

Dance On!



A Fallibroome Ball

History of Country Dance • Dangerous Dancing
Online SCD Database • Linlithgow Scotch Hop 2009

R.R.P. £2.25
Issue 43

Fallibroome Ball



Take The Floor

7th November: The Addie Harper Jnr Trio
(OB from Wick with Guests Carol Anne MacKay, Jenna Reid, & Melvich Gaelic Choir)
(Feature: Highlights of Glenfiddich Fiddle Championship)

14th November: Iain Cathcart SDB
(Feature: Glenfiddich Champion)

21st November: Jim Mackay SDB
(Feature: RSCDS)

28th November: John Carmichael SDB
(OB from Dumfries)
(Feature: Scots Trad Music Awards)

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Dance On!

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First of all, apologies for the delay in sending out issue 42. The reasons were many, both Karin and I were away for longer periods of time this summer, not even at the same time, so catching up was very difficult, and I had been involved in organising several events, and just couldn't keep all balls in the air – I tried, believe me. But I am now taking myself in hand, and will work hard at getting the next issues out in time (poor Karin – she will get bullied). Thank you to the gentleman in Shetland who just smiled to me and said, "We just enjoy it when it gets here!" It will get there, you can be sure of that.

Yes, apart from three weeks away tour-guiding and being involved with the Dunfermline Weekend, right after Kaleidoscope, and a week in Greece, I have also been to Shetland dancing the nights away, listening to so much brilliant music, meeting so many lovely people and generally getting a shot in the arm – which I will no doubt benefit from once I have recovered. You will probably hear more about this in other issues of Dance On!

And in this issue we did not have to write the articles ourselves, a big thank you to everyone who has contributed. We do need your input – we need you to write to us and tell us what you do, where you dance – it would be good to have regular monthly "club-reports", a couple of hundred words on what goes on in your dance group – with a photo if that can be arranged. Or dances you have been to, bands you like, people you have met, things you have overheard, dances you have made up. If you all send me in something, I don't have to concentrate on going out and finding the stories, and can instead focus on getting Dance On! out in time, so please, please help.

Editorial



In a response to the recent article about fashion by Diane Rooney, my friend from Denmark who is not a Scottish Country Dancer sent me this picture suggesting that perhaps SCD would attract more members should the dress code pictured left be adapted with a bit of tartan – I leave it to your imagination, readers.

Pia

A Fallibroome Ball & A Ruby Wedding

By Junella McKay

Will Nicolas and Nell Broadbridge ever run out of themes for their annual Assembly Balls? Number Twenty-Six took place this year on Saturday 27th June at what appears to be everybody's favourite venue, The Robert Owen Institute in New Lanark. Speak the name Bernard Bentley (1912 – 2003) and the automatic response will be The Fallibroome Collection. Look on the Web and you will find a description of its history by Colin Hume who finishes by saying, "EFDSS are republishing the series in one book in 2009, and I hope the dances will become much more popular." Go again to the Web and under Nicolas Broadbridge you will discover, as I did, that, after months of painstaking work, what promises to be an outstanding volume is about to reach the printers. Edited by Nicolas it carries acknowledgements to such luminaries, amongst others, as Joan Corser, Les Barclay, Malcolm Taylor, and Antony Heywood.

Doubtless others more able than me will review this long-awaited and admirable new edition.

What more satisfactory theme for the annual ball could be imagined! And as the evening progressed, the well-chosen programme of dances, from the simple to the more complex, with delightfully arranged and played tunes to match, resulted in a happy and relaxed evening.

Possibly due to the recession, numbers attending the Ball were about twenty lower than last year. Nevertheless visitors from Italy and Newfoundland graced the occasion, and "regulars" arrived from Lancashire, Cheltenham and London. And of course, all warmly welcomed the additional dancing space.

During the interval and before the customary strawberries and cream, there was a short costumed demonstration by six members of the Dumfries Historical Dance Group, who performed two groups of dances from their full-length programme celebrating the 250th anniversary of the birth of Robert Burns.



My dancing days are over and it is sad to have to sit and watch throughout the evening: however, one great advantage I have over the dancers is that I was able to give my full attention not only to the choreographies but also to the music. Provided as usual by A&B (alias Aidan Broadbridge on fiddle and Brian Prentice - whose work on the forthcoming volume is gratefully acknowledged - on piano), their often riotously lively interpretations contributed in no small measure to the enthusiastic response of those on the floor.

Nicolas and Nell led the company in the supper dance, which was Dublin Bay, or We'll Wed and We'll Bed. Nicolas explained that this dance had been on the programme at their wedding celebrations and, appropriately, was included in this evening's programme because the couple would be celebrating their Ruby Wedding in eight days time, on the 5th July. We send them our congratulations.

During this dance and also during the last dance of the evening, In the Fields in Frost and Snow, I almost expected the fiddle and piano to rise exuberantly into the air; likewise the dancers, who had responded so positively throughout to such glorious music.



The Online SCD Database

By Anselm Lingnau

For as long as Country Dancing has existed, coming up with new dances has been a popular pastime. The Dancing Masters of the 18th Century published large collections of dances, many of which have been adapted to the current style by the RSCDS, and today, of course new dances are devised almost every day. Since the arrival of the Internet it has become very easy to publish dances to the world (no more mimeographed leaflets), and the only problem that remains is – how to keep track!

In the mid-1990s, Switzerland-based Scot, Alan Paterson, started the "DanceData" project to collect information about Scottish Country Dances, publications, and musical recordings. Drawing on diverse sources such as Keith Napier's Index, he aggregated a large amount of data and published it both as part of a shareware Windows programme (to query the data) and a freely available set of text files for other people to use. This prompted me (Anselm Lingnau) to come up with a Web-based version of the database that anyone with an Internet connection and browser can use to find out about dances and other associated SCD information.

To access the database, open <http://my.strathspey.org/dd/> with your Web browser. This gives you an introductory screen from which you can proceed to "Query the database", which puts up a form that lets you do various types of searches (see figure 1).

By way of explanation, a "publication" contains "dances" and/or "tunes" (we don't need to explain what these are) and a "recording" is an audible rendition of one or more tunes that may or may not be associated with one or several specific dances. "Albums" collect different recordings – they may be on various media such as LP, MC, or (nowadays) CD. "Persons" include dance devisers, publishers of publications, composers who make tunes, and musicians who make recordings. These categories are not exclusive – for example, if you look for "Johnstone, Muriel" you will find her listed as a deviser, composer and musician as well as a member of various groups or bands! For the purposes of the database, groups of people such as dance deviser committees or dance bands also count as "persons", so you can search for "Olympians".

If you start a new search, what happens next depends on whether your query matches one entry in the database or several. For example, if you look for the dance, "J.B. Milne", the next thing you see will be the page for that dance, but if you look for "Anniversary" instead there will be a list of 44 dances, all containing "Anniversary" in their name. (Note that the search looks for sequences of letters, not actual



words, so a query for "Scot" turns up 187 dances from "8th Battalion – The Royal Scots" to "The Worcester Scots", including names such as "Scottish Reform", "Susan Scott of San Rafael", two "Scotia Reels" and "The Ascot Lady".) The page for a dance (figure 2) lists essentials such as its name

Query the Database

You can enter names or partial names of dances, tunes, people, publications, rec try to match whatever you entered, and present you with any information it can one criterion at a time.

Dance name:	<input type="text" value="Anniversary"/>	<input type="button" value="Search Dances"/>	Complex Query
Tune name:	<input type="text"/>	<input type="button" value="Search Tunes"/>	
Person/group name:	<input type="text"/>	<input type="button" value="Search People"/>	(Format: »Last na
Publication title:	<input type="text"/>	<input type="button" value="Search Publications"/>	
Recording name:	<input type="text"/>	<input type="button" value="Search Recordings"/>	
Album name:	<input type="text"/>	<input type="button" value="Search Albums"/>	

Figure 1

Dance: Duke of Perth

Also known as »Broun's Reel«, »Clean Pease Strae«, »Puke of De

32-bar Reel
3 couples
Set shape: Longwise - 4

Devised by:
(unknown) (1827)

Formations:
[Turn Corners and Partner](#) (CPCP)
[Set to and turn Corners](#) (S&T;CRNRS;)
[Reel of three - with corners & crossing](#) (REEL;CRNRS;)

Steps:
Pas-de-Basque
Skip-Change

Featured in:
[J.C. Ball 2009](#)

Published in:
[Book 1](#) [8] *
[Pocket: Books 1, 2, 3](#) [8]
[Thirty Popular Scottish Country Dances](#) [3]
[101 Scottish Country Dances](#) [22]
[Scottish Dances and Fun](#) [20]

Figure 2

(including alternate names), type (reel, jig, strathspey, etc), number of bars per turn and set shape. It also contains sections detailing the deviser, notable formations, steps occurring in the dance, and publications the dance is part of. There is a list of recommended tunes (if any) and of musical recordings for the dance. Where possible, clickable links allow you to view the pages for these publications, recordings, etc and it is fun to browse around to see what information the database has in store. Musicians on the lookout for tune set ideas will appreciate the possibility of viewing all the recordings for a dance (for the "Duke of Perth", no less than 52!) with their tune lists, while teachers may like the convenience of finding other dances including a formation that this dance contains. Many dances include cribs, i.e., simple textual "reminders" of how a dance goes, and the database supports multiple collections of such cribs, including

Eric Ferguson's very high quality cribs and the popular MINICRIB collection by Charles Upton (which is being worked on for integration just now but may well be ready by the time you are reading this). It is also possible to contribute new cribs to the database!

Other parts of the database include different "extras" – for example, in many cases the page for a recording lets you listen to the first fifteen seconds of the track. This is helpful if you have various recordings of a dance and want to see which you like best without having to fiddle with CDs – or even to check whether you like the tracks on a CD before ordering it. (Of course this doesn't cover everything in existence but we would be happy to work with media producers to add any missing bits.) The pages for tunes integrate with other Internet sources such as Andrew Kuntz's "Fiddler's Companion" or John Chambers "Tune Finder", which often make it possible to find out

more about a tune, or even locate musical notation for it.

Tunes, persons, recordings and so on are currently only searchable by name, but there is a "Complex Query" facility for dances (figure 3) which makes it possible to locate dances with specific rhythm, bars, set shape, and so on. Here again, teachers will welcome the chance to look up dances that include certain formations but not others; we are working on a more comprehensive "taxonomy" of formations that would, for example, make it easy to exclude all sorts of reels if one was looking for a beginners' dance.

There are many more features which make the database more useful – in a future instalment we will, for example, show how to collect lists of dances to make up and publish event programmes. However, while the SCD database is already a valuable resource there is still a lot of work to be done. Due to other pressures on his free time, Alan Paterson

has recently retired from the project, and we are faced with a certain amount of "backlog" items to be added to the database, mostly CDs and new publications of dances. Work is ongoing to make it convenient to add new information and to correct existing entries, and if you would like to help out you would be more than welcome! Contact me on anselm@strathspey.org if you want to find out more. In addition, the underlying datasets will continue to be freely available to anyone who is interested; again, contact me if you want more information.

Ch ANSELM LINGNAU has been dancing for nearly 20 years and programming for the Web almost as long. He is based in Friedberg, Germany, and teaches at the Frankfurt Scottish Country Dance Club. In his spare time he runs the Strathspey SCD mailing list and web server, for which he received the RSCDS Scroll of Honour in 2000.

Search Dances

Name:

Type:

Bars:

Dancing couples:

Set shape:

Formations:

and

but not

Crib: ☒

Found 4 dances

[The Carl Cam' Ower the Croft \(Reel-32, 3/4L, \(unknown\)\)](#) ♦

[Fidget \(Reel-32, 3/4L, Button and Whittaker\)](#) ♦

[Lord Rosslyn's Fancy \(Jig-32, 3/4L, Button and Whittaker\)](#) ♦

[Waverley \(Jig-48, 3/4L, Button and Whittaker\)](#) ♦

Figure 3

History of Country Dance

By The Dancie

Some readers may think that I am always grumbling about some aspect of Country Dancing or other, or moaning about the attitude of the RSCDS, or writing other equally negative thoughts. So today I thought that I would write about Country Dancing as I see it, which is as positive as it is possible to be. It is also a rather dauntingly large subject!

I consider that Country Dancing is the greatest cultural pearl that Britain has given to the world. That is my theme, and I hope that you will agree with me at the end of this article.

That it began in Britain is certain; though all else about the origin is uncertain. When it started, and out of what, and by whom, are all lost. The oldest Country Dance tune is one mentioned in documents in 1480, but it could be a tune that, later in its life, was used for a Country Dance, originally being used for an earlier form of dance; or it could be just a song tune, later choreographed, like Mairi's Wedding.

It happens to be the tune of what is stylistically the oldest looking dance, so the two would seem to have been connected for a long time. Whatever has happened to the dance during its existence, (for we know it has changed at least a little,) it would seem that the dance and tune go together and have been united for a long time.

It is just possible that it originated as a round dance, and that later the Country Dance structure was added, just as we see the circle at the start being added during the editorship of the Playfords, but the music shows no obvious sign of alteration. (Well, not to me, but I am no musician!)

Country Dancing has influenced, and been influenced by, Morris Dancing, as the two have lived together in the same islands since time beyond the records of either. What we know of the Scottish

Morris tradition is exceedingly small these days, though it was once widespread. There is a splendid costume in Perth Museum. It is a sad relic of a once vigorous tradition, shown with great pride to Charles 1 in the year 1633, by a display of Morris Dancing on a floating stage on the river Tay. Nothing is known of how they danced, except that, "five (were) under and five above upon their shoulders, three of them dancing through their feet and about them" which doesn't fit with any dances that are currently danced in the UK. If anyone knows of a dance that fits the description, please tell! (Some Ceilidh Dancing could get quite close, perhaps!) The nearest I have found is some human pyramid building in Spain, but that didn't seem to have much dancing in it; and it looked as if being one of the three "dancing through their feet" would be suicidal as the ten or a dozen bodies high towers tended to collapse inwards at the end. Even a mere five strapping lads landing on one from shoulder height could be less than comfortable.

We know that when first mentioned in the historical record, Country Dancing was well developed. There were plenty of dances to name, and in those that are known dances, there were plenty of different figures and types of set. We know that Almaines first came to the English royal court in 1350, and that there were quite a few by the 17th Century; this gives us some idea of how long it takes to develop a style of dancing. By the analogy, Country Dancing should indeed be going back at the very least to 1350!

In England the royal courtiers



of Elizabeth noticed that the servants had jolly good dances in their parts of the palaces, and started to dance these dances in the "upstairs" ballrooms. There are references to dances in plays of this period, and the plays set the scene of the dances in the servants' quarters. There are many names mentioned in the literature of this period, too, often saying the dancing was being

danced on the village green. Sometimes we find instructions for these dances in later records, though for some we only find the names, which is most frustrating. Once being danced in the court of Elizabeth, these dances were noticed by visiting ambassadors and other dignitaries. Now the French considered themselves to be the leaders of the world of dance at the very least for Europe, so they took a considerable interest in this new arrival on "their" scene. They found that they could not ignore it, as it was becoming very popular, and all the Courts of Europe were dancing Country Dances. So they bowed to the inevitable and started to do these new dances; and this gave further impetus to the development of the more elegant style of dancing that was used in the more formal settings. Dancing in a royal Court is rather different to dancing on a village green – just as RSCDS Dancing differs from Ceilidh Dancing, but even more so.

The first major musician to write for Country Dancing that I know of was Purcell, and he was followed by such as Mozart and Beethoven, as Country Dancing came to its peak of popularity all over Europe in the 18th Century.

It was not just Royalty and such folk that were dancing, but all classes. It was the social dancing of its day, done by all who were able, because it was the "in thing"; it was the Rock and Roll of its day. That is why I very much dislike the description "folk dancing" for Country Dancing. Yes, I agree that it later became reduced to what remained in folk memory, and as such was akin to folk song; but an operatic aria that made the same journey would still be, in its original form, an operatic aria, although it could be sung in a pub as a folk song, too, or in a football stadium like *Nessun Dorma*. Most of the dances we know of were published dances, as that is how we were able to find them; and the sort of people who bought or published dances were in the upper levels of society. Joe Bloggs may well have danced, but he didn't go in for publishing them.

Everybody was doing it, through-

out Europe and all the European colonies; and it wasn't "dumbed down", it used the full Baroque dancing technique, at least in the social circles that the Dancies taught. That notably includes one Robert Burns, so the more enterprising farmers are well within the category, at least in Scotland.

To have a form of social dancing that was so complex and subtle being danced by such a large section of the population was truly amazing; can you imagine that nowadays? But this was the age of enlightenment and, in particular, the Scottish Enlightenment was fizzing strongly. These folk were capable of embracing challenging thoughts, and they wanted dancing that required thought, too, or they would be bored.

Changes took place during the centuries that Country Dancing remained at the top of the world of dance, and individual dances came in to fashion and went out of fashion. I notice that the kissing dances remained popular, as older children and young adults continued to use them into the middle of the 20th Century. They were party dances, rather than Country Dances, and rather like "Postman's Knock" (which could be a remnant of something that once was a dance).

On the other hand, dances, all dances, not just the first, started with "Honouring Partners", and that meant rather more than a bow or curtsy, (or even courtesy). In the earlier days, it meant a kiss, and when the English (such as Dr Johnson with Boswell as local guide) started to tour Scotland in the later part of the 18th Century, they found that although this had gone out of fashion in England, it was still enthusiastically observed in Scotland. Very enthusiastically. And it wasn't just a quick peck! Mind you, these tourists were usually rich young men who would be "a good catch", and that perhaps was an important factor, which could have modified the behaviour of the younger ladies!

In the different countries of Europe dancers gradually developed their own particular styles, especially where the Dancing Masters

had less direct influence. So peasant dancing was a variant of the general body of Country Dancing, and there were many differing styles; Court Dancing, being taught by Dancing Masters, tended to be much more uniform, and the uniform was French. The Dancing Masters at the top of their tree were those who had been to Paris – and their advertisements always told you so!

Now we are in the 18th Century, and Country Dancing is the "Rock and Roll" of the age; the age is the age of reason, and also the age of elegance; Scotland in particular is on the crest of the wave, and buzzing with the Enlightenment. And the Scots danced their version of Country Dancing in a style close to the French/International/Baroque style, but with the addition of a vigour and enthusiasm that came from the Highland Dancing style. The Dancies taught all the usual Country Dances, sometimes giving their French names, such as *La Tempête*, *La Russe*, but they also taught the *Ghillie Callum*, the *Foursomes*, the *Fling* (which could well date from this time, though coming from an earlier style) and their own Highland Dances that they had choreographed.

But they didn't dance the way we dance. Well, not exactly, but that is another article. And they still did the old dances, even those that were twenty years out of fashion when Arbeau was writing in 1589! These, the Scotch Brawls, (or "Brails" in Scotland) were still in living memory in the 1920s, when the Dolmetches had reconstructed them and shown them to folk who had done them in their youth. They were both relieved and amazed to be told that yes, they were the same! I wonder how many popular dances of the present will be still being danced five centuries from now.

That was very brief, but I don't think that there is anything that is particularly controversial in it. I will try for my next article to write about "What Jeannie did next", and deal with the points of difference, as far as we can guess with our current knowledge of 18th Century dancing.

Ceilidh & Old Time Dances

Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	t.b.c.	8pm -11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142 Door or tel : - 01355 230 134 or 245 052	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£2 (tea)	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh & Old Time Club
Every Tuesday	Humble, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtonrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	Midlem	Village Hall	Live Music	8pm-10pm	£2 (tea)	Door 01835 870 244	Old Time Class (G. B. Scott)
Every Thursday	Glasgow	St Andrews in Square	Live Music	8pm -9.30	£5 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Penicuik	Town Hall	-	8pm-9.30	£2.90/ £1.50	Door (Annabel Oates) 01968 672 631	Ceilidh Class

Ceilidh & Old Time Dances

November 2009

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country
4 th	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
7 th	Midlem	Village Hall	Ian Cruickshanks	7.30-11.30	[Bar] Ticket	01835 870 244	Bring own supper
	Inverness	Kirkhill Com. Cen.	Dave Husband Sound	8pm-12mn	B.Y.O.B.	01463 222 393	Social Dancers
	Penicuik	St Mungo's Ch Hall	Ewan Galloway	7.30-11.30	£5 No bar	01721 723 468	Old Time & few set dances
	Elgin	Bishopmill Hall	Jock Fraser	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
8 th	Linlithgow	Academy	John Carmichael	7.30-11pm	£8/£6 Bar	01506 845 698	Rotary Scotch Hop PolioPlus
	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Jimmy Lindsay	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
13 th	Irvine	Volunteer Rooms	Lindsay Weir	7.30-11.30	£6 BYOB	Door	Ayrshire Ceilidh Club (New)
	Foulden	Village Hall	Neil Hardie	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Penicuik	St Mungo's Ch Hall	Ian Thomson	7.30-11.30	£5 No bar T	0131 660 1276	Wednesday Dance Club
	Westhills	Ashdale Hall	Marian Anderson	8pm-12mn	SOLD OUT	Ticket only	Blackburn Dance Club
14 th	Glencarse	Village Hall	Colin Dewar	8pm-11pm	£4 (No Bar)	01738 860 331	Hall Fundraising
	Strathaven	Ballgreen Hall	Charlie Kirkpatrick	7.30-11.30	£6 supper	01357 520 900	Avondale Ceilidh Society BYOB
	Elgin	Bishopmill Hall	Marian Anderson	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
15 th	Erskine	Bridge Hotel	Dick Black + E. Rose	7pm-12.30	£12.50 supper	01505 874 360	Erskine Hospital Charity
	Montrose	Park Hotel	Scott Carnegie Duo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
16 th	Arbroath	Café Project	Ian McCallum	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
16 th	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country
18 th	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
20 th	Montrose	Park Hotel	Bruce Lindsay	8pm-12mn	Ticket	01241 879 487	A & F Club Annual Dance
21 st	East Kilbride	Calderwood Hall	Johnny Duncan	7.30-11.30	£6 supper	01355 230 134	Highlanders - BYOB
	Keith	St Thomas Hall	Raymond Chuchuk	7.30-11.30	£6	Door	Tea & sandwiches w raffle
	Partick	Burgh Halls	Mhairi Coutts	8pm-11.30	£7 per month	Door	Highlanders Club £45 year
22 nd	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
25 th	Glencarse	Village Hall	Dave Husband Sound	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
	Dufftown	Memorial Hall	-	7.30-10pm	-	01542 887 616	Monthly Social
26 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
27 th	Helensburgh	Commodore Inn	Ross MacPherson	8pm-12.30	£7 Bar	07766 390 570	Highlanders - Dance
	Strathaven	Strathaven Hotel	C.D.'s	6.30pm -	£12 [Bar]	01465 811 252	St Andrew's Night Supper
28 th	Pumphreston	Village Hall	George Rennie	7.30-11.30	£5 (Supper)	01506 205 051	or 01506 417 512 - (BYOB)
	Inverness	Kirkhill Com. Cen.	Jock Fraser	8pm-12mn	B.Y.O.B.	01463 222 393	Social Dancers
	Luss	Village Hall	Donnie & Diane	7.30pm	£12.50 Bar	01389 755 202	Meal to Start - Hall Funds
29 th	Arbroath	Café Project	Johnny Duncan	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
30 th	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country

Scottish Country Dances

November 2009

Date	Town	Venue	Band	Time	Cost	Contact	Remarks
	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
4 th	Kirkwall	King Street Hall	Live Music	7.30pm	£2/50p	01856 873 534	All ages welcome
6 th	Perth	Bell's Sports Centre	David Cunningham	8.30pm	£14	01738 622 720	RSCDS AGM Ball
7 th	Perth	Bell's Sports Centre	Jim Lindsay	8pm	£12	01738 622 720	RSCDS AGM Dance
9 th	Stirling	Albert Hall	Lothian	7.30pm	annual	01259 742 560	Martice Club
13 th	Innerleithen	Primary School	t.b.a.	-	?	01450 371503	Innerleithen Club
	Cove	Burgh Hall	C.D.'s	7.45pm	Door	01436 842 695	Cove & Kilchreggan Class
	Brora	Rogart Hall	Rogart Ceilidh	8pm	£5	01408 621 275	Breast Cancer Highland
14 th	Stirling	St Ninian's Hall	Nicol McLaren	7.30pm	£5.50	01786 461 275	Stirling Castle Club
	Nairn	Community Centre	Frank Thomson	7.45pm	£6	01463 234 680	Earl Haig fund
18 th	Inverness	Craigmonie Hotel	Fine Blend	8pm	?	01463 235 384	Cheese, Wine & Dance
20 th	Troon	Concert Hall	Roy Hendrie	7.30pm	?	01292 315 558	WRI/RSCDS Dance
	Helensburgh	Victoria Halls	Ian Muir	7.15pm	£21	01436 670 631	Annual Ball
	Culbokie	Findon Hall	Marian Anderson	8pm	£6	01381 620 840	Fortrose Group Rally
	Killlearn	Village Hall	Kenny Thomson	7.30pm	£6	Door	Strathendrick Club Dance
	Linlithgow	Primary School	Graeme Munro	7.45pm	£7	01506 847 862	Club Dance
21 st	Glasgow	New Kilpatrick Hall	C.D.'s	7.30pm	?	0141 942 4287	Glasgow Club Night
23 rd	Stirling	Albert Hall	Lothian	7.30pm	annual	01259 742 560	Martice Club
27 th	Troon	Concert Hall	Karyn McCulloch	7.30pm	?	01292 315 558	Branch Dance
	Mosstodloch	Speymouth Hall	Frank Thomson	8pm	£6	01343 820 053	Mosstodloch Club Dance
28 th	Dingwall	Town Hall	Lindsay Weir	7.30pm	£7/£5	01997 423 373	Dingwall Rally
	Edinburgh	Academy Jnr. Sch.	Alistair Wood	7.30pm	£8/£6	0131 447 1645	Trinity Club - Welcome Night
	Clackmannan	Town Hall	Ian Thomson	7.30pm	£5.50	01324 559 793	St Andrews Dance



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

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

Ceilidh & Old Time Dances							
December 2009							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
4 th	Irvine	Volunteer Rooms	Gary Blair	7.30-11.30	£6 BYOB	Door	Ayrshire Ceilidh Club
5 th	Dufftown	Memorial Hall	Graeme Mitchell	7.30-11.30	£6	01542 887 616	Old Time Dance
	Midlem	Village Hall	David Scott	7.30-11.30	[Bar] Ticket	01835 870 244	Bring own supper
	Penicuik	St Mungo's Ch Hall	Colin Dewar	7.30-11.30	£5 No bar T	01721 723 468	Old Time & few set dances
	Beaully	Phipps Hall	Steven Carcary	7.30pm	£5.50	01463 782 496	Old Time Dance
11 th	Foulden	Village Hall	Gary Donaldson	8pm-12mn	£5 [No Bar]	01289 303 400	Supper Dance - Soft Drinks
	Helensburgh	Commodore Inn	Charlie Kirkpatrick	8pm-12.30	£? Supper	07766 390 570	Highlanders - Xmas Supper Dance
	Penicuik	St Mungo's Ch Hall	James Coutts	7.30-11.30	£5 No bar T	0131 660 1276	Wednesday Dance Club
12 th	Glencarse	Village Hall	Dave Husband	8pm-11pm	£4 (No Bar)	01738 860 331	Hall Fundraising Dance
	Strathaven	Ballgreen Hall	Roger Dobson	7.30-11.30	£6 supper	01357 520 900	Avondale Ceilidh Society BYOB
	Inverness	Kirkhill Com. Cen.	Colin Donaldson	8pm-12mn	B.Y.O.B.	01463 222 393	Social Dancers
	Elgin	Ashgrove Hall	Fine Blend	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
13 th	Peterculter	Culter Mills Club	Steven Carcary	8.30-12mn	Door	01224 733 578	Social Club dance
	Arbroath	Café Project	George Rennie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Steven Carcary	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
14 th	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country
17 th	Keith	St Thomas Hall	Charlie Esson	7.30-11.30	£6	Door	Party Night
18 th	Ellon	Station Hotel	Johnny Duncan	8pm-11pm	Advance	Ticket Only	Food available to purchase
	Peterculter	Culter Mills Club	Iron Broo	8.30-12mn	Door	01224 733 578	Christmas Ceilidh dance
19 th	Partick	Burgh Halls	Donny & Diane	8pm-11.30	£7 per month	Door	Highlanders Club £45 year
20 th	Montrose	Park Hotel	George Balfour	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
24 th	Black Isle	North Kessock Hall	Hurly Burly	8.30-12.30	B.Y.O.B.	01463 222 393	Social Dancers
	Westhills	Ashdale Hall	Garioch Blend	8pm-12mn	£6 BYOB	01224 713 674	Tea & food - Raffle
	Peterculter	Culter Mills Club	Frank Thomson	8.30-12mn	Door	01224 733 578	Christmas Eve Dance
27 th	Glencarse	Village Hall	Allan Doig	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
28 th	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country
31 st	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
	Inverness	Kirkhill Com. Cen.	Lindsay Weir	8.30-12.30	B.Y.O.B.	01463 222 393	Social Dancers
	Cardross	Geilston Hall	Stuart McKeown	9pm-12.30	£?	07766 390 570	Highlanders - New Year Dance
	Peterculter	Culter Mills Club	Johnny Duncan	??	Door	01224 733 578	Hogmanay Party Dance

Scottish Country Dances							
December 2009							
Date	Town	Venue	Band	Time	Cost	Contact	Remarks
Dundee (Finish 7 th)		St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
2 nd	Kirkwall	King Street Hall	Live Music	7.30pm	£2/50p	01856 873 534	All ages welcome
4 th	Milngavie	Town Hall	Roy Hendrie	7.30pm	£7	0141 942 7519	Glasgow Branch Dance
	Melrose	Corn Exchange	Marian Anderson		?	01450 371503	St Mary's Club
	Torphins	Learney Hall	Frank Thomson	8pm	£6/£3	01330 824 180	Banchory Club - Charity Dance
	Kirkcaldy	Philp Hall	Colin Dewar	7.30pm	£6	01592 745 160	Kirkcaldy Branch Dance
	Dumfries	Stakeford Comm. Ctr.	George Meikle	?	?	01387 253 658	Xmas Charity Dance
5 th	Broxburn	Canon Hoban Hall	Jack Stalker	7.30pm	£15	01506 441 364	West Lothian Dinner Dance
	Stirling	St Ninian's Hall	David Oswald	7.30pm	£5.50	01786 461 275	Stirling Castle Club
	Dundee	St Andrews Church	C.D.'s	7.30pm	£4	01382 509 103	Charity Dance
	Gatehouse	Primary School	Kenny Thomson	7.30pm		01557 814 476	Gatehouse of Fleet Club
7 th	Stirling	Albert Hall	t.b.a.	7.30pm	annual	01259 742 560	Martice Club
8 th	Dufftown	Memorial Hall	-		?	01542 887 616	Christmas Social
	Falkirk	Town Hall	David Oswald	7.30pm	£12	01324 812 351	Supper Dance - Advance Ticket
11 th	Helensburgh	Hermitage Academy	Sandy Nixon	7.45pm	?	01436 842 695	Xmas Dance
	Dunfermline	Glen Pavilion	Nicol McLaren	7.30pm	£26	01383 720 972	Annual Ball
	Hamilton	Eddlewood Hall	John Renton	7.30pm	£7	01357 520 917	Branch Christmas Dance
	Dumfries	High School	Marian Anderson			01387 265 815	Dumfries RSCDS
12 th	Ayr	Heathfield Comm. Centre	Kenny Thomson	7.30pm	?	01292 315 558	Xmas Ceilidh
	Bearsden	Kessington Hall	Billy Gray	7.30pm	£t.b.a.	0141 942 4287	Glasgow Club Dance
	Edinburgh	Academy Jnr. Sch.	Lindsay Weir	7.30pm	£8/£6	0131 447 1645	Trinity Club - Xmas Dance
14 th	Dumfries	High School	John Douglas	7.45pm	£6	01387 267 742	Dumfries Club Dance
18 th	Stirling	Albert Halls	Nicol McLaren	7.30pm	£7	01786 822 853	Christmas Dance
19 th	Stirling	St Ninian's Hall	Colin Dewar	7.30pm	£5.50	01786 461 275	Stirling Castle Club
21 st	Stirling	Albert Hall	Lothian	7.30pm	Door	01259 742 560	Martice Club - Xmas Dance
28 th	Forres	Town Hall	Fyne Blend	8pm	£6/£3	01309 673 325	Forres Dance
31 st	Georgetown	Comm. Centre	Recorded	Ticket only - £6		01387 810 958	Hogmanay - Streaming Pics.

BALL OF KIRRIEMUIRSaturday 8th May 2010 at 7.30 pm in**KIRRIEMUIR TOWN HALL**

Music by Colin Dewar and his Scottish Dance Band

Kirrie March
 Gay Gordons Two Step
 The Bees of Maggie Knockater
 Lomond Waltz
 Eva Three Step
 Shiftin Bobbins
 Britannia Two Step
 Square Strip the Willow
 Pride of Erin Waltz
 Irish Rover

Sir J. M. Barrie of Thrums
 Square Tango
 Caddam Wood
 New Killarney Waltz
 Bonnie Bells of Heather
 White Heather Foxtrot
 Black Mountain Reel
 St. Bernards Waltz
 Duke of Perth

Please apply to Rob Sargent, 07770 615056 or 01908 521338
 Jim Smith 01575 574435

Dancers' Tickets £6.50 – not available at the door.
 Balcony seating for 50 non-dancers is available at £5. Refreshments available for all.

In co-operation with the Kirriemuir Heritage Trust, this will be the first
 function in the newly renovated Town Hall, Kirriemuir.

Dress informal with lots of tartan if possible.

As it is anticipated that there will be a huge demand for tickets and the
 maximum number for the size of the hall is 136 dancers, please apply early.

There will be a raffle.

RSCDS Clackmannanshire**ST ANDREWS NIGHT DANCE**

Saturday 28 November 2009

Ian Thomson Scottish Dance Band
 Clackmannan Town Hall
 Clackmannan FK10 4JA

7.30 p.m.

£5.50

Supper and Raffle**PROGRAMME**

The Homecoming Dance	R	RSCDS 2009
The Pines of Pitlochry	J	Firth
The Dream Catcher	S	RSCDS 45
A Toast to St. Andrews	R	Drewry
The Miller of Sessnie (5c)	J	Goldring
The Saltire Strathspey	S	RSCDS 45
Sueno's Stone	R	RSCDS 2008
The Silver Walk	S	Taylor
Falls of Rogie	R	Attwood
Midnight Oil (5c)	J	Drewry

INTERVAL

The Reel of the 51st Division	R	RSCDS 13
Father Connelly's Jig	J	Drewry
The Patron Saint	S	Drewry
The Black Mountain Reel (5c)	R	Haynes
It's Just for Fun	J	RSCDS 33
Cuillins of Skye	S	RSCDS 1978
Maxwell's Rant	R	RSCDS 18
I.P.F.T.A. (Sq)	J	Hamilton



THE BRITISH RED CROSS Scottish Country Dance

On

13 November 2009

In

Corn Exchange

Cupar, Fife

Ticket price £6 including buffet

Band: Stewart Warrender & Gordon

Ewan

7.30pm – 11.00pm

The British Red Cross Society,
 incorporated by Royal Charter 1908, is a charity registered in England and Wales (220949) and
 Scotland (SCO37738)

British Red Cross Scottish Country Dance
Cupar Corn Exchange, 13 November 2009
Programme

1. A Highland Welcome	Forbes	J
2. Alison Rose	Imp 2	S
3. Jim Johnstone's Reel	R Goldring	R
4. Georgie's Jig	L	J
5. The Gentleman	35	S
6. Lady Sophia Lindsay	Attwood	R
7. Muirland Willie	21	J
8. Mrs Milne of Kinneff	L	S
9. Sgurr Alasdair	R Goldring	R

INTERVAL

10. Waverley	15	J
11. Makin' the Tartan	G Ferguson	S
12. The Ladies of Dingwall	Misc 2	R
13. Berwick Johnnie	Graded	J
14. Margaret Parker's Strathspey	31	S
15. Baldovan Reel	D Henderson	R
16. Postie's Jig	R Clowes	J
17. Neidpath Castle	22	S
18. Aileen's Reel	R Goldring	R

Extras:

Jessie's Hornpipe	8	R
Barton Barbeque	L Petyt	R

Gude Ale Keeps the Heart Aboon

Chorus

*O gude ale comes and gude ale goes
Gude ale gars me sell my hose
Sell my hose, and pawn my shoon
Gude ale keeps my heart aboon!*
Robert Burns, 1795

A 32-bar reel for three couples in a four-couple longways set

Bars

1-8 1st couple set, dance a half figure of eight around 2nd couple, then dance in and down to finish back to back facing opposite sides (2nd couple step up on bars 7 & 8). (1st couple may take near hands briefly as they dance in and down on bars 7 & 8.)

9-12 1st couple and corners set as in double triangles, then 1st couple and first corners turn with right hands to finish in position as on bar 9.

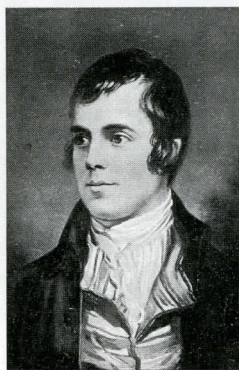
12-16 1st couple and corners set as in double triangles, then 1st couple and second corners turn with left hands to finish in position as on bar 9.

17-24 1st couple and corners dance inverting double triangles (1st couple and corners set as in double triangles, then all advance setting and turn right about so 1st couple is in second place on opposite sides facing in and 2nd and 3rd couples are back to back in the centre facing out. All set with hands joined, then all advance setting and turn right about to finish in position as on bar 9 (1st couple back to back in the centre facing out)).

25-32 1st couple dance out opposite sides and cast around their first corners to face each other up and down in the centre of the set, then turn 1¼ times with the right hand to finish in second place on own sides ready to begin again. (If desired, 1st couple may substitute a Tulloch turn or birl for the right hand turn at the end of the dance.)

Devised by: Lee Fuell

© 2009, Donald L. Fuell, Jr.



Mally's Meek, Mally's Sweet

Chorus

*Mally's meek, Mally's sweet,
Mally's modest and discreet;
Mally's rare, Mally's fair,
Mally's every way complete.*
Robert Burns, 1795

A 32-bar strathspey for three couples in a four-couple longwise set

Bars

1-4 1st couple cast into second place (4-bar cast), 2nd couple steps up on bars 3 & 4. (1st couple takes near hands briefly at end of bar 1)

5-8 1st couple dance between 3rd couple and cast up into second place on own sides.

9-12 1st couple set advancing to first corners (who set back) and turn ¾ with two hands to finish in line across the dance, 1st woman between 2nd couple and 1st man between 3rd couple.

12-16 1st couple set advancing to second corners (who set back) and turn ¾ with two hands to finish between their corners (i.e., 2nd place on opposite sides).

17-20 With hands joined on the sides, all set then all turn partners with two hands once round.

21-24 1st couple dance half figures of eight across, 1st woman around 2nd couple and 1st man around 3rd couple, passing through second place on own sides to finish left shoulder to left shoulder in the centre.

25-28 1st couple dances right hands across, 1st woman with 2nd couple and 1st man with 3rd couple.

29-32 1st couple dance left hands across, 1st woman with 3rd couple and 1st man with 2nd couple (1st couple pass right shoulders in the centre to begin), finishing in second place on own sides.

Devised by: Lee Fuell

© Donald L. Fuell, Jr., 2009

<http://www.robertburns.org/works/544.shtml>

At the end of **Bar 10**, 1st couple should be back to back in the centre facing their first corners.

At the end of **Bar 14**, 1st couple should be back to back in the centre facing their second corners.

Bar 21-24: Colloquially known as "fishhooks" – 1st woman dances around 2nd woman passing right shoulders and 1st man around 3rd man, also passing right shoulders

***Help celebrate Sir J M Barrie's 150th Anniversary
by joining the dance world-wide on 7th May 2010 at 12 noon.***

Rob Sargent, who organised the World Day of Dance in 2003, would this time like to see children from all over the world dance his specially choreographed dance "Sir J M Barrie of Thrums" at 12 o'clock on the 7th of May in order to celebrate this well loved author of Peter Pan. He is also organising The Ball of Kirriemuir to take place on the 8th of May in The Town Hall in Kirriemuir so that all the big Peters and Wendys can celebrate too.

Rob, who has been dancing for 65 years, is no stranger to grand scale organising and splendid ideas. He was the instigator of the very popular World Day of Dance in 2003 and is involved in the sell-out Highland Ball, held in Inverness every second year. Recently he produced a dance for The Homecoming 2009, which was danced by 200 children in the Inverness area and featured on national television. He has produced numerous dances and has released The Ruthven Collection of Dances with the CDs featuring Colin Dewar and his Band.

Rob can be contacted on +44 (0) 1808 521 338 and +44 7770 615 056 or at the Kirriemuir Heritage Trust:

www.kirriemuirheritage.org.uk

Sir J. M. Barrie of Thrums

4 couple dance in a longwise set

4 x 48 Bar Reel

Original tune: Sir J. M. Barrie of Thrums by Ian Cruickshanks

Bars 1-16

(1-12) Four ladies start. 1st lady (Wendy) crosses over and casts behind 1st man (Peter), in front of 2nd and 3rd men and behind 4th man, crossing over at the end of the set dancing up to original position. (2nd, 3rd, and 4th ladies follow the 1st lady).

(13-16) 1st and 3rd ladies pull right shoulder back, turn 2nd and 4th ladies by the right hand for 4 bars. At the same time 1st and 2nd men and 3rd and 4th men turn left hand for 4 bars.

Bars 17-32

(17-28) Four men start. 4th man crosses over and casts up round 4th lady, dancing in front of 3rd and 2nd ladies, behind 1st lady, crossing over to dance down to original position. (3rd, 2nd and 1st men follow 4th man).

(29-32) 2nd and 4th men pull left shoulders back and, facing up, turn 1st and 3rd men for 4 bars left hand. At the same time 1st and 2nd and 3rd and 4th ladies turn by the right hand for 4 bars.

Bars 33-40

1st couple lead down the dance, right hand, for 4 bars and turn each other by the right hand for 4 bars finishing in 4th position. (2nd, 3rd and 4th couples with nearer hands joined on the sidelines step up one place on bars 35 and 36).

Bars 41-48

All 4 couples circle to the left and back ready to start again. In the final circle, and with hands joined, all dance into the centre with hands in the air and shout Hooray.

1st Couple will always be Peter and Wendy

© Rob Sargent November 2006



Sir J.M. Barrie of Thrums

4 x 48 Reel

Ian Cruickshanks
PRS/MCPS

Chord markings for the first system:

- Staff 1: G, Dg, Ad7, D7, Ad7, F#d7
- Staff 2: G, D7, G, Dg, Ad7, D7
- Staff 3: Ad7, D7, G, D7, G

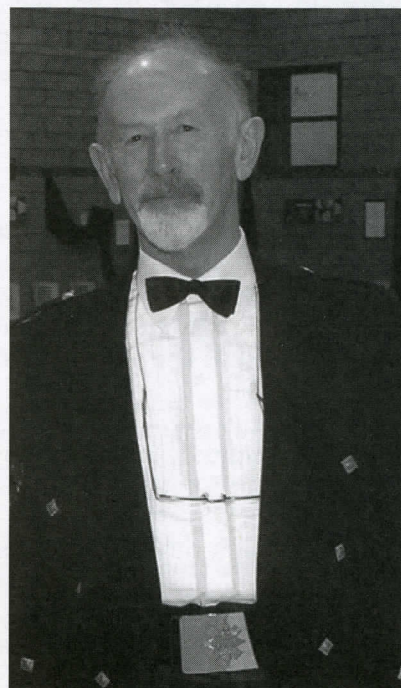
Chord markings for the second system:

- Staff 4: C, Ec, G, Bg, D7, F#d7
- Staff 5: G, Bg7, C, Ec
- Staff 6: G, Bg, D7, F#d7, G, D7, G

PLAY REPEATS 1st TIME THE SINGLE MEASURES 2nd TIME © Ian Cruickshanks



Ian Cruickshanks



Rob Sargent

There are no kangaroos in Austria

Dance devised by Felix Hamelbeck and Beatrix Wepner, Vienna for branch members Eva and Brian who moved from Austria to Australia. I first saw this dance performed with great hilarity at the Vienna Weekend in 2001 complete with dangling corks in hats.

This dance, which Felix told me was meant to be a party piece, and its more advanced sibling can be found in the Vienna Book of Scottish Country Dances, which was published in 2009 to celebrate the 20th Anniversary of the Vienna Branch.

Basic Version:

32 bar jig for three couples in a three-couple longwise set.

Bars

1-2 1st and 2nd couples, joining hands on the sidelines, set.

3-4 1st and 2nd couples, giving left hands, cross over, retaining hands.

5-6 1st and 2nd couples dance left hands across halfway round, finishing in the sidelines in the order 2, 1, 3.

7-8 2nd and 1st couples, joining hands on the sidelines, set.

9-16 1st dance up and pass 2nd couple by the left shoulder to dance parallel figures of eight on the sides round 2nd and 3rd couples.

17-18 1st and 3rd couples, joining hands on the sidelines, set.

19-20 1st and 3rd couples, giving right hands, cross over, retaining hands.

21-22 1st and 3rd couples, dance right hands across halfway round, finishing in the sidelines in the order 2,3,1.

23-24 3rd and 1st couples, joining hands on the sidelines, set.

25-28 3rd and 1st couples dance right hands across once round.

29-32 2nd and 3rd couples dance left hands across once round.

Lady in Red

Devised by Simon Scott, Vancouver

32 bar slow jig for five couples

(Suggested music the "Gentle Shepherd"; Marian Anderson "Lady in Red" Scottish Dances Vol 12, five times through, or Ron Kerr St Andrews Ball CD four times through).

Bars

1-2 All five couples join hands on the sides and set to partners.

3-4 1C, 3C and 5C Petronella into the centre, while, 2M and 4M cast up one place and 2L and 4L cast down one place.

5-6 1C, 3C and 5C set to partners, while, 2C and 4C cross over to opposite sides. 2M dancing between 1C, 4M and 2L dancing, right shoulders, between 3C, and 4L dancing between 5C.

7-8 1C, 3C and 5C Petronella out to opposite sides, while, 2M and 4M cast down and dance into the centre to face up and 2L and 4L cast up and dance into the centre to face down. 2C and 4C face their partners in a line up and down the centre of the dance.

9-16 2C and 4C dance a reel of four up and down the centre of the dance, 2M and 2L must pass giving left hands on bar 8.

17-20 2L with 1C, and 2M and 4L (who take left hands at the end of the reel) with 3C, and 4M with 5C, dance left hands across once round, 2C and 4C finishing in their partners places. All are now on the opposite sides of the dance.

21-24 All join hands on the sides and set to partners and cross over giving right hands.

25-28 1C with 2C, and 3C with 4C, (the top four couples) dance set and link.

29-32 1C with 4C, and 3C with 5C, (the bottom four couples) dance set and link.



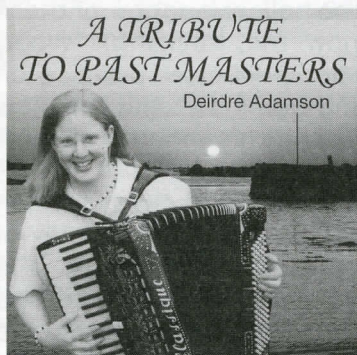
A Tribute To Past Masters

Deirdre Adamson

DACD0932

For far accordionist Deirdre Adamson makes a welcome return to the recording world twenty-five years on from the release of her first recording *Off She Goes*, and I for one am delighted Deirdre is still going strong and playing to virtuoso standard some quarter of a century later. Her new album is called *A Tribute to Past Masters* and what better way to enjoy the music of those great names from the past than by having their music superbly played by a modern day master.

Deirdre has produced this great album of music composed by musicians who are sadly no longer with us. The album, which was recorded at Temple Studios in Midlothian by engineers Ewan Macgregor and Neil Ross, features eighteen brilliant tracks and pays tribute to the composing talents of such legendary names as Niel Gow, Angus Fitchet, Will Starr, Pipe Major Donald MacLeod, Lindsay Ross, John Huband, Angus Cameron, Andrew Rankine, J.F. Wagner, James Scott Skinner, Felix Burns, Iain MacLachlan, Sir Jimmy Shand, Alastair Hunter, Jim Johnstone, Pietro Frosini, Bobby MacLeod and the much missed Musical Director of Dunblane Hydro, Jim MacLeod.



Deirdre's playing on this tribute album, as on all her recordings, is crisp, precise and accurate with all twenty-nine tunes played to sublime perfection and to a standard which I'm sure would thrill and delight the great names aforementioned who left us with such a treasure trove of wonderful tunes which have become such perennial favourites down through the years.

With such a list of esteemed Scottish composers featured on this CD, I'm sure this evergreen collection will contain at least one of your favourite tunes. Deirdre starts off in rousing fashion with the *Athole Volunteers March* and the *Earl of Dalhousie*, two great marches composed by Niel Gow. We then move into waltz mode with a great version of Angus Fitchet's *Lerwick Waltz* before being treated to a wonderful rendition of Will Starr's *Bluebird Polka*. Throughout the album Deirdre sprinkles her own special magic by breathing new life into such classics as *The Glennifer Polka* (Andrew Rankine), *Under The Double Eagle* (J.F. Wagner), *The Dark Island* (Iain MacLachlan), *Household Brigade Two-Step* (Felix Burns), *Windycage Barn Dance* (Sir Jimmy Shand), *The Family Pride*, *Malcolm Ross*, *Jim Kennedy's Jig* and *Joe Foster's Jig* (Lindsay Ross), *Farewell to Scotland*, *Bonnie Glenfarg* and *The Piper's Weird* (James Scott Skinner), *Shilling Hill*, *The Borestone*, *Miss S.J. Marshall* and *Billy Thom's Reel* (Jim Johnstone), *Alan C. Beaton of Tobermory*, *John Robertson* and *Jean's Reel* (Bobby MacLeod), *Ma Cherie* (John Huband), *Donald MacLellan of Rothesay* and *Dr. Ross's 50th Welcome to the Argyllshire Gathering* (Pipe Major Donald MacLeod) and *The Queen Mother's Welcome to Glamis* and *Harry Scott of Friockheim* (Angus Cameron).

Deirdre Adamson and Deeay Music have hit the mark once again with another wonderful album which has been recorded and produced to a very high standard with excellent musical arrangements and virtuoso accordion playing. It complements aptly the superb music of the past masters whom I'm sure will be looking down on this recording with great pleasure and satisfaction. *A Tribute to Past Masters* by Deirdre Adamson is a must for your collection and if you don't go out and buy it yourself I would urge you to add it to your Christmas wish list, trust me, you will not be disappointed.

Bill Brown for Box and Fiddle November 2009

THE CONCORDE



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Hobson's Choice

Dog-eared sandwiches and dodgy doctrines

Not very many years ago, when a sanity saving job change wrenched me like a rotten tooth from the comfort of my decadent southern surroundings, it became obvious that if everyone else's sanity was to be equally saved, then I had to be found something to occupy my spare energy. Hockey and rugby ceased when the injuries of one Saturday had not recovered by the next. Athletics classified me as a veteran at age 40, and I wasn't ready for that yet. Belonging to one of the oldest and most prestigious archery clubs in Britain it still left me unprepared to shoot at tin cans in the garden for entertainment. So cutting a long story short, suddenly, there I was crossing the threshold of a Scottish Country Dance class in a small Lakeland town. To say I had never danced before would be an understatement! I positively despised dance in all its forms and all those who did it (well, the males anyway), but recently we had attended a couple of barn dances, and some English so-called ceilidhs, at both of which much drink had been taken, and walking about while some music played with the apparent aim of grabbing ladies from time to time was what passed for dancing. This is what I thought Scottish Country Dance was like, and there are many who say that I still dance like that!

Teachers are used to people who come to classes and say, "I'm an absolute beginner", to which they reply encouragingly, "Never mind it will soon come back to you, it's not much harder than the Gay Gordons, or the Dashing White Sergeant."

"No, I've never done anything like that"

"Well we always find that Ballroom and disco dancing gives a good sense of timing and rhythm"

"No, never been on a dance floor in my life!"

"Marching to music in basic training in the forces has always been one of the best preparations for hearing and moving to the beat, but we always start with the right foot not the left!"

"Never been in the forces, never marched, never have been sure which was my left foot"

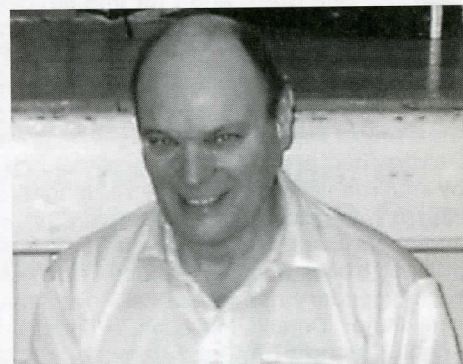
"Perhaps you'd better sit over there for a while, to watch what the beginners are doing to see if you think it's for you!"

Well I sat, and I watched, and all of my worst fears about dancing were realised, springing, pointing, gliding, gesturing, pivoting, turning, weaving, crossing, presenting, parading, an incredible pattern of group activity, in some way synchronised, I suspected that this was probably related to the music, because they did it when it played, and stopped when it didn't.

"So what do you think?" asked Bill, and I watched his face go pale as I replied, "It looks simple enough, I'll give it a go." I didn't add that this judgement was based on the observation that everyone else there was about ten years older than me, and either girly or non-sporty males, and I couldn't believe they could do anything I couldn't learn in a week or two!

So he got me up with an experienced partner, and I discovered a number of great truths. The first was "Dance delusion", which means we all think we are dancing better than is reality; without delusion dancing would be impossible because we would forever break down in tears. The second is closely related and is "Dance dissociation", when hindsight tells us how bad we used to be, but the much stronger dance delusion tells us "But I don't do that anymore". These learnings do seem very negative, but what I found made the greatest difference, was, always keep your mouth shut, and go where you're pushed! If you do these two things people never

By George Hobson



stop helping you, and you make the maximum possible progress. I hear the hollow laughter of those who know me, cackling, "What, shove him?! - Better practise on a backing bull first," and "lockjaw wouldn't shut his mouth!" Well, I was younger then!

So delusion and dissociation alternated, and my couple of weeks turned into months, and then into a year. Then the second year started, and I remembered a silent promise I had made to give it up if it wasn't any better by this time. But Bill (Martin) passed me on to Derek (Haynes) who may have been an incredibly demanding task-master, but all he ever asked was that whatever you could do, you tried to do it a little better. This suited me down to the ground, and fostered my dance delusion to the point where I passed from stumbling beginner effortlessly on to bumbling has-been without ever having passed through the "competent dancer" stage. But I jump ahead.

After four years I was finally allowed, though not encouraged, to attend my first dance to tapes, with a list of dances I should in no way attempt. It was expected that you had done your homework so there were no recaps. Everybody took a little food, so there was minimal stress on the home club. I hired a kilt from a theatrical costumiers, it fastened with Velcro and rapped my shins when I moved because of the curtain

weights in the hem (to make it decent on stage). All I needed was a ginger "see-you Jimmy wig", but against all the odds the evening was magical, and I knew what I wanted to spend the rest of my life doing – giving grief to people who took having fun too seriously!

At this stage the pursuit of happiness took me to the Highlands, and what a contrast! Suddenly all dances were to live bands, recapped and even walked. Beginners were encouraged to attend and even danced with, in fact by my second rally I was invited to join a demo team, because "you clearly enjoy your dancing, and we can soon teach you all you need to know" (and the usual plus points, I had a kilt and two legs). All this was for half the price I was used to, and with a supper thrown in!

This, as is usual in my danceambles, at last brings me to the only real point I have to make, and it is about the tea/supper. The preliminaries were all very civilised, "let the band go first" and "gentlemen please get out the tables and extra chairs". But then there was a sudden explosion of bodies, like one of those Hungarian bus queues that goes from 0 to 100 the instant a bus appears on the winter street; vigorous young men and older ladies as stately and destructive as galleons, all elbows and shoulders, ganneting the food table. I fairly boggled, my eyes proper popped. Noting my distress an old hand marked my card, "you want to get there before those wifies, or else there will be nothing left fit to eat, they'll roll back all the sandwiches to see what's in them, then plate up the best things including a piece for him at home/the dog/the hens or whatever." And he was right, by the time I got there, my predominant memory is of a sea of dog-eared curled-back sandwiches, and not a meringue in sight!

Strangely where this goes, is for me to enter the strongest possible plea for us to support and continue the traditional Rally tea. Because, make no mistake, the twin Ban-sith of litigation chancers and

Health and Safety reprimanders are coming to get us, and we had better be ready!

Already it is common in many of our more genteel English Dancing groups, and many events in venues controlled by a distant bureaucracy, for the only refreshments to be offered to be freshly opened packets of biscuits (remnants to be discarded!) and freshly boiled cups of tea. Some venues will only let us use their excellent, expensively funded from public subscription, kitchens, if we will provide them with an indemnity and financial guarantee against claim!

In the name of all that's holy! Where and what is the evidence of risk from our all too human catering practice? We can all point to the potential hazards of multiple handling, unknown provenance, public exposure of perishables; but where are the statistics of multiple transmission and onward contact and extended incubation that turn these into assessable and to be avoided risk?

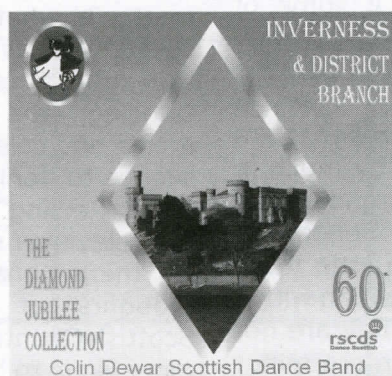
Environmental Health do not direct their attention at us because

they know the major channels of risk, these do not include us, but paradoxically could encompass the professionals we may be forced to use if we just let things happen.

Our casual social practices of some 200 years standing, give testimony to a substantial lack of risk when your target population is essentially healthy and of normal hygienic habits. Over this huge span of time and catering I have managed to find only one (famous) case of a small group from one rally who had minor tummy upsets, and this because of one old lady, known to be ill, who no one had the heart to ask not to provide food this once. Compounding this was the oversight that though most people were warned off, a small group was not informed.

If it isn't broke, don't fix it! But do expect that very soon there will be those who want to fix it for us. Think hard. Think how much or little you value your social supper break, and begin to consider what we can do in terms of a joint and central indemnity to answer the case once and for all.

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Dangerous Dancing

By Finlay Forbes

In a previous issue of Dance On!, "The Dancie" mentioned that Miss Milligan considered Hugh Foss's views on Scottish Country Dancing to be "dangerous".

The obvious questions arising from her assertion are: "dangerous to what?" and "dangerous to whom?" For anything to be dangerous something or someone must be in line for serious damage and it is difficult to see who or what was placed in significant peril by the thoughts of the late Mr Foss. Perhaps this question cum observation should be qualified by limiting it to Mr Foss's thoughts on Scottish Country Dancing. His professional thoughts as a cryptographer were a totally different matter and could well have posed serious threats to enemies of the state.

To put this into some kind of perspective, anyone's views on Scottish Country Dancing, even Hugh Foss's, are an improbable starting point for global conflict or the demise of civilisation as we know it even if some of those involved in the purportedly harmless social activity of dancing choose to express their views in decidedly bellicose terms that are not always supported by much in the way of reasoned argument. Even at their most vehement, such views amount to little more than crushing the opposition with a scruple of sawdust. They are not even likely to lead to more minor disasters such as traffic jams, daft government computer projects and delayed trains since the assorted bodies denying responsibility for these matters are quite capable of causing serious damage without outside assistance from those devoted to such arcane rituals as square poussetting and double triangulation*.

Anecdotal evidence suggests that Miss Milligan tended to view any opinions that did not coincide with her own as dangerous, so perhaps in this case dangerous was merely a synonym for "not

mine" but even if it was, it may be worth considering whether there are views out there that endanger the future of Scottish Country Dancing.

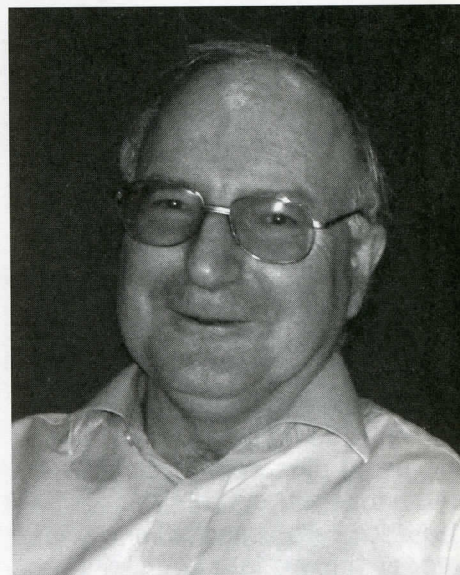
Only a couple of weeks ago when I was in a walking party on the North Downs, an enthusiastic dancer in our group made the unprompted observation that Scottish Country Dancing was dying. His assertion was made without any trace of Schadenfreude or argumentativeness. It was born of genuine concern for the future of a pastime that he loved and which he saw evanescent at a worrying rate.

As some readers may have already deduced, I am not an enthusiastic follower of popular culture and I studiously avoid the outpourings of what passes for journalism in the tabloid press but even without detailed knowledge of these matters, I do not believe that there is much in the way of anti Scottish Country Dancing material being promulgated to the Great British Public or the great public of anywhere else for that matter in what is now referred to collectively as "the media". On the subject of Scottish Country Dancing, the worlds of mass media and celebrity culture prefer silence to denigration. "Celebrity come Reeling" has yet to grace our television screens.

If there are any dangerous thoughts or actions affecting Scottish Country Dancing, they are more likely to be generated within what is still sometimes described as Miss Milligan's worldwide dancing family rather than by outside forces that have thus far treated the whole business with indifference.

As my erstwhile friend is rather more active on the reeling and jigging front than I am at present, I asked him what he saw as the main causes of so palpable a decline.

In essence it boiled down to the closed shop phenomenon. Scottish Country Dancing has developed the laager mentality.



One of his deep concerns was the practice of established club members booking up dances to the point where they have no capacity to take up those not known to them (in other words newcomers of any level of ability from six left feet to the reincarnation of Bobbie Watson). This practice is so prevalent in the South of England that it has generated some fairly intense correspondence in local branch newsletters and other publications. None of this correspondence appears to have had any significant influence on the behaviour of the bookers in spite of the fact that the practice of booking up has reduced attendances at those events where it is common practice.

This should come as no surprise given that the practice confirms the perception of cliquishness that is so often associated not only with Scottish Country Dancing but also with Scottish societies in general. In cases where I was very much part of the inner circle, I often found myself dismayed by the lengths to which my fellow circle members were prepared to go to protect what they had come to regard as their legitimate fiefdom.

A raw beginner may be quite happy to sit down and gawp in awe and

wonder at the balletic prowess of a club's elite inner circle but a skilled and experienced newcomer is far less likely to remain long on the sidelines in a state of blissful contentedness.

The second problem that my friend highlighted was the demonstration set syndrome. This is probably the extreme manifestation of booking up where eight dancers turn up and dance with each other all night, possibly with a view to showing off their skills to the cloddish riff raff who happen to share the same venue. To be fair to these rather vain creatures, their physical skills are usually well honed even if their intellectual skills do not allow them to deduce that Scottish Country Dancing is a social pastime not a spectator sport.

People who indulge in this practice would be better off dancing at home. Perhaps that is what they will do now that times are getting harder and money is becoming scarcer although making their activities so private would remove the perceived benefits of showing off their self avowed superior skills to a largely imaginary crowd of admirers.

None of this behaviour is "wrong" however unsociable it may be. Those who practise it are perfectly entitled to do so without fear of the law of the land but that is hardly the point. It is less a question of right and wrong than a choice between growth and decline or even a choice between decline and standing still.

If too many of the current participants in the activity act in a way that discourages new entrants it does not require profound perspicacity or a degree in divination to work out that new entrants will be discouraged and turn away.

A dearth of new entrants leaves the survival of the dance in the hands of those who are already involved. Despite any delusions of immortality that some of these worthy souls may harbour, the hard and irrefutable fact is that sooner or later they are all going to die. Scottish Country Dancing may well be beneficial to human health but there is no hard medical

evidence to show that the benefits it bestows are so great as to stave off any encounter with the grim reaper indefinitely.

What happens when the last pas de Basquer dies?

Perhaps those in the inner circle do not see that as a relevant question if their prevailing take on the topic is "as long as it sees me out I don't really care" or "I'm not going to be there when it happens so why should I worry?"

If these are the prevailing views of existing practitioners, what they are saying in effect is that the tradition they guard is not worth preserving and all the rhetoric about preserving standards and seeking quality not quantity will become meaningless when the final whistle blows on a once valuable social activity.

As I see it, the main danger to Scottish Country Dancing comes not from the outside world but from its own introversion and from the pursuit of practices that tend to increase the level of such introversion to the point where interested outsiders will be made to feel like intruders in a very private world – a world so private that when it ends, the end will pass unnoticed.

***Notes of a foot nature**

Any correspondence on this deliberate malapropism will be ignored.

Seeing as you have got this far, you may like to know that a poussette is a baby's push chair. I am not sure if that is significant but you might as well be aware of it.

Alyth Burn

Alyth Burn is a 48-bar jig in RSCDS Book 22. The name has nine letters to be placed in the squares below so that each line, column and 3x3 square contains all the letters of the name "Alyth Burn", but only once. Solution on page 25.

T		R					B	H
				A				T
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An Afternoon with Jane Austen

Elegance Personified

One would have to be well connected to have participated in "An Afternoon with Jane Austen". All performers were magnificently attired in the style of the period, at this production by the Jane Austen Society Scottish Branch in Wardie Parish Church on Saturday 26th September 2009. The entertainment included songs of the authoress's time, piano and trumpet playing, reading of excerpts, an early farcical play and a display of dances which may well have been danced by the writer.

Maureen Kelly (the President) and Barbara Brodie delighted the audience with songs like Where the Bee Sucks, Begone Dull Care and The Banks of Forth amongst others. Margaret Donaldson and Moragh Gibson on pianos would have added lustre to any Regency

withdrawing room and the addition of Moragh's trumpet and David Gibson's commentary made us all catch our breaths in their production of Battle of Prague composed by Kotzwara.

Members of the branch and friends performed a farcical comedy written in Jane's early years and entitled The Visit. The dancing of The Duke of Kent's Waltz (1801) and The Comical Fellow (1776) was elegantly executed by sixteen dancers from The Edinburgh Assembly to music from "Dance and Danceability" by The Assembly Players. They were led by their Dancing Master, Nicolas Broadbridge and his lady wife, Nell.

"Their coming gives a credit to our assemblies." **The Watsons**

The interval refreshments maintained the theme as the company sampled a variety of Regency tit-bits, samples being Nutty Eltons, Mansfield Parkin,

By Sheila Sutherland

Wicked Wickhams, Mrs. Bennet's Shearing Cake and Mr. Collins's Simpering Cake.

The event was held in aid of the Jane Austen House Museum and Tilda Mission Hospital, India.

The dancers, or rather Jane Austen, should have the last word.

On Dancing as an addiction:

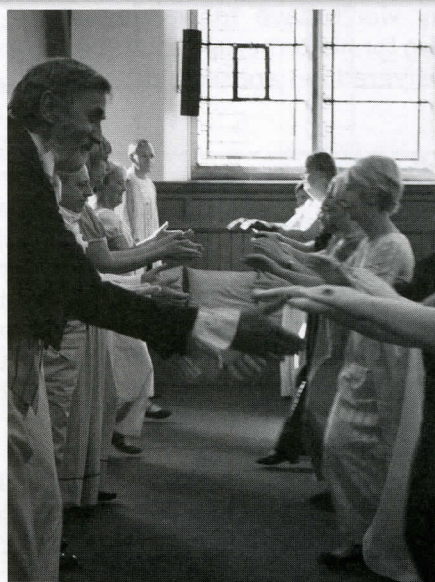
"It may be possible to do without dancing entirely. Instances have been known of young people passing many, many months successively, without being at any ball of any description, and no material injury accrue either to body or mind; – but when a beginning is made – when the felicities of rapid motion have once been, though slightly, felt – it must be a very heavy set that does not ask for more."

Emma





Mary Lynchehaun, Ann Frater, Margaret Belford, Trina Mchendrick, Agathe Dawson, Ken Dawson, John Armstrong, Alison Paget, Jane Chisholm, Inga Joyce, David Sutherland, Val Knowles, Nell Broadbridge, Sheila Sutherland and Nicolas Broadbridge



Your Letters

Dear Editor,

Thank you for continuing to give a platform to Finlay Forbes.

His articles in Dance On! have been consistently informative and provocative.

Thank you also for including the article from Anselm Lingnau in the issue before last, combatting some of Finlay's views.

I commend your robust defence of free speech, and I enjoy a good flyting match as well as the next person. I'll add that I don't know either of the above-named personally.

Against that background, I thought the article by Finlay Forbes in your last issue, starting with the first sentence, was unworthy of him. It was full of sound and fury, but did not cast much light on the differences between the two of them.

Which leads me on to this thought. The obvious forum for a flyting match these days is on the Internet.

All credit to your contributor Alasdair Graham and to Mike Scott for their online event diaries, and to Anselm Lingnau as the driving force behind the discussion forum Strathspey.org.

But there is a big gap here, which perhaps Dance On! could fill.

Put together the event diaries and the discussion forum, along with the added value of informative articles (past history, new dances, and so on).

It has to be online of course.

Then Finlay won't have to wait a month or two for his come-uppance; it will be delivered in nanoseconds.

Hamish

Dear Hamish

Isn't it great that we all share a hobby which people are so passionate about. Every single contributor to Dance On! has his or her own way of writing, their own style, but one thing they are united in is Scottish dancing.

Happy dancing,

Pia

Dear Pia,

I have read with interest Finlay Forbes's reply (in Dance On! 42) to my reply to his earlier column. It is gratifying to see that he has raised various points that I am quite in agreement with and others that are worth discussing; this saves me from having to expend (electronic) ink on countering his "*argumenta ad hominem*" that I shall not be dignifying with an answer. Instead I shall be concentrating on those points that have to do with Scottish Country Dancing.

First off, I am happy to share Finlay's enjoyment of dances like "The Irish Rover" and "Bratach Bana" as well as his reservations towards "The Dashing White Sergeant" and "Strip the Willow" (although these dances surely also have their place). Finlay correctly states that "The Irish Rover" and "Bratach Bana" are dances that require a level of expertise that, if people were to restrict their programmes to these and similar dances, would surely fail to satisfy the typical mixed audiences we find at Country Dance functions. However, it is worth mentioning that (as Finlay is certainly aware) not all Country Dances of recent invention are overcomplicated monsters that only serve to discourage new dancers – devisers like Roy Goldring or Derek Haynes, to name only two, have managed to come up with many dances that are interesting without being too difficult for dancers of some little experience, and one of the appeals of SCD, after all, is that it is an ongoing, living tradition where new ideas are welcome. So there is no particular necessity to restrict ourselves to the "age-old-Scottish" repertoire. If anything it is up to teachers and programme devisers to provide a refreshing (but not shocking) mix of dances that have something for everybody; having just got married this summer I would suggest that "something old, something new, something borrowed, something blue" is a reasonable recipe for a social Country Dance programme or workshop agenda as well as the traditional composition of a bride's outfit. And if the audience is likely

to enjoy an approach like that of Linlithgow Scotch Hop (which I have also heard nice things about) then that is certainly worth emulating, although it is probably not going to work equally well in all other venues.

I also quite agree with Finlay's thesis that "Scottish Country Dancing has now reached a point where its survival depends on taking the steps necessary to bring in new participants rather than restricting itself to pleasing existing ones". Leaving aside the obvious observation that, biology being what it is, SCD has been at this point at least for the last 89 years and is likely to stay there for the next few centuries to come, this rather begs the question of exactly what these steps might be. Making appropriate choices of dances for social programmes is certainly an obvious one, but in the grand scheme of things it is merely a side issue. The great challenge is for us (the existing dancers) to provide an environment where new dancers feel welcome and appreciated. This means, for example, to go out of our way to ask newcomers to dance (even if we would sometimes rather dance only with our friends), to resist the urge to turn social events into impromptu dance classes, to be tolerant of other people's foibles on and off the dance floor just as we would like them to be tolerant of ours, and first of all to strive together to maximise total enjoyment.

Coming back to Finlay's thesis, we do indeed need to bring in new participants (and entice them to stay), but to do so the existing dancers must feel that they're getting their money's worth without being reduced to serving as perennial auxiliary dance instructors in a beginners' class that will never end. Again it is the mixture of dances (and technical points) that is the key; many locations are fortunate enough to be able to hold separate classes for beginners and advanced dancers, but in the general class I teach, doing something for everyone weighs heavily on my mind every single week. I am happy to be able to say that our group includes people who have been around since the very beginning (more than

45 years ago) although they are getting few and far between, while we're still enjoying a constant influx of new faces – even young ones! Of course, not all of these stay on, but enough of them do so to keep our average age from becoming too "Scottish". (And of course there is nothing wrong with trying SCD for some time and then finding it's not what one was looking for in the first place.) I put this down to the spirit of the group members who will make sure – without being particularly prodded to do so – that beginners will dance with more experienced dancers, that newcomers will be included in everything the group does, from displays to pub visits, and so on. This makes the Frankfurt group a joy to teach.

I can sympathise with Finlay's "average Brit" who experiences a "sense of failure and an increasing unwillingness to look like a complete chump" when "making a hash of a difficult dance". I don't think anyone likes to look like a complete chump when making a hash of any dance (difficult or not) and I have personally made enough hashes of even very simple dances (and am likely to do so again) to know what I am talking about. It is safe to say that everybody, even the most experienced dancer in the world, makes mistakes every so often – and yet, surprisingly, the world keeps on turning! If somebody feels like "a complete chump" having danced to the left when the instructions say they should have danced to the right this is certainly not their problem but the problem of an environment where taking a wrong turn is apparently widely perceived as a mortal sin. They may even be going to do it right the next time, so why would anyone have to "look like an idiot in a public place" when the very same thing that makes them look idiotic could happen to seven other people in the same set the next minute? This is Scottish Country Dancing. It is a game. It is a social pastime. It is something that is supposed to be fun. It is not the big exam, job interview, or marriage proposal that will influence years if not decades of your life, and it is not a tightrope walk across the Grand Canyon where the slightest misstep means certain death. If Finlay is keen on getting and keeping people interested in dancing he should really not

advocate for simpler dances but for more human dancers.

Having said that, it is worth pointing out that it is just as easy to make a mistake in a simple dance as it is in a difficult one – especially if you're just starting with SCD. So if our goal is to prevent people (especially beginners) from feeling that they look like idiots, restricting ourselves to simple dances for their benefit may perhaps mitigate the problem somewhat but will certainly not eradicate it completely. All this will achieve is to drive away that part of the community which (also?) enjoys doing more complicated dances. It will also remove a part of the motivation that at least some new dancers feel, namely the urge to actually learn how to do the more intricate dances. After all, the existence of Premier League soccer teams does not appear to discourage young people from playing soccer (quite on the contrary), even though very few of them will ever manage to join their ranks. In the same vein, I don't see anything wrong with people enjoying dancing through the second half of the Waverley Fugues book – although you won't find "Wing-the-Wind" on the Frankfurt Ball Programme anytime soon.

To reiterate: attracting new dancers is important – but keeping the existing dancers around is important, too. We can try to make SCD into something as approachable as Ceilidh Dancing but once we succeed in this it will no longer be SCD. Any strategy that tries to encourage newcomers while at the same time driving away the "old hands" is doomed to failure, as in, "the operation was successful, but the patient died".

Instead, in my opinion the way to keep SCD going – whether in Scotland or elsewhere – is to make it enjoyable for both new and experienced dancers, for example by "decriminalising" mistakes in all dances (simple and difficult), encouraging experienced dancers to take newer dancers "under their wing" rather than perceive them as obstacles to their own enjoyment,

but also providing experienced dancers with opportunities to practise SCD at their level. I appreciate that this may involve a certain change of outlook for many of the dancers of longer standing, who possibly feel that their persistence entitles them to a place at the top of the ivory tower where their dancing enjoyment can remain unsullied by those of lesser experience or ability, as well as force a change of habit on those who regularly take it upon themselves to apprise other dancers of any or all "errors" these may have committed on the social dance floor, but if this is the price we have to pay to keep SCD viable without losing what we enjoy about it, then so be it.

I can't finish this missive without an aside concerning Finlay's comments about the "pas de basque". If he finds the "country dance version" of it "stodgy and inelegant" he should, as far as I am concerned, feel free to substitute it with whatever version he prefers – at least in a social setting and as long as this does not inconvenience or otherwise throw off the other dancers around him. This is, as he correctly mentions, an item of personal aesthetic judgement, and it is not as if the dance police would call a stop to the proceedings and issue him a ticket and fine. In the dance class I teach I do expect people to attempt to master the RSCDS version of the step (which I personally really don't find that bad), but I would not presume to try and control what people other than I do on social occasions.

Anselm Lingnau

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Linlithgow Scotch Hop 2009

20 Years

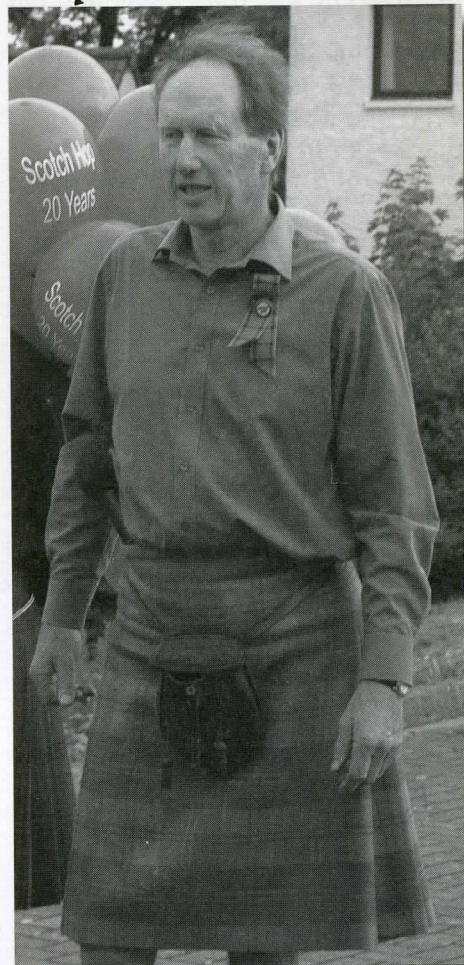
Scottish Dancing for All, or Linlithgow Scotch Hop as it is now called, found itself to be 20 years old this year: how time flies when you are dancing!

On the first Tuesday after the second Thursday in June every year the town has its Marches Day when the boundaries are checked by the Provost and Deacons Court with a procession comprising floats, bands and local organisations in various forms. It seemed a good idea to make sure that everyone in Linlithgow knew about Scotch Hop and its 20 years, just in case they did not. John Carmichael and Marie Fielding were organised to play in the weatherproof safety of a Luton van, which was decorated with some banners with large lettering, tartan and bunting, flags, a generator and a few hundred helium filled "Scotch Hop - 20 Years" balloons. We had some dancers from around Linlithgow but also from Bearsden, Edinburgh Ceilidh Dancers, New Scotland Dancers, West Lothian Council, Dance Base, Dunedin

Dancers... and Pia! The generator could have been bigger and it might have been better without a very heavy shower to refresh us / drench us on the last bit home, but there we were, dancing in the street.

Linlithgow Palace has very limited facilities so it is difficult to plan a party and especially one that might have to be held elsewhere anyway. But perhaps Scotch Hop is always like a party with the balloons just adding a little extra to the atmosphere. The sanity of the organiser has often been in question but when it was decided on the first night to be in the Palace there seemed to be no doubt about it. In the afternoon there had been thunder and lightning damaging both Palace and Church, and it was raining when we were due to start. Chairs remained folded against the walls, The Ian Muir Sound looked out from under their gazebo and the helium balloons, which do not like getting wet, were rushed into the wine cellar with potential dancers. (You let Pia into a wine cellar?!?) The weather cleared dramatically and we were able to start at 7.45 pm after sweeping the rain off

By John D. Carswell



the floor into the gutters! We had a great night of dancing and music with Ian Muir, including The Anniversary Two-step and The Shortbread Dance. The fact that over 250 dancers turned up must mean something!

In this the Year of the Homecoming it would be great to have a good summer for all the visitors around but we just had to get on with it whatever the weather.

I would like to thank all the dancers who turned up plus the members and friends of Linlithgow Scottish Country Dance Club who continually help with the not inconsiderable task of setting up each evening, taking money and car park duties and serving tea and shortbread. Thanks are also due to West Lothian Council and Historic Scotland for their financial support and to Dance On! for advertising.

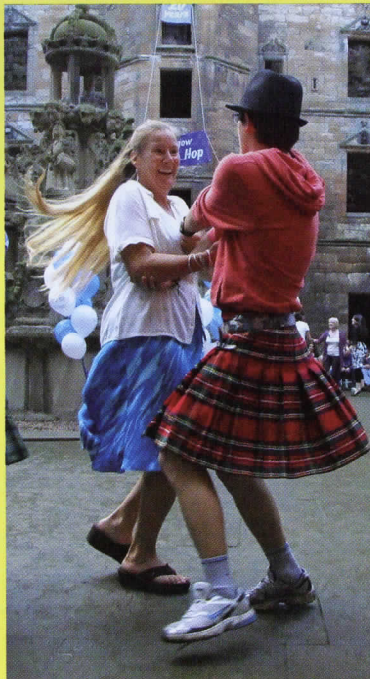


Marie Fielding & John Carmichael

Linlithgow Scotch Hop 2009



***Twenty years and still
going strong!
Photographs
© John Carswell***



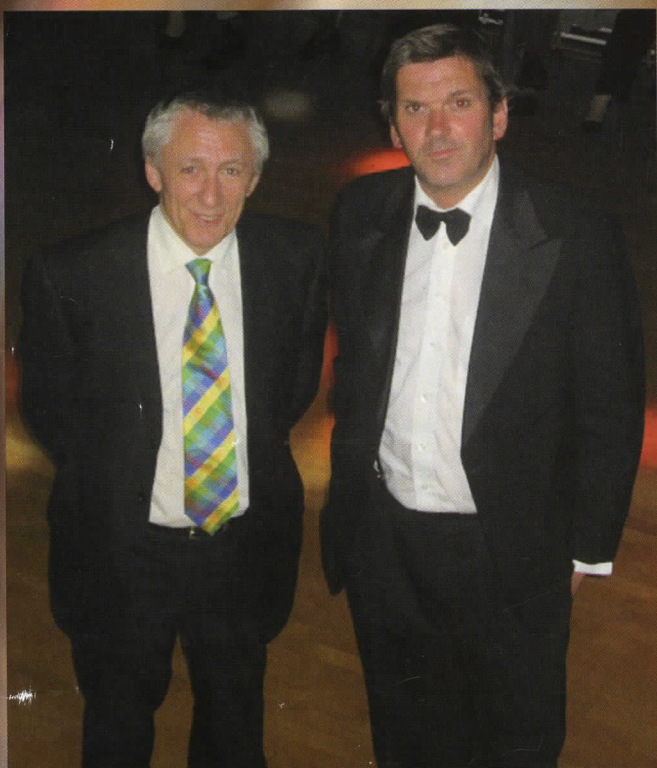
Take The Floor, Shetland



Guest Band, Da Fustra



Presenter Robbie Shepherd with Da Fustra



Audio Crew, Doug Maskew & Peter Elliot



Chapman Cheng



Jillian Isbister

*All Photographs
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