

# Dance On!

A group of approximately ten Scottish dancers, mostly women, are posed on a rooftop. They are wearing kilts in various tartan patterns, including blue, red, green, and yellow. Some are standing, while others are in dynamic poses, such as crouching or leaning forward. The background features a dense urban skyline with several tall skyscrapers under a clear sky. The overall scene is vibrant and captures a moment of traditional Scottish dance in a modern setting.

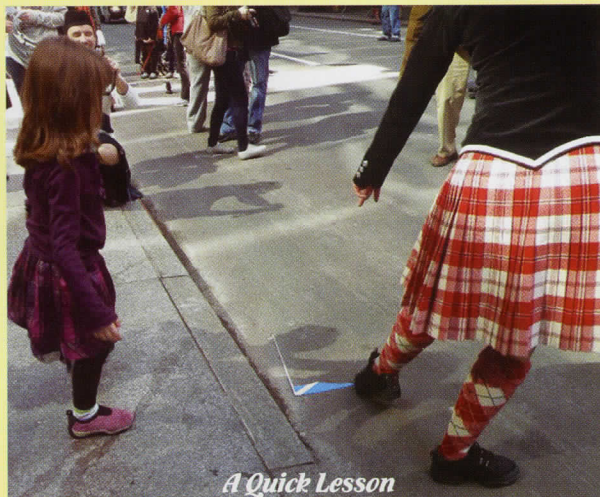
## Scottish Dancers at New York Tartan Week

**Bobby Brown 1941 - 2011**  
**Robbie Shepherd's Conversazione**

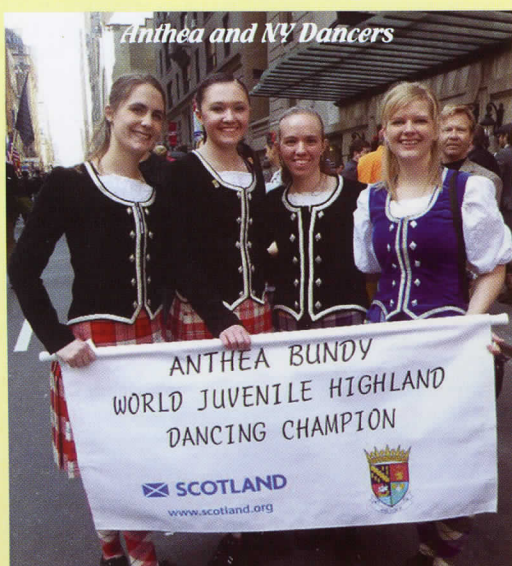
R.R.P. £2.50  
Issue 50



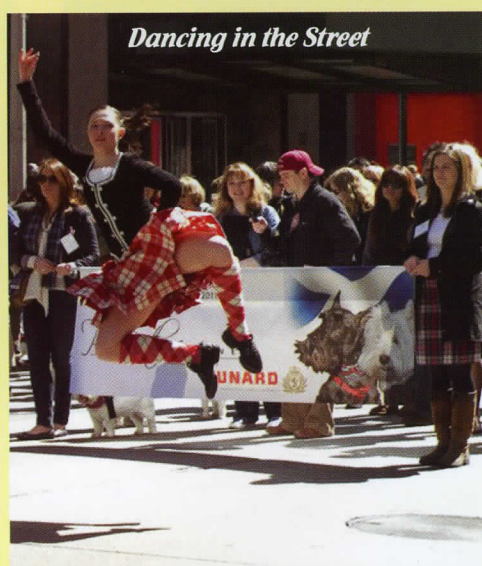
*Strip the Willow in Central Park*



*A Quick Lesson*



*Anthea and NY Dancers*



*Dancing in the Street*

*Photos © Selena Bundy*

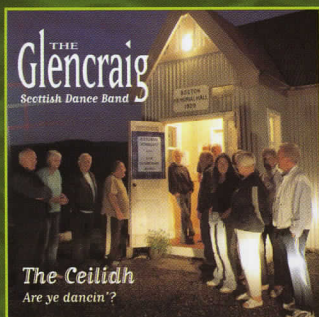
**SCOTLAND'S FAVOURITE RECORD COMPANY**

**GREENTRAX**  
RECORDINGS LTD



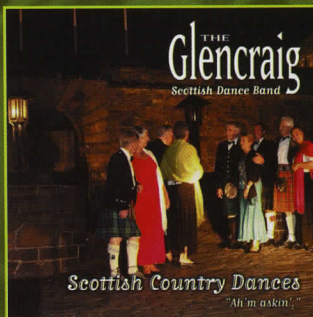
Cockenzie Business Centre / Edinburgh Road / Cockenzie  
East Lothian EH32 0XL / Scotland  
tel : 01875 814155 / fax : 01875 813545  
e-mail : greentrax@aol.com

**FROM THE 2007 AWARD-WINNING SCOTTISH DANCE BAND**



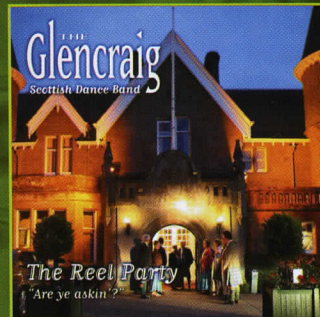
*The Ceilidh*  
"Are ye dancin'?"

**CDTRAX303**  
**The Glencairg Scottish Dance Band**  
**The Ceilidh**  
"Are Ye Dancin'?"  
First in a series of four albums.  
Released 2006



*Scottish Country Dances*  
"Ah'm askin'!"

**CDTRAX355**  
**The Glencairg Scottish Dance Band**  
**Scottish Country Dances**  
"Ah'm Askin'!"  
Third in the series.  
Released 2010



*The Reel Party*  
"Are ye askin'?"

**CDTRAX315**  
**The Glencairg Scottish Dance Band**  
**The Reel Party**  
"Are Ye askin'?"  
Second in the series.  
Released 2007

Available from all good retailers but also direct by Mail Order.  
**Special Offer - £11.00 each or all three for £30.00 (Incl. P & P).** Please quote this advert when ordering.

# Take The Floor

14 May: Graeme Munro SDB

21 May: John Carmichael SDB

28 May: Ian Hutson SDB  
OB from Blairgowrie Town Hall

4 June: Niall Kirkpatrick SDB

11 June: Craigowl SDB

18 June: Tom Orr SDB

25 June: OB (TBC)

Saturdays 19.05-21.00 Sundays 13.05-15.00  
BBC Radio Scotland 92-95 FM 810MW Freeview Digital 719  
[www.bbc.co.uk/radioscotland](http://www.bbc.co.uk/radioscotland)

## Dance On!

To contact us

Telephone: 01334-654 427

Website: [www.danceon.eu](http://www.danceon.eu)

7 Tarvit Gardens, Cupar, Fife, Scotland KY15 5BT

Executive Editor: Pia Walker

E-mail: [danceon@intamail.com](mailto:danceon@intamail.com)

[www.danceon.eu](http://www.danceon.eu)

Editor: Karin Ingram

Deadline for all articles is the 3rd of the preceding month.

**Dance On!** is published by Northbeat

**Dance On!** is printed by Wm Culross & Son Ltd, Queen Street, Coupar Angus, PH13 9DF Telephone: 01828-627 266 Fax: 01828-627 146  
e-mail: [culross@btinternet.com](mailto:culross@btinternet.com) [www.culross.co.uk](http://www.culross.co.uk)

## Advertising

### Advertising Rates

Back Page (Colour): £320.00

Full Page (Colour): £240.00

Full Page (B&W): £150.00

Half Page (Colour): £120.00

Half Page (B&W): £75.00

Quarter Page (Colour): £60.00

Quarter Page (B&W): £37.50

Box (Colour): £30.00

Box (B&W): £20.00

Classified (B&W, Text only): £10.00

**Reductions available for regular advertisers**

The editorial team reserves the right to refuse or edit all copy.  
The views expressed in this magazine are not necessarily those of the Editors.

Use of material and advertising from this publication is strictly prohibited unless permission is obtained from the Editors.

## Contents

<i>New York Tartan Week</i>	page	4
<i>Dunedin Dancers Festival</i>	page	5
<i>Bobby Brown 1941-2011</i>	page	6
<i>The Dancie</i>	page	7
<i>Dance Instructions</i>	page	13
<i>Reviews</i>	page	17
<i>Carmichael Dances 1910-2010</i>	page	19
<i>Perilous Muffins</i>	page	22
<i>The Conversazione</i>	page	25

Front cover photograph, *Assemble and Leap*  
in New York © Selena Bundy.

Front cover design by Bruce Dow, Culross Printers

## Subscriptions

**Dance On!** is available by personal subscription or through your dance group. Single copies are available at £3.40 (inc UK P&P), a 12 month subscription is **£30 plus the relevant P&P**.  
e.g. UK total will be £40.80 (£30 + £10.80)

UK (inc N. Ireland & Channel Islands) £30+£10.80= £40.80

Europe (inc Republic of Ireland) £30+£18.00= £48.00

Rest of World £30+£28.80= £58.80

Please complete the section below and send it, together with your remittance

**made payable to "Dance On!" to:**

7 Tarvit Gardens, Cupar, Fife, Scotland KY15 5BT

I am an individual subscriber

We have a dance group, and we would like ☐ magazines  
(no postage required for 5 or more magazines (UK) each month)

I enclose remittance of £ (Cheque/Postal Order)

Start Month .....

NAME .....

ADDRESS.....

.....POSTCODE.....

TEL: .....

E-MAIL .....

# New York, New York!

## Reigning Juvenile World Highland Dancing Champion

### Anthea Bundy dances at New York Tartan Week

**F**ollowing her world title win in August 2010, Anthea led the St Ninian's Day Parade in Edinburgh for the Pope's visit to Scotland, which led to the First Minister inviting her to dance at two major events in Stirling and Edinburgh. This subsequently led to the offer of going to New York for Tartan Week and then to act as an ambassador for the Scottish Government and Falkirk Council while there.

Flying out from Edinburgh to Newark Airport on 4 April, Anthea and her chaperone (Mum!) Selena stayed in Club Quarters on West 29th, 51st Street, right next to St Patrick's Cathedral, Radio City and The Rockefeller Centre. Both mum and daughter agreed it was a fabulous location!

Also taking part in Tartan Week were various celebrities including Paolo Nutini, Thom Evans and Miss Scotland. Dance On! Readers may be more familiar with some of the other participants such as RSCDS Connecticut, Billy Connolly and The Iain MacPhail Band!

On the Tuesday Anthea was invited by John Culbert of Glenisla Kilts to go to the Pop up Shop in Madison Ave for a preview of the fashions being used in The Dressed to Kilt fashion show. Anthea was lucky enough to have a kilt specially made for her for Tartan Day, John having previously made her a specially commissioned kilt for the St Ninian's Day Parade in the Papal tartan.

Anthea said "The highlight of

the trip for me was taking part in the Tartan Day Parade and the Scotland Run as I got to dance up 6th Avenue and then in Central Park. Dancing during the parade was harder as it was on concrete but in Central Park there was a stage specially built for the performance."

She was joined in the parade by hundreds of other participants connected to Scotland. Dancers in the parade included well-kent faces from various parts of the US and Canada as well as the "Assemble & Leap" dancers from Scotland.

The Assemble & Leap dancers were originally brought together under the auspices of the Scottish Official Board of Highland Dancing for a charity show "Assemble and Leap", celebrating 60 years of the SOBHD and raising money for Action Duchenne and the MS Society Scotland. Such was the success of the show, that eleven members of the cast, including three former world champions (Team Leader Rachel McLagan, Kimberlee Couper and Rachel McLean) and multiple Scottish, British and Commonwealth championship winners were invited to perform at a number of Manhattan events throughout Tartan Week, including the pre- and post-parade parties. Whilst Anthea danced traditional Highland Dances well-known to readers, the Assemble & Leap team performed new and exciting routines by choreographers including Nadine Mackenzie Judge, Delma Wilson, Nicola Grant and Dawn Fraser.

No dance trip would be

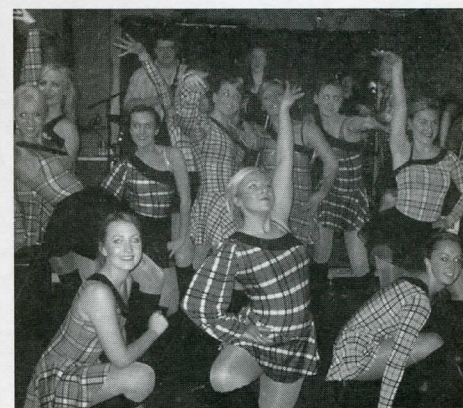
## By Cath Coutts



complete without some sightseeing – another highlight was a tour round The Juilliard School (part of the Lincoln Center of Performing Arts) which Anthea thoroughly enjoyed as well as visiting Ground Zero, the Empire State Building and taking in a few musicals on Broadway. There was also a bit of star-spotting: she met Bebe Neuwirth, Roger Rees and Rachel Potter from The Addams Family, watched Anjelica Houston filming her new show and saw Charlie Sheen outside Radio City.

The last word goes to Anthea:

"I would like to thank everyone who made the trip possible for me and hope that I was a good ambassador for Scotland."



*Assemble and Leap*

Photos © Selena Bundy

# Dunedin Dancers

*The 21st International Folk Dance Festival 24 to 30 July 2011.*

**D**unedin Dancers organises an International Folk Dance Festival every two years. We usually invite three European folk dance groups to our festival, the visiting groups representing different folk dance backgrounds.

The festival is based in Edinburgh, where we learn each other's dances and join in social activities. We also put on a variety of public performances of international folk dancing in Edinburgh and at other venues such as Falkland Palace and Stirling Castle.



*Dunedin Dancers at Stirling Castle*

## Schedule of Performances

**FALKLAND PALACE,** Palace Gardens

Sunday 24th July. Parade 2pm; Dancing 2.15- 4.15pm

**EDINBURGH,** Scottish Parliament

Monday 25th July. Parade down Royal Mile 12.30pm; Dancing at Parliament 1pm-3pm; Dancing at Scottish Story Telling centre 3pm-4pm

**EDINBURGH,** The Mound

Tuesday 26th July. Parade 1.30pm; Dancing at Mound 2pm-4.30pm

**GLASGOW,** George Square & St Andrews in the Square

Thursday 28th July; Dancing at both venues from 1pm-2.15pm

**EDINBURGH THEATRE PERFORMANCE,** Church Hill Theatre

Friday 29th July 7:30 pm;

**STIRLING CASTLE**

Saturday 30th July. Parade and dancing; 1.30pm-4pm at various locations within Stirling Castle

## General Information

In 2011 the three visiting groups will be:

- Agrupación Folklórica Celme, from Pontevedra in Spain
- Akademiska Folkdanslaget, from Stockholm in Sweden
- Volkstanzgruppe Sankt Martin im Sulmtal, from Steiermark, Austria.

We are very pleased that our friends Agrupación Folklórica Celme, from Pontevedra in Spain, who visited us in 1995, will be participating in our Festival again, and we shall be pleased to welcome Akademiska Folkdanslaget from Sweden and Volkstanzgruppe Sankt Martin from Austria who will both be participating in our Festival for the first time.

*By Rosalie Van Outrive*



All our visitors are accommodated with hosts in and around Edinburgh. Hosting is an excellent way of participating in the Festival, whether or not you can dance. It provides an opportunity to get to know foreign visitors and join in the social aspects of the Festival. Hosts provide bed and breakfast for the week, and also a couple of packed lunches and two evening meals. If you would like to know more about hosting please contact Caroline Brockbank on [hosting@dunedinancers.org.uk](mailto:hosting@dunedinancers.org.uk)

Our visitors are provided with most of their meals at our base and volunteers are always required to help prepare and serve the meals, man the private bar and generally help with the day to day tasks which ensure that the Festival runs smoothly.

Dunedin Dancers at Stirling Castle.



*Volkstanzgruppe Sankt Martin*

# Bobby Brown 1941-2011

It is with sadness and much thought to his family and many friends that we hereby inform you of the passing of a musician, whose music is played, listened and danced to worldwide.

Robert Watt Brown was born in Dennyloanhead, Scotland, in 1941 to a family devoted to the field of Scottish musical entertainment. His mother, Jean Day, was widely known throughout Scotland as a concert soprano, often performing with Harry Lauder and Will Fyffe. His father was a fiddler, and several uncles were pipers and drummers and his Uncle John Day formed one of the early dance bands in Scotland.

Bobby Brown joined his sister Christine in Canada in 1957; his other sister Jean had also made her home in Canada, and it was through her that Bobby got in contact with Stan Hamilton and Bobby Frew, two Scots musicians playing for Country Dancing in Ontario. Although Bobby's first instrument was the piano and the accordion was a self-taught instrument, he was soon asked to play second box with these well-known musicians. For seventeen years the band, first called The Clansmen, later The Flying Scotsmen, became well known as The Great Band in Scottish Country Dance circles.

In 1976 Bobby decided to become a full-time professional musician after having developed additional musical interests in and around the 70s, amongst others producing and performing in a musical series on national CBC television through which he met The

Cape Breton Symphony Fiddlers, of whom he became the Musical Director. At this time he also started his own Scottish Country Dance Band "The Scottish Accent" which soon became a leading band in the whole of North America due to their understanding of what is needed when playing for SCD and he has toured many parts of Europe with The Cape Breton Symphony Fiddlers, his own band and other artists.

Bobby and his Band were not only known in North America.

They have been broadcast on Take the Floor and are also the only band outside the UK who have recorded for the RSCDS. Bobby was a performer, but was also extremely generous in sharing his vast knowledge with other musicians and tutored and mentored many a young musician in order to keep the Scottish Dance Music traditions alive.

He will be greatly missed but, due to his many recordings, his legacy will remain.

*Pia Walker*



# Up With Aily

**I**n the last issue I explained my feelings about the lack of triple time dances in our programmes, and introduced the new CD of triple time dances; now I will start to look at the dances on that CD. I have chosen to start with my current favourite, but it could be some time before you are equally enthusiastic! It takes time to become comfortable with this tempo – think of when you started to learn strathspey steps, and how they took time to become automatic, not needing constant thought; these take longer, but equally well, they repay that effort. But when you start, you will be thinking, how can a slow dance be so fast?

## Up with Aily

This is one of my favourite dances; it is of course in triple time, though not actually a Hornpipe. It is a "Slip Jig", and the time signature is 9/8. Playford, when publishing it, gives a time signature of 9/4, though I don't know what difference that makes – I suspect it is just something to do with music theory having changed over the three centuries since then.

Burns mentions the tune in one of his letters, giving us the chorus of the Bawdy Ballad of the same name. It would seem that Aily, at least in his version, was quite a goer! I don't know of any other version, and we only have the chorus of this one, but we do have a very good dance.

Before we start, forget the standard cry of "make the set bigger"; make this a small set. You won't manage beyond the first bar, otherwise! Also, the

set can be much longer than the standard four couples. This is a two couple dance, but the set can be any number; I like 8 or 9 but up to 11 would be feasible, making two sets of six couples after that. In earlier times, the start would be just the top couple, working gradually down the set, each new top couple starting as soon as they had a second couple available. Nowadays it is normal to start in pairs of couples all down the line. These long sets are much more sociable, as you get to dance with everybody in the set; my class, (SWRI for those who know about that!) like to do at least one "all in" dance each evening.

## Now to the dance!

The first man takes hands with first woman with his LH and second man RH, and these three "lead to the second woman"; they then fall back, to where they came from. There is no mention of second woman moving, perhaps she doesn't – other than a smile! On the other hand, there is no reason for her not to advance and retire just as the other dancers are doing; and whichever she does, stand or move, she does need to do something to show that she is alive and enjoying the attention of these three dancers; so the very least is an acknowledgement of some sort. I think that the best compromise is for her to set right and left on the spot, as the other come towards her and retire. They have two triple time steps for this, one forwards, one to go back.

Then the 1M casts, as 2M moves up and turns outwards round his left shoulder (called a turn single), and also as the

## By The Dancie



two women turn single round their right shoulders. You have another two steps for this bit, steps 3 & 4.

From the point of view of the band, or the MC if there is one, this is quite impressive, as suddenly everyone is looking at you. That is exactly where, in the 18th C, some person of importance would be. Royalty would do, or a lord or lady, if no royalty were handy. Perhaps an MSP, or a local Mayor/Provost would stand in nowadays! This person was called "the presence", literally gracing the proceedings by being there, but we seem to manage without these days. However, if you are dancing before an audience, that would be the place to have them,

(looking at the top end of the set), provided the dancers don't look at the floor, and remember to at least look pleasant!

So, we have four steps gone, and the two men have changed places. 1W takes 2M (RH) and 2W (LH) and repeat the advance and retire movement from her side, as the first man sets to them. Then, the two men turning single away (round L shoulder) and the 1W casts off as 2W moves up and turns single away (round R shoulder). If you are teaching from a stage, they will all have smiled at you again, won't they? The answer is not yet, 'cos they will all be thinking hard about what they are doing, and where they are going, but later you will see it, I hope.

For the next phrase of music, the instructions say "The 1st cpl being in the 2nd's place, go back to back, then cast up to their proper places" which I think is very clear – you have four steps to do it which is all you need, two for each bit. (For the back to back, two steps give six counts – R and L forwards, passing partner, R to the side, and the luxury of three to go back.) As you cast back up, you face down of course. The second couple at this point (two steps gone, two to go), lead down the centre one place, and turn away from each other to face up, but stay in close. If anyone is standing at the bottom of the room, they will find everyone looking at them, the reverse of the previous figure. What the view from the chair of state, "the presence" is, does not seem to matter!

That was steps (or bars) 9 to 12; now it speeds up a bit. "All four take hands and go clear round", yes, once round in two steps, a mere six counts, which is why the 2C keep in close to their partner before the circle. Very sociable, but you

don't have time to think about that. Then the last two steps are for 1C to cast and 2C to come up the middle, and once again there is a moment when everyone is looking up to the top of the room.

I suspect you will need to practise small circles, but remember the handing would be very elegant! One of the joys of Historical Dance is trying to find out how to solve this sort of conundrum, but however you do it, no one can say you are wrong, either. As it all goes so quickly, you may find that casting can be done in slightly less than two steps, so "cheating" a little; I suspect my class do that!

This is one of several 16 step triple-time dances that impress me; I hadn't noticed that they were so short for a long time, because there seems to be a lot of interesting choreography packed in to so little music. I love it and have inflicted this one on my class quite often; the result is that I do see the faces smiling now, but it takes time to become familiar with the dance and the speed at which it moves, before such finer points can be produced. I find that calling the instructions out slightly ahead of the music helps, but they have to be brief, one word coded reminders. For this dance I call "advance, retire; rotate;" for the first movement, and repeat that as the woman does the leading. Then "dosido and cast; Twos down;" and finally "circle" and "cast". The dance is not hard – but the speed at which the choreography hits you takes most SCD dancers by surprise.

I plan to cover all the dances in forthcoming issues of Dance On!

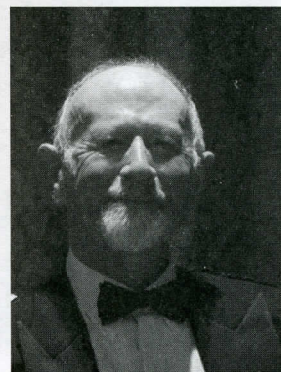
" on Google, - a search for" nicolas broadbridge " will get you onto the website, or telephone 01577 662212."

## The Highland Ball



**T**his has been on many people's dancing calendar for many years. Previously held every two years in a Sports centre in Inverness, it is now held every year and has been moved to The New Drumossie Hotel.

It is a most enjoyable ball, the surroundings are elegant, the food superb and the candelabras on the table during dinner just make it feel special. The participants are all attending with one aim in mind, to enjoy themselves with other likeminded dancers, and everybody is made to feel welcome. The programme is easy and varied, and this year Colin Dewar and his Band made the evening go with a swing. A lot of hard work goes into this ball, Rob and the committee have every detail planned out with military precision no doubt and this attention to detail does mean that the evening goes without a visible hitch. Roll on next year.



# St. Andrew's Society of Lisbon

In 1934, a small group of Scots met to discuss the idea of forming a St. Andrew's Society in Lisbon. The handful of members paid an annual subscription of 20 escudos, the equivalent of 0.10 Euro today! Over 75 years later, the Society continues to flourish with over 200 names on the mailing list and packed attendances at both the annual Burns Supper and St. Andrew's Ball. It is amazing that in spite of tough economic times – and indeed through the dark years of the Second World War – Scots and their friends continue to gather in Lisbon each year to pay tribute to their national Bard and Patron Saint. Over the many years, generations have enjoyed speeches, songs and dance provided either by local ex-patriot Scots or visiting "natives"! The skirl of the pipes, the swish of the tartan, the reekin' haggis an' neeps, the mellow amber bead and the traditional dance band have all contributed to truly memorable occasions.

It was in 1992 that taped music was succeeded by the first "live" music in the form of the 7-piece Scottish dance band, "Annasach" who entertained guests at the St. Andrew's Ball in Lisbon's Ritz Hotel. In 1994, "The Kinlochard Band" took to the stage. However, in 1998 the Society was introduced to The Caerketton Band from St. Andrews and they have been our loyal supporters ever since. For thirteen years now, in The Hotel Palacio, Estoril, they have entertained us with their fine music and called the dances as Scots and their friends kick up their heels into the "wee sma' hours". They

are much appreciated by us all and we certainly hope they will continue to join us!

In 2009, the Society celebrated its 75th Anniversary. Special guests at the Burns Supper, Jock Thompson and opera singer Christina Dunwoodie, flew in from Perth to entertain us with prose, poetry and song. Over 120 members and guests enjoyed a very nostalgic evening indeed. After a golf tournament in June, when the Scots narrowly triumphed over "The Rest of the World", celebrations came to a climax at the St. Andrew's Ball. Our special guests that evening were pipers from the Grampian Police Pipe Band. Their music welcomed us at the door and later filled the dining room with memorable tunes. As the pipers left the room to rousing applause, The Caerketton Band took to the stage and kept kilts swinging and guests reeling until balloons descended from the ceiling and the strains of "Auld Lang Syne" closed the celebration of 75 years of Scottish traditions in Portugal. We take this opportunity to thank The Caerketton Band in particular and also the members of the Grampian Police Pipe Band for their generous support.

In these troubled times, we hope that the work of Chieftain David Wilkie and the Committee will continue to have its loyal followers and that the Society can provide traditional Scottish hospitality in this westernmost country of continental Europe. For further information, visit our website [www.standrewslisbon.org](http://www.standrewslisbon.org) where you will find more information about the Society and our coming events

**By Rosemary Adams**



## Summer Dances

The season for summer dances has started – you can dance every day of the week, if you so mind. These are some that we are aware of:

**Mondays:** RSCDS Dundee: 6 June – 4 August in Broughty Ferry.

(<http://www.rscds-dundee.org.uk/branchdancedates>)

**Tuesdays:** London Highland Club 14 June – 20 Sept in Pont Street.

([http://www.summertuesdays.co.uk/summer\\_tuesdays](http://www.summertuesdays.co.uk/summer_tuesdays))

**Wednesdays:** RSCDS Aberdeen – 4 May – 31 Aug in Summer Street, Aberdeen.  
(01224 636 128)

**Thursdays:** RSCDS Clackmannanshire: 16 June – 4 August in Alva.  
(01324 559 793)

## Ceilidh &amp; Old Time Dances

## Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	Live Music	8pm -11pm No Bar	£5 (tea)	Door	Different bands each week. (See Diary)
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	Humbie, 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	Newtongrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	8pm -9.30	£5 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Coupar Angus	St Anne's Ch. Hall	Live Music	7pm-9pm	£2	Door 01828 627 547	Ceilidh Class - Tracy Thom

## Ceilidh &amp; Old Time Dances

June 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
	Midlem	Village Hall	Live Music	8pm-10pm	£2 [tea]	01835 870 244	Monthly Summer Class
4 <sup>th</sup>	Penicuik	St Mungo's Ch. Hall	Neil Hardie	7.30-11.30	£5 No bar T	01721 723 468	Old Time & few set dances
	Largo Ward	Village Hall	Lindsay Weir	8pm-11pm	£5 Tea	Door	Weekly Dance
	Elgin	Bishopmill Hall	Jock Fraser	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	By Inverurie	Chapel of Garioch Hall	Garioch Blend	8pm-12mn	£7 snack	01467 681 575	Phone for Ticket (C. Esson)
10 <sup>th</sup>	Perth	Salutation Hotel	Graeme Mitchell	8pm-12mn	£7 [Bar]	01360 870 302	"Tradstyle" weekend dance
	Foulden	Village Hall	Steven Carcary	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
11 <sup>th</sup>	Largo Ward	Village Hall	Ian Cruickshanks	8pm-11pm	£5 Tea	Door	Weekly Dance
	Black Isle	North Kessock Hall	James Coutts	8pm-12mn	£5 BYOB	Door	Social Dancers
	Glencarse	Village Hall	Sandy Lindsay	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
12 <sup>th</sup>	Kinellar	Comm. Hall	George Rennie	7.30-10pm	£3 [No Bar]	01224 713 674	Proceeds to local charity
15 <sup>th</sup>	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
	Glasgow	Partick Burgh Hall	Ian Muir	8pm-11.30	£7 Bar	Door	Highlanders Club £45 year
18 <sup>th</sup>	Largo Ward	Village Hall	Dave Husband Sound	8pm-11pm	£5 Tea	Door	Weekly Dance
	Kinellar	Comm. Hall	Recorded	7.30-11.30	£5 [No Bar]	01467 620 249	In Aid of Bowling Inverurie Club
	Cardross	Geilston Hall	t.b.a.	8pm-12mn	?	01389 841 051	BBQ Dance - Phone for Ticket
19 <sup>th</sup>	Montrose	Park Hotel	Colliston Sound	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
24 <sup>th</sup>	Helensburgh	Commodore Inn	Ian Muir	8pm-12.30	£8 Bar	01389 756 996	Highlanders - Dance
	Hutton	Village Hall	George King	8pm-12mn	£5 supper	01289 386 630	Pay at Door
25 <sup>th</sup>	Largo Ward	Village Hall	Willie McFarlane	8pm-11pm	£5 Tea	Door	Weekly Dance
	Black Isle	North Kessock Hall	Lindsay Weir	8pm-12mn	£5 BYOB	Door	Social Dancers
	Elgin	Bishopmill Hall	Johnny Duncan	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	Near Crieff	Fowlis Wester Hall	Dave Husband Sound	8pm-11pm	£4 [No Bar]	01764 653 405	Ceilidh, Old Time & Set Dances
29 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
30 <sup>th</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats

## Scottish Country Dances

June 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 <sup>nd</sup>	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
4 <sup>th</sup>	Newtonmore	Hall	Creag Bheag	7.30pm	£7	01540 662 060	Kingussie Club Dance
	Bridge of Allan	Keir St Hall	Gordon Shand	7.30pm	£6	01786 822 853	Summer Dancing
6 <sup>th</sup>	Troon	Concert Hall	Marian Anderson	7.30pm	£3.50	01292 315 558	Summer Dancing
	Broughty Ferry	St Stephen's Ch. Hall	Ron Kerr	7.30pm	£?	01382 642 131	Summer Dancing
	Kirkcubright	St Mary's Street	Various	7.30pm	£3	01556 620 288	Social Dance
	Edinburgh	Ross Bandstand	Callum Wilson	7.30pm	£3.50	0131 661 1768	Weather Permitting
7 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30pm	£	01542 887 616	Summer Dancing
	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
9 <sup>th</sup>	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
	Pitlochry	Town Hall	Glencraig	7.30pm	£6.50	01796 473 488	Summer Dancing
11 <sup>th</sup>	Strathpeffer	Comm. Centre	Frank Thomson	7.30pm	£6/£4	01997 423 373	Dingwall Rally
	Edinburgh	Cluny Centre	Marian Anderson	7.30pm	£7.50	0131 449 7200	Dunedin Dancers
	Troon	Concert Hall	Ian Muir	7.30pm	£3.50	01292 315 558	Summer Dancing
13 <sup>th</sup>	Broughty Ferry	St Stephen's Ch. Hall	Marian Anderson	7.30pm	£?	01382 642 131	Summer Dancing
	Kirkcubright	St Mary's Street	Various	7.30pm	£3	01556 620 288	Social Dance
	Edinburgh	Ross Bandstand	Graeme Munro	7.30pm	£3.50	0131 661 1768	Weather Permitting
14 <sup>th</sup>	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
15 <sup>th</sup>	Tarbert	Village Hall	-	7.30pm	£	01880 820 304	Summer Dancing
16 <sup>th</sup>	Alva	Cochrane Hall	Jim Lindsay	7.30pm	£6	01324 559 793	Summer Dancing
	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
17 <sup>th</sup>	Dumfries	Locharbriggs C.C.	Willie McFarlane	7.30pm	£7	01387 265 815	Branch Dance - Buffet Supper
	Inverness	Cauldeen School	Drummond Cook			01463 235 384	Summer Dancing
18 <sup>th</sup>	Troon	Concert Hall	Kenny Thomson	7.30pm	£7	01292 315 558	Summer Assembly
	Bridge of Allan	Keir St Hall	Michael Philip	7.30pm	£6	01786 822 853	Summer Dancing
	Troon	Concert Hall	Lothian	7.30pm	£3.50	01292 315 558	Summer Dancing
20 <sup>th</sup>	Broughty Ferry	St Stephen's Ch. Hall	Deirdre Adamson	7.30pm	£?	01382 642 131	Summer Dancing
	Kirkcubright	St Mary's Street	Various	7.30pm	£3	01556 620 288	Social Dance
	Edinburgh	Ross Bandstand	Alan Ross	7.30pm	£3.50	0131 661 1768	Weather Permitting
21 <sup>st</sup>	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
	Alva	Cochrane Hall	James Coutts	7.30pm	£6	01324 559 793	Summer Dancing
23 <sup>rd</sup>	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
	Galashiels	Volunteer Hall	Marian Anderson			01578 730 591	Braw Lads Dance
25 <sup>th</sup>	Pitlochry	Town Hall	Colin Dewar	7.30pm	£6.50	01796 473 488	Summer Dancing
26 <sup>th</sup>	Lockerbie	Hightae Green	Colin Dewar	2 pm	£6	01387 810 423	Indoors in hall if wet
27 <sup>th</sup>	Troon	Concert Hall	Colin Dewar	7.30pm	£3.50	01292 315 558	Summer Dancing-CHARITY
	Broughty Ferry	St Stephen's Ch. Hall	Frank Thomson	7.30pm	£?	01382 642 131	Summer Dancing
	Edinburgh	Ross Bandstand	Bill Richardson	7.30pm	£3.50	0131 661 1768	Weather Permitting
28 <sup>th</sup>	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
	Alva	Cochrane Hall	Sandy Nixon	7.30pm	£6	01324 559 793	Summer Dancing
30 <sup>th</sup>	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing



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

Please note that the Dance Diary website address is now [www.dancediary.info/](http://www.dancediary.info/)

Ceilidh & Old Time Dances							
July 2011							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 <sup>nd</sup>	Largo Ward	Village Hall	BJB	8pm-11pm	£5 Tea	Door	Weekly Dance
6 <sup>th</sup>	Midlem	Village Hall	Live Music	8pm-10pm	£2 [tea]	01835 870 244	Monthly Summer Class
8 <sup>th</sup>	Foulden	Village Hall	Bon Accords	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
9 <sup>th</sup>	Largo Ward	Village Hall	Ken Stewart	8pm-11pm	£5 Tea	Door	Weekly Dance
	Inverness	Kirkhill C.C.	Mhairi Coutts	8pm-12mn	£5 BYOB	Door	Social Dancers
	Glencarse	Village Hall	John White	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
10 <sup>th</sup>	Kinellar	Comm. Hall	Charlie Esson	7.30-10pm	£3 [No Bar]	01224 713 674	Local Charities
13 <sup>th</sup>	Linlithgow	Palace Courtyard	John Carmichael	7.30-10pm	£7.50/£5	01506 845 698	Indoors if wet
16 <sup>th</sup>	Largo Ward	Village Hall	Bon Accord	8pm-11pm	£5 Tea	Door	Weekly Dance
17 <sup>th</sup>	Montrose	Park Hotel	George Rennie Duo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
20 <sup>th</sup>	Linlithgow	Palace Courtyard	Ian Muir	7.30-10pm	£7.50/£5	01506 845 698	Indoors if wet
23 <sup>rd</sup>	Largo Ward	Village Hall	Willie McFarlane	8pm-11pm	£5 Tea	Door	Weekly Dance
	Black Isle	North Kessock Hall	Neil Hardie	8pm-12mn	£5 BYOB	Door	Social Dancers
	Elgin	Bishopmill Hall	Marian Anderson	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	Near Crieff	Fowlis Wester Hall	Jimmy Lindsay	8pm-11pm	£4 [No Bar]	01764 653 405	Ceilidh, Old Time & Set Dances
27 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
	Linlithgow	Palace Courtyard	Ian & Gemma Donald	7.30-10pm	£7.50/£5	01506 845 698	Indoors if wet
	Ellon	Station Hotel	Wayne Robertson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
28 <sup>th</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
30 <sup>th</sup>	Largo Ward	Village Hall	NO DANCE TONIGHT				

Scottish Country Dances							
July 2011							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Bearsden	New Kilpatrick Halls	Jim Lindsay	7.30pm	£7	0141 942 7519	Summer Dancing
	Inverness	Trinity Ch. Hall	Jock Fraser	8pm	£5		Chat Club Dance
2 <sup>nd</sup>	Bridge of Allan	Keir St Hall	Ian Thomson	7.30pm	£6	01786 822 853	Sumer Dancing
4 <sup>th</sup>	Troon	Concert Hall	Sandy Nixon	7.30pm	£3.50	01292 315 558	Summer Dancing
	Broughty Ferry	St Stephen's Ch. Hall	Nicol McLaren	7.30pm	£?	01382 642 131	Summer Dancing
	Edinburgh	Ross Bandstand	Marian Anderson	7.30pm	£3.50	0131 661 1768	Weather Permitting
5 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30pm	£	01542 887 616	Summer Dancing
	Scone	RDM Institute	Marian Anderson	7.30pm	£5	01738 553 925	Summer Dancing
	Dumfries	St George's Ch. Hall	Willie McRobert	7.30pm	?	01387 810 958	Family Ceilidh
	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
6 <sup>th</sup>	Dunfermline	Abbeyview C C	Alan Ross	7.30pm	£6	01383 721 705	Summer Dancing
7 <sup>th</sup>	Alva	Cochrane Hall	Iain MacPhail	7.30pm	£6	01324 559 793	Summer Dancing
	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
8 <sup>th</sup>	Blairgowrie	Town Hall	Glenraig	7.30pm	£6	01250 884 315	Summer Dancing
	Inverness	Kirkhill Comm. Cen.	Marian Anderson	8pm	£7	01463 782 496	Glen Orin Rally
9 <sup>th</sup>	Pitlochry	Town Hall	Frank Thomson	7.30pm	£6.50	01796 473 488	Summer Dancing
11 <sup>th</sup>	Troon	Concert Hall	David Ross	7.30pm	£3.50	01292 315 558	Summer Dancing
	Broughty Ferry	St Stephen's Ch. Hall	David Cunningham	7.30pm	£?	01382 642 131	Summer Dancing
	Edinburgh	Ross Bandstand	Iain MacPhail	7.30pm	£3.50	0131 661 1768	Weather Permitting
12 <sup>th</sup>	Scone	RDM Institute	Luke Brady	7.30pm	£5	01738 553 925	Summer Dancing
	Dumfries	St George's Ch. Hall	Willie McRobert	7.30pm	?	01387 810 958	Family Ceilidh
	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
13 <sup>th</sup>	Linlithgow	Palace Courtyard	John Carmichael	7.30pm	£7.50	01506 856 698	Indoors if wet
14 <sup>th</sup>	Alva	Cochrane Hall	Marian Anderson	7.30pm	£6	01324 559 793	Summer Dancing
	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
16 <sup>th</sup>	Bridge of Allan	Keir St Hall	Gordon Shand	7.30pm	£6	01786 822 853	Sumer Dancing
18 <sup>th</sup>	Troon	Concert Hall	Roy Hendrie	7.30pm	£3.50	01292 315 558	Summer Dancing
19 <sup>th</sup>	Scone	RDM Institute	Marian Anderson	7.30pm	£5	01738 553 925	Summer Dancing
	Dumfries	St George's Ch. Hall	Willie McRobert	7.30pm	?	01387 810 958	Family Ceilidh
	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
20 <sup>th</sup>	Linlithgow	Palace Courtyard	Ian Muir	7.30pm	£7.50	01506 856 698	Indoors if wet
	Tarbert	Village Hall	-	7.30pm	£	01880 820 304	Summer Dancing
	Dunfermline	Abbeyview C C	James Coutts	7.30pm	£6	01383 721 705	Summer Dancing
21 <sup>st</sup>	Alva	Cochrane Hall	Ian Thomson	7.30pm	£6	01324 559 793	Summer Dancing
	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
23 <sup>rd</sup>	Pitlochry	Town Hall	David Anderson	7.30pm	£6.50	01796 473 488	Summer Dancing
25 <sup>th</sup>	Troon	Concert Hall	Marian Anderson	7.30pm	£3.50	01292 315 558	Summer Dancing
26 <sup>th</sup>	Scone	RDM Institute	James Coutts	7.30pm	£5	01738 553 925	Summer Dancing
	Dumfries	St George's Ch. Hall	Willie McRobert	7.30pm	?	01387 810 958	Family Ceilidh
	Edinburgh	St Peter's Hall	t.b.a.	7.30pm	£3.50	0131 661 1768	Summer Dancing
27 <sup>th</sup>	Linlithgow	Palace Courtyard	Ian & Gemma Donald	7.30pm	£7.50	01506 856 698	Indoors if wet
28 <sup>th</sup>	Alva	Cochrane Hall	Alan Ross	7.30pm	£6	01324 559 793	Summer Dancing
	Hamilton	Guide Hall	Recorded	7.30pm	£2.50	01698 351 604	Summer Dancing
30 <sup>th</sup>	Bridge of Allan	Keir St Hall	Nicol McLaren	7.30pm	£6	01786 822 853	Sumer Dancing

# A Fish Called Garra Rufa

**B**eing a dancer is hard on the feet, and a couple of weeks ago, I did the ultimate testing for this magazine.

I fed the fishes! In the Mercat Centre in Kirkcaldy no less. And yes the theme tune for Jaws kept going through my mind.

I stuck my feet in a basin with small "Minnow" sized fish, which immediately lashed on to my plates of meat and started to rid me of dead tissue.

The treatment is becoming more and more popular here in Scotland and treatment centres are springing up everywhere. Hygienically I was not too worried. In the Ming Chen Clinic where I just walked in to ask if I could have a go, they sterilise the water five times an hour minimum and I had to fill in a form asking if I had any particular feet problems, plus of course the fish were alive, so the water couldn't have been that bad!

It is a natural pedicure method originating in Turkey; the fish are called Garra Rufa fish, and no! they don't have teeth, they suck.

Yew! Yuk! Really? Yes I can see your faces before me – in fact I spotted a local musician while I was sitting there and his face was a picture of part disgust, part fear covered by a liberal amount of disbelief – I don't think Michael Philip will ever see me in the same light again.

What is it like?

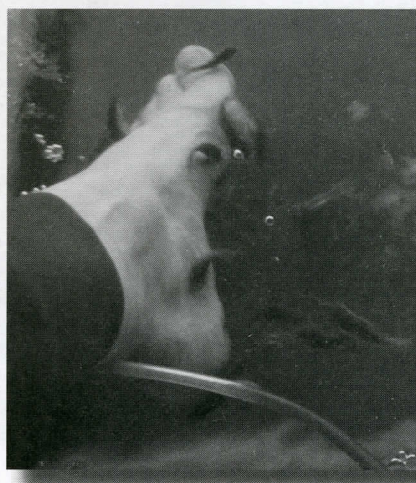
Well first the feet were wiped in a steamed towel with eucalyptus to clean them. Then I was told to slowly immerse my feet, which I duly did – and yes all the fish came towards me immediately. The feeling was a bit like sinking into bubbling jelly, not uncomfortable, not ticklish, just a bubbly sensation, and this bubbly feeling continued for the fifteen minutes the treatment takes.

You just sit there and relax, and get your feet gently massaged. When your fifteen minutes are up, you get a towel to wipe excess water off and you get the chance to inspect your new feet – you also get the chance to extend your session for a further twenty minutes, if you feel you want or need it.

And afterwards?

My feet did feel softer and nicer and hard skin had disappeared. And definitely a bonus – walking away I felt my feet had shrunk a size.

I can now go abuse my feet by dancing again.



# Your Letters

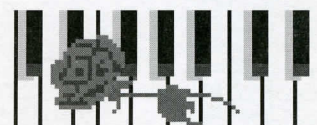
Hello Pia or Karin,

**I**s it possible to have some information on the dance title "Collichur" Book 30? I have been searching the internet. but have found nothing so far. Thanks for any help on the subject.

Yours sincerely,

**Maureen Lyon**

*Perhaps some of our readers can help Maureen?*



Dear Pia

**I** was interested to see it in the last Dance On! It is not the version we do at Scotch Hop but might explain why Colin Dewar has a 40 bar version on his CD. My version is polka for 16 bars, then circle with men having left hand on shoulder of man in front etc for 16 bars and then clap – knees, twice together, to side and together etc for 16 bars. Getting lower as the night goes on and a little faster!

It is still danced in Bavaria. I always hope someone will bring out a Scottish version because it is great fun.

I should have mentioned that it is the men that clap, facing inwards in a big circle, while the ladies skip round the outside. When the men finish clapping they turn round and pick up a new partner!

Regards again

**John D Carswell, Linlithgow**

# The Abertay Reel

*3x 48 bar Reel for 6 couples*

*Music: Any lively Reel*

## Bars

**1-4** All advance for 2 & retire for 2

**5-8** 1st & 6th Couple cross & cast 1 place. 2s & 5s Move up/down respectively

**8-16** 1st Couple with 2s & 3s and 6th Couple with 4s & 5s circle round and back

**17-20** All advance for 2 & retire for 2

**21-24** 1st & 6th Couple cross & cast 1 place. 3s & 4s Move up/down respectively  
(order: 2, 3, 1, 6, 4, 5)

**25-28** Couples 2 & 3, 1 & 6 and 4 & 5 Right hand star

**29-40** 1st Couple and 6th Couple swing partners for 8 bars, then dance "Strip the Willow" turns up/down the lines respectively to top/bottom of the set, finishing turning partner to end up on own sides

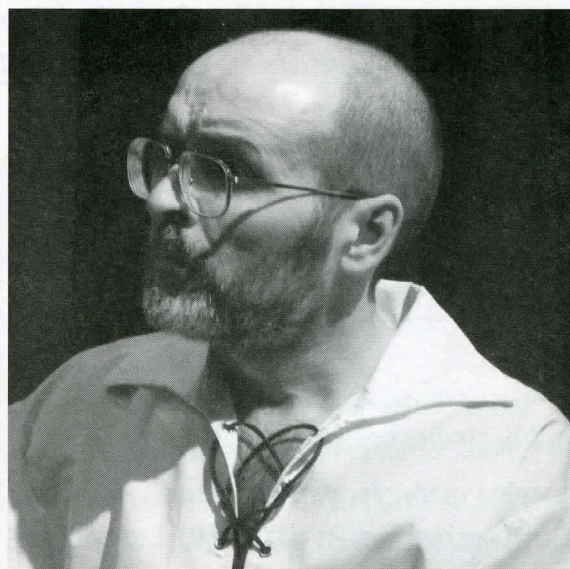
**40-48** Couples 1 followed by 2s & 3s and Couples 6 followed by 4 & 5 cast off, making arches in the middle of the set for followers to go under.  
(To finish in the order: 2, 3, 1, 6, 4, 5)

© Alex Ingles, Spring 2011

*Alex Ingles has been a regular attendee to the Abertay University Ceilidh Class.*



*Dancing at Abertay*



*Alex Ingles*

# Don & Dee's Reel

*32 Bar Reel for 5 Couples*

*Music: Don and Dee's Reel*

## Bars

**1 – 4** 1st & 3rd couples turn right hand and cast into 2nd & 4th places respectively, 2nd & 4th couple step up on bars 3 & 4.

**5 – 8** 1st & 3rd couples turn left hand one and a quarter times to face first corners.

**9 – 16** 1st & 3rd couples dance corner chain with first corners, i.e. 1st & 3rd couples change places right hands with corners (2 bars), corners turn each other once round with the left hands (2 bars). Corners change back to original places with 1st & 3rd couples giving right hands (2 bars), 1st & 3rd couples turn each other with the left hands to face second corners (2 bars).

**17 – 24** 1st & 3rd couples repeat the corner chain with second corners dancing half a left hand turn on bars 23 & 24 to finish in the centre of the dance man facing down, lady facing up.

**25 – 28** 1st lady with the 2nd couple, 1st man & 3rd lady with the 4th couple and 3rd man with the 5th couple dance right hands across.

**29 – 32** 1st & 3rd couples turn left hands three quarters of a turn and cast down on own sides to finish in 3rd & 5th places respectively, 4th & 5th couples stepping up on bars 31 & 32.

© David G. Queen 2004

*This dance was devised for Don and Dee Barnes of Ribble Valley Branch RSCDS who have been close friends of the deviser, David G. Queen, for many years.*

# Easter at Forthill

*4 x 40 Bar Reel*

*Square Set*

*Music: A Lively Reel*

## Bars

**1-8** All circle round and back

**9-16\*** 1st with 2nd Couple and 3rd with 4th Couple dance Rights and Lefts

**17-20** 1st and 3rd Couple advance for two and retire for two

**21-24** 2nd and 4th Couple advance for two and retire for two

**25-32** All circle round and back

**33-34** All turn partner right hand half way

**34-36** All set to partner

**37-38** All turn partner right hand half way back to place

**39-40** All set to partner (turn to prepare for circle on the last setting step).

\* Second and fourth time through, 1st with 4th couple and 2nd with 3rd couple dance Rights and Lefts.

© Lauren Barrie, April 2011

*Lauren Barrie is 10 years old and dances in Dundee Branch's Forthill Children's Class.*

## Don & Dee's Reel

David G Queen 2004



Copyright DG Queen 2004



*Lauren bottom row left and some of the Forthill class at the recent Dundee Dance Festival, flanked by their two very proud teachers. The class asked to do dance devising as a summer term project. Easter at Forthill is just one of the results.*

**Photo © Brian Lawrenson**

# Romance in St Andrews

*Strathspey for 3 couples in a 4 couple set*

*Music: Romance in St Andrews by Luke Brady*

## Bars

**1 - 8** 1s & 2s dance The Burrell\*

**9 - 16** 1s lead down the middle for two, turn with both hands, lead of for two and turn left hand finishing facing first corners.

**17 - 24** 1s dance a diagonal reel of 4 with first corners, finishing on the sidelines.

**25 - 28** all three couples turn with both hands, 1s & 3s finishing ready for 1/2 poussette.

**27 - 32** 1s & 3s 1/2 poussette.

\*The Burrell: 1s M + 2W advance setting, turn 2 hands pulling RS back to face partners up and down the dance.

While

1st W + 2nd M chase 3/4 anti-clockwise.

All set to partner and turn 2 hands

© **Shelley McElney**

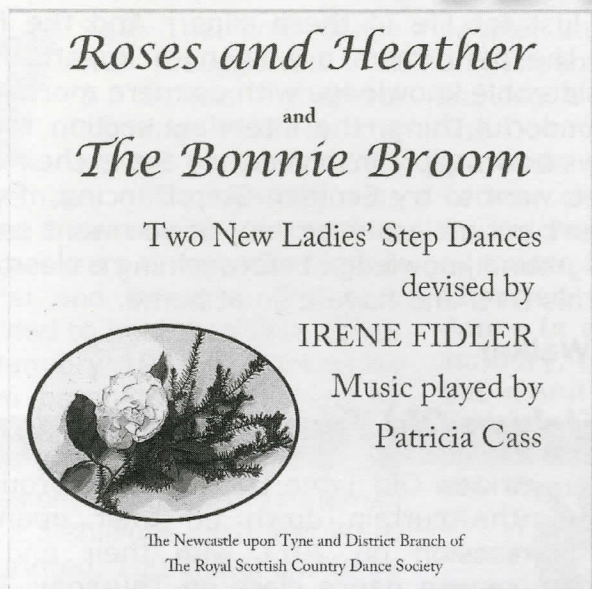
*As danced at the Wedding Breakfast in St Andrews on the 29th April, 2011*



*The Wedding Breakfast Dance Team*

*Photo © John Sturrock*

# CD Reviews



## Roses and Heather and The Bonnie Broom

**R**oses and Heather, and The Bonnie Broom, are two newly choreographed ladies' step dances devised by Irene Fidler of the Newcastle branch of the RSCDS. Written instructions of the dances are published in the RSCDS Collection of St Andrews Collection of Step Dances (Vol 2) and are available from the RSCDS shop. Music for the two new dances has been recorded by the Newcastle branch separately on a CD entitled Roses and Heather and the Bonnie Broom.

The music on this CD is played beautifully by Patricia Cass on the piano. The tunes are played with a delicacy, gentleness and a grace that expresses the spirit of this style of step dancing. But the CD is more than an accompaniment for the dancing. It is an imaginative attempt to provide music to make it easier to accompany the teaching and practising of the steps.

One of the challenges of step dancing is how to remember the complicated and detailed foot positions and rhythmic sequence of body movements that make up the dance. This CD gives the secret away: Miss Fidler is mistress of the art of rhythmic chanting that sings the recipe of the steps to remind the dancer where to place her feet. In addition to music tracks for performance of the complete dances, the

music is played on a separate track with the dancing words spoken by Miss Fidler. Anyone who has attended ladies' step classes will appreciate how much easier it is to remember the steps when learning if you can chant to yourself the rhythmic description of the steps as you practise until muscle memory takes over.

Another innovation on the CD is that separate tracks can be selected for rehearsal of the individual steps, enabling the teacher and student to select the appropriate phrases of the music without having to play through the whole dance. Repetition of one step over and over is the best way to perfect performance, and the selection of the appropriate track for a particular step helps the dancer both to remember the step pattern, and even more importantly put light and shade into the step, as often accompanists for ladies step dances will vary the speed of the performance to suit the nature of the steps.

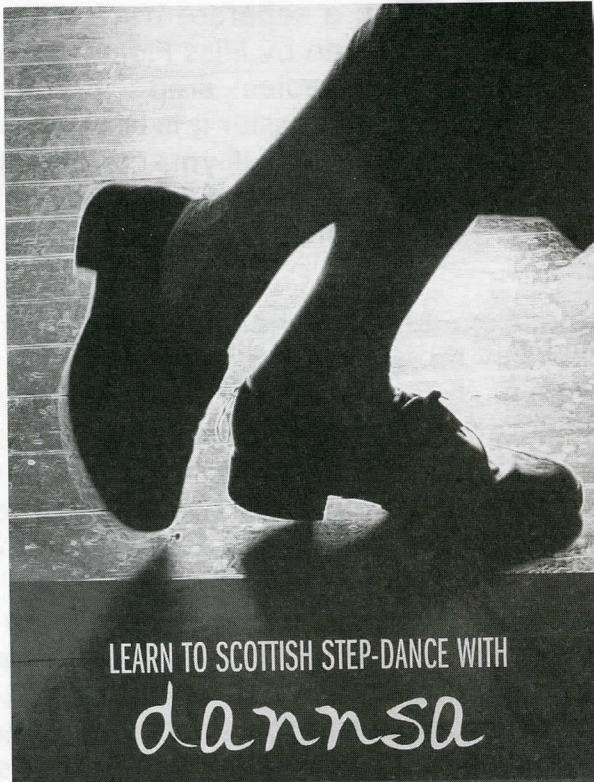
A booklet of words describing the dance is useful but always an abbreviation of how the steps are done, and while there is no substitute for imitating a performer, the dancing words and music give the rhythm and emphasis that reminds the learner dancer when she practises of what has been shown in class. How many times have I tried to write notes on a step dance, only to get home and be unable to recollect the rhythm or some other essential detail of the dance learned of a morning! If only I had been able to record the dancing words in time to the music, my recollection might have been enough to remind me of the dance. This CD is a wonderful addition to the step dancer's collection, and I hope will encourage dancers to choose to learn these lovely dances.

**Fiona Grant**



*Miss Fidler*

# DVD Reviews



## Learn to Scottish Step-dance with Dannsa

I have been interested in Scottish Step Dancing now for quite some time – I have done a few classes, but although have got the rudiments, I have never actually felt that I knew what I was doing. So when I was sent this DVD "Learn to Scottish step-Dance with Dannsa", I thought, "Right, this must be the way forward, perhaps now I can get a little bit better."

And I have not been disappointed; the DVD in its entirety is, like everything Dannsa does, very professionally put together. It shows various Strathspey, Reel and Jig steps up to speed, but also in detail zoomed in on the feet alone and what is great is that the steps are shown from the front and from the back. Sandra and Caroline complement each other well in explaining the various steps, in a completely relaxed manner.

The good thing about an instructional DVD is that you can go back to the beginning and start over again, until you get it, something that is very difficult to do in the occasional class situation.

This is a good instructional DVD, from a group of dancers who really enjoy dancing with each other. Just looking at the promotional section showing clips of one of their performances, makes you want to have a go. There's a vitality

and lust for life in these clips. And the fact that the performers are keen to impart their considerable knowledge with us mere mortals is a wonderful thing, the interview section really shows how deeply involved they are in their art. If you want to try Scottish Step Dancing, if you haven't got a class near you, or you want some background knowledge before joining a class, do get this DVD and have a go at home.

**Pia Walker**

## Kirkton Old Tyme Dance Group

Kirkton Old Tyme Dance Group brought the curtain down on their opening session on 2011 with their end of season dance class on Thursday 31st March. The popular dance class, now in its 19th year, has had a "fun" session with the usual mix of old and new, round the room, old time and ceilidh dances as well as a couple of special theme nights.

In January the club enjoyed a "Tartan Night" in tribute to Robert Burns with music and dances all with a Burns theme running through the programme.

March 17th saw an Irish theme for St Patrick's Day, which featured husband and wife duo The Bon Accords from Canonbie providing the music. As well as Deryn singing a few Irish ballads and dances from Ireland including The Siege of Ennis and The New Killarney Waltz, it was "open mic" for the best "Irish joke" to add to the fun; many members took part with Maris Crawford being judged the winner on the Kirkton Clapometer!

As the session drew to a close on Thursday 31st March group organiser John Caskie praised everyone for their friendship over the months since the start of the year. He thanked musicians William and Ian McRobert who had played at most of the group's dances this session and announced that the proceeds of the last night's raffle would be made up to £100 from group funds and donated to Kirkton Hall. John also informed members of the date of the group's summer ceilidh, also in aid of funds for Kirkton Hall, as Saturday 4th June.

The group will commence their winter session on Thursday 15th September at 7.30pm. Old and new members are most welcome; anyone wishing information on Kirkton Old Tyme Dance Group can contact group organiser John Caskie: 01387-710 975 / 07711-573 071

# Carmichael Carpet Bowling Club Dances 1910-2010

**1910** The first dance was suggested at a Special General Meeting held in the school house on 27th December. The meeting was called on a requisition signed by 10 members to consider "A club Social and Dance". The club decided to hold their first Dance in January 1911 in Thornyhills Farm barn kindly promised by Mr. Cadzow and to have the floor laid with wood for the occasion. Tickets for gentlemen to be 3 shillings each and 70 to be printed, 100 invitations to be sent to member's wives and all young ladies in the district. It was also agreed no intoxicating liquor would be allowed as this was contrary to the law. They did however order twelve dozen bottles of aerated water from Mrs. Murray at Blackbog. It was also reported that Mr. James Plenderleith, joiner Thankerton, had offered to supply wood and lay a floor in the barn and lift it afterwards for the sum of one pound. This was accepted. Shortly before the dance the venue was changed to the barn at Newside Farm as Mrs Cadzow at Thornyhills was seriously ill. The dance was attended by 112

people. Income was £10 4s 0d and expenses were £6. 10s 7d, Leaving a profit of £3 12s 5d The Committee expressed their gratitude to Mr Greenshields "whose clever manipulation of the dulcimer made the music so enjoyable for dancing".

**Changed days. This was a dance in an unheated barn in January, only the men paid to get in and the ladies were sent invitations. This however was our first dance and although the format has changed over the years the dancing has continued to this very day.**

## The Leap Year Dance of 1912

it was reported at a Special Meeting on January 30th that the Ladies Social Committee wished to suggest a Leap year Dance at the end of the season. Mr. Brown Newside again offered his barn to the club for this event. The Committee agreed and the date was fixed for Friday 8th March. The Ladies Committee was asked to send invitations to all members of the Club. At the next meeting on February 7th it was suggested that the Club purchase the wood used for the floor at Newside barn. The cost would be £5 1/-, this amount to be taken from the Reserve Fund

## By Jack Meikle

and at all future dances 6d would be added to each ticket until this cost was cleared. This dance, it appears, was a great success showing a profit of £2. 4s 5½d. In October 1912 the Committee decided to have two dances a year and one was arranged for 22nd November 1912.

The Secretary pointed out that it was the duty of the President and Vice President to attend all dances and they were fully entitled to a complimentary ticket. The Secretary was instructed to get 150 ladies invitation cards printed. It was pointed out that the clubhouse would be closed on 21st and 22nd November as the lamps would be required for the barn at Newside. The Club agreed to pay for tuning the piano at Newside as this was used for the dances.

**1913** after the next dance on 14th March which was attended by 116 the President said in his opinion it would be more enjoyable if the number of ladies was limited to 30 and the gentlemen to 50 he also suggested that ladies should pay one shilling each.

**(This was a radical suggestion to charge the ladies.)**

**1914** after this dance it was noted that the music was provided by Mr. Doolan of High Street, Lanark, with two violins and a piano, at an all inclusive charge of £2.

**1920** after the War the ladies again asked the Club for permission to hold a Leap Year Dance. Agreement was given and 100 invitation cards and 50 gents' tickets were printed. The price to be 3 shillings for ladies and gents.

**(We are now in the twenties and ladies are expected to pay for their tickets).**



*Tom Simpson Dance Band*

It was decided that in view of the now changed times that during the dance it should be alternatively ladies and gents choice for partners. The following dance programme was then agreed:

First Half

- 1. Circassian Circle
- 2. The Lancers
- 3. Waltz
- 4. Draps o' Brandy
- 5. Maxina
- 6. Eightsome Reel
- 7. Highland Schottische
- 8. Waltz
- 9. Petronella

Second Half

- 10. The Lancers
- 11. Waltz
- 12. Military Two Step
- 13. Pea Strae
- 14. Eightsome Reel
- 15. Waltz
- 16. Scotch Reel
- 17. Quadrilles
- 18. Waltz
- 19. Circassian Circle

I often wondered how the dancers kept warm in an unheated barn in the winter however when I saw the list of dances it was obvious! You can't do Lancers and Quadrilles etc and not get warm. Incidentally the Maxina is the only one I have never danced. It only came to this country in 1917 so must have been the latest fashion at the time. Considering this was before the days of radio, how did a new dance like this get to a barn in Carmichael within three years?

Profit from the dance amounted to £3 1/- and after agreeing to pay each of the four players at the dance ten shillings each, this left a balance of £1 1/-.

The dances continued after the First World War usually one in October or November one on New Year's Day and one at the end of the season usually the last Friday in March.

1919 a meeting was called to consider the loan of flooring and lamps for a "Welcome Home



The Salamanders

Dance" for local men who had been on active service, to be held at Newside on 26th December 1919. This was agreed.

1927 the Carmichael Village Hall opened, Secretary of the Hall Committee being schoolmaster Mr David Megahy. All future dances were held in the Hall with ladies seated on the chairs and forms set round the edge of the hall and men left standing between the dances. When a dance was called the floor was filled instantly.

1930 a Whist and Dance was arranged for Friday 31st October. Jim Watson from Lanark to supply the music.

1931 a whist and Dance was arranged for November 6th the Band this time being J Neilson from Douglas Water.

1936 the music at the Whist and Dance on 13th November was supplied by T Martin from Douglas Water.

1942 a £1 worth of provisions had been obtained for the tea at the New Year Dance, a band from Biggar was booked.

1944 a Dance was arranged for 14th January but the Secretary said he would have to find 48 points for the meat for the sandwiches and suggested each member of the Committee bring a basket.

1945 from the end of the war the Minutes list the cost of the band and the price of the tickets although not the name of the local band. Carmichael Hall is fairly remote and the cost of the band in those days included the hire of a taxi to bring them and take them back home at the end of the evening since very few people had cars of their own.

1948 Carmichael Hall became famous for its dances, a high proportion of them arranged by the Carpet Bowling Club. It is recorded at a meeting on 18th

Year	Band Fee	Ticket
1945	£4 5/-	2/-
1946	£5 15/-	2/-
1947	£4 10/-	2/-
1948	£6 6/-	2/-
1949	£3 15/-	2/-
1950	£4 15/-	2/-
1951	£4 15/-	2/-
1952	£4	2/-
1953	£4 10/-	2/-
1954	£4 10/-	2/-
1955	£4 15/-	2/-
1956	£5	2/-
1957	£5	3/-

Year	Band Fee	Ticket
1958	£5 2/-	3/-
1959	£5	3/-
1960	£4 10/-	3/-
1961	£5	3/-
1962	£7 10/-	4/-
1963	£6 2/-	4/-
1964	£5 10/-	4/-
1965	£8 10/-	5/-
1966	£7	5/-
1967	£7	5/-
1968	£7	5/-
1969	£9	5/-
1970	£10	5/-
1971	£10 10/-	5/-

October 1948 that Kennedy's Band had been booked for 5th November, 7th January, 11th February and 25th March. There were now four dances during the bowling season. These were in the Village Hall which was now lit by electricity after its recent installation.

**1960** Golden Jubilee year. A successful Dance followed to the music of Russell's Band. The function was considered by all to be well worthy of the occasion. The Club were still holding two or three dances a year.

**1971** saw a switch from local to Broadcasting bands. Bowling Club dances were by now down to one a year.

**1972** Vice President, Mr Albert Nicholl, advised that tickets were selling well for the dance on 17th November to Jimmy Blue's Band who had been rebooked after the very successful dance at the end of last season. Tickets were priced at 50p and entry would be limited to ticket holders only. There would be no need to advertise it in the press as all tickets would be sold well before the dance.

Up to the mid 1990s Friday night dances started at 8pm and finished 1am. The tea at half-time was, and still is, a feast of home baking preceded for many years by a pie which many of the bands said were the best they had ever tasted. The secret was that they were freshly baked by a baker called McCulloch in nearby Douglas, collected at 9.45pm and served at 10pm. Throughout the years set dances had been popular with at least two "Duke of Perth's" and "Eightsome Reels" (one in each half) together with The Lancers and in the earlier days Quadrilles and the Flowers of Edinburgh. In recent years these have been replaced by Shiftin' Bobbins, Postie's Jig and The Black Mountain Reel.

**2008 to date** – In recent years, thanks to local music teacher Keith Dickson, some excellent

local bands have once again become available and in 2008 and 2009 we had The Gold Brothers from Douglas. For our Centenary dance in 2010 the Perth based Ian Cameron Trio provided the music.



Year	Band	Fee	Ticket
1972	Jimmy Blue	£50	50p
1973	J.B.	£50	60p
1974	J.B.	£60	£1
1975	J.B.	£75	£1
1976	J.B.	£80	£1
1977	J.B.	£90	£1 25p
1978	Alan Doig	£65	£1 50p
1979	J.B.	£100	£2
1980	J.B.	£110	£2
1981	Alex MacArthur	£80	£2
1982	Jimmy Blue	£125	£2 25p
1983	J.B.	£135	£2 50p
1984	J.B.	£135	£2 50p
1985	Jim Anderson	£75	£2 50p
1986	Jim Anderson	£80	£2 50p
1987	Jimmy Blue	£160	£2 50p
1988	J.B.	£170	£2.50p
1989	J.B.	£180	£2 50p
1990	J.B.	£190	£2 50p
1991	?	£160	£2 50p
1992	Alan Gardiner	£200	£3
1993	Bill Black	£225	£3 50p
1994	B.B.	£250	£4
1995	B.B.	£275	£4 50p
1996	B.B.	£275	£4 50p
1997	Lothian & Borders	£150	£4 50p
1998	L&B	£150	£5
1999	Webster Craig	£200	£5
2000	W.C.	£200	£5
2001	<i>No dance (F&amp;M)</i>		
2002	W.C.	£200	£5
2003	W.C.	£200	£5
2004	W.C.	£160	£5
2005	W.C.	£200	£5
2006	W.C.	£200	£5
2007	<i>No dance</i>		

### Footnote

Carmichael was a country estate owned by the Anstruther-Carmichael family in rural South Lanarkshire which relied mainly on farming and forestry for its existence. Through successive marriages and inheritances over a period of 800 years the lands at one time extended to 19,000 acres in Carmichael, Pettinain, Thankerton, Mauldslie (in the Clyde Valley) and Anstruther in Fife but in the early 1900s two successive Lairds died unexpectedly at 26 years of age resulting in huge death duties and today less than 3,000 acres remain. It was at Lochlyoch Farm at the foot of Tinto Hill that, over many generations, the Paterson family developed Scotland's famous draught horse, the Clydesdale, from local mares and imported Flemish stallions. Carmichael is the birthplace of The NAAFC Treasurer Charlie Todd, who has collected 1,500 local photographs over the last couple of years, a few of which are used to illustrate this article.

# Perilous Muffins, Episode 5

*And the Chandeliers in Coates  
Crescent Gently Tinkled*

**A**h well! At long last Dance On! had reached its fiftieth edition, and it had not taken the 50 years that some weary willies had sneered that it would; but little cause could be found for much celebration. What with all of its regular contributors and dynamic sub-editor oddly demised, and with certified readership at 50 for every one who paid, and a world of advertisers who would not cash in on this ratio, the mood at the long planned surprise party was surprisingly upbeat (*apart from those of us who are dead!*) This was probably much to do with the fact that all of the raised spirits were in fact downed.

The main hall of Box and Fiddle House was tricked out a treat with bunting and tinsel in every crooked nanny, chicken nuggets by the barrow load, roasting on the great Baronial fire. The disparate groups of odd musicians supplemented by the odd group of desperate musicians were tootling, pootering, scraping and vamping much as is their wont (*our wish is that they won't*) but slowly slowly coherence comes and tunefulness emerges from the risky whisky miasma of their talented minds. The raucous toasts have reached a fever pitch to all the absent friends.

"There seems to be a lot more whisky than normal."

"That could be because you've had Nicol's share."

"Here's to whatsis face – Frogspawns Voice!"

"No we done him, I drink to Friendly Foes!"

"Who's that? What about a drink for that Fancy Prancie man?"

"Just you remember that without Pia sticking her oar in we would never have made it to 50, I think we should drink to her."

"You call this making it? Anyway there's no vodka left."

At this Lady K stood up, and one imperious glance silenced the throng (well, maybe it was partly the sight of McGrewder threading his ham and sausages of a fist into his knuckle duster).

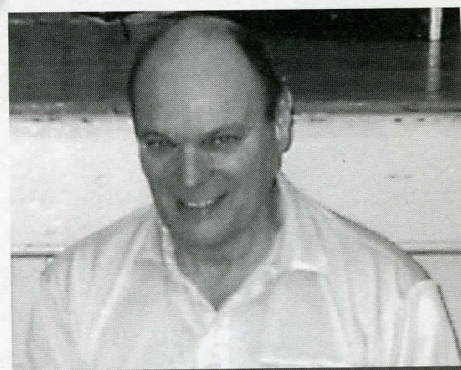
"That's enough toasting, now get on with what I pay you for, torturing some music out of all those very expensive instruments. And since none of you is clearly going to see what all that racket outside is about, I'll have to go myself!"

"Big Mac, just you stay here and see if you can't persuade them to do an all-together version of Kate Dalrymple!"

"You hear what the lady says; now play, or else you'll hear me playing the Bones!"

## **Meanwhile, just outside the lobby access door:**

A slight pallid wispy headed figure with the collar of its school gabardine pulled well up is slinking from the big house, talking quietly into his mobile phone: "Agent EH3 7AF checking in, final report, job done and that fool Campbell bought the whole unfortunate chapter of coincidental accidents, just like you said he would. I think we can draw a line under that account now. I'll debrief at Coates as soon as things settle a little and I know



## **By George Hobson**

I'm not being watched."

He gives a soft chuckle and starts to move towards his Messerschmidt bubble car, when a neat little pool of darkness took horrid and sudden solidity. Hands toughened and tempered by a thousand catering teapots and hours of patient knitting seized him. Muscles and sinews as hard as whipcord from all the years of rescuing Hobson's failed DIY projects and pushing crap cars applied just the right pressures to the left hand locked on his chin and the right hand providing counter pressure on the occiput. Just an inch of tilt and half an inch of rotation and the odontoid peg within the neural arch of the atlas vertebra pressed on the spinal cord to the limit of its tolerance.

Spindleberry recognised that he was on a perfect balance point between being alive and being dead. Even the rapid shallow movements of his panicked breathing were causing total-body pins and needles (*rather like an all-over TENS machine for those of you who have ever tried one [Boots £49.95]*) He knew one anguished movement from him or one brutal twist from her and his play would end in blackness and exploding

stars. He knew he was in the hands of implacable female pragmatism, and he should live just so long as he contributed to life.

"What do you want?" He croaked through his clenched teeth.

"Why?" Asked Eilidh in that sad disappointed motherly voice that would have had him staring at his shuffling feet had he dared move at all.

He knew he would live as long as his tale was interesting, and life was sweet, and maybe some part of his tale would cause the relentless to relent. "They made me an offer I couldn't refuse, a Society Scroll! With one of those you can get any woman you want." A tiny twitch made him suppress a yelp of agony, and he continued hurriedly in case Eilidh should think she had heard enough. "Almost any woman! When they discovered he was a Muffin something had to be done."

*(Ed. For the readers we should explain what the technical term "Muffin" means. Without stretching your credulity and referring to organisations so secret that even the secret services don't know of them, a "Muffin" is service rhyming slang for "Muffin the Mule = Fool". These highly trained operatives are best understood by the laity by reference to court jesters in older times, who could say things to king and court that no-one else dare. Wherever there is an intransigent situation, with an imbalance of power, whenever you reach the stage where you think "If we don't do something different we will go on doing the same thing for ever," you need a "Muffin", someone who could be unthreatening and slip ideas and possibilities into entrenched minds. To say*

*anymore could threaten our social fabric; they have much work to do. You may think, "How do I tell the difference between a 'Muffin' and a run of the mill idiot?" That's the beauty, you can't! You may have one in your club, you can never be certain. Pray that you do, in that way only will you prosper. But they do threaten status quo, and if power is all that matters to you, you will hate them.)*

Spindleberry continues:

"When they discovered that from his earliest years he had personalised his conscience and confidences as an imaginary friend who was a woodland nymph, so over the years I was gradually introduced as a reality into his life. You can convince intelligent people of anything, brilliant people already believe everything. He really thought I only existed for him, and he told me everything and believed everything I told him. So it was a comparatively easy thing to get me into that apparently locked Wendy house in the penthouse, and he wasn't surprised when the chimney started talking to him. Killing the others was just a blind to conceal the single target. Killing him alone risked the identification of my masters as the instigators. That part was easy, a quick stab here, a crossed wire there, and one more drug added to Pia's daily norm, and after each a safe hiding place in the Wendy house. An anonymous tip-off to McGrewder with rumours about Dancie and Karin was enough to fix his cart; you should've seen it! Talk about a hopping dance.

The only bit of luck I needed came when Pia confiscated his dentures and locked them up, and then left her personal hoard of pastries and muffins

unguarded. I came across him trying to stuff down two muffins and a Danish (Eds: no pun intended we hope!) before he got caught. He was choking and it was the work of a moment to put a hand over his mouth to prevent him spewing them out. Ten seconds later, reflex inhalation, job done. A few seconds work had him artistically posed over the handlebars of his leather tricycle, and a quick flick to his kilt ensured that any viewers would be distracted by his best feature and would not notice any details I had missed.

That's it, so do your worst! At the end of the day he was a Muffin, and he took his chances like the rest of us foot soldiers, would you have done any different?"

For a moment he felt the steely hands relax and hope surged in his black little heart. But one quick twist cured all that, and Eilidh looked down without compassion on his grotesquely twitching corpse and said:

"He was more than a Muffin, he was my Muffin."

Overhead in the Ballroom of the great house, the massed boxes and fiddles of the best Scotland has to offer, were thundering out "Kate Dalrymple"; this being apparently what they thought of as a suitable tribute to their fallen comrades. You would have thought they might at least have managed a strathspey or slow air.

Eilidh thought of the last candle she had lit on the banqueting table, and the fact that it wasn't a candle, but a tube leading down through the floor into the gas filled room beneath. It would burn, candle-like and innocent, for another two hours and forty minutes, slowly drawing in air to mix with the diminishing gas until it reached a critical ratio, then the flame

would briefly turn blue, pop back into the tube and ignite the one hundred cubic metres of explosive gas mixture in the room beneath.

And this was the very moment that Lady K stepped through the side door to see what had been going on! And Eilidh was drawing into Coates Crescent to hear, faintly, from eighty miles away the equivalent of ten tons of TNT exploding.

And the chandeliers in Coates Crescent gently tinkled.

Back at what had once been the magnificent pile of Box and Fiddle House, a battered old white van with a band trailer pulled up in the drive, and the soon to be famous Band Leader leaned out in some puzzlement and said:

"Excuse me old crone sitting on your pile of bricks could you tell me where Box and Fiddle House is? My wife Cathy is supposed to be there, investigating some suspicious killings for her paper, but I can't find it or her anywhere."

"Old crone! Old crone! I'd like to see how good you looked if you'd just been blown out of your lobby door and come round to find your lovely house a heap of rubble! One thing I can guarantee is that if your wife was in there she's investigating even more suspicious killings very closely just now! But your best bet is to follow that lunatic Corcoran to Skye, I've never known a man like him for getting advantage out of a situation."

### *The End.....or do I lie?*

***Well George – that's us put out of our miseries – Dance On! will continue for a while yet though.***

## **Linlithgow Scotch Hop 2011** **Programmes**

Linlithgow Palace EH49 7AL/ Low Port Centre EH49 7HZ  
**Wednesday 13th July 2011**  
**at 7.30 pm**

*Iain Anderson and Gemma  
Donald SDB*

Gay Gordons  
Scotch Rose  
Barn Dance  
A Reel for Jeannie  
Circle Waltz  
Highland Fair \*  
Muirland Willie\*  
Gypsy Tap  
Round Reel of Eight  
Grassmarket Reel  
Swedish Masquerade  
It's Nae Bother  
Marches Hop  
The Reel of the 51st Division  
Britannia Two-step  
Rebecca's Roundabout  
The Dhoo\*  
Postie's Jig\*

**Wednesday 20th July 2011**  
**at 7.30 pm**

*The Ian Muir Sound*

Gay Gordons  
Come under my Plaidie  
Eva three-step  
Duran Ranger  
Rosa Waltz  
Rogue's Rant\*  
Polharrow Burn\*  
Barley Bree  
Hielandman's Umbrella  
Festival Interceltique  
Highland Schottische  
The Brudenell Jig  
Allemande's March  
Good Hearted Glasgow  
Hullichan's Jig  
Flying Scotsman\*  
Broun's Reel\*

**Wednesday 27th July 2011**  
**at 7.30 pm**

*John Carmichael's SDB*

Gay Gordons  
My Love She's but a Lassie yet  
St Bernard's Waltz  
Machine Without Horses  
Marches Hop

Domino 5\*  
Fisherman's Reel\*  
Boston Two-step  
Drops of Brandy  
Waltz Country Dance  
Dunedin Festival Dance  
Rory O'More  
Sheena's Saunter  
The Barmkin  
Highland Schottische  
The Riverside

**Wednesday 3rd August 2011**  
**at 7.15 pm**

*Wayne Robertson's SDB*

Gay Gordons  
Dashing White Sergeant  
Polkas  
Merry Reapers\*  
Argyll's Fancy\*  
Glasgow Highlanders  
Shiftin' Bobbins  
Jacky Tar Two-step  
8/16some Reel  
Loch Ness Monster  
Corstorphine Fair  
Flying Scotsman  
Barn Dance  
Joe McDiarmid's Jig  
Stern Polka  
Virginia Reel\*  
Duke and Duchess of Edinburgh\*

**Wednesday 10th August**  
**2011 at 7.15 pm**

*Iain Cathcart's SDB*

Gay Gordons  
Dunedin Festival Dance  
Highland Schottische  
Haymaker's Jig  
Highland Fling  
Inverness Reel\*  
Bratach Bana\*  
Gypsy Tap  
The Riverside  
Highland Reel  
Pride of Erin Waltz  
The Shortbread Dance\*  
Ian Powrie's Farewell to...\*  
Sheena's Saunter  
A Reel for Jeannie  
Boston Two-step  
Orcadian Strip the Willow

# The Conversazione\*

*Willie Kemp. Here's to  
Country dances,  
The Lancers and Quadrille*

**T**here we were in the cramped confines of the lounge of a house out in Buchan, a wee get-together of keen dance enthusiasts and personal friends with the hostess a dance teacher herself, when inspired by a dram of a decent malt I ventured to suggest we get out the CD player and "hae a go" at The Lancers.

There was hardly room tae swing a cat let alone a partner but my mind was back to my days as a teenager in the village hall at Dunecht in Aberdeenshire and now I had itchy feet. We had one spare person in the room so, with no piano in sight, my wife Esma was demoted to DJ, with the reminder to press the stop button after every figure – I wis sair needin that pause.

To the strains of Dick Black and his Band and the instructions to "honour your partners and corners" we were off with a particular anxious eye on me. I was in my element and the figures flew past as we jostled back and fore for a share of the carpet and jinking the furniture, so on to figure four when we went visiting to "There's a Tavern in the Town". I was singing my heart out by this time and could have cried in past every inn in the area, never mind the town. Come fig. five and who needed instructions now as how to unite in the Grand Chain? The very pum-pum-pum of "The Conquering Hero" leading to good old "Solomon Levi" had me mindin every step of the way.

That was when I was reminded

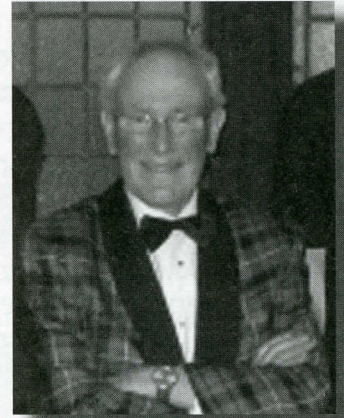
afresh, how important it is for dancers to insist on getting the original tune to put the spring in the step when on the floor for a particular Scottish Country Dance. It's just the spur you need plus the automatic pilot guiding the sequence of the steps and the patterns to be woven on the floor.

Oh yes, I've had a fair share of letters and e-mails on the subject as if I, personally, selected the music, so I can well appreciate the point being made.

But back now to my initiation on taking the floor, and how the youth of my village in Aberdeenshire back in the late nineteen forties/early fifties went willingly to the weekly, or was it fortnightly, hyter round Dunecht Hall. Our tutor was Bert "Bapper" Ewen of Inverurie, so-called as he was a baker to trade, and he would arrive with his gramophone – beg pardon, his portable record player – which he would plug into the socket on stage and, with precious few LPs as I recall, we learned to trip the light fantastic in what would still be considered a typical programme for "Take The Floor" on BBC Radio Scotland today on a Saturday night. Jimmy Shand or Jim Cameron it was for the Scottish dances and Victor Sylvester for the modern.

I fairly fancied myself then as a Bruce Forsyth, especially at negotiating my partner with a fishtail "roon the kittley neuks" at a Quickstep, whereas Strip The Willow meant a competition to see which of us lads could swing our partners off their feet first and wham into the seats at the sides of the hall.

**By Robbie Shepherd**



Bert would not let us near partners for the first few lessons as the quines (lassies) sat at one side o the hall and us loons (lads) at the other. Came the night to choose your partners an there was the stampede to make for the belle o the ball.

My first taste though of Scottish Dance Music was on a Saturday night after "Sportsreel" on the old Scottish Home Service, tuning in on the old wireless with the wet and dry batteries, then the thrill as a twelve-year-old, hearing Jim Cameron, with Dod Michie or Will Ogilvie on the cornet/trumpet live, less than fifty yards from the open windows of Dunecht Hall coming right into our house. The band having played for the broadcast live from Beechgrove Studios in Aberdeen in the early evening would take advantage of that to get another gig before they headed back to Kirriemuir.

Little was I to know then that I would occupy these same studios at Beechgrove for more than thirty years presenting this very music and, in so doing, have witnessed over time the changes, the merging of all strands of our dance in

the common interest of our music, old-time, ceilidh and country dance.

I admit that as a hallyrackit young blade I found the early TV programmes showing the set dances as on "The Kilt Is My Delight" as far too sedate and aye wished the dancers would try to match their footwork with a few more smiles on their faces but I have learned since. There is less of the formality now in RSCDS circles though I daresay the same good crack and enjoyment did prevail right from the days of Jean C. Milligan.

That's how I feel "Take The Floor" and the forerunners of the radio programme of dance music going back to 1936, have helped in no small way to integrate and popularise all types of dance over the years – tho dinna get me started on the merger of "The Reel Blend" and "Take The Floor"...

I give great credit to my producers over the years in steering the ship through these muddy waters to ensure the programmes give pleasure to all enthusiasts who venture on to the slippereen'd floor.

After all, neglect one type of dance and you lose a chunk of your audience – you might even lose disenchanted musicians. The music and dance is there to be enjoyed and, most importantly, encouraged whether the ceilidh demands breakneck speed or a strathspey has you hovering and savouring every step.

I say that, but stress too that we must never lose track of our great traditions of music and dance, even area to area. To lose the foundations laid by such as Gow, Shand and Milligan would be unthinkable. The scene overall though has never been healthier, here and abroad, and in the sleeve notes of an LP brought out in Canada in the 1980s, I can only echo "H.I.S.C.D. - Happiness is Scottish Country Dancing" – adding that that includes all types of dances and shared by all the musicians who provide that special lift.

I am more than happy to be part of it still.

*\* A 'conversazione' could be a social dance, a soirée ...or a ceilidh!*

## Classified

### Edenside House

Edenside, St Andrews, Fife KY16 9SQ  
Tel: 0045 (0) 1334 838 109  
B&B  
[www.edensidehouse.com](http://www.edensidehouse.com)

### Glasgow & Edinburgh Assembly Workshop & 28th Annual Ball

Sat. 2nd July, New Lanark.  
Practice sessions & other events.  
Tel: 01555 662212 or  
[www.nicolasbroadbridge.com](http://www.nicolasbroadbridge.com)

### Ross Records

8 Bankfoot Park, Scotlandwell, Kinross,  
KY13 9JP  
Tel: 01592 840 814 for catalogues  
[www.rossrecords.com](http://www.rossrecords.com)

### St Andrews Shoemakers

E6 Newark Road South, Eastfield Ind. Est.,  
Glenrothes, Fife KY7 4NS  
Tel: 01592 779000 Fax: 01592 779002  
[www.standrews-shoemakers.com](http://www.standrews-shoemakers.com)  
Shoes for All Scottish Dancing

### Strathearn Kiltmaker

57 North Methven Street, Perth PH1 5PX  
TEL/FAX 01738 622666  
[www.kilts4hire.co.uk](http://www.kilts4hire.co.uk)  
Kilt Hire and Bespoke Kiltmaking Service

### Stravithie Castle

Strathvithie, by St Andrews, Fife KY16 8LT  
Tel: 0045 (0) 1334 880 251  
[www.stravithiecastle.co.uk](http://www.stravithiecastle.co.uk)  
B&B and Self-catering.  
Prices from £32.50 pppn



### Falkland Traditional Music Festival

**Falkland, Fife 25-26 June**

Street market, live  
entertainment, music  
competitions and

Concert with Cairdeas on the  
Saturday

Family Ceilidh with Steven  
Carcary SDB on the Sunday  
Afternoon

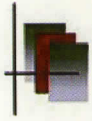
([www.falklandfestival.co.uk](http://www.falklandfestival.co.uk))



*Robbie Shepherd and friends dance The Lancers*



*Family Ceilidh*



## All Set



### For Scottish Country Dancing

An easy way to master steps and dances, All Set is a versatile disc for CD player and computer - PC or Mac.

#### In the CD Player :

Complete music programme  
Optional calling  
Auld Lang Syne

#### In the Computer

##### Pick and Click :

Dances, steps and formations  
Animations and video  
demonstrations

Full instructions and printable minicribs

**£15.00. Free delivery by First Class Mail**

**(Special offers available for Dance Groups)**

Try before you buy at: [www.scoteesh.co.uk](http://www.scoteesh.co.uk)  
Or contact Maggie Riddell, Scoteesh Productions

19 Duntaylor Avenue, Aberfeldy PH15 2BX

Email : [info@scoteesh.co.uk](mailto:info@scoteesh.co.uk)



# Scottish Country Dance Book & CD Offer

## The Ribble Valley Book of Scottish Country Dances

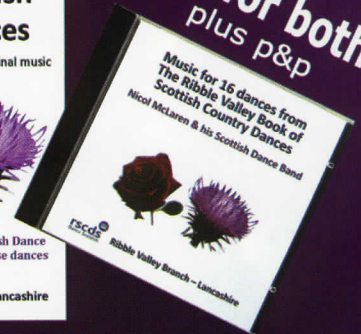
20 dances, many with their own original music



A CD, by Nicol McLaren & his Scottish Dance Band, is also available for 16 of these dances

**rscds** Ribble Valley Branch - Lancashire

**£15 for both!**  
plus p&p



The book contains 20 dances written by Ribble Valley members. 16 of the dances, many with their own original tunes, are recorded on the accompanying CD performed by Nicol McLaren & his Scottish Dance Band.

**Book £4, CD £12 or both for £15**

plus Post & Packing £1.50 (UK)

To order, please contact Jill Burrows . . .

- By post (cheque payable to RSCDS Ribble Valley Branch):  
41 Blackpool Road, Carleton, Poulton-le-Fylde FY6 7QB

- By email / pay by Paypal: [jillwithaj@uwclub.net](mailto:jillwithaj@uwclub.net)

**RSCDS Ribble Valley Branch - Lancashire**

## JANET WASHINGTON at CLAIRE CHARLES DESIGNS



- 20 years experience
- Exclusive stockist of RSCDS tartan silk and polycotton
- 70 Clan tartans also available

Silk £30 per metre

Polycotton £15 per metre

Full Stock Carried

Closed Thursday & Sunday

For bespoke outfits please  
make an appointment

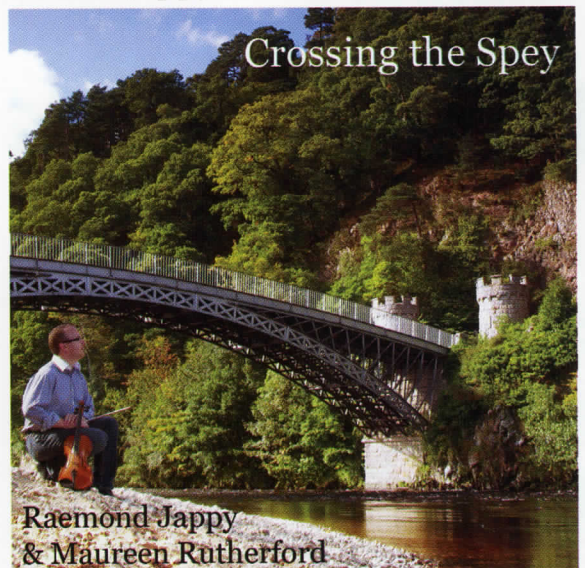
8 West Moulin Road, Pitlochry PH16 5AD

Tel: 01796 473787

[janet@clairecharlesdesigns.co.uk](mailto:janet@clairecharlesdesigns.co.uk)

[www.clairecharlesdesigns.co.uk](http://www.clairecharlesdesigns.co.uk)

## Debut Album by Raemond Jappy and Maureen Rutherford



Raemond Jappy  
& Maureen Rutherford

*"The style is in safe hands" (Bobby Harvey)*

Available from:

Highlander Music, all good music shops,  
or direct from:

**Raemond Jappy**

[raemondjappy@hotmail.com](mailto:raemondjappy@hotmail.com) / 07739 019155

# Take the Floor



*Photos © BBC Scotland, Take the Floor,  
John Sturrock and Pia*



*The Highland Ball*



*St. Andrews Wedding Breakfast Dancers*



*The Highland Ball*

**R&I  
MACDONALD**  
KILTMAKERS

45 Main Street  
West Calder  
EH55 8DP

Kiltmakers of  
over 60 years  
Highland dress  
specialists plus  
Full Highland  
dress hire.

We make only  
full hand sewn  
kilts of the  
highest standard.



Tel/Fax 01506 872678 Email [todd@macdonaldkiltmakers.co.uk](mailto:todd@macdonaldkiltmakers.co.uk) [www.macdonaldkiltmakers.co.uk](http://www.macdonaldkiltmakers.co.uk)