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Hello From Orkney

Hello Dancers!
We would like to say in advance "a warm welcome to Orkney" to those coming for the 2nd Orkney Dance Festival. This year, with the help of a couple of outer island communities and Awards for All, we have organised three "Fringe" events so if you fancy dancing with a difference this is for you. The first one is on Tuesday 11th April in Rousay – so it is over the water by ferry where you will experience great hospitality, music and dancing. The ferry will return to the mainland of Orkney late at night where you can have a long lie or see some of Orkney before the Wednesday night Ceilidh and supper in Stenness, one of the country parishes of Orkney, again with transport to get you there and back again. The final Fringe event is on Hoy with an afternoon workshop with Jessie Stuart followed by dinner and a dance. This is an island venue again and there will be ferries and busses to make it all possible. All events vastly different!!! By the time you have experienced all these you will be well and truly ready for the Dance Festival!!

There is a strong heritage of dancing in Orkney – it was a form of entertainment long ago along with music as there was nearly always some kind of music making in the home, usually a fiddle. Some of the old dances that we are reviving from these bygone days, such as The Dounby Reel, were devised to be done in the small cottages so all was neat and compact to fit into the "peedie" rooms. From just listening to local stories there have been many changes throughout time and I can imagine the impact of two world wars has influenced Orkney's dancing heritage. Even the good old "Barn Dances" (and I mean dancing in the barn when it was cleaned out to prepare for the harvest coming in) have disappeared due to the fact that silage is the largest produced food for animals now plus the ever changing Health and Safety rules. No, I have never heard of a Silage Pit dance!

We hope to bring a little bit of this heritage to you during the Festival as Rob has persuaded (is that how it happened?) some of Orkney's tutors to take the Orkney



Johnny Johnstone & Mabel Besant, Chairman & Secretary of the Orkney Traditional Dance Association.

Dance workshops. It was thanks to Karin Ingram that some of us were able to do a Calling for Dance course when she made the trip up to teach us.

Orkney Traditional Dance Association is now eight years old and our purpose is to promote, revive and preserve traditional dance in Orkney. We are a volunteer group and have achieved quite a lot over the years by having regular workshops, dances, ceilidhs and fun. We have also raised money to bring in outside expertise to help us with our work. We will have a display in the foyer of Kirkwall Town Hall, during the festival, giving out information on the history of dance in Orkney.

We look forward to seeing you all.

Mabel J. Besant

Secretary for Orkney Traditional Dance Association

PS - There will also be our regular Monday night dancing in the St Magnus Centre in Kirkwall on the 17th April.



5,500 years of human history
Our museums and visitor centres
interpret this history, from prehistory,
through the Picts and Vikings, to the 21st
century.

The Orkney Museum, Kirkwall - a beautiful 16th-century building, containing our main displays, opposite.....

St Magnus Cathedral - a stunning building, founded in 1137 and still used today for worship and concerts - a favourite with visitors

Kirbuster Museum, Birsay - a central hearth homestead with 16th -century origins, of European importance

Corrigall Farm Museum, Harray - a warm welcome, with peat fires and livestock

Scapa Flow Visitor Centre and Museum, Lyness, Hoy - tells the importance of Orkney strategically as a base for the British Fleet in both World Wars and since Napoleonic times

Orkney Wireless Museum, Kirkwall - more than 600 radio receivers, including a spy radio in a suitcase and hands-on Morse Code machine

Stromness Museum, Stromness - Orkney's natural history, explorers and maritime history, and the Hudson's Bay Company

Fossil and Heritage Centre, Burray - important display on fossils and Orkney's geology, and simple social history displays

We are especially proud of our World Heritage Site -

The Heart of Neolithic Orkney

**We work closely with Orkney Disability Forum
and pride ourselves on being Family Friendly**

We look forward to your visit! For more details, contact us on:

Tel: 01856 873535 Fax 871560 E-mail museum@orkney.gov.uk

Uist Dance-athon

The Uist Dance-athon took place on Friday 27th January at 9pm in St Mary's Hall Griminish, Benbecula in aid of Marie Curie Cancer Care. This proved to be a great success. People from all over came to join us; the event was enjoyed by all.

The idea came from Mary and a couple of our regular dancers who fundraise annually. The suggestion was put to the rest of the clubs and everyone thought, "Well why not, we will give it a go!" From there the challenge began. Uisdean did the promoting by radio and posters, Cathy, Neil, Hugh, and Morag took the rest on board and away it went. Before we knew it the 27th of January had arrived; we all headed off to Griminish and the rest is history. An exceptional result, a great Ho-Ro Gheallaidh was had by all.

To start the dance-athon we were led onto the floor by Mr John Alick MacKay on accordion, at 9pm. Our first dance was called "Welcome" featured in Dance On! John Alick played some brilliant music for two hours, and people began to just stream through the door. A great start to the proceedings! The stage was then taken over by Mr Angus Alick MacDonald who also gave us a wonderful selection of music, which took us through to 1am! We were all on such a high with people coming and going, the dancing getting better all the time. To follow we had the pleasure of Mr Billy MacPhee on accordion and Mr Calum Morrison on drums, who together played yet more tunes for us and got us through the toughest hours. No time for the thought for tiredness with a Joe MacDiarmid's Jig, Postie's Jig or a White Heather Foxtrot, which kept us on our toes until 6.15am. FANTASTIC!!! When the band left we danced to CDs until the door opened and in walked John Alick at 6.45am, and the live music started again. By then we had our second or third wind and nothing could keep us sitting.

Before we knew it we had breakfast, were re-energised, and ready to continue. More people began to arrive from month old babies onwards to join us on the dance floor, and spirits were high. Everyone joined in: laughing, dancing, listening, with tea and coffee available throughout the day. The next musicians to join us were Dave MacClounnan and Alick MacDonald from the Accordion and Fiddle Club.

As we approached 11.30am we were over the half way mark and feeling good. Back came Angus Alick better than ever. Once more the dance floor was full as we took it away with a Gay Gordons Two-step, followed by a Shapinsay Polka. Our audience was amazed at the atmosphere in the hall; the young and old enjoyed themselves learning new dances. At midday lunch was served as people took it in turns to keep the dancing going. Hands clapping, feet stamping, people laughing, all enjoying the day. Billy MacPhee took over at 1.30pm, playing for a couple of hours on his own, then he was joined by his class of young musicians – Laura, Angus and Clare – who gave us their best of tunes. It was so nice to have them with us, as they will be our musicians of the future.

At 4.30pm we again had the pleasure of John Alick who played us through until 7pm when food was prepared and served. The dancing continued. The last band of the evening to join us were the Sounds of Kilphedar (Angus Neil and Donald Angus).

The dancers continued to give their all with still some energy left to dance the last two hours. While the dance continued the buffet for the evening Ceilidh was prepared and the bar was stocked up. People began arriving to see the approaching grand finale, ready to congratulate everyone on their great achievement. There was great excitement in the hall. Raffle tickets were sold, donations in the box. Everything was fantastic!

The final dance of the 24 hours was a Postie's Jig, which is the highest rated dance by club members. Then Morag on behalf of the dancers thanked everyone who took part and helped in every way. Everyone was so kind with their generous donations of food, raffle prizes, sponsor sheets and money donated at the door. A special vote of thanks to all the musicians who so kindly gave their time and helped us achieve our goal.

At 9pm on the 28th January, the grand finale – we achieved our goal – we had done it!!

The Ceilidh started and our MC for the evening Mary Bremner took over, allowing our dancers to take a break. We were entertained by James, Janice and Roddy together with Mary's jokes. Followed by yet more dancing, a delicious buffet was served, followed by yet more dancing. Towards the end of the evening the raffle was drawn with a great selection of prizes donated by all. At midnight the evening drew to a close with our final dance.

All proceeds from the event will go to Marie Curie Cancer Care Fund. To date we have raised a total of approximately £6,000. We wish to thank all who helped in every way, from the Western Isles and beyond. A huge vote of thanks to all the dancers, especially those few hardy souls who managed the 24 hours – some of them aging considerably in that time!

MORAN TAING

Neil and Morag MacPherson

Dance On! would like to congratulate all of the dancers and helpers for their magnificent fundraising effort.



The Magnificent Six!

A Hebridean Dance-athon!



Dancing the Baden Powell



John Alick Mackay



Morag's Waltz

All photographs © Morag MacPherson



Kilphedar Sound



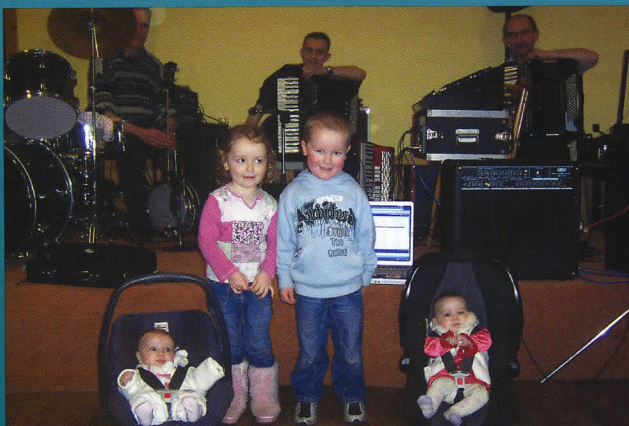
Pride of Erin Waltz



Lomond Waltz



Strip The Willow



***Young Dancers with Accordion and
Fiddle Club Players***



Billy MacPhee & Students

Primary Festival 2006



*The calm before the storm!!
Our Branch Receptionist for the event, Vivienne Imrie-O'Duffy, has time for a smile and a chat before the deluge.*



Glasgow Branch Chairman Hamish Gibb (Centre) with his special guests in the Royal Box.



At last!! The Grand March Begins.



Well, now we're in the thick of it, and I'm the only one with a red jumper!!

I thought it was Netball practice!!



I can hear the Pipers warming up - We're just about off.

*Sir John Maxwell -
Holy Cross - Anderston
- Sandaig - Garrowhill.*

*This is a serious business
Garscadden.
Or are they just trying to
remember the dances?*



John Renton (far right) and his band, ready to strike up. They call them the Scottish Country Dancing 'Wall of Sound'. After a gig, they get plastered.



The 'Billy McElliot's'



St. Mirin's never dance without their lucky mascot called 'Fergie'. Here, holding Fergie, is their Branch Dance Teacher, Jim (Fergie) Ferguson. Any similarity is purely coincidental.



The future of our dance.