

Dance On!

A photograph of a man and a woman dancing together in a social setting. The man is wearing a light blue button-down shirt and light-colored trousers. The woman is wearing a light green blazer over a white top and a matching skirt. They are both smiling and looking at each other. In the background, there are other people and a window with a view of greenery. The overall atmosphere is festive and social.

STDT Friends Gathering

Anyone for Lunch? • Sex in Country Dancing
RSCDS AGM • My Flies are my Undoing
Lowender Peran Festival

R.R.P. £2.00
Issue 25 - November 2006

STDT Friends Gathering



Jessie Stuart & Jock Thomson



Angela Dreyer-Larsen



Fusion Dancers



Gavin Piper



Veronica Pow & Irene MacRobert



Sue Petyt, Iain Hale & Finlay Forbes

*Joyce
Anderson
& Marion
Robson*



*Photos ©
Northbeat,
STDT &
Streaming
Pictures*



Alan Macpherson & Anita Mackenzie



Pia Walker & Nicol McLaren



Nan & Jennifer Lawson

Editorial

Lots to read and discuss in this month's issue! Finlay's been rattling cages again and George is having problems with his flies. The Dancie tackles the thorny subject of Sex in Country Dancing and Andrew Cook takes us on a journey to Cornwall, to the wonderful Lowender Peran Festival. Once again the RSCDS have had a very successful AGM and we have a report and photographs. Our December and January issues will both be published before Christmas so please send in any articles, photographs and dances as soon as possible. We're particularly looking for original dances for the festive season.

Laura has been working hard on our Website and we're gradually uploading articles and information. How about giving a dancing friend a subscription to "Dance On!" as a gift? Full details are on page 22 or at www.danceon.co.uk. We now have a Paypal facility, so you can pay or renew your subscription on line.

More and more dancers are joining us – remember, "Dance On!" is the magazine where you can have YOUR say. We welcome discussion, even if it does get a little heated sometimes!

Karin

Take The Floor

2nd December Gordon Shand SDB
(From The Caol Hall, Fort William
as part of the Scots Trad Music Awards)

9th December Alexander Lindsay SDB

16th December Guest Presenter Bruce MacGregor
Tom Orr SDB
(Interview with Aly Bain)

23rd December John Carmichael SDB
(And Special Guests)

30th December Three of "The Greats"
(Jimmy Shand, Bobby MacLeod & Jim MacLeod)

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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Front cover photograph of Dance Band Leader, Nicol McLaren and STDT Chairman Marion Robson

© Flash @ Streaming Pictures.

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Anyone for Lunch?

By Finlay Forbes

Four hundred and sixty miles is a long way to go just to honour a lunch invitation especially when the destination is the world-famous holiday resort of Alloa. No sane human would embark on such a venture but then some readers would argue that any evidence of sanity (or even humanness) on my part is a long way from being convincing and certainly insufficient to secure a conviction on either count. It was only innate eccentricity augmented by a fair degree of editorial "persuasion" that induced me to embark upon such a strange expedition. Mind you, it was well worth the effort in the end. The "Dance On!" table was a highly sociable place to be and was easily the largest and noisiest there. No casual observer would have mistaken it for a convention of shrinking violets. There are photographs to prove the attendance figures and a few other things besides but fortunately nothing to



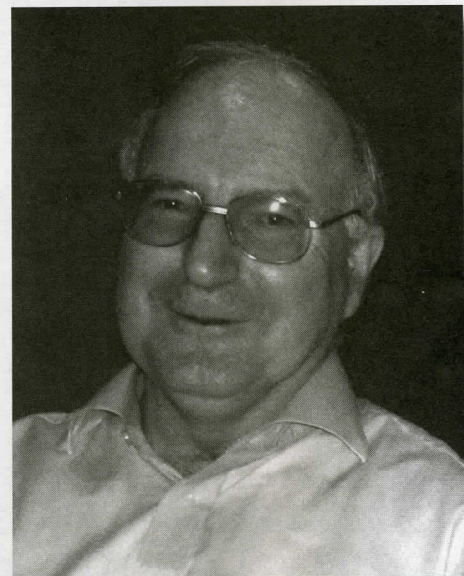
Pia Walker of the RSCDS International Branch and Jessie Stuart, "Queen of the Dance", do "The Fisherman's Reel".

confirm the size, main sources or conversational content of the decibel count. Some things are best left unreported.

The lunch in question was part of the snappily titled Scottish Traditions of Dance Trust's "Friends' Gathering" held at Dunmar House Hotel somewhere on the bateable land between Alloa and Tullibody. Despite its Scottish name and location, Dunmar House is a surprisingly English looking mock-Tudor timbering and brick edifice of a kind that is found all over the Home Counties but rarely North of the Border. Driving all the way from Surrey to find a building that looked as if it should have been in Surrey was just a little strange.

I am not a great fan of meetings but as annual meetings go, this one was not at all bad, mainly because it wasn't really a meeting. An unusually short agenda left time for displays of dancing from the Country, Highland and Old Time traditions and provided opportunities for friends and their hangers on to have a pretty successful go at everything but the Highland dances. After all, Highland Dancing is more about spectacle and physical endurance than socialisation (or maybe I'm just getting old). Music for the community dancing was supplied by 5-row accordionist Gavin Piper. I had not heard of Gavin before this event, but on the evidence of his contribution on the day, he deserves to be better known. His sets were interesting and adventurous and his tempi lively without being rushed. What more could any dancer want?

The closing display item of the day was "Skimming Stones" - a specially choreographed dance sequence performed by the Lornshill Academy Fusion Dancers under the guidance of Lisa Dunlop, Scottish Tradition of Dance Trust's Traditional Dance Artist in Clackmannanshire. In many ways, this was the most significant item of the afternoon in that it represented what the



Trust was funding as distinct from what it was merely supporting or encouraging.

There is a theory of some merit that goes along the lines of "what you spend your money on determines what you are".

If this theory is applied to the Trust's activities the results are both interesting and puzzling. "Skimming Stones" used music that was clearly in the Scots tradition but movements that were more in the nature of callisthenics than dance. To my admittedly inexperienced eye, it looked like an imaginative, well designed and highly enjoyable physical education routine done to music but its links to Scottish traditional dancing were tenuous to the point of invisibility. It was great to watch - or so I thought anyway. There was no doubting the commitment and enthusiasm of the performers and their tutor but it still left unanswered the question of how it all fitted into the world of Scottish traditional dance as distinct from dance in general.

This was not the only question that the day's events raised in my mind and I suspect the minds of a few others that were there.

Before lunch, I had little idea of what Scottish Traditions of Dance



The Country Dance Display Team

Trust was. Afterwards, when the speeches had been made and the dancing had reshaped what remains of my musculature, I was still not totally sure. To get a better idea of what it was all about, I paid a visit to its Web site where I was offered tantalising bits of information and marketspeak that never quite coalesced into a discernible pattern and still left a number of important questions unanswered. Perhaps I am one of a tiny minority that finds these questions worth asking but I doubt it.

What is Scottish Traditions of Dance Trust?

According to its own Web site STDT is unique in being the only national organisation that exists to promote and encourage participation and enjoyment in all forms of Scottish traditional dance. I am not sure that those involved in Northbeat and Dannsa would agree, especially as Northbeat's first annual "Island Fling", which covers all Scottish dance styles, took place before STDT was formed. Northbeat also publishes this magazine, which surely aims to encourage participation and enjoyment in Scottish traditional dance.

The Web site also informs readers that STDT no longer requires a formal Annual General Meeting

because it has changed itself from a membership organisation to an arts organisation. What does that mean? Is it a registered charity? If it isn't, what is its legal form (company limited by guarantee, chartered body, non-profit making partnership)? Does it have to produce accounts for somebody or is it exempt from all forms of accountability? How is it governed? Who appoints the board? Surely any potential friends would want to know the answers to some if not all of these questions before pairtin wi their siller - or is friendship free? From the information on the site, I felt no real inclination to explore friendship further but then I am always wary of selective word bites surrounded by rather obvious information gaps. A surfeit of auditing in my misspent youth has left me incurably uncomfortable with significant omissions of this kind.

I should be the first to accept that an organisation's achievements are far more important than its legal structure or form of governance (horrible word) but achievements can or at least should only be measured against objectives. Without clear objectives, any activity however irrelevant counts as an achievement. This can lead to

people expending their energies on what they like doing instead of expending them on what they should be doing. Things unbroken are likely to be fixed and things that are broken and need fixing may well end up languishing in the too hard or don't want to do baskets.

As I see it, some of the Scottish Tradition of Dance Trust's implicit objectives are potentially (although not unavoidably) incompatible.

The aim of promoting and encouraging participation and enjoyment in all forms of Scottish traditional dance apart from being highly laudable is both important and necessary. Some forms of traditional dance are seriously short of participants and the participants that they still have seem to find enjoyment something of a chore. Either that or they express their pleasure in most wondrous and mysterious ways!

Some of the Trust's other aims look as if they could come into conflict with or detract from this. What does "STDT will continue to seek new ways of demonstrating all dance traditions and commissioning new works through experienced professional dancers and choreographers" imply?

"Commissioning new works" presumably means creating works for professionals to perform on stage rather than devising new dances as social activities.



Veronica Pow & Irene MacRobert



Activity in the area of creating new social dances is already on a par with digging up roads and passing daft legislation. It most certainly does not need a shot in the arm from any national body. There may well be a case for Scotland's answer to "River Dance" but most creative souls attempting such a project are unlikely to be constrained by the requirement to adhere to any tradition. Professionals need to be paid and commercial sponsorship of the arts can turn out to be a pretty thorny mattress once the law of bums on seats comes into conflict with artistic integrity. Such ventures could produce results that some critics might describe euphemistically as "interesting" or more neutrally as "ground breaking". Either way, there is a risk that the Scots tradition will give way to yet another facet of modern ballet. "STDT will continue to strive for the appointment of Traditional Dance Artists in every Local Authority."

This one looks great but is open to abuse. Cash starved education authorities could well see these projects as a means of funding the physical education curriculum from sources other than mainstream taxation. There is a serious risk that over time the dance artist unwittingly becomes a vehicle for extracting charitable funding to plug holes in the education budget. Education authorities should pay for basic

physical education out of taxation and in my view should also pay for the teaching of traditional dance but that is clearly a lost cause at the moment. Adding musical accompaniment to basic physical education does not turn it automatically into something that a dance organisation should be funding. Schools do not generally subscribe to the notion of pipers' paymasters calling the tune. If they have any philosophy at all it is "if you're on our property, you play what we tell you to play". One area of particular interest to me and on which there is tantalisingly little information is the Trust's research work, which has apparently been going on for ten years.

Scotland's dance bodies have never been strong on research

and the Trust would appear to be in a unique position to rectify this defect. Any such work ideally needs to avoid the blind alley of reel party reminiscences and go back to the genuine roots of our nation's dancing traditions.

One highly significant area that still requires serious research is Country Dancing in the Eighteenth Century. "The Dancie" is doing sterling work on this but it is unfair to expect him to take on so great a task on his own using only his own resources. Somewhere in the dance collections of that era lie the secrets of a rich and vibrant dance culture that has been obliterated by a potent mixture of Victorian re-engineering and faulty folk memory. Any notion that modern Scottish Country Dancing is a living extension of that age has long been discredited by even the limited information that we have now been able to put together. What we still don't know is what really went on in ballrooms in the high noon of the Scottish Enlightenment.

In the final analysis, Alloa offered a great day's entertainment from an organisation that appears to be doing some really good work (a fact that its publicity material is not reticent about proclaiming) but whose structure and ultimate purpose remain mysterious to outsiders. What is it really all about? The potential to do even better things is clearly there but can it be realised fully? The jury is still out.



The young Fusion Dancers from Lornshill Academy

Response To "Dance On!" Article

Re: STDT "Friends Gathering"

22nd October 2006

Our first impression of this article is that the writer is obsessed with his mileage (see "Dance On" Oct 2006), and has no idea what he is talking about, when he is talking about STDT, its activities and how it works. A journalist of any substance before putting pen to paper would have contacted the organisation's Director and posed the questions raised in his article to which he does not know the answer.

The writer has taken what should have been a simple article about a pleasant afternoon spent in The Dunmar House Hotel, Alloa and turned it into a diatribe against the event host organisation, the Scottish Traditions of Dance Trust (STDT).

The Friends Gathering was held in Alloa as STDT is extremely active in Clackmannanshire and is well supported by Clackmannanshire Council. STDT considers Central Region to be the most accessible area for the majority of our Friends living in Scotland. At this point, we do have to take exception to the statement "*world-famous holiday resort of Alloa*". Alloa may never been a holiday resort but, as any Scot knows, was an area famous for important Scottish industries such as textiles and brewing, e.g. the world-famous Paton's Mill was based in Alloa. STDT is very concerned that the residents of Clackmannanshire would be very offended by such a ridiculous statement.

STDT fails to understand the relevance of the long-winded description given of The Dunmar House Hotel. Dunmar House was built in the early 1900s by a local doctor, and its architecture, whether Tudor or otherwise, was beyond the power of influence of even our organisation. What is "bateable" land, by the way?

(Bateable, or debateable land is a phrase that appears very frequently in Scots literature

and balladry. Often it is used to describe the land between the Esk and Sark on the Borders of England and Scotland, not firmly held by either country but "debateable". All that Finlay is inferring is that the hotel was neither in Alloa nor Tullibody, but somewhere in between. Ed.)

The Friends Gathering was intended to be an afternoon of entertainment and dancing for the Friends of STDT and accompanying guests. It was not intended to be used as a platform for detailed information about the organisation, as the majority of people in attendance, as Friends of the Trust, and in regular receipt of magazines, letters and other information, would already be aware of such facts as:

STDT is a company limited by guarantee no. 161754

STDT is a Scottish charity no: SCO24389

STDT registered office is 30-31 Queen St, Edinburgh EH2 1JX

The Trust has held the above since its inauguration in 1995.

The section "*always wary of selective word bites surrounded by rather obvious information gaps. A surfeit of auditing in my misspent youth has left me incurably uncomfortable with significant omissions of this kind*" infers a mis-managed, bogus organisation and STDT considers this statement to be very misleading. The organisation is perfectly legal and has intense form of governance to which any organisation allocated public funds is scrutinised.

STDT is required to submit audited accounts to Companies House each year, and also to adhere to all the legislative directives of the new Charities Regulator. It is governed by a Board of Directors, answerable to Companies House, the Charities Commission and the Scottish Arts Council for all its legal, financial and activities

By Angela Dreyer-Larson, Director &
Diane Dixon, Administrator STDT



Angela Dreyer-Larsen



Dance teacher and caller, Jennifer Cowie, and her dad, Ian.

monitoring. In addition, as part of its agreement with SAC, there is a funding agreement that is agreed on an annual basis which stipulates the objectives of STDT for the following year and it has to fulfil the critical success factors as laid out in this official and binding document. The organisation's performance against this critical success factor document is measured at the end of every financial year and the results submitted to the Scottish Executive for scrutiny.

The writer of this article does not appear to understand that STDT is core-funded by the Scottish Arts Council as "an organisation that supports and enables people to enjoy the benefits of participation in the arts". STDT is also required to gain at least 40% of its income from other sources than the SAC core fund.

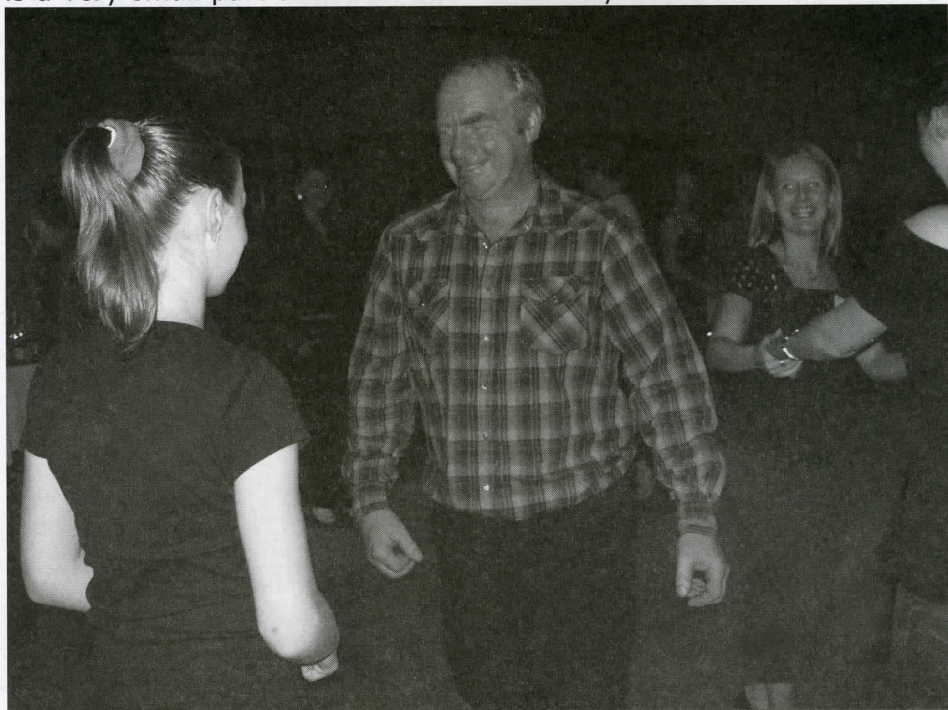
This is done by putting on performances in various venues and in the past year STDT has given performances in Historic, Highland, Scottish Country, Military, Old Time and Step. In addition we have hosted public workshops encompassing all of the aforementioned dance forms as well as Hebridean, Shetland

and Orkney. The organisation is also very active in providing dance classes in schools, communities, teachers' in-service sessions and taking traditional dance to other venues such as Stirling Castle. It also hosts a Traditional Dance Festival every year and a number of ceilidhs throughout Scotland. As should now be obvious, Fusion is a very small part of what STDT

is all about, although a very important part. STDT has found a way of introducing traditional dance to young people who would not normally be interested in Scottish Country Dancing to Jimmy Shand. It may be of some interest to the writer that through introducing traditional dance by way of such pieces as "Skimming Stones", a number of young people have gone on to take traditional dance classes in Country Dancing, Step and Highland. It is unfortunate that the writer did not get the point of the afternoon's entertainment, showing a small cross-section of the work that STDT does.

The writer states, "to his admittedly inexperienced eye, it looked like an imaginative, well designed and highly enjoyable physical education routine". "Skimming Stones" was actually a well-crafted, choreographed piece of dance and its links to Scottish traditional dance were obvious to anyone with an appreciation of dance and creativity.

The writer asks the question as to "how it all fitted into the world of Scottish traditional dance?". Again, this is obvious, and may the writer also be reminded that very old traditional dances were once the contemporary dances of their day? Without the new we



Jock Thomson enjoys The Circassian Circle.

stagnate, and we should embrace the new while preserving the old, after all, the contemporary of today is the tradition of tomorrow.

The Director of STDT gave a speech at the Friends Gathering which actually answered many of the questions raised. One can only assume that the writer had left the room while the speech was being made!

With reference to his comments about the Website, it is fair to say that our Website is currently under review as a result of the major changes which have taken place in the organisation. STDT does not consider any of its objectives to be incompatible.

STDT is unique in that it is the only national organisation that not only promotes and encourages enjoyment in all forms of traditional dance, but also conserves artefacts, oral history and dance memorabilia. It is at present having its archive catalogued and stored in preparation for establishing a national archive for Scottish traditional dance.

This should be viewed as quite an accomplishment for traditional dance and can only be of benefit to all other individuals and organisations involved in traditional dance. STDT also actively lobbies the Scottish Executive regarding the inclusion of traditional dance in the national school curriculum and for dance colleges to have traditional dance as an element of a dance degree.

The writer states, *"there may well be a case for Scotland's answer to 'River Dance'"*. The Director of STDT has worked professionally in dance both north and south of the border, as well as internationally for a number of years and therefore more than most understands the potential for commercial sponsorship to be a *"pretty thorny mattress once the laws of bums on seats comes into conflict with artistic integrity"*. Interesting as his suggestion is, at present neither STDT or any other interested traditional dance agencies are actively being sought by the commercial sponsors that would be absolutely essential to



Heather McLean & Ian Cowie

produce Scotland's answer to "River Dance". The writer states that, *"there is a risk that the Scots tradition will give way to yet another facet of modern ballet"*. The writer underestimates greatly the influence of an Artistic Director in such a production and generally appears to be very ill-informed about the world of professional dance production.

The writer appears to have completely misunderstood what the Traditional Dance Artist (TDA) in each local authority actually means: *"this one looks great but is open to abuse"*. For TDA posts, it is necessary to secure funding from other sources other than the SAC core grant. In most cases, this funding has been applied for by STDT and given to STDT by differing Lottery Funds plus matched funding from the local authority hosting the TDA. The Dance Artist in Residence, Clackmannanshire, for example, is jointly funded by the Partners Project (Lottery) of the SAC and Clackmannanshire Council. It should be noted that under the current circumstances these are always short-term positions hence STDT advocating there

being a long-term TDA in every local authority in Scotland.

Education Authorities do pay for basic physical education and in a number of cases, more than you probably realise, they are also paying for the teaching of traditional dance over and above the standard requirements of PE activity. STDT is actively involved in trying to convince the Education Minister of the need for Scottish traditional dance to be part of the school curriculum and is also involved in encouraging Active Schools Co-ordinators to allocate funding for dance activity.

The research that STDT has undertaken in the past was financed on a project basis through lottery funding which was completed in 2000. Since then, it has always been made clear that the money awarded to STDT by the Scottish Arts Council Dance Dept is not to fund research. The organisation is constantly looking at opportunities to secure additional funding to enable research to continue. However, this is very difficult in the current financial climate but STDT hopes that by establishing a national archive and resource centre for Scottish dance that research can once again become a major element of its work. In the meantime, where possible, we do manage to include some research in a number of projects.

STDT is pleased that the writer appears to have had an enjoyable afternoon of dance, which was what it was all about!

In the final analysis, the figures speak for themselves. STDT has been hugely successful over the last three years. In fact, last year we gave forty-six performances, and produced 442 participatory events, enabling 24,258 people to take part in traditional dance. Should we not be celebrating this success in an area that has been in decline for some years now, instead of standing on soapboxes bitching incessantly about what other people are doing or not doing? People in glass houses shouldn't throw stones!

Ceilidh & Old Time Dances

Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife	Largo Ward Village Hall	t.b.c.	8pm-11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, St Andrews	Boys Brigade Hall, Kinnessburn Road	Live Music	2pm-5pm	£3 (tea)	Door or tel 01334 472 375	Strictly Ceilidh - Instruction Available
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30-10pm	£1.50 (tea)	Door or tel : - 01355 230 134 or 245 052	Ceilidh & Old Time Club
Every Tuesday	Glasgow University	Student Union, University Avenue	-	7.30-10pm Bar	£4	0141 334 9869 or 07050 222 173	Dance Club
	Humble, East Lothian	Village Hall	George Hood	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison)	Ceilidh, Old Time and Social Dance Club
	Newtongrange	Morris Club	Live Music	7.30-10pm	£3/£1.50	Door (Karin Ingram)	Ceilidh & Old Time Club
Every Wednesday	Glasgow	St Andrews in Square	Live Music	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Midlem	Village Hall	Live Music	8pm-10pm	£1.50	Door (Gracie Belle Scott)	Old Time Dance Class
Every Thursday	Penicuik	St Mungo's Hall		8pm-9.30	£2.70	Door (Annabel Oates)	Finishes 7-12-06 until 11-1-07

Ceilidh & Old Time Dances

December 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Stirling	Albert Halls	Bill Richardson	8pm-12mn	£10/£8	01786 473 544	Tickets from Box Office
	Kinellar Hall	Nr Kintore	Bruce Lindsay	8pm-?	£8 (Ticket)	01224 473 544	SOLD OUT
2 nd	Dufftown	Memorial Hall	Graeme Mitchell	7.30-11.30	£6	Door	Old Time Dance
	Newtongrange	Dean Tavern	Waverley	7.30-11.30	£6.50 (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)
	Sorn	Village Hall	Ian Cathcart	7.30-11.30	£5 (phone)	01292 220 344	Or tel: 01560 700 219
3 rd	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	
8 th	Irvine	Volunteer Rooms	Jean McConnachie	7.30-11.30	£6 supper	Door	Ayrshire Ceilidh Club
	Foulden	Village Hall	Neil Hardie	8pm-12mn	£5 No bar	Door	Tel:- 01289 386 400
	Ellon	Station Hotel	Holly Duo	8pm-11pm	£2 Bar	Ticket Only	Xmas Party for regulars
	Helensburgh	Commodore Inn	Charlie Kirkpatrick	8pm-1am	£13.50 (bar)	01389 841 208	Highlanders - Supper Dance
	Glencarse	Village Hall	Johnny Duncan	7.30-11pm	£3.50	Door	Soft Drinks available
9 th	Strathaven	Ballgreen Hall	Roger Dobson	7.30-11.30	£6 supper B.Y.O.B.	01357 520900	Avondale Ceilidh Society
	Inverness	Kirkhill Comm. Hall	Ain Folk	8pm-12mn	? B.Y.O.B.	Door	Social Dancers
	Elgin	Bishopmill Hall	Steven Carcary	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door - Jolly Dancers
	Monikie	Memorial Hall	Gavin Piper	7.45-11.45	£3.50 B.Y.O.B.	01382 350 206	Nr Dundee
10 th	Glencarse	Village Hall	Gordon Pattullo	7.30-10pm	£2.50	Door	Soft Drinks available
	Arbroath	Café Project	Holly Duo	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
11 th	Kirkwall	St Magnus Centre	(Xmas Party)	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
15 th	Aviemore	Village Hall	Fraser MacLean	8pm-12mn	£4 Bar	01479 810 933	Pay at Door
16 th	Blackford	Village Hall	Dave Husband Sound	8pm-11.30	£4 No Bar	Door	Soft Drinks Available
	Glasgow	Partick Burgh Hall	Donnie & Diane	8pm-11.30	£5 Bar	Door	Glasgow Highlanders
17 th	Montrose	Park Hotel	Steven Carcary Duo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Mac Kinnear	7.30-10pm	£3 Door	01241 879 487	(Xmas Doo)
20 th	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2 Bar	Door	Food available to buy
24 th	Glencarse	Village Hall	Wayne Robertson	7.30-10pm	£2.50	Door	Soft Drinks available
26 th	Elgin	New Elgin Hall	Fine Blend	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door - Jolly Dancers
30 th	Blackford	Village Hall	Alan Doig	8pm-11.30	£4 No Bar	Door	Soft Drinks Available
31 st	Cardross	Geilston Hall - Door closes 10pm	Neil Sinclair	9pm-2am Tea & coffee	£11 (BYOB) Own Food	01389 841 208 01389 750 546	Highlanders - Party & Dance
	Black Isle	Tore Hall	Lindsay Weir	9pm-1am	£? (BYOB)	Door	Social Dancers
	Old Meldrum	British Legion	Molly Shand	8.30-12.30	Ticket Only	01651 873 942	Available from mid Nov.
	Pumpherston	Village Hall	Alan Ross	7.30-12.30	£? (meal)	01506 205 051	BYOB -Ticket Only
	Sorn	Village Hall	Blair Gardiner	7.30- ?	£?? (phone)	01292 220 344	Or tel: 01560 700 219

Scottish Country Dances

December 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
	Kilmorach, Beaully	Village Hall	-	7.45pm		01463 782 496	SCD Class Every Tuesday
	Dumfries	Marchmont High	John Douglas	7.30pm		01387 770 228	Every Monday
	Dundee	Park Place School	Jimmy Boal	7pm	£2	01382 509 103	Beginners then General Every Tuesday
1 st	Glasgow	Carmichael Hall	Kenny Thomson	7.30pm	£6	0141 942 6850	Light Supper
	Lanark	Greyfriars Hall	George Stirrat	?	£5	01555 665 705	Light supper - Lanark RSCDS
	Dundee	St Andrews Church	Maple Leaf	7.30pm	£4	01382 509 103	Charity Dance - [incl. refreshments]
2 nd	Ingleton	Ingleton Ball				01524 241 451	North West Craven RSCDS
	Glasgow	Clevedon School	Alastair Wood	7.30pm	£15/£10		Scottish Universities Students SCD Ball - Formal
4 th	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall
6 th	Kirkwall	Broad Street	(Comm. Centre)	7pm	£2/50p	01856 873 534	Orkney Traditional Dance Assoc.
	Helensburgh	Hermitage Academy	Sandy Nixon	7.45pm		01436 673 521	Christmas Dance
8 th	Hamilton	Eddlewood Hall	George Stirrat	7.30pm	£5	01357520917	Christmas Dance
	Dunfermline	Glen Pavilion	James Coutts	7.30pm	£18.50	01383 721 705	Branch Ball - Dress Formal
	Nr. Greta	Kilpatrick Fleming	Willie McRobert	7.30pm	£5	01461 800 319	Christmas Party Dance
9 th	Stirling	St Mary's School	Nicol McLaren	7.30pm	£5	Door	Stirling Castle Group - no recaps
	Manchester	Levenshulme High	Chris Dewhurst	7.30pm	£6	0161 633 1528	RSCDS Manchester Xmas Dance
	Gatehouse	Primary School	Kenny Thomson	7.30pm	£6		RSCDS Gatehouse of Fleet
11 th	Dumfries	High School	John Douglas	7.45pm	£6	01387 267742	Christmas Party Dance
15 th	Duns	Volunteer Hall	Gary Donaldson	7.30pm	£5	01361 883 048	Duns & District RSCDS
	Dumfries	High School	Glencraig	7.30pm	£12	01387 265 815	Dumfries RSCDS
16 th	London (N.E.)	Woodford	Silver Cross	7.30pm	(D)	020 8504 1632	See website www.efsa.org.uk
	Stirling	St Mary's School	Colin Dewar	7.30pm	£5	Door	Stirling Castle Group - no recaps
22 nd	Stirling	Albert Hall	Marian Anderson	7.30pm	£5	Door	Xmas Dance
28 th	Linlithgow	Burgh Halls	Ian Thomson	6.45pm	£7	01506 845 698	Starts with Recep & Supper (B.Y.O.) Dancing 8.30

Ceilidh & Old Time Dances

January 2007

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Foulden	Village Hall	Dod Hutchison	8pm-12mn	£5 supper	Door No Bar	Info 01289 386 400
	Glencarse	Village Hall	Johnny Duncan	7.30-11.30	£t.b.a.	Door	Soft Drinks available
2 nd	Elgin	New Elgin Hall	Lindsay Weir	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door - Jolly Dancers
6 th	Newtongrange	Dean Tavern	Glenelvan	7.30-11.30	£6.50 (supper)	0131 663 6022	A & F Club Supper Dance
7 th	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	
	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
12 th	Irvine	Volunteer Rooms	Lindsay Weir	7.30-11.30	£6 supper	Door	Ayrshire Ceilidh Club
	Oban	McTavish's Kitchens	Graeme Mitchell	8pm-Late	Phone for ticket	01631 563 914	Oban A & F Supper Dance
14 th	Arbroath	Café Project	George Rennie	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
19 th	Foulden	Village Hall	Bon Accords	8pm-12mn	£5 supper	Door No Bar	Info 01289 386 400
20 th	Strathaven	Ballgreen Hall	Jimmy Lindsay	7.30-11.30	£6 supper B.Y.O.B.	01357 520 900	Avondale Ceilidh Society
	Lockerbie	Academy	Colin Dewar	7.30pm - ?	£5 (phone)	01387 810 423	Old Tyme Dance
	Glasgow	Partick Burgh Hall	Fraser McGlynn	8pm-11.30	£5 Bar	Door	Glasgow Highlanders
21 st	Montrose	Park Hotel	Marian Anderson	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Marian Anderson	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
26 th	Helensburgh	Commodore Inn	Stuart McKeown	8pm-1am	£7 (bar)	01389 841 208	Highlanders - Dance
28 th	Arbroath	Café Project	Gordon Pattullo	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.

Scottish Country Dances

January 2007

Date	Town	Hall	Band	Time	Cost	Contact	Comments
	Kilmorach, Beaully	Village Hall	-	7.45pm		01463 782 496	SCD Class Every Tuesday
	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
	Dumfries	Marchmont High	John Douglas	7.30pm		01387 770 228	Every Monday
5 th	Seamill	Hydro Hotel	Nicol McLaren			01294 823 865	New Year Ball
	Helensburgh	Victoria Halls	Alan Ross	7.30pm	£2.50	Advance Ticket	Members Dance
11 th	Stirling	Albert Halls	Marian Anderson	7.30pm	£5	Door	Visiting Group - Charity Dance
12 th	Paisley	Town Hall	Ian Muir Sound	?	?	0141 942 6850	Glasgow RSCDS Annual Ball
13 th	Stirling	St Mary's School	t.b.a.	7.30pm	£5	Door	Stirling Castle Group - no recaps
	Penrith	Cumberland Hall	Jean McConnachie	7pm	?	01768 881 359	Penrith SCD Club
19 th	Lockerbie	Academy	Colin Dewar	8pm	£6	01387 810 423	Hightae SCD Club
	Duns	Volunteer Hall	Freeland Barbour	7.30pm	£5	01361 883 048	Duns & District RSCDS
	Stirling	Albert Halls	Glencraig	7.30pm	£9	Advance Ticket	Stirling RSCDS Burns Supper
20 th	Hyde	Town Hall	Iain MacPhail	7pm	£15	0161 633 1528	RSCDS Manchester - Ball
26 th	Kelso	Ednam Village Hall	Stuart Adamson	7.30pm	£5	01573 228 514	Roxburgh, Selkirk & Peebles
27 th	Stirling	St Mary's School	t.b.a.	7.30pm	£5	Door	Stirling Castle Group - no recaps



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 e-mail your views to me or write to the letters page.

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

www.sequencedancing.co.uk/



This site, as you may guess from the Website address, is all about Sequence Dancing. The Home Page says, "This web site is solely dedicated to Modern Sequence Dancing in the United Kingdom, with news of the new dances, holidays and links to clubs all over the world."

It has been put together by two Sequence Dance teachers in Bournemouth and is quite a mammoth undertaking. As an example, it lists over 3,500 Sequence (or round the room) dances, giving the year they were devised, (where known) and the inventor. Just to give you an idea of the content, below is a sample of Two Steps which are listed, just some of those with names beginning A-C.

Two-Step	Year	Inventor
ADELAIDE	1963	
ALABAMA	1955	
ALEXANDER	1956	Frank Noble & Nora Bray
ALHAMBRA	1956	
(PROGRESSIVE)		
ANNIVERSARY	1951	
(PROGRESSIVE)		
ARGENTINE		
AVERIL	1957	
BAGHDAD	1950	
BALMORAL	1966	Tony Dyer Bill Botham Tom Walton
BILMAY		
BOSTON	1908	
BRAW LADDIE	1906	
BRITANNIA	1953	
CARNIVAL	1953	
CARRIBEAN	1955	
CASINO	1965	
CAVALIER	1968	
CAVENDISH	1949	
CAVENDISH	1952	
CHARDONNAY		Les and Pat Thompson
CLYNOL	1966	
COLORADO	1910	

There are lists of clubs where you can go to learn and dance Sequence Dances, but only one is mentioned in Scotland, this is in Colin near Dumfries. It would appear to be more popular in England, unless of course the Scottish clubs are just not known about in Bournemouth!

There appears to be an overarching organisation for Sequence Dancing but judging from the extract below, it is not perfect in the view of the authors of the Website.

"Most dedicated clubs suit those dancers seeking a greater challenge, particularly those who go dancing several times a week and new dances are regularly taught. These new dances are chosen at national competitions and the same dances are done at clubs all over the country. There are about 44 new dances each year and the competitions have to be authorised by the British Dance Council. The new dances stimulate dancers although many would prefer rather less dances and a much more even spread throughout the year. Unfortunately the BDC seems to do little to promote social Sequence Dancing and do not publish any details of their deliberations."

There is information about Sequence Dancing holidays, competition dates and reports, in addition to the list of 3,500 dances and a list of future events. There are also three forums which anyone can join; these are Open Forum, Junior Forum and a Future of Sequence Dancing Forum. These have questions about where there may be dancing in a particular area if someone is on holiday, discussions on the results of competitions, and comments about particular dances. Forums are great but can need to be moderated (i.e. someone check what is being sent before it is posted for all to see) as there can be problems with people getting off the topic and starting to use them as means of personal chat. This site has obviously had this problem in the past as it states

"Over recent months there has been a deterioration in the standard of debate on the open forum. There have been spurious requests on personal matters, considerable repetition, and comments on matters which are not of interest to general dancers. It is also clear that some are not reading the previous messages on a topic before making their own comments."

It is a shame when this happens, but as long as someone can put in the time and effort to do the moderation, the remaining comments are more relevant and interesting. If you are a Sequence Dancing fan, then this site would be of interest, perhaps someone could tell them about Scottish clubs and about the social side of the dancing which, it would appear, is more prevalent in Scotland.

George's Waltz

This dance was devised and arranged by David Robinson in March 2002, to commemorate the forthcoming 70th Birthday of George Farquhar of Elgin on 15th November 2002.

Time: 3/4 Tempo: 42 bpm

Commencing Position: Veleta hold, man facing DW, lady facing DC both in 3rd Position front. Man LH on hip, lady holding skirt with RH

Bars	Count
1-4 Step point, Step point, outward turn	
LF forward along LOD, point RF forward along LOD	1,2,3
RF forward along LOD, point LF forward along LOD	1,2,3
Progressive half Reverse Turn (Lady Progressive half Natural Turn)	1,2,3
Rotary Half reverse Turn (Lady Rotary Natural Turn) finishing facing wall with lady's RH in Man's LH , man RH on hip	1,2,3
5-8 Pas Glissade, Pas Glissade, Natural Rotary Waltz turn, Pas de Valse	
LF along LOD, close RF to LF 3 rd position front	1,2,3
LF along LOD, close RF to LF 5 th position front and take waltz hold	1,2,3
Natural Rotary Waltz turn (Lady Progressive Natural Turn)	1,2,3
RF forward along LOD, LF diagonally forward along LOD moving away from partner, close RF to LF in 3 rd position rear open to commencing hold (man's LH on Hip)	1,2,3
9-12 Balance forward, Balance Back, Crossover, Balance Back	
LF forward along LOD, close RF to LF 3 rd position rear ww	1,2,3
RF back against LOD, close LF to RF 3 rd position front ww	1,2,3
LF forward along LOD taking Lady's RH in man's LH, RF diagonally forward (Lady passing under man's raised LH, man passing behind partner), close LF to RF ww	1,2,3
LF back against LOD, close RF to LF 3 rd position front ww (now in partner's position) - man RH on hip	1,2,3
13-16 Balance forward, Balance Back, Progressive Natural Waltz Turn, Pas glissade	
RF forward along LOD, close LF to RF 3 rd position rear ww	1,2,3
LF back against LOD, close RF to LF 5 th position front ww	1,2,3
Progressive Natural Waltz Turn, man retaining lady's RH in his LH, (lady passing under man's raised L arm with Progressive Reverse Turn, passing in front of man) assuming double hold on completion	1,2,3
LF side along LOD, close RF to LF 3 rd position front	1,2,3
17-20 Pas Glissade, Pas Glisse, Pas Glissade, Pas Glisse	
LF to side along LOD, close RF to LF 3 rd position front	1,2,3
LF to side along LOD, close RF to LF 3 rd position front ww	1,2,3
RF to side against LOD, close LF to RF 3 rd position front	1,2,3
RF to side against LOD, close LF to RF 5 th position front ww assuming Waltz Hold	1,2,3
21-24 Balance forward, Balance back, Progressive Reverse Turn, Balance Back	
LF forward to wall, close RF to LF 3 rd position rear ww	1,2,3
RF back to centre, close LF to RF 5 th position front ww	1,2,3
Progressive Reverse Turn (Lady Rotary Reverse Turn)	1,2,3
RF back to wall, close LF to RF ww	1,2,3
25-28 Balance forward, Balance back, Progressive Reverse Turn, Pas de Valse rearward	
LF forward to centre, close RF to LF 3 rd position rear ww	1,2,3
RF back to wall, close LF to RF 3 rd position front ww	1,2,3
Progressive Reverse Turn (Lady Rotary Reverse Turn)	1,2,3
RF back diagonally to centre, LF back diagonally to centre, close RF to LF 5 th position front	1,2,3
29-32 Three Bars Natural Waltz Turn, Pas de Valse	
Rotary Natural Waltz Turn (Lady Progressive Natural Waltz Turn)	1,2,3
Progressive Natural Waltz Turn (Lady Rotary Natural Turn)	1,2,3
Rotary Natural Waltz Turn (Lady Progressive Natural Turn)	1,2,3
RF forward along LOD, LF forward along LOD moving away from partner, close RF to LF 3 rd position rear to resume commencing position	1,2,3

(I'll) Swing for Joyce

This dance was devised and arranged by David and Christine Robinson in April 2003, for the forthcoming 80th Birthday of Joyce Rodger of Banff on 17th April 2003 in appreciation of her assistance and friendship over the years.

Time: 4 / 4 Tempo: 42 bpm

Commencing Position: Side by side hold, man holding lady's left hand in his right hand both facing LOD.

Man LH on hip, lady holding skirt with RH. Man's steps shown, lady normal opposite.

Bars	Count
1-4 Walk, Contra Check, Chassé, Forward lock step, Walk	
LF forward along LOD, RF across LF DC (Relax knee of L Leg)	SS
Replace weight back to LF, side RF DW releasing hold, close LF to RF (Passing behind partner)	SQQ
RF side DW (taking lady's R hand in LH), LF forward on LOD, cross RF behind LF	SQQ
LF forward on LOD, RF forward pointing DW	SS
5-8 Contra check, Chassé, Forward lock step, Side, Close	
LF across RF moving DW (relax knee of R leg), replace weight back to RF	SS
LF side DC releasing hold, close RF to LF, LF side DC (passing in front of partner, taking lady's LH in RH)	QQS
RF forward on LOD, cross LF behind RF on LOD, RF forward on LOD	QQS
LF to side along LOD turning to face partner and wall, close RF to LF assuming double hold	SS
9-12 Box, Step, Swing, Step, Swing	
LF forward to wall, RF to side against LOD, close LF to RF	SQQ
RF back to centre, LF to side along LOD, close RF to LF	SQQ
LF to side along LOD, swing RF across front of LF – low aerial, raising RH and looking along LOD	SS
RF to side against LOD, swing LF across front of RF – low aerial, raising LH and looking against LOD	SS
13-16 Chassé turn in open position, Side, Tap, Chasse Diagonal to wall	
LF side DW turning strongly to R, close RF to LF continuing to turn R, back LF against LOD continue to turn	QQS
R to finish facing DC	QQS
RF side and slightly forward pointing to LOD, close LF to RF on LOD, RF forward along LOD (continuing	QQS
to turn R throughout these three steps) – releasing hold of Lady's RH on second step of bar	SS
LF side DC releasing hold, close RF to LF ww, -clap on 2 nd step	QQS
RF forward DW (moving diagonally to partner), close LF to RF, RF forward DW resuming commencing hold	QQS

This dance may also be made progressive by the lady stepping LF to side square to centre and closing RF to LF ww while man performs diagonal chasse forward to next partner on Bar 16.

© David Robinson

Snod's Edge or Geraldine's Gigue

**Dance for 5 couples in a 5 couple longwise set
5x32 Bar Jig**

*Written for the wedding of Geraldine McIvor and Gordon "Snod" Simpson in Edinburgh on
16th September, 2006.*

Tune: Lively, bouncy jigs, just like Geraldine

Bars

- 1-8** Ladies dance across the set towards partner, pass by the left shoulder, dance down the set behind the men's line, across the bottom and back up the ladies' line.
- 9-16** Men dance across the set towards the facing lady, pass by the right shoulder, dance down the set behind the ladies' line, across the bottom and back up the men's line. All are now in the order 5, 4, 3, 2, 1.
- 17-20** All dance back to back with partner.
- 21-24** 5s, 4s, 3s and 2s make arches and 1s join nearer hands and dance up underneath the arches to the top of the set
- 25-32** 1s make an arch and dance down to the bottom of the set over the 5s, 4s, 3s and 2s. 5s, 4s, 3s and 2s dance up underneath the arch; when they reach the top of the set they form their own arch and start dancing down the set over the remaining couples. When couples reach their destination, they spin to the end of the phrase.

Finish in the order 2, 3, 4, 5, 1, ready to start again.

(cc) Ian Brockbank, September 2006

Cambusnethan

Alan's Jig

Pat Clark 2.9.00

Cambusnethan

This dance was devised by Alan Paterson on 19 November 1999 to fill the need of teaching phrasing of figures-of-eight. Cambusnethan is the village in the Lanarkshire parish of the same name where large numbers of Alan's paternal ancestors were born, lived, and died. (Alan would have called the dance The Auld Hoose, since that is where they lived, however, since John Drewry already has a dance of that name...)

32 Bar Jig

3-couple set

Recommended tune - Alan's Jig by Pat Clark.

Lots of action for the dancing couple and good phrasing on figures of eight required

Bars

1 - 8 2nd couple dances two half-figures of eight. Man dances out through 3rd couple and round 3rd lady while lady dances out through 1st couple and round 1st man. They continue to dance the second half figure of eight on the sides, man dancing right shoulder round 1st lady, while lady dances similarly round 3rd man.

9 - 16 1st and 2nd couples dance rights-and-lefts. 1st lady and 2nd man do not complete the polite turn but remain facing down/up the dance.

17 - 20 All dance half reel-of-three on the sidelines. 2nd couple give left shoulders to 1st couple to begin.

21 - 24 2nd couple set to 1st couple up and down, then change places – by the left on ladies' side (2M & 1L), by the right on mens' side (2L & 1M), 2nd couple remaining facing out.

25 - 28 2nd couple dance a half figure of eight round 1s, casting up to start. Finish facing across. *Note: be back in the sidelines in plenty of time.*

29 - 32 All 3 couples turn partner once by the left hand. Repeat from new places.

Ice Cream in the Sink

32 Bar Reel

Grand Circle Mixer

Formation: Ladies on partners' right

Collected from American caller Frederick Park. Frederick learned this dance at the Pinewoods Festival in New England and taught it about twenty years ago at the Auchtermuchty Festival.

Somewhere over the years it lost 8 bars and drove musicians mad trying to play sets of 24 bar tunes, however here it is fully restored!

Bars

- 1-8** Advance and retire twice
- 9-10** Turn partner with right
- 11-12** Turn neighbour with left.
- 13-16** Dos-e-dos partner by right finishing with nearer hands joined and facing LOD.
- 17-18** Balance together and away.
- 19-20** Gent passes lady across in front of him to his left.
- 21-22** Balance together and away.
- 23-24** Lady turns clockwise under man's raised left arm, and takes the right hand of the man behind in her left. (Facing LOD with lady on her new partner's right.)
- 25-26** Balance together and away.
- 27-32** Swing new partner.

Tennessee Mixer

32 Bar Reel

Couples/Circle Mixer

Formation: Each couple facing LOD with lady on partner's right. Hands held in promenade hold.

Collected from Frederick Park

Bars

- 1-4** Promenade towards the line of dance. Still holding hands in promenade hold, lady turns anti-clockwise, man clockwise, so as to face in the opposite direction.
- 5-8** Promenade against the line of dance
- 9-12** Men with backs to centre, dos-e-dos partners passing right shoulders.
- 13-16** Each dancer turns the person diagonally to their left by the left hand/arm.
- 17-20** Dos-e-dos partners passing left shoulders.
- 21-24** Each dancer turns the person diagonally to their right by the right hand/arm.
- 25-32** All swing partners and men move on one, two or three places (caller decides).

Bulliondale

8 x 32 Reel for three couples

Bulliondale is the ancestral home and lands of the Mungalls of Bulliondale. James Mungall who married Margaret Boyd, purchased Bulliondale farm on 25 May, 1633, which lay southwest of Avonbridge, Scotland, consisting of 100 acres in 1630.

Devised by Thomas G. Mungall of Louisiana

Bars

- 1-8** 1st and 2nd couples dance four hands across and back
- 9-16** 1st couple cast three places to the bottom and lead to the top (while 2nd, 3rd, and 4th couples take hands on the side and advance and retire).
(Variation: 1st couple cast two places while 2nd and 3rd couples take hands on the side and advance and retire)
- 17-24** 1st woman and 2nd man turn with right hands (4 skip change of step).
1st man and 2nd woman turn with right hands (4 skip change of step).
- 24-32** 1st couple, giving right hands, cross over, cast off one place (4 bars), 1st couple turn, giving left hands turn, 1½ times into second place own side (4 bars).
(2nd couple step up on bars 26 and 27.)

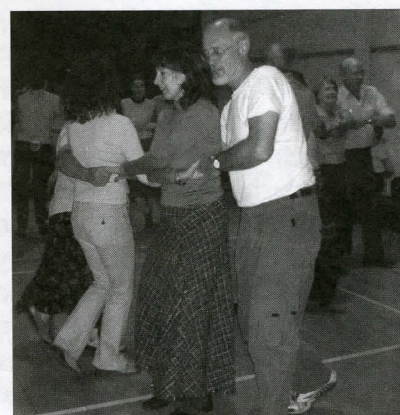
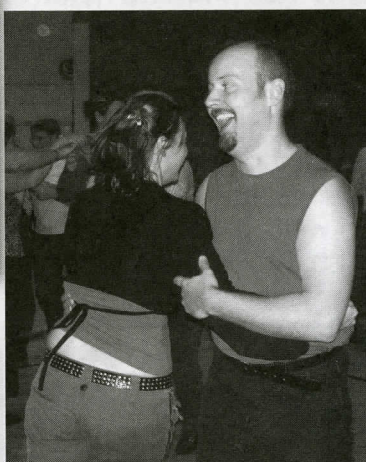
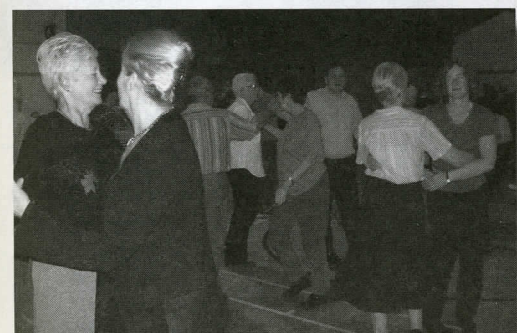
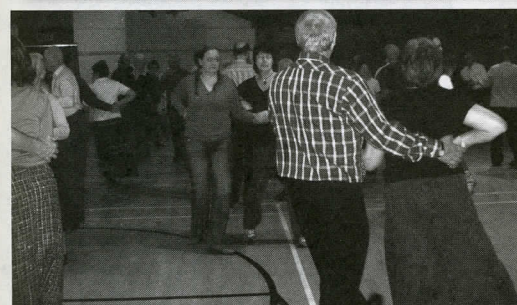
Repeat, having passed a couple.

Note: On repeat 1st couple cast two places while 2nd and 3rd couples join hands on the side and advance and retire.

Frederick Park Workshop



We were among the lucky ones who, last month, had the chance to learn some American-style contra and square dances from Frederick Park, recognised as one of the best dance teachers and callers in the world. There was also a great display of Appalachian Clogging from Edinburgh based group, "Kick the Cat" (left). We've included two of the many dances learned on Page 16.



*All photographs
© Northbeat*

Sex in Country Dancing

By The Dancie

It all began for me when we were dancing the new dances from the latest book, book 35, so it must have been 1988. We were doing "The Gentleman", and the thought struck me, quite forcibly, that this dance must have been written by a woman. There was something about it that was different, the way of thinking of the choreographer, that I felt was a change from the choreography that I was expecting. I could sense that the mind that produced this dance worked in a mysterious way, in a female way, and even in a fascinating way.

I have been a disciple of Hugh Foss since I met him at St Andrew's in the summer of 1961, and his purely logical approach to choreography had me totally hooked. John Drewry also was a fan a Hugh Foss, and has taken the delight in the pure and logical structure of dances to heights undreamt of in those early days. The latest Drewry was always so satisfying to dance, with elegance of structure from bar one to the last beat of music, always keeping incredibly high standards of innovation yet with each figure seeming to be what "obviously", (but only in hindsight!) should go next.

But this dance, right from the very strong two bar turn to begin with, was different. I could not make any guesses as to what was to come next, but the first eight bars were most interesting. Then, on bar nine, I understood.

Lead down the middle with nearer hands - the man's left hand, was the answer. It is just as logical as the right hand, possibly even more logical, but feeling very different to a male dancer. It struck me as odd: it feels rather like sitting down while the ladies were standing at some social function

or other. Then there was also the unnecessary change of hand from "left hand turn" to "nearer hands" to lead down. The lead back up was also left handed. Although logic can demand a left hand lead from any choreographer, to seem to have more than is essential, is a strong predictor that the choreographer will turn out to be female, as also is frequent changes of hand. When I checked, yes, it was credited to Roz Scott Huxley.

It started me looking for indications of sex in SCD choreography, not, I must hasten to add, in a derogatory way. I love that start to The Gentleman - that strong swirling turn, zigzag setting and a half reel of four - is a wonderful eight bar phrase, and unusual, but it was the left hand of the next phrase that set my ideas going.

So I thoroughly enjoy dancing The Gentleman, particularly with a lady who can be elegantly feminine, and manage that initial turn well. I would still prefer the lead to be right-handed though! My wife has been aware of my predictors for quite a few years now, and did suggest that sheer bad choreography was one! However, although she was proven right with the particular predictions she made, I don't think that the ladies have any monopoly there.

What would interest me would be to hear (or read!), the view from the female side. What are the predictors of a dance being written by a man? Dances by men just seem to be normal to me, but then they would, wouldn't they? I have a slight suspicion that birling may be more popular with men, and as an example, I would thus postulate a male choreographer for Strip the Willow.

There is a further aspect of



sexual preferences which I think is worth mentioning. It would seem to be reasonable that a woman teaching girls would choose dances that reflect the preferences of the girls and herself. I wonder, however, about the situation where she is teaching a mixed class. I have been told that children like dances with clapping in them, such as the Prince of Orange. I wonder if the word should be girls rather than children. My limited experience tends to suggest that this could be the case. Perhaps it is just my personal preferences showing!

Do any other children's teachers notice the different preferences of the boys? If so, what do the boys choose? And there is the unspoken question, but one that I will come right out with - "if they can't think of any of the boys' preferences, WHY can't they?"

I wonder if that is one small factor in the pronounced imbalance in the sexes in most children's classes? I think that although some girls would seem to be quite happy to attend Cub Scouts, not many boys are keen to go to the Brownies. Indeed, not many men are willing to go to adult classes if they are faced with a class entirely of women, and that seems to apply whatever the subject of the class. So once the imbalance is established at more than 90%, it seems to be a very uphill struggle to attract the missing males. The film, *Billy Elliot*, was centred on this very difficulty, though set in a Ballet school.

It was an interesting film, but it didn't show any answers to the problem. Neither can I, but perhaps some readers have some solutions!

Perhaps the Editor will put up a huge prize for the best solution! *(Don't push your luck Dancie! I'll bet most of our readers turned to read this article first when they saw the title! Ed)*

And finally, the last sexual topic for today, (though I could well come back to this subject later!), I have detected a slight difference in the way that the two sexes go about the process of moving up or down the side lines. Some ladies seem keen on giving hands in an elaborate way, (e.g. when two couples are moving up) and making the movement very noticeable. Men, on the other hand, give hands much more quietly, even reluctantly, and move up in a much less noticeable way. I have to point out that I don't mean all women or all men, and it

was a lady dancing teacher who pointed out to me that moving up and down should be as quiet and invisible as possible, though she was referring to Baroque technique when saying that. I certainly agree, and consider that the same applies to SCD, so I notice the "Elaborate Movers", and they do seem always to be women.

This could be simply because I stand on the men's side, of course! But I don't think so. It reminds me of the way the sexes act when going to the loo - the ladies form a posse, making it a group activity, *(but it's the only place we can go to talk about the men and all their faults! Ed)* but the men slip off quietly and singly!

Now all I need to do is try to interest some university in the theory and I'll become the next Desmond Morris, and bring out a book called Scottish Country Dancer Watching.

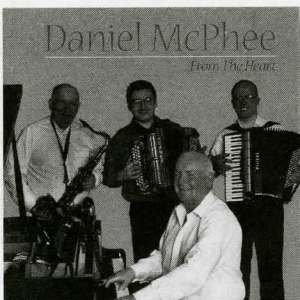


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RSCDS AGM, Aberdeen

Over six hundred dancers gathered in Aberdeen during the first weekend in November for the Royal Scottish Country Dance Society's 79th AGM. The venue was The Beach Leisure Centre right on the sea front. The Friday evening saw the dancers gather in the Starlight Ballroom for a welcome drink and a few words of welcome from the outgoing Chairman, Stewart Adam, and the Provost of Aberdeen.

Then it was off on a route march to the other end of the complex, to the sports hall, where George Meikle and his Band were playing for the ball. Unfortunately the first dance was underway before all the dancers had made the long trek.

All the great and good, and not so good, were there from all parts of the UK and overseas too. It was an opportunity to renew auld acquaintance and to make new friends.

On the Saturday, for those who had the stamina, there was a general class in the morning while the rest of us took a gentle stroll around the sights of the City. There was also a Members' Forum organised by Bristol Branch with questions from several other



branches compiled into four items which were discussed in groups. According to the programme there was even a Local bus tour arranged.

The afternoon saw the delegates (who vote on the Society's AGM business) and the observers gather in the Starlight Ballroom for the formal business session followed by tea and shortbread. Chairman is now Irene Bennett, and Vice-chairman is Alex Gray. Then everyone had time for food

and a change into less formal dress (or even a kilt) for the evening dancing to Frank Thomson and his Band. Frank had made an excellent choice of tunes, played at a good tempo, especially his strathspeys which were played at a speed which gave time to execute the figures properly. Even towards the end of the evening Frank and his fellow musicians were able to provide the dancers with that extra lift and drive. He also thanked the dancers for the lift and excitement that we had given him and his band, which I certainly appreciated.

The Sunday had morning workshops and meetings covering a variety of topics including the youth meeting and the International branch meeting, both of which were very well received, followed by a buffet lunch.

Flash @ Streaming Pictures

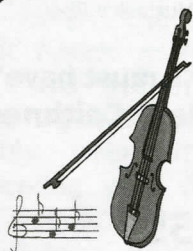
Here is a brief summary of the Annual General Meeting from the RSCDS:

- There were 219 delegates and 148 observers present.
- The Earl of Mansfield was delighted to attend, both to chair the meeting and to present

for your ceilidh, wedding, party or dance

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Scrolls of Honour to the following (nominating Branch in brackets):

- * Pat Clark (York & N Humberside)
- * Marjorie MacRae (West Lothian)
- * Dennis Tucker (Oxfordshire)
- * Richard Turnbull (Richmond)
- * Stanley Wilkie (Edinburgh)

Also receiving a Scroll of Honour this year, but not present at the AGM, were:

- * Dr Heinz Duewell (Hunter Valley)
- * Avis Harrison (Leeds)
- * Ruth Jappy (Vancouver)
- * Antonio (Tony) Moretti (Orlando)
- * Dorothy Wilson (New Zealand)

• The appointment of the Honorary President and Honorary Vice Presidents were approved.

• Adoption of the Trustees' Annual Report and Accounts for the year to March 2006, of the Annual Activities Report, and of the Appointment of the Auditor were all approved.

• Stewart Adam handed over Chair-manship of the Society to Irene Bennett.

• Results of the elections to management positions are listed below this report.

• The motions to amend the Constitution and the Rules were both carried; all of the amendments to the motions were also carried. In brief, this will mean that:

- * The number of elected members on the Management Board will reduce from 18 to 12.
- * The Management Board will have a minimum of four meetings per year (currently six).
- * Schools, Music and Youth Directors and Archivist will continue to be appointed by the Management Board, and will not be elected posts, as was proposed by the Board.
- * The post of Convenor Elect for each of the three Management Committees will be created, to be elected in the last of each Convenor's three years of office.
- * There will not be elected places on Education & Training Committee specifically for examiners; instead, the Board may appoint up to two examiners

to serve on the Committee, for one year at a time.

- The meeting closed at 4.40pm.

Other highlights of the weekend:

* There were 573 dancers at the Ball on Friday, enjoying the excellent music of George Meikle and the Lothian SCD Band, the programme having been devised by Glasgow Branch. 648 dancers enjoyed the programme devised by Melbourne Branch for Saturday's dance, to the wonderful music of Frank Thompson and his Band.

* 118 members enjoyed Helen Russell's class on Saturday morning, accompanied by Peter Shand.

* The Members' Forum, organised by Bristol Branch, was well attended, and a report on the session will be posted on the website as soon as it is available.

* Sunday morning saw 83 people enjoying Malcolm Brown's workshop, and meetings of Youth Co-ordinators and International Branch members were held.

A great time really was had by all, and Aberdeen was at its sunniest and most welcoming! Thanks to members of the AGM Sub-Committee, headed by Lorna Ogilvie, and to the local

committee of Aberdeen Branch, particularly Lynn Wood, all of whom have worked very hard over many months to make the event happen. Thanks also to all of the volunteers who helped in so many different ways, from stewarding to vote counting – all of the contributions made are very much appreciated.

Election results

Chairman Elect

Alex Gray 2 years

Management Board

Wilma Brown	3 years
Alan Carr	3 years
Neil Copland	3 years
Jimmie Hill	3 years
Pat Houghton	3 years
Craig Houston	3 years
Pia Walker	2 years
William Whyte	1 year

Education & Training Committee

Louise Fordyce	3 years
Bruce Frazer	3 years
Deb Lees	3 years

Membership Services Committee

Jean Martin	3 years
Luke Brady	3 years

General Purposes & Finance Committee

Nigel Nicholson 3 years

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International Dance Council

CID Circular - November 2006

1. Final report - 20th World Congress

It was by far the biggest gathering of dance specialists in History:

702 registered delegates from 64 countries of the 5 continents.

It was also the richest - the programme included 328 presentations:

55 Research reports (papers)

76 Lectures

50 Classes

85 Performances

33 Video projections

29 Exhibitions

13 University professors from 7 countries served as members of the Scientific Committee.

21 CID members worked hard as volunteers within the Congress Team

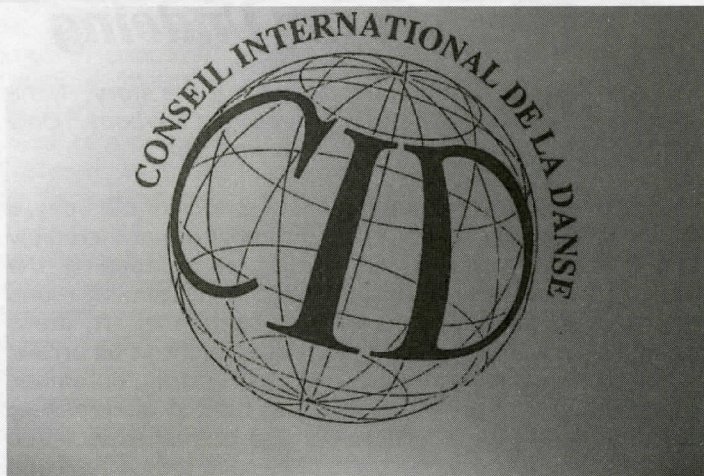
Full information is posted on www.cid-unesco.org
Click on the Congress poster.

The final version of the DVD with the proceedings of the World Congress, including all presentations (texts, photos and video) will be ready in December. It will be mailed free of charge to CID members upon request.

The 21st Congress will take place in Athens 12-16 September 2007.

2. Professor in Dance Ethnography, Canada

Scholar with a Doctor's degree in dance or a relevant discipline and research in dance ethnography, contemporary critical theory, movement practice other than ballet or modern. To teach also one of the following: global dance studies; cultural studies; dance science/somatic education; documentation and reconstruction; dance education; dance and technology; production/design for dance; dance dramaturgy; movement analysis; dance history. All qualified candidates are encouraged to apply, all nationalities.



3. Professor of Dance, U.S.A.

Artist/scholar with a distinguished choreographic and/or writing portfolio whose scholarship is grounded in studio teaching and performance. Dance history, gender and sexuality studies, comparative histories and theories, Laban analysis, dance technology, and somatic theory.

4. Assistant Professor of Dance/Theatre, Hawaii, U.S.A.

To teach courses in creative dance and creative drama for children, teaching dance/theatre; supervise internships in local dance/theatre settings. Ability to teach dance theory and criticism, modern dance technique, dance appreciation.

5. Assistant Professor, Modern Dance and Ballet, U.S.A.

To teach modern dance, ballet, technology, video for dance, other dance forms, dance studies, dance science, somatic studies, dance education.

6. Head of the Department of Theatre and Dance, U.S.A.

Candidates must have a doctorate in theatre, technical theatre/design or dance. Send a letter of application, curriculum vitae, list of references, a statement of educational philosophy, leadership style and artistic vision.

7. CID General Assembly

Call for proposals to host the CID General Assembly, to take place in spring 2007.

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The President
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Hobson's Choice

My Flies are my Undoing

By George Hobson

This is a true story, in that it's true that it is a story. None of the names have been altered to protect anybody. Only the facts are changed to offend the innocent.

Up to my waist in a swirling peaty stretch of the Spey, a strange slightly fizzy froth resembling that incredibly persistent remnant of tomato puree topping the washing up water on Italian Fridays. Line coming round to a straight dangle in the current below me, lift, draw, pause, drive and out goes the line as straight as an arrow! Nice! The line bellies in the eddies, risk of drag, automatic hands mend-line upstream with no hint of disturbance; the hook is fishing round nicely in the eternal expectation that this time it will stop, and... "God save the Queen" and strike, and the adrenalin battle begins. Who cares most to win? The fish or me? But no, not this time... again! Just what is causing that infernal plopping and ripple, as much across my rhythm as the sporran tassels of a Highland-trained dancer in the midst of Shiftn' Bobbins? I should have known! There he was stretched on the branch of the alder, all gangrel arms and legs, Spindleberry, curse of the pretentious. He was stripping back the skin of the most enormous salmon, eating the flesh and flipping bits of fin, bone and guts over my shoulder into my casting arc.

"Funny isn't it? You've got this brilliant technique, you've built all your tackle just the way you want it, you tie your own flies to your own exquisite standards, you've got one of the best stretches of water open to plebs. But you don't catch any fish! A bit like your dancing, all effort and no performance!"

"Well it's not surprising with you up there, poaching the best fish, then stoning Hell out of the water."

"Ooooh! Don't blame me! This poor fish was desperately scuttling around trying to avoid your great thrashy hooky line and he just happened to nudge into my fingers. I could give you some hints on how to catch something if you like."

"No thanks I'll do my own catching if you don't mind!"

"O.K. but one idea did cross my mind you might like to consider. Those very pretty flies you tie might just make nice Kilt Pins and get you away from the usual Militaria and Celtic Twilightery."

I of course treated this suggestion with the disdain that it deserved, and completed my day of fishless, but otherwise perfect fishing!

A little later however, after a libation by a warm fire, I found my fingers idly spinning floss, bearding and twirling hackles, and laying in coloured wires onto an old blanket pin, until with a few toppings and feathers I had a fairly good decorative version of a Duran Ranger. This nestled almost cryptically on my muted MacDonald kilt for many a year and only ever elicited positive comments when noticed by fishing cognoscenti and by lovers of beauty. Only one person ever noticed the coincidence of the fly with the dance of the same name while doing the dance, and that resulted in a quiet new friendship surviving the years.

But time passes, and fur and feather do not last as well as pewter and silver. So the poor old blanket pin was pensioned off, to be replaced by a Silver Doctor tied on a

sterling silver brooch pin imitating a salmon hook with a protective ball on its point. This seemed appropriate to my age and background, but unfortunately my hair went away rather than silver!

Its inaugural dance was to be the Forres Christmas/ New Year Dance. Forres! If I had known then what I know now about my Forres Nemesis and me, I would have worn trews!

All went well for a while, and no one noticed that my normal downcast modest gaze was directed admiringly at the flash and sparkle of my gigantic silver and feather kilt pin. So maybe I wasn't quite looking where I was going when I ran into the Christmas tree while on a wide loop. It tottered for a while then settled back onto its base; what a relief! For there were many there who would have witnessed its fall! But relief was short-lived! The tree had thrown me into the path of a fellow dancer, a bony muscular male, and so no temporary pneumatic bliss here!

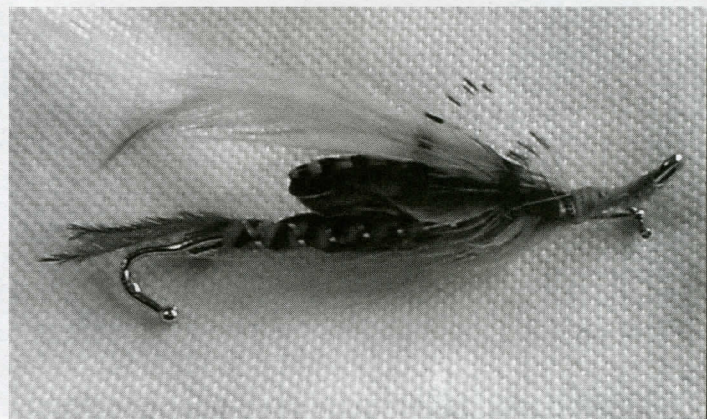
As we recoiled we realised something was amiss. A powerful hand seemed to be holding us together. We were siamised at the kilt! The protective ball of my Silver Doctor had been driven through the weave of his beautiful brand new kilt by the force of our impact. Worse, the decorative imitation barb prevented its easy withdrawal. Worse, my victim was the other George in the set, and this coincidence and our mutually tented kilts brought our set to an uproarious halt.

As we struggled to release ourselves from unwanted double twindom, the whole hall slowly came to a halt and cruel laughter grew and grew. Second problem, unknown to me my collision with the tree had left me festooned with baubles and tinsel, so the scene now more resembled two wild-west bar room floozies fighting over John Wayne's favours.

Third problem, Deirdre, well known to both Georges, but much more familiar with one, rushed to protect the threads of the lovely new kilt. She stilled our lunging male efforts to break free with a few quick cuffs, and after much, I'm sure unnecessary, groping under one of the George's kilts, triumphantly released us; George to dance, me to skulk away in Forres disgrace.

As I sulked in a corner, I heard a little titter from the battered Christmas tree, and looked around to find Spindleberry grinning at me.

"Told you I could help you catch something!" he said.



Lowender Peran Festival

By Andrew Cook

However you travel, the journey from Edinburgh to Cornwall is a long one. I've tried it in various ways; minibus (not recommended), car, train, plane and even by bicycle (though the latter's another story altogether). The magnet that draws us to return to the south west so regularly is the Lowender Peran Festival, held in the small seaside town of Perranporth, in the third week of October. The festival's name may be familiar to "Dance On!" readers as it was mentioned by Julian Whiting in one of his articles in an earlier issue of the magazine (Issue 4).

For many years the Heriot-Watt University Scottish Country Dance Group has been invited to take part in Lowender Peran. This year nine Scottish Country Dancers from Heriot-Watt and eight Highland Dancers taught by Christine Wilson from Currie made the pilgrimage to Cornwall. Accompanying us was the inimitable and immensely versatile David Sturgeon with his accordion – he of The Waverley Scottish Dance Band fame.

The festival is based in The Ponsmere Hotel on the seafront of Perranporth. The organisers try to invite different groups from the various Celtic nations so that regular attendees will meet up and make friendships with new groups as well as rekindling old acquaintanceships. This year the

invited groups included Perree Bane (Isle of Man), Owenbue (Ireland), Meskajou (Breton), Heriot-Watt University and Christine Wilson's Highland Dancers (Scotland), Typin O Bopeth (Wales) as well as a number of groups from Cornwall such as Ros Keltek, Bolingey Troyl Band and Asteveryn.

Although the festival starts officially on the Wednesday, most of the visiting groups arrive on Thursday. The first couple of days have traditionally been used for "outreach" – taking the message that music, dance and story telling is primarily FUN to schools, colleges, nursing homes etc in the immediate vicinity. By Thursday evening enough festival goers have arrived to start the proceedings in earnest – with a Welsh Twmpath, followed by an Irish Ceili followed by a Manx Ceili. We start as we mean to continue! It soon becomes clear that the most difficult part of the weekend is going to be working out what the various callers are talking about. We all have our own "technical" terminology for dancing. To start with Twmpath, Ceili, Troyl and Ceilidh are all essentially the same thing, so you can imagine the number of variations we encountered for reels, setting, birling etc.

Throughout the extended weekend each group was asked to run a workshop, a couple of ceilidhs (or whatever you like to call them) as well as take part in a dance



Andy Cook leads the Scottish contingent in the pageant.

spectacular, the street pageant and street dancing. The workshops give the groups and participants a chance to teach and be taught slightly more complex dances in greater detail than can be managed at a ceilidh. They also give participants a chance to appreciate the subtle (and sometimes not so subtle) differences in all our dancing, footwork, steps and terminology. For example in the Scottish workshop, amongst other things, we taught the Strathspey travelling step and setting step and then worked our way through Johnnie Walker, it being a medley of 64 bars Strathspey and 64 bars reel.

At midday on Saturday all the performers at the Festival take part in the street pageant. Everyone dresses up in their nation's finery and parade the short distance from the hotel, along the main street of Perranporth to a number of allocated points in the town. As we made our way in the parade, we would stop periodically and some of the Highland Dancers danced two steps of a Highland Fling or a shortened version of a Strathspey and Reel. Having a piper in our party ensured we could catch the attention of Saturday shoppers watching the pageant. When we arrived at our allotted spot we demonstrated both Highland and Country Dances and encouraged those watching to join



The Ponsmere Hotel, Perranporth



Lindsay Hughes & Katie Fraser dance a Highland Fling.

us for some of the easier ceilidh dances such as a Gay Gordons, Dashing White Sergeant or Four Hand Star. It is wonderful to watch an unsuspecting granny or grandchild come onto the "floor" and loose their inhibitions for a few minutes between buying their fruit and veg and visiting the bakers! The pageant and street dancing is such a well established part of Lowender Peran that many of the local shop keepers have photos in their windows of the scenes last year and they are really welcoming to visitors, wishing them well for the festival. One feels the whole town is involved.

The Gwary Myr, or dance spectacular, is the pinnacle of the festival and is essentially a formal concert or show held on the final evening, in which each group has approximately twenty minutes to demonstrate their dancing. It is not in any way competitive, except that we all want to put on our best display possible. The first "act" on was the Breton group, Meskajou, who danced in their fantastic outfits to the unique strains of the pipes and bombard. Having set the standard for the rest of us they had to make a speedy exit as they had a ferry to catch that evening! It was a marvellous, colourful sight, each group dressed in their costumes and demonstrating some of their countries' more spectacular dances. Unfortunately, as performers, we could only catch a limited amount of the Spectacular as we had to head "back stage" to ensure a slick change over from one act to the next. The Scottish element of the show consisted of alternating Highland Dancing and Scottish Country Dancing. The eight Highland Dancers, who had appeared

in the Edinburgh Military Tattoo earlier this year, danced a version of the Broadwords that featured in that show, to the pipes. This was followed by a Country Dance medley including Bratach Bana, Duchess Tree and Pelorus Jack. After a slow waltz for a solo dance, The Village Maid, four Highland Dancers performed a Sailor's Hornpipe (which prompted the Cornish compere to announce later that he "was off to join the navy"). A new dance had been created by two of the Highland Dancers, Katie Fraser and Melissa Smith, who had been inspired by the music of the band, Mabon, on their last trip to the Festival. Three of the band were there this year and played for the girls to perform their high octane dance. Our finale was another newly choreographed dance, created by Christine Wilson, in which four Highland Dancers and the four lady Country Dancers danced a Strathspey culminating in the shape of a Saltire at which point another four Highland and the four male Country Dancers danced on to join them for a Reel of Tulloch leading into a Schiehallion Reel. By the end of the dance, somehow (I'm not quite sure how!) the sixteen of us were in the shape of a St Peran's Cross, the Cornish Flag. The audience seemed to enjoy our routine (a number of them remarked that they had seen and recognised the two crosses for what they were) and we were glad that the weeks of practising had paid off!

There were two innovations for this year. A "Meet the Groups" session, in which everyone was able to give the other participants a brief "taster" of their style of dancing and what one would be likely to encounter

at workshops and ceilidhs. We demonstrated Ian Powrie's Farewell to Auchterarder and then called a couple of ceilidh dances. The other innovation was the "Display" session, lasting about an hour, which did mean that each group had more than the short twenty minute slot in the Spectacular to demonstrate their "wares". Different groups approached this in different ways. We decided to divide the sixty minutes into three sections, each concentrating on a very brief history of the three styles of dancing we are involved in; Scottish Country, Highland and Ceilidh Dancing. The Country Dancers performed a selection of dances from the 18th to the 20th centuries including Duke of Perth, a shortened Eightsome Reel, Reel of the 51st and the Bees of Maggie Knockater, then the Highland Dancers danced a Sword Dance, Seann Truibhas, Highland Laddie and Betty's Jig to the pipes and finally coming right up to date with Katie and Melissa's dance accompanied by Mabon. Our last twenty minutes involved getting the audience up for a few Ceilidh Dances.

The Scots were asked to run the penultimate Ceilidh on Sunday evening. For this David was joined by another accordionist, banjo player and drummer for a brilliantly successful session – we've christened them The Lowender Peran Scottish Ceilidh Band!

By Monday morning as we looked forward to the long northward journey home our heads and feet were truly schizophrenic, not knowing whether they were Cornish, Welsh, Breton, Manx or Scottish – let's just call it Celtic!

Keep an eye on www.an-daras.com for details of next year's festival.



Christine Wilson and Jan

Lowender Peran Festival



A couple from the Meskajou group



*Sally Cook with Jonathan,
a kindred spirit from
Yorkshire street dancing*



Melissa Smith & Lyndsey Fraser



Breton pipes and Bombard



*David Sturgeon plays for
a workshop*



*Some of the Meskajou ladies try a
Manx dance*



*Merv Davey on Cornish pipes and colleagues prepare to
lead the pageant. (Merv is one of the festival organisers.)*



Owenabue Irish Dancers



*Perree Bane (Manx) Dancers leave The Ponsmere
Hotel in the street pageant.*



*The young show the oldies how to do it at a Cornish
workshop.*

*All photos
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RSCDS AGM



Dancers at the Ball



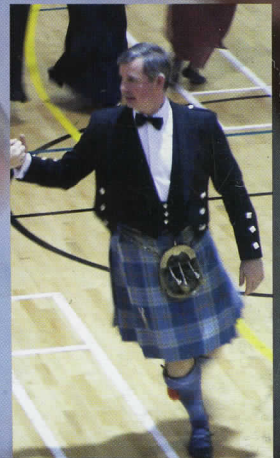
George Meikle SDB play for the Ball



*Joan
Tyler*



*Irene Bennett
(Chairman)*

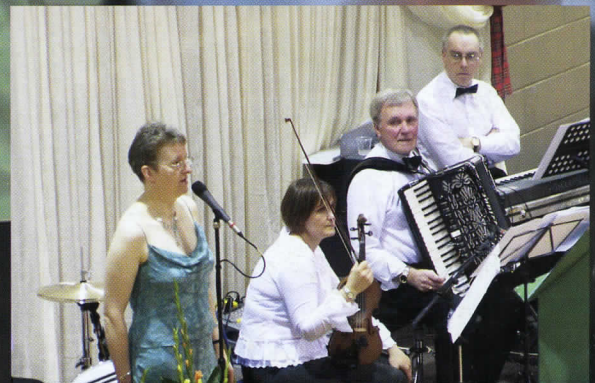


David Queen



*Stephen Webb
& Michael
Plumley*

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Pictures*



Janet Johnstone & Frank Thomson SDB



Outgoing Chairman Stewart Adam with Irene Bennett



Dancers at the AGM Dance