

Dance On!



Dance Scottish in London

**A Hundred Years have gane...
Frae Cape Town tae Coldstream • The Silver Ball
Dancing with Robert Burns**

**R.R.P. £2.00
Issue 37**

Dance Scottish Around London



*All photos
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London
Branch*



At the Open Day

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Take The Floor

1st November: Robert Whitehead & The Danelaw Band
(Glenfiddich 2008)

8th November: The Pentland CB
(Glenfiddich 2008)

15th November: Charlie Kirkpatrick SDB
With Guest Presenter Bruce McGregor
(Blair Douglas)

22nd November: Lindsay Weir SDB
(Alastair MacFadyen, President RSCDS)

29th November: OB from London
Frank Reid SDB from Cecil Sharpe House with Guests,
Nicky Spence and Piper John Angus Smith
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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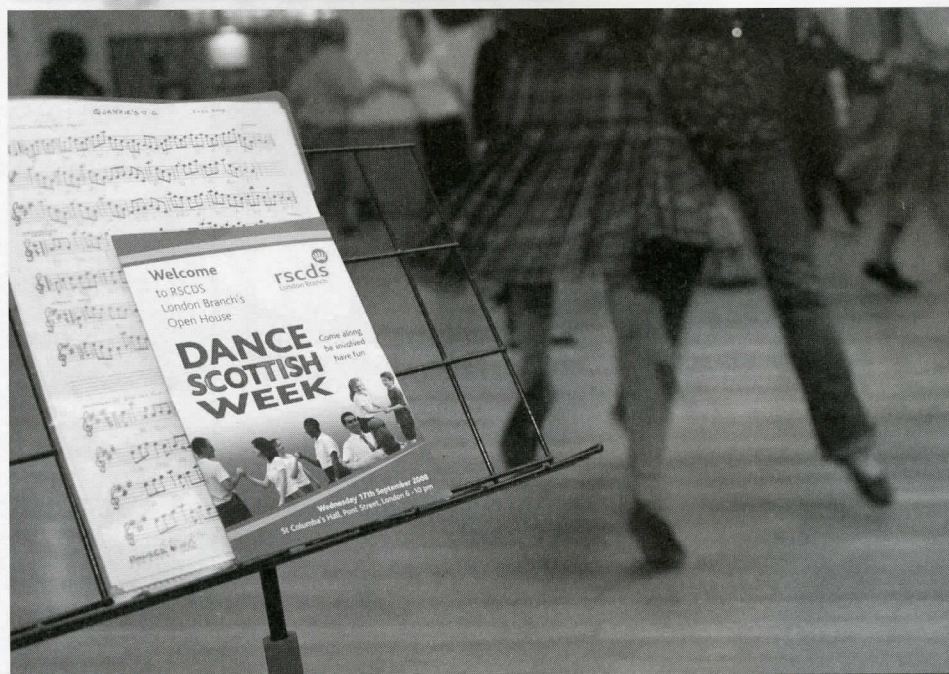
A Capital Performance Launches Dance Scottish Week

There's something good about being up and out early on a morning that's warm and sunny with beautiful blue skies. No, not on some Mediterranean or Greek Island but our very own Thames Embankment, where members of the RSCDS London Branch Demonstration Team gathered at 9am on 14th September to launch Dance Scottish Week in London.

It was a bright and glorious day when we danced Eightsome Reels at the Millennium Bridge, GLA City Hall, the London Eye, Lambeth Embankment, Parliament Square, Leicester Square, The Mall, and the Royal Albert Hall. We were soon spotted by the BBC in the form of Radio London 94.9 "Lesley Joseph and Christopher Biggins" Sunday programme.

Presenter Christopher Biggins broadcast an on-the-spot-interview with Demonstration Class teacher Angela Young as the team, clad in full Highland wear, prepared to liven up Jubilee Gardens with an Eightsome Reel at 10 o'clock on a Sunday morning.

"We're here to launch Dance Scottish Week," said Angela,



***Lesley Joseph &
Christopher Biggins***

"and we're dancing all over London today. Come along to our Open Evening at St Columba's Pont Street on Wednesday 17th September and see what we have to offer - classes for everyone - music, food and drink."

Lesley Joseph was bemused by the fact that the team had a "silent" dance. "This is surreal," she said. "I can see ladies in their long white dresses and men dancing around. It's beautiful - and there's a piper too but no sound." In fact she had caught us having a quiet walkthrough of our first dance, counting ourselves through the figures so that our photographer could record the event without being deafened by the pipes!

"This has been a really great day for us to work together as a team and promote Scottish Country Dancing," said Angela, "beautiful sunshine and lots of interest from the crowds, which gathered quickly wherever we went."

As the pipes eventually intoned, crowds gathered almost from nowhere to hear the music and see some lovely dancing. "I always loved the Ceilidhs and Scottish Dancing is fantastic," said Christopher Biggins. "It's just great fun!"





*Pictures from the "Open House" event
© RSCDS London Branch*



A hundred years have gane...

On the 28th of January 1908, James Anderson Shand was born in comparative obscurity in the mining village of East Wemyss, Fife.

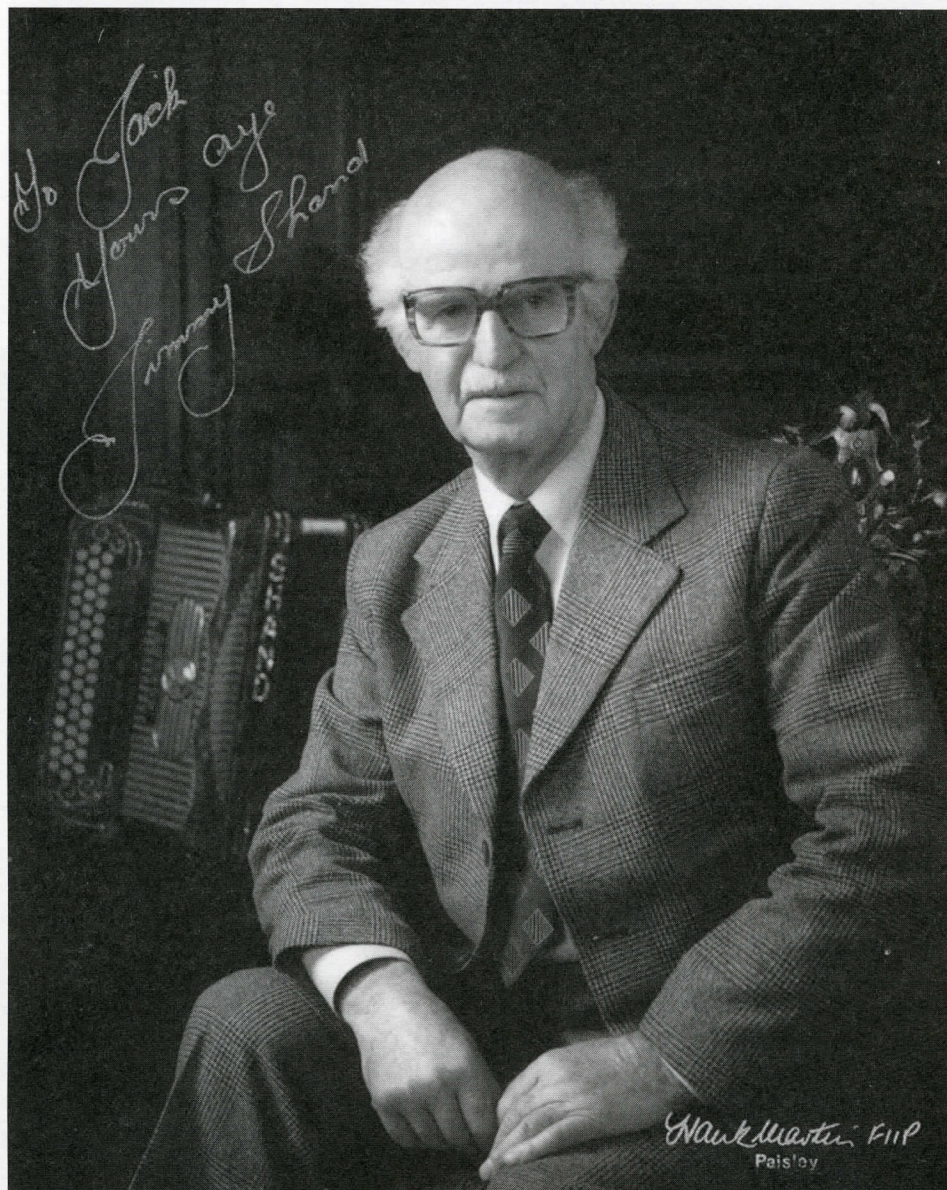
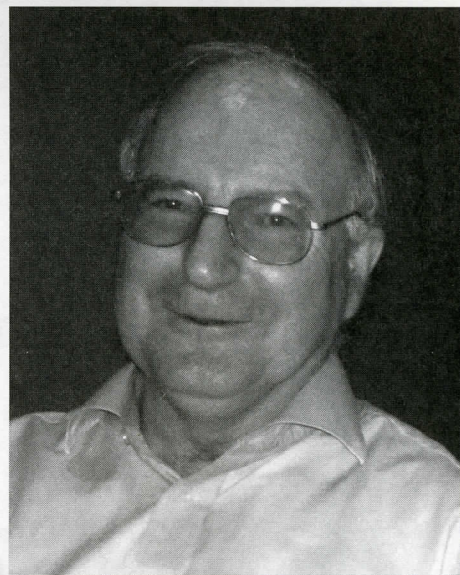
On 23rd December 2000 Sir Jimmy Shand died in Perth and the world mourned the passing of a Scottish legend. A life that changed the face of Scottish music had come to an end but the legacy of that life remains.

One hundred years on from when one of Scotland's most famous men and musicians first entered this world is perhaps as good a time as any to reflect on the achievements of an unpretentious

lad from Fife who came to personify Scottish Dance Music at its finest and spread its power, beauty and charms across the world.

In an age where Scotland has superb Country Dance and Ceilidh Bands pouring out of its ears, it seems hard to believe that one ensemble could stand out from the crowd in the way that Jimmy's undoubtedly did. There may have been fewer top quality musicians in the high noon of the Shand era but the competition from names like Jim Cameron, Bobby MacLeod, Adam Rennie and Ian Powrie was as formidable as anything on offer today. Jimmy

By Finlay Forbes



did not have the stage to himself. He had to share it with some of the greatest musicians in the history of Scottish dance music.

There may be some truth in the argument that Jimmy Shand was the right man in the right place at the right time and that he did his work so well that another one became unnecessary but that is only part of the story. The Jimmy Shands of this world make their own luck. When Jimmy started his career by walking into Forbes's music shop in Dundee all those years ago, Scottish Dance Music was in a state of introversion. Scott-Skinner had recently died and, if hearsay is accurate (which it isn't always), the fiddlers of the time saw his passing as apocalyptic. Even today, the more conservative and introspective members of the thairm inspiring fraternity believe that their music died in Aberdeen on that Saint Patrick's Day in 1927.

Scottish Traditional Music needed someone to remove the funeral shrouds, inject new life into it and spread it to the outside world. That someone was Jimmy Shand. A modest self-effacing Fifer was about to change Scottish Dance Music forever.

Photograph courtesy of Jack Cooper

What was it that made the Shand sound so special and appealing to audiences across the world? Jimmy himself claimed, in his inimitable laconic style, that it was simplicity.

In a sense it was, but it was a simplicity that came from a deep understanding of the music, meticulous attention to detail and an instinctive sense of knowing what to leave out. In his long life he would proclaim the doctrine of "naething ower fancy" to many an aspiring Scottish Dance Musician who was tempted to let technique eclipse sensitivity. Any notions that Jimmy was long on dunt and drive but short on melodic subtlety and beauty could only have come from careless listening. There was dunt and drive a-plenty but there was a lot more to it than that. Jimmy's interpretations of tunes always showed careful regard for internal nuances and phrasing allied to a grasp of melodic structure that never allowed the subtle details to break the music's flow or cause the tune to sound awkward and misshapen. There is no doubt that the Shand arrangements and performing style unleashed the raw physical energy of the music, but they never did so at the expense of the music itself. Jimmy Shand knew how to shape and phrase a melody as well as he knew how to get it setting the feet a-dancing.

At the height of his fame, Jimmy Shand and his Band came to encapsulate not just Scottish Dance Music but the very essence of Scotland itself. Scots found it easy to identify themselves with the heady mixture of skill, professionalism, honesty and absence of palaver that the Band conveyed. Here was a theatrical and artistic manifestation of how we Scots liked to see ourselves and wanted the world to see us. It may have been an inaccurate, flattering or even wildly idealised image for those who sought it but it was not for those who conveyed it. Jimmy Shand may have achieved world fame and even reached the status of "Mr Scotland" but he and the Band still did "joabs" with no hype, artificial



Carnegie Hall, Dunfermline

airs or delusions of grandeur. All they had to offer was good honest music-making and therein lay their greatness. The world of art and entertainment needs such honesty, although it is in short supply in these days of over marketed minor talents and utterly giftless "celebrities".

Inevitably, Jimmy and the men who played with him picked up their fair share of detractors as all great people do. At a time when Jimmy was filling dance halls across the world and attracting alpha males to Scottish Country Dancing, those in charge of pas de basquing decided that he played too quickly for the execution of proper footwork. Such a view was fair, as far as it went. It was always difficult to clump along club footedly in a reel or mince through a strathspey when Jimmy was playing and of course there was always the temptation to derive excessive enjoyment and even emit the odd hooch or skirl when the maestro's reeds started working their magic. Such things would never do and had to be stopped.

Such criticism did no damage to the Shand reputation, but it did have a devastating effect on Scottish Country Dancing by forcing it to retreat inside a monastery of its own making

and become cut off from the real world. Rehabilitation still seems a long way off.

Jimmy also fell victim to the "heather and haggis" posturing practised by the false reality folk lobby that gripped Scottish broadcasting and led to the demise of shows like *The White Heather Club*. A harmlessly artificial Scotland of tartan and heather was replaced by a dangerously artificial Scotland of pseudo intellectuals in fake weskits and bunnets singing the praises of dead and dying industries and portraying Scotland as a land of coal pits, shipyards and horse-drawn farm implements. Yes, we Scots have a passion for belonging to an artificially idealised nation but at least some of us are aware of the fact that we are living a myth. The powers that be in broadcasting it seems are not.

The rich irony of all this is that Jimmy Shand actually worked in the coal pits, which is more than most of his detractors could claim.

A hundred years on, we tend to remember Jimmy primarily as a performer of Scottish music. There is no doubt that he is and will remain an important and inspirational figure in that area but by remembering him exclusively in this way there is another side

to this remarkable man that we are in danger of overlooking – Jimmy Shand the composer. As I understand it, the full extent of Jimmy's output is still a matter of some doubt but there are around 300 of his tunes in circulation, many in print but some taken down on odd bits of paper in the lug tradition. As an accordionist, Jimmy was a master of his craft. As a composer he was the same. Tunes like *The 6.20 Two-step*, *Jim Barrie* and *Syd Chalmers* have become so well known that many dancers and even some musicians are surprised to learn that they are not by the ubiquitous Trad. Perhaps one day, all of Jimmy's tunes will be assembled in a single collection rather than being scattered around various publishers' catalogues and in many cases in no catalogues at all. They represent far too important a component of the canon of Scottish Dance Music to be left to chance. On a strictly personal note, I believe that the music of Jimmy Shand is as fine and valuable as that of the Gows, Marshall, Skinner and his erstwhile bandsman and friend Angus Fitchet. It would be a tragic loss to our national heritage

New DVD Available Now!

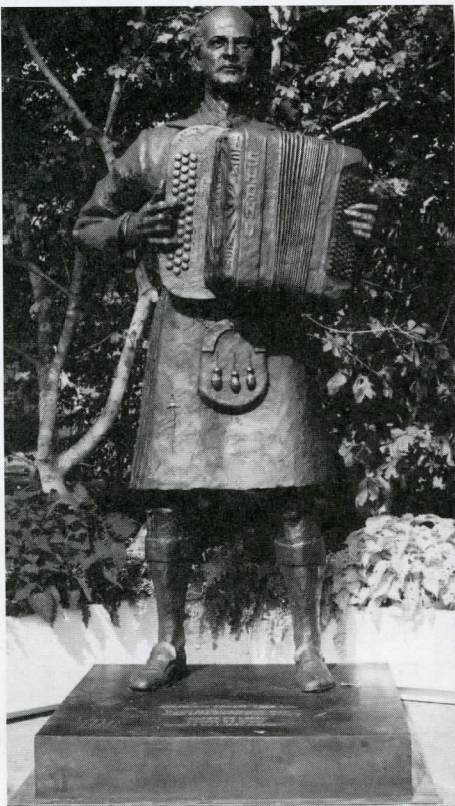
"Miner to Maestro – Sir Jimmy Shand the Man"

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**Sir Jimmy Shand Tribute Day,
May 2008.**

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A Book of 100+ Original Compositions by Sir Jimmy Shand

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if it were to disappear in a world of copyright wrangling.

Today, Jimmy is honoured by, among other things, a painting in the Scottish National Portrait Gallery, a statue in Auchtermuchty where he made his home and a street in East Wemyss where he was born, yet the man's contribution to his native Scotland and the world beyond cannot be summed up totally by such static memorials. His was a living art and it is by his music that we shall remember him best.

In an age where the term "star" has become debased to the point where creators of celebscrabble have had to coin "superstar" and even the semi-literate "megastar" to distinguish slightly above average headline huggers from genuine dross, it is difficult to find appropriate words to describe the real thing and there is no doubt

that Sir Jimmy Shand was the real thing.

Even words like "legendary" and "iconic" are hung indiscriminately on ungifted, inarticulate passing fancies draped in designer labels so perhaps it is best to take the lead from the maestro himself and let his legacy of recordings and compositions do the talking. As a public figure, Jimmy performed a lot, "pit doon tracks" in abundance, composed prolifically and said very little but then he never needed to say much, his music said it all for him.

In this case it is fitting to turn to his son, Jimmy Shand Junior, for the last word when on the occasion of his father's death he said with true Shand succinctness "The sound came from his accordion but the music came from his heart."

Dumfries Medal Awards



26 March 2008

Dear Jane

Medal Tests

I am writing to advise you of the results for each of Candidates who recently took Medal Tests at your centre. All names are listed below with the results.

First Name	Last Name	Grade	Result
Beatrice	Acklam	Intro	Credit
Taylor	Baxter	Intro	Credit
Ella	Cavani	Intro	Pass
Jemma	Gordon	Intro	Pass
Clare	Latimer	Intro	Pass
Rachel	Latimer	Intro	Credit
Sophie	McCreadie	Intro	Distinction
Louise	McEwan	Intro	Credit
Elspeth	Smith	Intro	Pass
Thomas	Smith	Intro	Credit
Beth	Stott	Intro	Distinction
Carlin	Taylor	Intro	Pass
Lash	Thomson	Intro	Pass
Megan	Wallace	Intro	Credit
Natalie	Ward	Intro	Pass
Beatrice	Acklam	1	Credit
Taylor	Baxter	1	Credit
Rachel	Latimer	1	Credit
Sophie	McCreadie	1	Distinction
Louise	McEwan	1	Credit
Beth	Stott	1	Distinction

These results are provided for your information.

Enclosed are the original Assessment Sheets for each candidate (duly signed and graded by the Assessor). It is your responsibility to distribute these to the individual candidates.

I do hope that you are pleased with the results and that your centre will soon be presenting more candidates.

Yours sincerely

Elspeth Gray

Elspeth Gray
Secretary/Administrator



The children who were presented with their certificates and medals of achievement by Rachel Fenwick (Chairwoman of the Dumfries Branch of the Royal Scottish Dance Society) at a presentation ceremony at Stakeford Community Centre on Wednesday 10th September.

Pictured with the children are (Left) Jane Johnston (class teacher) and (Right) Rachel Fenwick (Dumfries Branch Chairwoman RSCDS)

© Streaming Pictures



Ceilidh & Old Time Dances							
Regular Weekly Events							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	t.b.c.	8pm-11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142 Door or tel : - 01355 230 134 or 228 407	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30-10pm	£2 (tea)	Text 'dance' to 07886 771 364	Ceilidh & Old Time Club
Every Tuesday	Glasgow University Humble, East Lothian	Student Union, University Avenue. Village Hall	- (Tuition Given)	7.30-10pm Bar	£5 £3 B.Y.O.B.	Door (Owen & Catherine Harrison) 01383 415 142	Dance Club. Age 25-69½ 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	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Midlem	Village Hall	Live Music	8pm-10pm	£2 tea	01835 870 244 (G.B Scott)	Old Time Class

Ceilidh & Old Time Dances							
November 2008							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Midlem	Village Hall	Iain Cruickshanks	7.30-11.30	£? Own food	01835 870 244	Phone for Ticket
	Newtongrange	Dean Tavern	Jimmy Lindsay	7.30-11.30	£6.50	0131 663 6022	A & F Club Supper Dance
	Penicuik	St Mungo's Ch Hall	Webster Craig	7.30-11.30	£5 No bar	01721 723 468	Old Time & few set dances
	Elgin	Bishopmill Hall	Marian Anderson	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
	Linlithgow	Academy	John Carmichael	7.30-11pm	£8/£6	01506 845 698	Rotary Club Scotch Hop
2 nd	Perth	Queen's Hotel	Andy Kain Trio	9pm-1am	?	01738 621 251	Parth A & F C Festival Dance
3 rd	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	Soft Drinks available
5 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
8 th	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Hotel	Pay at Door
	Glencarse	Village Hall	Steven Carcary	8pm-11pm	£3.50	01738 860 331	Hall Funds - Soft Drinks
	Inverness	Kirkhill Cm. Hall	Dave Husband S.	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Strathaven	Ballgreen Hall	Oran Mor	7.30-11.30	£6 supper	01357 520 900	Avondale Ceilidh Society BYOB
9 th	Erskine	Bridge Hotel	Dick Black + Guests	7.30-12.30	£12.50 Bar	01505 874 360	Annual Hospital Supper Dance
14 th	Arbroath	Café Project	Ian McCallum	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
15 th	Foulden	Village Hall	Neil Hardie	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Elgin	Bishopmill Hall	Steven Carcary	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
	Partick	Burgh Hall	Fraser McGlynn	8pm-11.30	£5 per month	Door	Highlanders Club £35 year
16 th	Beaulie	Phipps Hall	Colin Donaldson	7.30pm	£5	01463 782 496	Pay at Door
	Montrose	Park Hotel	Gordon Pattullo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	George Rennie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
17 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
19 th	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
21 st	Kinellar	Comm. Hall	Dave Husband S.	8pm-12mn	£? [Tea]	t.b.a.	Old Time - Must Wear Tartan
	Strathaven	Strathaven Hotel	C.D.'s	6.30pm-?	£10 supper	01236 429 290	St Andrews Supper Dance
22 nd	East Kilbride	Calderwood Hall	Johnny Duncan	7.30-11.30	£6 supper	01355 230 134	Highlanders
	Black Isle	North Kessock Hall	Marian Anderson	8pm-12mn		BYOB	Social Dancers
	Newtongrange	Morris Club	Neil Hardie	7.30-11.30	£6 own supper	0131 333 2693	Breast Cancer Charity
23 rd	Arbroath	Café Project	Rosely	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
26 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
27 th	Motherwell	Fir Park Club	C.D.'s	12md-4pm	£5 lunch	01236 429 290	St Andrews Lunch Dance
	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats
28 th	Helensburgh	Commodore Inn	Deoch N Dorus	8pm-12.30	£7 Bar	07766 390 570	Highlanders - Dance
	Peebles	Ex Service Club	Gordon Brown	8pm-11.30	£5 Bar	01968 679 583	Ceilidh, Old Time & Set
29 th	Pumpherston	Village Hall	Johnny Duncan	7.30-11.30	£5 Supper	01506 205 051	or 01506 417 512 - BYOB
	Aviemore	Village Hall	Jock Fraser	8pm-12mn	£4 tea	01479 810 933	Aviemore Ceilidh Dancers
	Milton of Campsie	Village Hall	Campsie Ceilidh B.	7.30pm-	£5 (adults only)	01360 311 944	Weekend Festival Dance
30 th	Arbroath	Café Project	John White	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances

Scottish Country Dances							
November 2008							
	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
1 st	Ardrishaig	Public Hall	Luke Brady	7.30pm	£	01546 510 316	Branch Autumn Dance
	Stirling	St Ninian's Hall	Colin Dewar	7.30pm	£5.50	01786 461 275	Stirling Castle Club
	Castle Douglas	Town Hall	Ian Muir	7.30pm	£7	Val Guy	Castle Douglas Branch
3 rd	Stirling	Albert Halls	George Meikle	7.30pm	-	01259 742 560	Martice Club (£45 annually)
8 th	Bearsden	N Kilpatrick Ch.	C.D.'s	7.30pm	£6	0141 942 6850	Club Night
	Ulverston	Coronation Hall	Sandy Nixon	7pm	£15	01229 838 575	Barrow Group 50 th Anniv. Ball
10 th	Stirling	Albert Halls	George Meikle	7.30pm	-	01259 742 560	Martice Club (£45 annually)
14 th	Troon	Concert Hall	Ian Muir	7.15pm	£6	01292 315 558	WRI Ceilidh/Country Dance
	Gatehouse	Catholic Hall	?		£3	01557 814 432	Gatehouse Social Dance
	Culbokie	Findon Hall	Lothian	8pm	£6	01381 620 840	Fortrose 60 th Jubilee Rally
15 th	Braithwaite	Comm. Centre	Ian Slater		t.b.a.	01900 829 209	Derwent SCD Club
21 st	Helensburgh	Victoria Halls	Ian Muir	7.15pm	£19	01436 670 631	Ball (Advance Ticket)
	Killlearn	Village Hall	George Meikle	7.30pm	£6	01360 770 756	Strathendrick Class Dance
	Annan	Victoria Hall	Marian Anderson	7.30pm	£7	Wendy Adams	Annan Branch Dance
22 nd	Nairn	Comm. Centre	Frank Thomson	7.45pm	£6	01463 234 680	Earl Haig Fund Dance
24 th	Stirling	St Ninian's Hall	James Coutts	7.30pm	£5.50	01786 461 275	Stirling Castle Club
28 th	Troon	Concert Hall	Callum Wilson	7.30pm	£6	01292 315 558	Martice Club (£45 annually)
29 th	Gatehouse	Primary School	Colin Dewar	7.30pm	£8	01557 814 432	Ayr Branch dance
	Dingwall	Town Hall	Lindsay Weir	7.30pm	£7/£5	01997 423 373	St Andrews Night Dance
	Clackmannan	Town Hall	Alan Ross	7.30pm	£5.50	01324 559 793	Dingwall SCD Club Rally Branch St Andrews Dance

Ceilidh & Old Time Dances December 2008

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Kirkwall	St Magnus Centre	Live Music	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
3 rd	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
6 th	Dufftown	Memorial Hall	Graeme Mitchell	7.30-11.30	£6	01542 887 616	Old Time Dance
	Inverness	Kirkhill Cm. Hall	Susie Simpson	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Newtongrange	Dean Tavern	Waverley	7.30-11.30	£6.50	0131 663 6022	A & F Club Supper Dance
	Elgin	Ashgrove Hall	Jock Fraser	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
	Penicuik	St Mungo's Ch Hall	Colin Dewar Trio	7.30-11.30	£5 No Bar	01721 723 468	Phone for Ticket
7 th	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	Soft Drinks available
12 th	Foulden	Village Hall	Marian Anderson	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Helensburgh	Commodore Inn	Charlie Kirkpatrick	8pm-1am	£13? Bar	07766 390 570	Highlanders - Supper Dance
	Glencarse	Village Hall	Gordon Pattullo	8pm-11pm	£3.50	01738 860 331	Hall Funds
13 th	Strathaven	Ballgreen Hall	Roger Dobson	7.30-11.30	£6 supper	01357 520 900	Avondale Ceilidh Society BYOB
	Elgin	Bishopmill Hall	Clachan Yell	8pm-12mn	£9.50/£6	01343 542 086	Moray Ceilidh Club (child £2.50)
14 th	Arbroath	Café Project	Tommy Newcommen	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
15 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
18 th	Banff	Hilton Hall	Charlie Esson	7.30-11.30	?	01466 751 273	Party night dance
19 th	Ellon	Station Hotel	Sheila Peters	8pm-11pm	£2.50 Bar	Regulars only	Food available to purchase
20 th	Aviemore	Village Hall	Lindsay Weir	8pm-12mn	£4	01479 810 933	Aviemore Ceilidh Dancers
	Partick	Burgh Hall	Donny & Diane	8pm-11.30	£5 per month	Door	Highlanders Club £35 year
21 st	Montrose	Park Hotel	Wayne Robertson	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
24 th	Black Isle	North Kessock Hall	Hurly Burly	9pm -1am		BYOB	Social Dancers
	Kinellar	Comm. Hall	Garioch Blend	8 -12mn+	£6 (Phone)	01224 713 674	Old Time Dance - Hall Funds
25 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats
26 th	Elgin	Bishopmill Hall	Colin Donaldson	8pm-12mn	£4 Bar	01343 543 655	Old Time Dance
27 th	Blackford	Village Hall	John White	8pm-11.30	£? Xmas	Door	Soft Drinks available
	Peebles	Ex Service Club	David Scott	8pm-11.30	£5 Bar	01968 679 583	Ceilidh, Old Time & Set
29 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
31 st	Pumpherston	Village Hall	t.b.a.	7.30-12.30	£12.50 Meal	01506 205 051	or 01506 417 512 - BYOB
	Inverness	Kirkhill Cm. Hall	Lindsey Weir	9pm-1am	B.Y.O.B.	Advance T	Social Dancers
	Banchory	British Legion	Bill Black	8pm-	Advance T	Committee	Hogmanay Dance
	Cardross	Village Hall	Stuart McKeown	8pm-1am	£11 Advance	01389 841 208	Highlanders Hogmanay Dance

Scottish Country Dances December 2008

December 2008							
Dundee Finishes 8 th		St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
5 th	Glasgow	Carmichael Hall	Neil Copland	7.30pm	£7	0141 942 6850	Branch Dance
	Dumfries	Stakeford C.C.	George Meikle	7.30pm		01387 265 808	Charity dance
	Kirkcaldy	Philp Hall	Colin Dewar	7.30pm	£6	01592 745 160	Branch Winter Dance
	Inverness	Cauldeen School	David Bowen	8pm	£20	01463 235 384	Branch Xmas Dance
6 th	Dundee	St Andrews Church	C.D.'s	7.30pm	£4	01382 509 103	Charity Dance
	Stirling	St Ninian's Hall	David Cunningham	7.30pm	£5.50	01786 461 275	Stirling Castle Club
	Gatehouse	Primary School	Kenny Thomson	7.30pm		01557 814 259	Gatehouse Dance Class
	Dumfries	St Mary's Church H	Shoogle	7.30		Joanne Oliver	Troqueer Primary Sch. Club
8 th	Dumfries	High School	John Douglas	7.45pm	£6	01387 267 742	Dumfries Club Xmas Party
9 th	Dufftown	Memorial Hall	-			01542 887 616	Club Xmas Dance
12 th	Dunfermline	Glen Pavilion	David Cunningham	7.30pm	£24	01383 721 705	Annual Ball - Ticket
	Helensburgh	Hermitage Academy	Sandy Nixon	7.45pm	£8.50	01436 842 695	Xmas Dance
	Dumfries	t.b.a.	Karyn McCulloch			01387 265 815	Dumfries Branch
13 th	Bearsden	Kessington Halls	Alan Ross	7.30pm	£6	0141 942 6850	Branch Club Night (Xmas)
15 th	Stirling	Albert Halls	George Meikle	7.30pm	£6	01259 742 560	Martice Club - Xmas Dance
19 th	Stirling	Albert Halls	Colin Dewar	7.30pm	£	01786 822 853	Branch Xmas Dance
20 th	Stirling	St Ninian's Hall	Gordon Shand	7.30pm	£5.50	01786 461 275	Stirling Castle Club
27 th	Ayr	Heathfield C.C.	Kenny Thomson	7.30pm		01292 315 558	Ayr Branch Xmas Ceilidh
30 th	Forres	Town Hall	Drummond Cook	8pm	£6	01309 674 547	Forres Branch Dance



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

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

STDT Protest

STDT is the national organisation which exists to research, foster and promote all of Scotland's traditions of dance. In the 2007-2008 year, STDT's attendance at events, classes and performances was 26,000. The Trust was founded in 1995 and since then has been the ONLY traditional Dance Organisation core-funded by the Scottish Arts Council (SAC).

STDT is an organisation that supports and enables people to enjoy the benefits of participation in the arts.

Shockingly the Scottish Arts Council has REFUSED STDT's application for funding from 2009-2011 in their recent flexible funding round. STDT along with 4 other Scottish Traditional Arts Organisation will be without these vital funds from Scotland's main funding body for the arts from April 2009.

Community dance is as important an aspect of Dance as is performance at the highest artistic level. Traditional dance in Scotland needs to be taken as seriously as all other forms of dance, IN FUNDING, research, and



STDT protesting outside the Scottish Parliament. © STDT

training. Not only is traditional dance an important part of our dance culture, it also passes on the heritage of Scotland.

STDT along side 2 other traditional arts organisations staged a protest at Scottish Parliament on 4th September 2008 to oppose the SAC's decision. Over 200 individuals gathered to alert MSPs about the current funding crisis for grassroots traditional arts organisations, and to show that the people of Scotland care for their heritage.

STDT have been successful in gaining pledges of support from many of Scotland's celebrities and, although they were unable to attend the protest, their pictures were very prominent on the STDT placards.

Dance is an inherent part of the Scottish Culture that needs to be nurtured and delivered on a regular basis to ensure it remains at the heart of our heritage for generations to come.



Torphins Cha Cha Cha

Arranged by Paul & Pauline Robinson for Forbes & Wilma Phillips on the occasion of their retirement from teaching at Torphins, December 2007. At the Christmas party on the 21st December, Torphins Social Dance Class said goodbye with a party to a well-loved couple who had run the class for eleven and a half years. From their teaching a number of smaller clubs started in the area, and hundreds of people have, over the years, benefited from their work and dedication.

16 Bar Sequence Tempo: 30 bpm

Commence: Man facing wall in Close Hold. Man's steps described, Lady's natural opposite except where stated.

Bars	MAN	Count
Closed Basic opening to CPP; Check from Open CPP; Spot Turn to L		
1	1-5 Closed Basic facing Wall	2 3 4 & 1
2	6-10 Closed Basic turning to R (Lady L) to open CPP	2 3 4 & 1
3	Underturned Check from Open CPP to Wall across LOD behind Partner, releasing hold on step 2 (Lady passes in front of Man to Centre)	2 3 4 & 1
4	Underturned Spot Turn to L (Lady to R) along LOD	2 3 4 & 1
Check from Open CPP; Spot Turn to L; Check from Open CPP; Cross & Lockstep		
Underturned Check from Open CPP to Centre across LOD behind Partner, releasing hold on step 2 (Lady passes in front of Man to Wall)		
	Underturned Spot Turn to L (Lady to R) against LOD	2 3 4 & 1
	Check from Open CPP along LOD (Lady turns to L 1½ turns steps 3-5 RLR)	2 3 4 & 1
	Delayed Latin Cross & Lock Step down LOD, adopting R to L hand hold.	2 3 4 & 1
Zig-Zag; Spot Turn to R; Fallaway Zig-Zag; Zig-Zag		
	RF Zig-Zag along LOD, adopting double hold	2 3 4 & 1
	Spot Turn to R (Lady to L), ending back to back with L to R hand hold	2 3 4 & 1
	Fallaway Zig-Zag against LOD adopting double hold	2 3 4 & 1
	Zig-Zag against LOD	2 3 4 & 1
6-1-, 1-5, Shoulder to Shoulder; Underarm Turns to L & R		
Steps 6-10	Shoulder to Shoulder, with double hold	2 3 4 & 1
Steps 1-5	Shoulder to Shoulder, with double hold	2 3 4 & 1
	Underarm Turn to L	2 3 4 & 1
	Underarm Turn to R, adopting commencing hold at end of step	2 3 4 & 1



Ceilidh Promenade

A ceilidh dance devised by Pat Clark for the Allerton Tartan Tea Club (November 1986)

Jig 32 Bars Circle Dance

Bars

1-8 Couples promenade anti-clockwise round the room finishing in a grand circle formation (16 walking steps)

9-16 Everyone circle to the left, remaining in grand circle facing the centre of the room

17-24 Women advance (clap on fourth step) and retire and then men advance (clap) and retire

25-28 Men birl/swing partner on right

29-32 Men birl/swing partner on the left finishing with her on the right hand side as the new partner

Repeat

© Pat Clark

Dashing White Circle

Circular version of The Dashing White Sergeant

As many couples as will stand in a circle, with each lady on her partner's right. Therefore her partner is on her left and her corner is on her right. Similarly the man's partner is on his right, and his corner on his left.

Bars

1-8 All circle left for a count of eight then right for a count of eight

9-16 All set to partner and turn right-hands, then set to corner and turn left-hands.

17-24 All turn partner with right, then corner with left, twice.

25-28 All take four steps into the centre and four steps back out again.

29-32 Men pull back right shoulder, and cast right, behind his corner to come back into the circle beyond her, thus making her his new partner on his right. (He will have a brand new corner on his left.)

Repeat for the duration of the music.

Dawson's Delight

Devised by the 2008 Portrafin Class, Portknockie for Margaret and Robert Dawson.

4 x 40 Bar Reel

Music: "A' the Best Fae Banffshire" – Colin Dewar – Track 15

Bars

1-4 1st with 2nd and 3rd with 4th couples "set and link"

5-8 2nd with 1st and 4th with 3rd couples right hands across.

Finish with 2nd and 4th couples facing down, 1st and 3rd couples facing up.

9-16 All dance reels of four on the sides.

17-24 1st and 4th couples dance the Espagnole.

On **Bar 24** 2nd and 3rd couples advance to centre to take promenade hold with partner, 2nd couple to face 4th man and 3rd couple to face 1st lady.

25-32 2nd couple with 4th couple and 3rd couple with 1st couple, dance reels of three across to finish on own side lines in order 2, 4, 1, 3

33-35 All dance six slip steps round to the left.

36 All pull left shoulder back to turn on the spot and reform circle.

37-40 All dance eight slip steps round to the right to finish on own sidelines.

Repeat

Submitted by Robert Dawson

The Adelaide Two-Step

Sandy Dodds

(Play ABACA)

Pat Clark June 2003

Intro 3

A A' D D A' D A'

D G D Em/G A'

D G D/F# A' D

A' D A/C# A D E'/G#

A' D A/C# A D

G C G/B G Am D'

G C G/B G D' G

C G C D' 3

G C G/B G D' G

A

D G D Em/G A'

D G D/F# A' D

A' D A/C# A D E'/G#

A' D A/C# A D

E' A E' A D A/C# A

A E' A D B'/D# E'

D A/C# A

D A E' D

D A' D

The Adelaide Two-Step

A walking warm-up dance

Devised by Peter Clark for the Australian Winter School 2002.

Music Sandy Dodds' Two Step (Pat Clark)

Round the room: Couple facing couple

Bars

1-8 Four hands round and back

9-16 Four hands across with the right hand.
Back to back with opposite dancer (pass right shoulder first)

17-24 Four hands across with the left hand.
Back to back with partner (pass left shoulder first)

25-32 "Over & Under" – clockwise couples walking forward make an arch for anticlockwise couples who go under (four walking steps);
On meeting the next couple the clockwise couples go under the arch made by the couples going anti-clockwise (four walking steps)
Progress two more places by passing the third couple right shoulder, and the fourth couple left shoulder.

Repeat

© Peter Clark

George Scroggie's Strathspey

The music and dance were written by Luke Brady and Fiona Mackie in memory of Luke's grandfather, who passed away in August 2007.

Four Couple Longways Set

4x32 Strathspey

Original tunes by Luke Brady

The Gent

George Scroggie of Lochee

Grandad's Accordion Band

A Musical Legacy

Bars

1-8 1st and 2nd couples, and 3rd and 4th couples, dance half rights and lefts. 2nd, 1st, 4th, and 3rd couples Petronella turn and set.

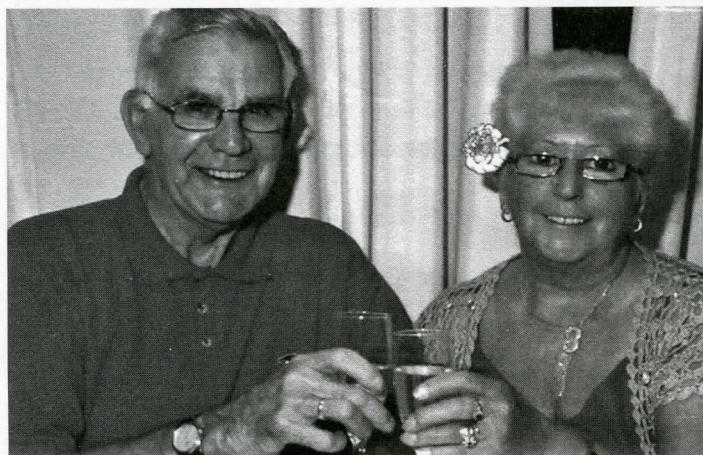
9-16 2nd and 1st couples, and 4th and 3rd couples, dance a reel of four up and down the dance.

17-24 All four ladies dance a Petronella turn to their own sidelines and set, while all four men set and Petronella turn to the sidelines. 2nd and 1st couples and 4th and 3rd couples dance half rights and lefts.

25-32 1st and 2nd couples and 3rd and 4th couples dance half right hands across, 1st and 4th couples now in the centre dance half left hands across. 1st couple lead out between 3rd couple at the bottom, cross and cast up to third place, while 4th couple lead out between the 2nd couple at the top, cross and cast into second place.

Finish in the order: 2, 4, 1, 3.

© Fiona Mackie



First Course – A Small Starter

A two couple Jig in either 3 or 4 couple sets

Bars

1-4 Couples 1 & 2: Advance & Retire from the sidelines

5-8 Couples 1 & 2: Turn partner right hand – ending up Couple 1 facing down and Couple 2 facing up.

9-12 Couple 1 & 2: Advance and retire

13-16 All: Clap 1 clap to each bar

17-24 1st couple dance a full figure of eight round 2nd couple.

25-32 1st Couple lead down for 4 bars and up for 4 to second place – second couple move up on 31 and 32.

Repeat with new couple

© Pia Walker, Sept 2008

Jig y Ffermwyr *(Farmer's Jig)*

A Welsh Folk Dance

Longways set for 4 couples

Music: 4 x 32 bar jig

Bars

1-4 Facing up the set, partners join nearer hands and take eight steps forwards.

5-8 All turn towards partner to face down the set and take eight steps back to place.

9-12 Joining both hands with partner, all take eight slip steps down the set.

13-16 All take eight slip steps back to place.

17-24 Couples 1 and 2 dance four hands across and back, as do Couples 3 and 4

25-28 All face up the set, Couple 1 separate and cast out on their own side, the lady leading the ladies whilst the man leads the men, everyone dances down to the bottom of the set.

29-32 Couple 1 meet and make an arch in the last couple's place, the other couples meet their partner, take nearer hands and dance under the arch back to their lines, having progressed one place.

Repeat the dance with a new top couple each time.

Your Letters

To the Editor,

In the latter part of the article of The Dancie Issue 35, it states, "In 1956 they were still advertising hard, heeled shoes for Highland and Country Dancing, rather like 'Ghillie' brogues, and these were like the shoes used up to the 20th Century. I find the Highland and Country Dance establishments have both gone for the Ballet style of shoe, and I personally blame the female of the species for this decision."

Yes, I remember Nowell's shoe shop in Perth in the 1940s selling dancing shoes as described above however, if pumps were required, then you asked for Highland dancing pumps.

In the Booklet entitled "The Argyll Broadswords - the Origin and History as danced in The Black Watch", there is a photograph of soldiers dancing the Broadswords in 1931 and clearly wearing pumps.

When dancing in the Black Watch in the 1940s, we all wore pumps for dancing, whether Highland or Country and these were made for us by the Regimental cobbler.

Dear Editor,

It is an absolute disgrace that funding for The Scottish Traditions of Dance Trust has been withdrawn. Without the necessary funding we are in danger of losing our traditions for ever. I urge readers of Dance On! to write to the SAC to ask them to reverse this decision.

Yours sincerely,

**Alison McMichael,
Kirkcudbright**

Dear Editor,

It is with mixed feelings that I read the Press reports of the cessation of Arts Council funding for The Scottish Traditions of Dance Trust. Back in the mid-nineties when the STDT was born out of a meeting that was held in The Albert Halls in Stirling it was



The Argyll Broadswords Danced by
Pipers & Drummers of the 1st Battalion The Black Watch
Chakrata, India - about 1931

However, when teaching young officers to dance, they all wore buckled shoes similar to Ghillies. When competing at Pitlochry Highland Games in 1947, the Highland Dancing was for men only and we all danced in pumps. Dancie Reid always taught both Highland and Country Dancing in buckled shoes (heeled shoes), and so did Edinburgh's Dancing Master, D G MacLennan, when teaching Country Dancing.

In The Scottish Country Dancer April 2008, there is a photograph on page 12 of The Atholl Highlanders Eightsome Reel set dancing at the Royal Caledonian Ball in London 1954, and all in outdoor shoes.

So, I ask the question, was the different footwear a social class difference?

Bill Clement

a wonderful idea - a real coming together of all of the dance traditions. Its original Board comprised knowledgeable people from each of the genres (although there was always a dearth of dance musicians!) However it has never truly lived up to its original promise. Yes, it makes grandiose claims about numbers of people attending events, but do those numbers include for example all of the "Scotch Hoppers" - people who have been enticed along to Linlithgow by the exciting event organised by John Carswell, not by the prospect of seeing a couple of display boards from the STDT? Do they have contact details for all of their thousands of alleged attendees, and if so why, when it was a membership organisation, was their membership never higher than a few hundred? A couple of years back they

convinced a supposed majority of their members that, to acquire funding, they should cease to have "members", instead recruiting "friends". This meant that the new Board was no longer answerable to the original members, and could make any decisions that it chose. These decisions appear to have gone down the road of the new buzz-word, "fusion". Surely by so-doing they are actually diluting and changing the tradition, rather than preserving it?

The RSCDS is only involved with one dance tradition, and yet I feel that it is far more worthy of funding so far as archiving, research etc are concerned.

I think that the STDT had its chance to do things right - and it blew it!

Name & Address Withheld

The Dancie

In 1519 a chap called Antonius Arena published a book which he called "Ad suos compagnones". It was in Latin, and I have not seen the original version, but have seen quotes taken from Melusine Wood's translation, and here are two:

1. Often you will find yourselves among ladies when you are feasting and dancing, and lovely women will beg you to dance.
2. Never try to dance with only one girl. Dance with several.

The first of these is one of the reasons he gives for learning to dance well, and I am delighted to say that it still seems to hold true today; perhaps as my dancing continues to deteriorate with increasing age, I will find that the effect gradually fades away!

But it is on quote number 2 that I wish to comment today.

I notice as I travel about the country that some areas have different views on this subject. When I go to Mull each Spring, the dancers at that particular gathering seem to always go with one regular partner, with whom they dance for the entire evening. Perhaps a few of the more adventurous will dance with other women from the party with which they came, but mixing with other people seems to be regarded as decidedly eccentric (or worse!).

I have met a similar ethos in sundry other places, so it isn't just the one group.

I was reared on the almost completely opposite viewpoint – I was expected to dance with every female that I knew when at a dance. Any others that I might fancy came after that list, (in theory at least, but not often in practice!)

These days, those I know can amount to sixty or more when at local dances, so it does become a problem! Not only can the numbers overwhelm, but

also, these days, I can't always remember if I had been thinking of dancing with someone or actually had done so! (It isn't my imagination being brilliant; it is the memory getting geriatric!)

Needless to say, in the days of the dancing masters (the 18th and 19th Centuries), there was a code of behaviour, with rules and consequences. The one that I remember hearing quoted was as follows.

For any one evening:

Dance one dance with a girl and that is politeness.

Dance two dances with a girl and that shows a degree of interest above the normal.

Dance three dances with a girl and something must be going on!

That system has always seemed to be reasonable to me, more or less, but as to what was "going on", nothing was ever specified.

Certainly it makes for a more welcoming atmosphere where everyone dances with anyone, rather than keeping strictly to their own group, or, as they keep seriously to their group, then the word clique should be used.

Speaking for myself, I am always delighted when a woman asks me to dance with her; I am aware of the feeling of diffidence that has to be overcome due to the general rule of the men asking, and value the compliment that she has paid me in overcoming that feeling.

Some women get booked up for dances way ahead, and in most cases I can see why! But in general I am not keen on that system for three reasons. Firstly, if I book up for the majority of the dances, I can't decide on the spur of the moment to dance with a particular woman. Usually, this spur refers to seeing a beginner having some bother, and feeling that I could help her through a dance. (Often she will have come along with other beginners, who can't give much in the way of



help.) Or the spur may be that I become aware that there are visitors in the dance hall, and I like to ensure that they are danced with by at least one local! You can meet interesting people in both cases, and I feel that politeness would require such behaviour anyway.

The second reason is that I rarely know which dance is coming next, and forget that I am booked. Even if I do know which dance is coming, I can still manage to forget! It is not so unusual to see someone looking around for a booked partner who has failed to turn up for the appointed dance, so I am not alone.

The system of booking can work quite well at a formal ball, though, especially as people tend to go in groups to such things; my opinion is that that should be the only

setting for such a practice; but that does bring me to the third reason.

Which is that I like to leave a certain amount of room for chance. Provided that I have not left it too late, looking round to see who is looking round for a partner can lead to meeting some fascinating people. It seems to be often the case that it is a visitor to the area, which has meant meeting some very attractive ladies from far off places, and that is, as Molesworth would say, "a Good Thing".

I have been approached by ladies who read *Dance On!*, asking me to dance, which is delightful! I don't think I would recognize me from the picture, but some do; I had intended to get a photo of myself in the full 18th C costume complete with wig, because the wig makes such a change I can hardly believe the mirror – it's a perfect disguise. But the Editor got her hands on a photo before I could do so, and my little plan for impenetrable anonymity was thwarted before I could put it into operation.

The thinking behind my plan for anonymity was that someone else could take over some day, when I run out of ideas, or join me and share the load, but there are not a vast number of enthusiasts for Historical Dance rushing to replace me in giving the view from the 18th Century. It would be nice to share, though, so any volunteers will be seriously considered. Coming up with sensible comments once a month is quite hard (and explains much!).

Celebrating the Dancing

Life of Robert Burns

The year 2009 will include many events celebrating the 250th Anniversary of the birth of Robert Burns, Scotland's Bard, born 25th January 1759 at Alloway, Ayrshire, living in Dumfries-shire until his death on 21st July 1796. As a Dance Group, based in Burns' country, we could not let this event pass by without paying tribute to the Bard. Most aspects of his life have been examined,

including papers on his dancing ability. What could Dumfries Historical Dance Group contribute to this occasion?

An extensive reading programme was undertaken in order to identify the names of dances that Robert Burns actually danced himself. The list was short; three in all: Bab at the Bowster, Tullochgorum and Loch Erroch-side, hardly enough to make up a Programme.

The idea of cross-referencing the names of the tunes Robert used for his songs with the titles of known dances of the period proved to be more encouraging,

At least twenty-five were identified from four manuscripts: Drummond Castle, Holmain, Menzies and the Bodleian. Only the Bodleian MS has tunes as well as instructions. Having confirmed that the music for the dances matched the tunes Robert used, six dances were selected to incorporate into our programme in the form of two suites.

The references Burns made to his attending dancing schools in 1775 (his seventeenth year) and a further reference by James Candlish on 13th February 1779, (replying to Burns' letter)... "You say you are attending a dancing school this winter" ... led us to

enquire into the nature of Dancing Schools in the 18th Century. Drawing on the description of these made by Dr. James Currie and of dancing masters of the day we have decided to include the minuet. The Minuet was taught as a necessity to those "desirous of performing country dances in a Genteel, free and easy manner" (Nicholas Dukes, 1752). The music we will be using was composed by the Earl of Kelly for the marriage of Jane Maxwell, daughter of a Wigtownshire baronet, to the 4th Duke of Gordon in 1767. Jane Maxwell, Duchess of Gordon, was a great admirer of Robert Burns when he visited Edinburgh in 1786/7.

The concluding dance will be a Cotillion composed by Sir John Gallini, who was a dancing master in Edinburgh. Perhaps Burns did not think well of these dances, as he writes: "Nae cotillion brent new frae France." However, we offer no apologies for including it in our programme of dances celebrating the life of Robert Burns.

For more information about this project and associated dance workshops please contact Sue Knight: 01387-810 868 or e-mail:

susananne.knight@talktalk.net



Hobson's Choice

*If your life is pants,
just pull on a Panto!*

Well, it looks as though "**The Smoking Slipper**" is **still** going to be added to the monthly penance that is the reading of DanceOn! What's worse, I have to produce a plausible, production-ready pantomime suited to staging within the facilities and skills of a normal club!

I think Country Dancing is uniquely suited to such a challenge on three grounds:

1) Country Dancers are tremendously instruction tolerant and quick on the uptake

2) The fun to be had at the average class verges on, or at least doffs its cap to, slapstick

3) I have never known any other natural grouping of people with such a thirst for the new (verging on bizarre) experience as have dancers (esp. Country Dancers)

In terms of its intention to be a short dance programme with pantomime dialogue interspersed, this has to be one of the most bizarre-ever programmes. The only really positive thing I can say for a real-life presentation of the full play is that it could be one way of getting young families through the door and into the beginnings of involvement in Scottish Country Dance.

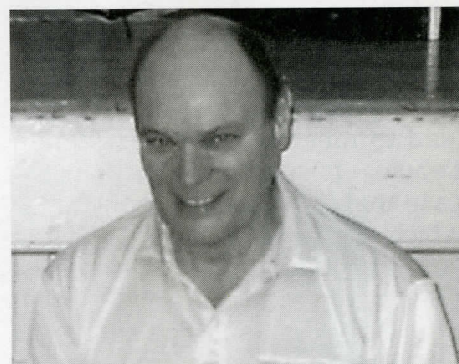
For my own part, well I'm clearly an anorak of some variety, sadly in want of a real life. But then everything I've ever written reveals that on a monthly basis! Dancing for

me is more truly an escape than anything else I have ever come across; so demanding on the brain that all professional worries are forced to take a time-out for the duration; the music so compelling the body into action that trivial things, such as six-joint arthritis, disappear for an hour or so. (Granted they reappear with a vengeance later!). I also feel that what happens to me when dancing epitomises so well that blend of dramatic art and artifice that is pantomime, that it is only a matter of writing it down.

Everything you will read has happened, at least in my mind, when either taking part in, or thinking about, dancing (e.g. in my mind I dance at least twice as well as the video reveals, but no step is ever safe from a banana skin!).

This is another one of those situations when something just happened to me; but the thing that just happened was a realisation that the whole of my dancing life was a Pantomime. In this case, a whole series of disparate, unconnected events, wishes and fears have been rationalised together in a way that is only normal in lucid dreams. And though I feel trapped by my own folly, I really do think someone should write this Panto, and my efforts might provoke someone to do it properly!

So there I was, a life as full as I could bear it, nothing to do and all day to do it in, when suddenly real people were asking me to do real things, and I could not for the life of me see a way out. The feeling was strangely familiar, and following my own best co-counselling technique, i.e. "*when did you*



feel like this last, and what is your earliest memory of it or something like it happening?"

I tracked the emotional trigger back, and realised that this feeling of being trapped by my own foolish fantasies was a common and life-long companion. I finally arrived at the foundation experience – Cowpats! That is, the cowpats of my formative youth.

Cowpats, dependent upon the season and time of day, had many uses. When well dried they made excellent Frisbees, with the added advantage you could always find one with a remnant wet, soft patch underneath in the middle to catch the fingers of an unwary friend. But the very best were those of early spring; with the cattle newly out on rich young grass, perhaps with a touch of scour. Their tails lifted and a veritable Niagara of rich brown olive ordure poured forth. The best of these was selected, and one of our minor explosives (we always seemed to have remnant fireworks around then) inserted deep into the middle. The blue touch paper was lit, then we retired to an unsafe distance, turned our backs, and waited for the four second fizz to start, so that we could play "*countdown chicken*" 4,3,2,1 **down!** Last one down either wins the bottle prize, or gets

covered in... well, not glory!

So there I was, crouched, heart pounding, this time I would last till at least three, when, just as the fizz started, I heard a distant, "**George, look out!**" accompanied by muffled laughter. I turned around, and took in the scene in one glance. My cronies had sneaked off to a safe distance, but that wasn't all, Andrew Dean (I'll get him one day!) had first quickly slipped an old battered pre-war sandcastle bucket under the cowpat and banger, and it was pointed straight at me! It was a cowpat cannon! I opened my mouth in a howl of outrage, and then wished I hadn't.

Detonation! And the bucket funnelled all of the slimy matter straight at me! I was covered. The only dance connection in this is that as I gibbered with rage, I was apparently also leaping up and down and waving my arms just like a well-covered Highland Dancer. This caused helpless hilarity in my friends both then and whenever they remembered my new nickname, which I won't reveal, but suffice it to say it is surprising that I ever took up Scottish dancing seriously.

Anyway, back to the humdrum world, I suddenly realised that the glum feeling I got when Karin called my bluff and asked me to actually write the Panto, was exactly the same as when that eight-year-old turned round to face the **Cowpat Cannon!**

To return to what I have promised to do, the full play, when you have collected all of the parts, could easily form the basis of the ultimate Christmas or New Year party. Most clubs contain all the required characters, and their normal venue usually doubles up as a community theatre. The

general hilarity is even higher if the principals are reading rather badly from their scripts. But be warned "The Ugly Step Dancers" need to be quite fit, agile and strong for act 1 scene 2!

The first scene picks up at the stage when a hapless member has foolishly said they will take the class for the evening (or sometimes, "*the time being*"). They quickly discover that truly "*a prophet is without honour in his own country*".

The second scene is a representation of the sort of slapstick that develops within very formal dancing, when some members, though very able physically, have some degree of abhorrence for "Krek Tech". And it is very much about the conflict between the anarchic forces of darkness in dance and the upholders of civilization and order as established.

The third is that romantic fantasy tending to sentimental farce, which is perhaps best represented by the wish to dress up and do things properly.

The fourth is the perfect Fantasia Ball, where every dream is fulfilled, and hearts desire is all but achieved; but hubris intervenes and the chalice is snatched away.

The fifth is Nemesis, the Norns and Harpies all rolled in one. Just when you thought it couldn't get worse it does. Just when you thought you were back to square one you get knocked off the board.

The sixth is simplicity itself, the pure and faithful heart is faithfully sought by its soul mate. Virtue prevails and the balance of the Universe is tipped by the weight of a trusting childlike heart to the side of the angels.

If you think you identify your club with some elements of

"**The Smoking Slipper**", you may be right! You may well be one of the eight clubs I have seen going through some of these processes, including two English ones, over a period of fifteen years. As for the characters involved, remember that in my Counselling background it is an article of faith that there are only a dozen or so fundamentally different personalities, and this play incorporates about six of them. So if you feel you identify with one of them, just remember, "*any resemblance between characters portrayed, and any persons living or dead... etc... purely coincidental... etc!*"

Happy Dancing!

Now where were we before real life intervened and **nearly** put a stop to me? (you wish!)

Ah yes! I remember:

Act Two Scene one

Giorgiorella's conjuring pot

Giorgiorella: Well that dance was a waste of time, I don't think it's worth my while even going to the Ball, I haven't been invited into the club car, so I'd be on my own anyway, and what with that Princess Castlebriar putting it about that she was going to find the new teacher there... I don't think I can stand it.

Madame Allemande: What's that dear? Feeling ready for the ball are we?

Giorgiorella: Not really, I said I didn't think I'd go.

Madame Allemande: What nonsense! You'll just take Gracie the Cat and dance in the annexe like you always do!

Giorgiorella: I can hardly wait!

Madame Allemande: Ah well. That's another Christmas over. I'm just popping round to the backdoor of the shop to get a

few things in for the New Year.

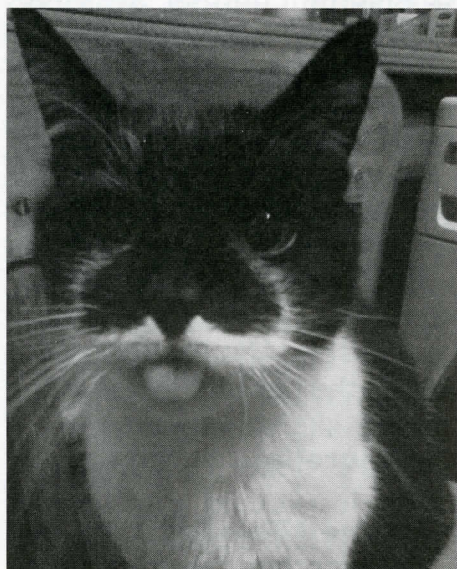
Giorgiorella: (Quietly) A few things down your neck more like with old mother Ginscrew.

Madame Allemande: What's that Dear?

Giorgiorella: Nothing! I was just saying this place looks like a wreck we've got into.

Madame Allemande: Well, you could tidy up a bit while I'm out, and something light to eat before we go to the New Year Ball would be nice. (Bangs door.)

Giorgiorella: We I I Gracie, here we are, the debris of the holidays on all sides. I suppose that's why we make resolutions now with so much broken around us, so many pits dugged and fallen into, resolutions broken even before they were spoken, friends offended, enmities ensured, energy intake maximum, output minimum; the surrounding ethos of facile bonhomie guaranteed to give me a double hump, no longer sure it is I who am sane in an insane world, and positive thoughts suppressed by a certainty we are going to Hell in a handcart and it's all too big for me! So, a Happy New Year to You, Gracie.



Gracie: I suppose if you made your first resolution that you would break all the others, that would guarantee you kept at least one. But don't get depressed, as long as your lap is warm, and you keep the garden dug for me, and you let me in and out whenever I want, and keep up the Kitbits, you can stroke me whenever you want!

Giorgiorella: Yeah! Yeah! I'm not much of a man am I? But I can dream, I so wish they would let me, no *beg* me to take that class, I could be so good at it!

Gracie: Of course you could dear, now let's make our annual stock so we will have something before the Ball. I'll just drag the things across and you can do your wonderful blending.

Giorgiorella: Righto! I should say so! Ready! Steady! Stockpot! Here we come! Eat your heart out Ainslie! We're going to make a super stock

Together: We're going to make a super stock,
a super stock
a super stock
We're going to make a super stock,
a super stock
a super stock
(Repeat ad nauseam, chanting, then singing and capering, culminating in tulloch turns and Giorgiorella into cupboard or door or curtain off).

If a suitable cauldron can be found G emerges with it on his backside like a snail in its shell. If smaller, on his head.

Giorgiorella: I think I've found the stockpot!

wThe next bit of the scene is "stuff", with Gracie dragging in progressively bigger and more bizarre

ingredients. While Gio finds more and more revolting drink dregs.

Gracie: Carcasses of turkey, duck and goose.

Giorgiorella: Give 'em a boil, at least it stops them being served again.

Gracie: Bones into bin.

Giorgiorella: Wine dregs into me. (glug! glug!)

Gracie: Sprouts, leeks, carrots, neeps, tatties, peas, burnt onions, unknown scrapings from the veggie dishes into the pot;

Giorgiorella: Flat cider into me. (glug! glug!)

Gracie: Bread sauce, stuffing, redcurrant jelly, applesauce and mustard into pot.

Giorgiorella: Stale beer into me.

Gracie: Stilton crumbs, sweating Cheddar, Gloucester with green bits, stale loaf, crumbled crackers into pot.

Giorgiorella: Drambuie and Kirsch dregs into me. Yowee! (Stuff: Hand into stockpot, hand under coldwater tap. Much hopping about)

Gracie: Custard onto floor, some into stockpot.

Giorgiorella: D i d n ' t know we'd had green ginger wine this year, but it tastes OK.

Gracie: Sour cream, brandy butter, what the hell! Christmas pud into something.

Giorgiorella: Me into brandy. Wow! That cake and those mince pies are making the soup a bit thick! Still the cold coffee hasn't gone in yet.

Giorgiorella: Did you know you can drink Asti Spumante through a straw? But I wouldn't recommend it. I think that's about it for an hour or two now. Funny thing, I make one of these every year, but I don't remember ever eating one. Now what was it that I was worrying about? I

think I'll just have a little sleep till it comes back to me.

Snuggles into armchair, Gracie curls up.

Sound FX Gentle rising crescendo of fairy bells ending in fat little pop as a dishevelled fat little fairy appears.

Gracie hisses spits and hides behind chair.

Fat Little Fairy: *Giorgiorella! Giorgiorella! Wake up it is time!*

Giorgiorella: *Time! Time? It can't be done yet; the smoke alarm hasn't gone off. (Notices FLF) Who the blazes are you? What are you doing in my stockpot?*

Fat Little Fairy: *I am your fat-little-fairy godmother.*

Giorgiorella: *Are you the best they could do for me? Torn tights, a liberty bodice with bits of tinsel tucked in! Look, even your wand is bent!*

FLFG: *Everyone gets what their purity of spirit deserves; you're lucky I've got any clothes on at all. Anyway, I'm your FLFG and I'm here because some chance combination of herbs and spices put a summoning spell on me and released me from my stint in the salt mines with those pesky dwarves!*

Giorgiorella: *Oh Yeah! Some sort of politically dissident FLF, are we? What did you do? Question the Political Correctness of fairies with Christmas trees up their backsides did we?*

FLFG: *Never you mind! Bit of a sore point that! But by the rules of Fairy employment/ National Elf service subsection "equal opportunities even for drongos", I either have to give you three wishes, or fulfil your secret hearts' desire!*

Giorgiorella: *Well for my first wi....*

FLFG: *Hang on! There's a secret note on your file that you should never be allowed to make decisions, only to think you have! So I'm going to do you a bit of good.*

Giorgiorella: *If good fairies do good deeds; do fat little fairies do a fat lot of good?*

FLFG: *Only if you're very lucky.*

FLFG: *You shall go to the Ball, and to maximise your chances of getting partners, not being counted out and not being run into or knocking people over, I will give you three gifts.*

One: *You shall have the Mark II self elevating and levelling kilt to stop it sliding down around the curvature of your belly.*

Two: *You shall have the latest "stay put" dancing shoes, that will not fall off or come undone, so you are not always bending down to fasten them, when the next dance is being called. And I'll throw in for free; self-pointing toes and forty-five degree turn out.*

Three: *You shall have these magic pills that take away your arthritis, to leave you lithe and limber, and so pain free that you will not whinge, grimace or groan all night!*

FLFG: *Hm! You still look ridiculous. You'd better have this wig, corset and beauty spot as well. And you, hiding behind the chair, you'd better go as his footman! God only knows his feet are his worst part!*

Giorgiorella: *Well that's not bad! But do you think I could just have...*

FLFG: *No! That's your lot, and furthermore, I am not just any Fat Little Fairy, I am actually The Wee Free (incorporating Pixies) Fairy; so if you intrude by one jot onto the Sabbath all of these gifts will disappear on the final stroke of midnight! Ye'll ken that the noo?*

Giorgiorella: *All right, lead me to it!*

Sound FX A rushing wind fading to nee-nah siren sounds fading to excited chatter and lilting music.



Frae Cape Town to Coldstream

**Lynfrae SCD Club takes on
Scotland**

By Gill Gordon

Teacher Campbell Tyler and members of the Lynfrae SCD Club from Cape Town, South Africa, visited Scotland in May. This is their story, in words and photographs.

Seventeen days, three classes, seven dances, two balls, one ceilidh, 116 dances learned – mere statistics don't even begin to tell the story of our whirlwind tour of Scotland.

When the twenty of us gathered for a welcome drink at the Pitlochry Golf Club on the evening of Thursday 8 May it was the culmination of months of preparation, and the start of a dream come true. For some, it was great to be back in a much-loved country, while for others, it was their first taste of overseas travel, but for all of us it was a chance to live out the pleasure and enjoyment we get from SCD.

The group ranged in both age and experience, from mid-twenties to pensionable (ssshh, we promised we wouldn't tell!) and from less than three years of dancing to almost a decade – which, by Scottish standards, makes us still 'babes in the wood'. Nevertheless, what Lynfrae lacks in expertise we more than make up for in



enthusiasm. It's no wonder that a perennial favourite dance at our club is "Joie d'Vivre".

Our first stop was Pitlochry, where we received the warmest of welcomes from local teacher June Templeman. After a night off (one of the few we had) we were straight into it, forming up for a late afternoon class with teacher Andrea Re before heading down to Dundee for the University Ball (music by Marian Anderson and her Band). The following morning, June Templeman, who teaches the Moulin Scottish Dancers, gave us a workshop, to the accompaniment of John Stuart's accordion, in preparation for the first of the

Pitlochry Summer Dances, led that night by June, with music by Gordon Shand and his Band. We rounded off our time in that lovely Highland town at a dance with Linda Gaul (music by Peter and Pat Clark and Sheena Sturrock).

The reason we're naming the musicians is not only to give them their due – which they richly deserve – but also because it is very unusual for South African clubs to dance to live music, other than at our annual ball. On this trip we were privileged to see and hear some of Scotland's finest country dance bands and it is something we all truly treasured. From Pitlochry it was on to Fort William and club dances at the Roybridge Club with Morag MacNeill, and at Corpach, with Elaine Cameron (to the wonderful strains of George Meikle's solo accordion). It must be noted that two of our chaps did not make it to the dance that night, declaring that they deserved a rest after having climbed Ben Nevis that day – luckily for them, in near perfect summer weather!

Then it was up the west coast to visit the Torridon and Gairloch clubs before heading for Portree and the RSCDS Skye Branch weekend. Because of the demand for tickets, we chose to attend either the Friday or Saturday night dance (music by David Cunningham and his Band), but most of us took part in Linda Gaul's workshop on Saturday morning.



The ceilidh at Scourie was great fun, and it seemed as if the whole village turned out, including the children. The local musicians jammed, and we were also treated to a rendition of Gaelic 'mouth music' and traditional songs.

Then it was back up the west coast, even farther north this time, to Scourie, where a wonderful village ceilidh was arranged in our honour by Anne Wood (and we entertained the locals with our *a capella* rendition of the freedom song *Asimbonanga*.)

Onto Dingwall for a class with Fiona Newton and then to Kingussie for a last dance with Mary Ellen Thompson before making the long drive south (actually, just slipping over the Border, but don't tell anyone) for our final event.

George and Jane Farr, family of one of our members, own the stately Pallinsburn Manor, near Coldstream, and they kindly opened it up to Lynfrae so that we could host our own ball as a way of thanking the many friends we'd made in Scotland. We particularly enjoyed welcoming members of the Duns and WLIDS clubs, as well as Pia Walker, Secretary of the International Branch, and Ruby and John Wilkinson (John is director of the RSCDS Summer School), as well as catching up with SCD'ers who have visited us in Cape Town. Marian Anderson's Band provided the music and we danced the night away, sad that the trip was over, but with a sense of accomplishment and pride in what we had achieved. For all of us, it was a revelation to realise that, despite being just a young club from the southern tip of Africa, being part of the Scottish Country Dancing community immediately connects you with a global fellowship of like-minded

friends. Sadly, we packed our ghillies, kilts and memories and headed home, knowing that somehow, someday, we'll all be back.

Every picture tells a story, so they say, but sometimes, facts can be fun too. Here are some of the things we clocked up during the trip:

Number of days on tour: **17**

Number of participants: **21**

Campbell Tyler (Lynfrae teacher and tour leader extraordinaire), Jay Fourie, Chris and Ingrid Gilmour, Peter and Ann Baumann, Peter and Gill Godber (from Surrey, UK), Christine Cherry-Jones, Kim Mills, Michelle Parker, Angela Walker, John Williamson, Anne Douthwaite, Heather McBurnie, Andrew Hodgson, Terry McBurnie, Peter Macfarlane, Gill Gordon, Lorna and Mac Morrissey (Mac was our only non-dancer)

Number of dancing opportunities:

16 at –

2 balls (Dundee University; Pallinsburn); 1 ceilidh (Scourie); 3 classes/workshops (Andrea Re; June Templeman; Linda Gaul [Skye weekend]); 3 club evenings (Roybridge; Corpach; Dingwall); 7 dances (First Pitlochry Summer Dance; Linda Gaul [Pitlochry]; Skye)

Branch weekend (both Friday and Saturday nights); Torridon, Gairloch, Kingussie.

In addition, four Lynfraers danced in Princes' Street Gardens and Shandwick Place in Edinburgh.

Total number of dances done: **116**

Dance done most times: **Kangaroo Paw (5 times)**

Dances debuted: **Pallinsburn Jig** (Campbell Tyler, music by Marian Anderson)

Dances done "in situ": **Dee in Spring; Portnacraig; Pines of Pitlochry; Cuillins of Skye; Flowerdale, Sgurr Alisdair; Aird of Coigach**

New dances learnt in Scotland: **Never at Sea; Lowland Lilt; Fiona's Valentine**

Musicians danced to: **Marian Anderson's Band, John Stuart (solo accordion); Gordon Shand's Band; David Cunningham's Band; George Meikle (solo accordion); Peter and Pat Clark and Sheena Sturrock; Marian Anderson (solo accordion);** plus the local musicians who played at the ceilidh in Scourie.

Total number of bed nights: **322**

Average distance travelled: **± 1900** miles per car

Number of vehicles used: **5 cars** (so we clocked up around **9500** miles in total!)

Number of digital images: **14,456** (at the last count!)

Hours of video footage shot: **± 7**

Castles captured (on film): **Edinburgh, Stirling, Blair, Balmoral, Eilean Donan, Dunvegan, Dumbarton**

Battles revisited: **Killicrankie, Glen Shiel, Glencoe, Culloden, Flodden**

Lighthouses flashed by: **Rua Reidh, Eilean Bàn, old Camusfearna Lighthouse at Glenelg, Ru Stoer**

Botanical gardens admired: **Attadale, Inverwe, Dunvegan Castle; Edinburgh**

Small islands invaded: **Handa Island** (a bird sanctuary off the northwest coast), **Holy Island/Lindisfarne** (off the southeast coast)

Radio interviews given: **Two Lochs Radio, Gairloch**

Number of Scottish breakfasts consumed: **256** (actually, we have no idea, but a lot of hens worked overtime!)

Pieces of tablet consumed: **14** per person, but this figure may have been fudged!

Shortbread fingers nibbled on: **A few handfuls per person**

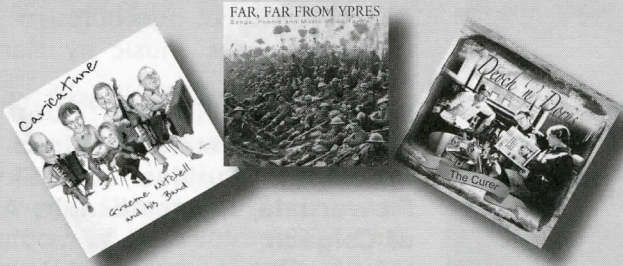
Haggis dinners: **A few**

Whisky tastings: **Not enough!**



An impromptu tug o' war at the site of the Braemar Highland Gathering: Kim Mills, Lorna Morrissey and Campbell Tyler take on Gill Godber, June Templeman, Caireen Alston and Jay Fourie. Unfortunately, no record was kept of who won the bout. (Caireen is a fellow Capetonian who was travelling independently in Scotland and joined us for a few days.)

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Oh How We Danced... and Oh How They Played!

The last week-end in June saw The Glasgow and Edinburgh Assembly celebrating at the 25th Annual Ball, a Silver occasion indeed, at one of their favourite venues - New Lanark. Aidan Broadbridge on violin and Jonathan Cohen on piano opened the celebrations by delighting their audience with a very professional concert on Friday night. Saturday morning brought in all the dancers to rehearse for the Ball at a workshop run by our dancing master, Nicolas Broadbridge, supported by Nell and Annette.

For the Ball our personal Fairy Godmothers waved their wands and these same dancers WOULD go the Ball, resplendent in their costumes and finery. Where else in Scotland can you time-travel back to a period of dance that invites so much elegance, so much history, so much chivalry, so much camaraderie and so much fun, encouraged by such splendid music by performers who really know how to make you hate to miss a dance.

We had our customary strawberries and cream followed by Helen Aitken's wonderful Silver Anniversary Cake, decorated appropriately with a set of sugarcraft dancers. If you have never sampled Assembly Dancing a real thrill awaits you. We meet on the first Tuesday (Glasgow) and the second Thursday (Holy Cross Church Hall, Edinburgh) of every month from September until June. Everyone is warmly welcomed and you don't need a partner.



The Silver Ball



Frae Cape Town tae Coldstream



Impromptu practice at Areasaid Hotel, Pitlochry. Lorna Morrissey, John Williamson, Cairéan Alston, Gill Godber, Campbell Tyler, Terry McBurnie, Angela Walker, Heather McBurnie.



A Lynfrae set, with Andrea Re, at Dundee University Ball.



A walk-through at June Templeman's workshop in Pitlochry.

Some of the group visited Handa Island, a bird sanctuary off the west coast of Sutherland, in search of puffins and other sea birds. The 309ha island forms part of the Scourie Estate and is managed by the Scottish Wildlife Trust.



Dancing the 'Dee in Spring' beside the Dee itself: Jay Fourie, June Templeman and Kim Mills (facing the camera), Michelle Parker and Campbell Tyler with Peter Godber watching from behind. Despite being early May, it was not exactly a warm spring day, as you can see from the clothing!



Visiting Eilean Donan Castle: Andrew Hodgson, Campbell Tyler, Heather McBurnie, Terry McBurnie, Angela Walker, Chris Gilmour, Christine Cherry-Jones, Gill Godber, Jay Fourie.



Campbell Tyler with Graham Bell (left) and Max Ketchin of Marian Anderson's band, at Pallinsburn.



Ann Baumann, Christine Cherry-Jones, Anne Douthwaite, Lorna Morrissey, Gill Godber arrive at Pallinsburn for the final ball. That night, members of the group debuted the 'Pallinsburn Jig', a new dance written by Campbell Tyler for the occasion.