

# Dance On!



## Dancing in Poland

**Original Thoughts • Jim Johnstone**  
**West Lothian Independent Dancers**  
**Hobson's Choice • Common Formations**

R.R.P. £2.25

Issue 36



# ***Dancing in Poland***



***Before the Parade***



***The Friday Class***



***Says it all...!***



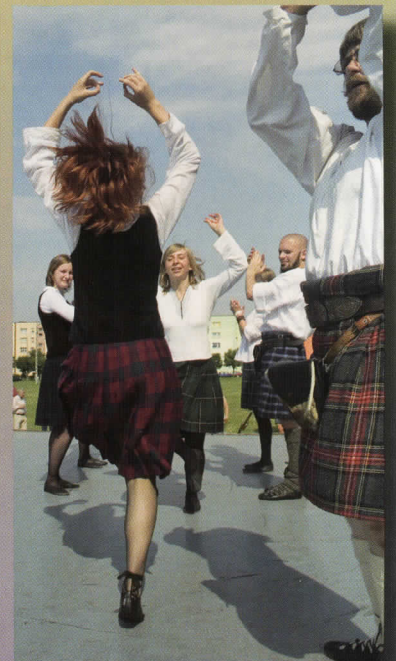
***Not a SCD band – yet!***



***Irish Dancers on stage***



***The Friday Class***



***Carduus***



***Keeping up the spirits***



***Ceilidh in the street***

***Photographs © Pia Walker, Kinga Gorczowska and Piotr Klubinski***



PERTH AND DISTRICT  
 ACCORDION AND FIDDLE CLUB  
 AFTER THE FESTIVAL DANCE  
 SATURDAY 1ST NOVEMBER 2008  
 QUEEN'S HOTEL  
 LEONARD STREET, PERTH  
 9.00pm - 1.00am  
 Dancing to  
**THE ANDY KAIN TRIO**

## Take the Floor

6<sup>th</sup> September: Dennis Morrison & Friends

13<sup>th</sup> September: Iain Anderson SDB  
 (OB from Winnock Hotel, Drymen)

20<sup>th</sup> September: Deoch 'n' Dorus  
 (OB from Dornie)

27<sup>th</sup> September: Iain Cathcart  
 (OB from Biggar)

4<sup>th</sup> October: Colin Dewar SDB

Saturday Evenings 19.05-20.30  
 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.co.uk](http://www.danceon.co.uk)

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

Executive Editor: Pia Walker  
 E-mail: [danceon@intamail.com](mailto:danceon@intamail.com)

Editor: Karin Ingram

**Dance On!** will be published each month. 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)

## Contents

Dancing in Poland	page 5
The Dancie	page 7
Original Thoughts	page 8
W. Lothian Ind. Dancers	page 11
Tenterden Folk Festival	page 12
Dance Instructions	page 13
Linlithgow Scotch Hop	page 17
Alasdair's Dance Diary	page 18
Hobson's Choice	page 20
Common Formations	page 22
Jim Johnstone	page 25
CD Review	page 26
Dancing in Poland	page 27
Take the Floor, Biggar	page 28

Front cover photograph © Pia Walker.

Front cover design by Bruce Dow, Culross Printers



## Subscriptions

**Dance On!** will be published each month and is available by personal subscription or through your dance group. Single copies are available at £3.10 (inc UK P&P) and a 12 month subscription is **£27 plus the relevant P&P.**

**e.g. UK total will be £37.20 (£27 + £10.20)**

**UK** (inc N. Ireland & Channel Islands) **£27 + £10.20 = £37.20**

**Europe** (inc Republic of Ireland) **£27 + £16.80 = £43.80**

**Rest of World** **£27 + £26.40 = £53.40**

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 4 or more magazines (UK) each month)

I enclose remittance of £ (Cheque/Postal Order)

Start Month .....

NAME .....

ADDRESS.....

.....

.....POSTCODE.....

TEL: .....

E-MAIL .....



# Dancing in Poland

***Dance, Dance, Where Ever You  
May Go***

I keep telling my kids to take care whom they contact and talk to on the Internet, you know the "Don't arrange to meet with anyone, it can be dangerous, you don't know if they are who they say they are," etc, etc. So of course when Robert James Robertson McArthur sends out information on the Strathspey Server about going to Poland, I was right in there asking for more information – ten minutes later I was going to Poland with a man I have never met and didn't know from Adam. My children just look at me and shake their heads – they have so totally given up on me.

Why was I going to Poland? Well to a Celtic Festival in Pyskowice with dance workshops for the 4-5 groups of Scottish Dancers in Poland that Robert had managed to locate of course.

And what a festival – Parade

through town – led by the Mayor – resplendent in a kilt! Followed closely by the even more kilted Millennium Mayor of Christchurch, Dorset – Robert James Robertson McArthur. I felt very honoured to be stepping out beside these two gentlemen. A pipe band led the procession, and everyone was in costume with some tartan in it somewhere – except for the Vikings of course! All this was arranged by a group of lovers of all things Celtic, who heard a rumour that another Celtic festival was not going to go ahead, so they decided to do their own. The organising committee was Peter the Great, Piotr the Yeti – later renamed Paparazzi Pete as he was the official photographer, Kama Quality, Carol the Kilt, Devil (whose real name I never knew) and a few others, plus of course the council. The St Andrews Cross was flying over the Town House.

The festival had a Highland Games – with tossing the caber, stone putting with large

***By Pia Walker***

granite stones – and of course the good old Scottish tradition of lifting the beer barrel as many times as you could. The festival had a beer tent, various stands and a large stage with dance performances, so all in all it was home away from home, except for the VERY hot sun beaming down upon us most of the time.

All this happened on the Sunday – we arrived on the Thursday – we being Robert, Luke and Adam Brady, musicians extraordinaire and myself – to be joined by Fiona Grant from Bristol on the Friday.

Friday was workshop day – 31 young people turning up to go through the paces – I think on average they had danced no more than a year. And how they worked, and smiled, laughed and danced, their enthusiasm was infectious. All through the weekend I believe they danced from when they opened their eyes until they went to bed early the next morning. We were asked to



***The dance class***





**Luke & Adam Brady**

dance with them wherever they were. Or they asked questions of dance whenever we saw them. Friday night saw us ceilidh dancing in the street outside the town hall – we had permission to dance until 10 o'clock, then we had to retire to Gospoda "6", the festival pub, to continue, and of course we do as we are told. We also had lunch with the Mayor, the Deputy Mayor and their head of media – traditional regional food and of course vodka – the language of conversation was English and Polish with a smattering of German and Russian thrown in for good measure – and jokes were flying in all three languages. On Saturday we had more workshops in the morning, but no hall. We were meant to dance in the festival field, for all to see – we tried, but unfortunately the stage was also sound checking the groups who were to play that day, so we couldn't hear each other or the music. What to do? Well somebody had seen a playground outside the school where the dancers were all staying, so we moved to there of course. As it was 30

degrees C, with a pretty uneven ground, the dancers were told just to walk; although the minute the music was playing they were all dancing. Lessons now changed to "geography" rather than "technique", and the basketball court was host to 'Shepherds Crook', which had been requested to be taught after a demonstration in the pub by Fiona, Adam and myself. Later we repaired to dance underneath a tree to get some shade. When we were just about on our knees – that is Luke, Adam, Fiona

and I – we broke for lunch, only to meet again to dance in one of the school halls at 4.00 – dances such as The Piper and the Penguin, and The Gentleman were taught – not bad for beginners. Then, a quick trip to the hotel, to shower, change and relax with something to eat – the tripe soup was nice! Here Luke was asked by our hotel owner if he would be so kind as to play for the owner's mother who had an 80<sup>th</sup> birthday party in the function room – of course he would and the children and the birthday girl had a two-second lesson in The Gay Gordons. The "fee" was a drink for each of us and the most enormous tray of cakes I had ever seen plus a very happy landlord. Sunday was the official start of the Highland Games and the Scottish Section – Parade, Highland Games and Celtic Dancing from the big stage. We had a lot of time to go and look at the various events, plus whenever any of the groups saw us, to jump in and dance with them. This is where my newly learnt Polish faltered – I bought a soft drink and the bartender thought I ordered 10!!!! I also tried to kill/cure a cat – ehm! Sorry! a set of bagpipes in dire need of tuning







The good spirit continued into the small hours of the morning, with the impromptu generated Gospoda Ceilidh Band, mostly led by Luke and Adam and dancers. If you have never heard Muriel Johnstone tunes being played on accordion accompanied by bodhrans, fiddles, hands on table drums, spoon and plastic spoons – in a pub – to which some really young and beautiful dancers danced The Military Two-Step with Irish steps, you have never lived! I can recommend that you go next year – it will give you a spring in your step. And all reports that I was dancing The Can Can with Ludek the Welding Yeti-man are greatly overrated!!!

– after my ministrations the cat was still terminal, although not in agony.

In the morning, Kama, one of the lovely organisers, had just managed to say to me that she hoped the clouds gathering meant that people would come to the festival instead of going to the lakes to enjoy the sunshine – this was one of many Alice in the Looking Glass moments. A Highland Games organiser who wished for the weather to be overcast for people to come? As we all know it is the complete opposite in Scotland. Unfortunately she got a little more than she bargained for, the weather turned Highland Games Scottish, it started pouring late afternoon, and when I said pouring I meant it – it was the most impressive thunderstorm I have seen in a long while – purple lightning and thunder non stop, with water in sheets. We took cover in the organisers' tent, all 50 of us, and waited it out. Then an almost tornado like wind blew up, and within seconds everything was chaos, several

of us hanging on to the tent, so it didn't cave in or fly away. The large beer tent was last seen heading down the road, two other tents and a lilo came to rest up against our tent and the festival had to be abandoned. Luke and Adam took one look at the assembled people, took their accordions out, and started playing, good old Titanic spirit. The two remaining Celtic bands joined in with guitars, fiddles, rhythm box, spoons, plastic spoons, hands on table drums and suddenly the mood lifted, and we had a right old hooley until it was safe again to continue the festival at the pub.





# The Dancie

From time to time Dance On! has an article about the e-mail discussion site that goes by the name of strathspey.org. Sometimes the subject (or thread) that they are discussing is very interesting, though by the same token, it can be a tad esoteric. And sometimes it is just unmitigatedly boring, certainly to your humble servant, though presumably not to those participating.

In some cases the subject applies to all forms of Country Dancing – for example in a recent thread, casting off was the subject. I notice that when it comes to taking a broad view of things, the Americans in particular seem to be able to give examples of whatever is being discussed taken from a wide variety of styles of Country Dance. In Issue 34 of Dance On!, which has an article taken from strathspey.org, Fiona from Bristol quotes dancing with some Slovaks, which shows that the Brits can do it too, but I am impressed by the volume of quotes from over the pond which show knowledge of a wide range of Country Dance styles.

I must say, I like this broad viewpoint; it makes a purely RSCDS discussion seem to be very parochial and narrow, rather like the theologians arguing over just exactly how many angels could dance on the point of a pin. Sometimes, though, the contributors seem to know nothing of the history of SCD, and nothing of what is myth and what is reality.

This inability to tell myth from fact is a major problem when it distorts the whole fabric of SCD. I am now going to ramble off down one of these distortions, one that bothers me a lot. It is the missing half of SCD, the dances that we don't do unless we go

to either English Folk Dancing or Regency Period Dancing. Going to English (EFDSS) Dancing brings another set of myths, though, just different ones, such as walking the dances. (I have to admit that they do try to correct some of their myths, in one case by having 18<sup>th</sup> C style and 20<sup>th</sup> C style both available so dancers can choose for themselves.)

Next year is an important date in the world of Burns Clubs. I have been working on the dances that Burns would have danced with Sue Knight, who teaches Historical Dance in Dumfries, and Nic Broadbridge, who teaches ECD and also has a good knowledge of the history of Country Dance. We were trying to produce an introductory programme of dances that Burns would have danced, and we found it quite a challenge, but also very interesting.

Then the day came when I introduced some of my SCD friends to one of the dances we had chosen, one that had been a favourite of mine for a number of years, called Up with Ailie. Oh dear. It is in triple time, 9/8 to boot, not even a waltz! The first time they struggled with it – and these are very competent dancers – they had a great deal of difficulty. Mostly that was due to trying to keep a straight face, as they felt all wrong doing it. But as we came to a greater degree of familiarity with it they began to get the feel of it and enjoy the very impressive choreography.

In many of the triple time dances every single footfall is of importance; mostly when dancing you have a degree of freedom in how you phrase things. For an example, though it isn't by any means the tightest of triple time figures, let's look at a dos-à-dos. Four bars of RSCDS reel or jig, two whole steps of three counts each both



going forwards and coming back, and it is an even more leisurely sixteen counts in strathspey tempo. In 9/8, just six counts for everything. Three footfalls on the way out, three on the way back, so each one has to be spot on. Triple time dances seem to bring out the economical side of choreographers, and they can pack a lot of dance into a very short package. I am sure that our modern choreographers can be just as effective as the 18<sup>th</sup> Century dancing masters at doing this, but not if they are not used to dancing in 3/2 or 9/8. John Drewry did get round to writing some (3/4) waltz tempo dances, which was a step in the right direction, but the 3/2 tempo has more the feel of a dance such as The Duchess Tree, being smooth and creamy – I think I must try that to a 32 bar 3/2 tune, such as the original version of *Edinburgh Castle*, someday!



# Original Thoughts

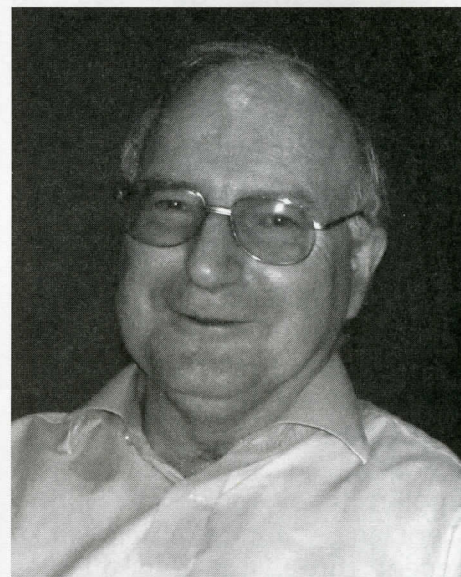
**By Finlay Forbes**

"A tune has no more right to be dull than to be demoralizing". This gloriously elliptical quote comes not from any treatise on Scottish dance music or from the lips of a country dance musician in an unguarded moment but from the pen of no less a being than Ralph Vaughan Williams (one of my musical heroes) in his carefully argued preface to *The English Hymnal* of which he was musical editor. In the course of his work on *The English Hymnal*, the great man is reputed to have remarked that the task afforded him the opportunity of working with some of the best tunes in the world – and some of the worst. As a composer whose output includes the hymn tunes "Down Ampney" (Come down O love divine) and the somewhat whimsically titled "Sine Nomine" (For all the saints, Who from their labours rest), VW clearly knew a thing or two about creating top quality tunes, just as he

knew a thing or two about finding them and matching them to words. In his work on the hymnal he was also fairly ruthless about getting rid of long established associations between words and music where he thought the tune to be unworthy of the verses or simply a poor tune regardless of the words associated with it.

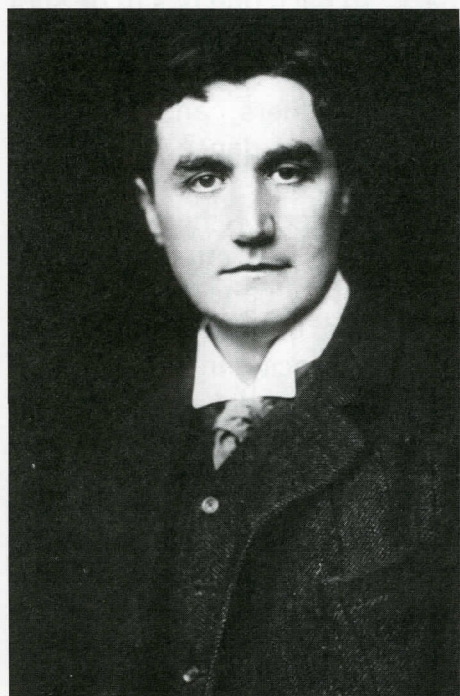
What would Vaughan Williams have done had he been given a similar task in relation to Scottish Country Dances and their music (now there's an interesting might have been!)? Such an exercise, like the compilation of *The English Hymnal* would have allowed him to range freely between the best and the worst of the world's dance tunes. How many original tunes would he have consigned to what he referred to as the chamber of horrors (his slightly flippant description of the part of the EH headed "Appendix")? How many dances would he have chosen to reunite with the originals from which they had been prised apart in the post 1923 standardisation? How sensitive would he have been to bleats like, "there's no allemande in that tune"? Unfortunately, we shall never know (in this world at least) but even without the participation of one of the world's greatest composers it is still worth reappraising the connection between our dances and their prescribed tunes to assess whether or not it has any usefulness or validity.

Before this argument can begin, it is important to point out that the term "original tune" like the phrase "of that ilk" has gradually assumed a



less specific meaning than it once had. For dances such as "Petronella", "The Flowers of Edinburgh" and "Mairi's Wedding", the term original tune clearly means the tune that bears the same title as the dance. In cases like "None So Pretty", "This is no my ain Hoose" and "Hooper's Jig" it refers to a usurper that has become the set tune for the dance either by common usage and abuse or by the dubious mental processes by which committees make resolutions. By no stretch of the imagination is the term original appropriate for this second category of tunes, however suited they may be to the current versions of the dances with which they are now associated.

Back in the days when the number of Country Dances in circulation was small, there may have been some merit in performing each dance to its own tune, provided that the tune was not too dreich or dispiriting. Now that the potential repertoire has expanded to the stage where



**Ralph Vaughan Williams**



only a fraction of it is likely to have any currency at any given time, it seems particularly pointless and even perverse to have tunes coming in and out of mothballs as their dances come in and out of fashion. Fine melody should never be hostage to the whims and fancies of dance programme compilers. If a dance like "The Express" is consigned to the deep freeze even temporarily, surely the superb tune "The Ferry" appropriated for it by the RSCDS in its Book 20 should not suffer a similar fate. A tune of this quality should always be available to dancers and musicians and deserves better treatment than the odd cameo appearance in a set for "Strip the Willow".

Apart from anything else, the relationship between the current crop of Scottish Country Dances and their purportedly correct tunes is far more arbitrary than the self-appointed followers of the true path would have benighted lesser mortals believe.

From Book 1 onwards, RSCDS publications broke the link between dances and their original tunes. In Book 1 only "Fight about the Fireside" had its original replaced by something else. At first glance, the substitution of the genuine "Fight about the Fireside" by "Glenburnie Rant" looks like a case of removing a prime candidate for the chamber of horrors and putting a reasonably decent tune in its place but a bit of research and experimentation suggests that the Society may not have been fully aware of Eighteenth Century performing conventions when it made the substitution. In reality, the original air may not be all that villainous a creation when taken at a more flattering speed than the one implied in

Book 1. The next tune in the book "The Merry Lads of Ayr" tends to bear out this theory. In Book 1 it states that the tune is "Here from Nath. Gow's Repository". "The Merry Lads of Air (sic)" certainly does appear at the top of Page 19 in the first part of Gow's Repository but somewhere



**Nathaniel Gow**

between Gow and RSCDS Book 1 the said tune has managed to shed all its birls, trills, turns and appoggiaturas. As if that were not enough, a semiquaver run in the second measure transforms magically into two quavers. I can only assume that these editorial disfigurements were considered necessary to make the tune playable at something approaching twice its intended speed. Book 1 is made all the odder by the presence of "The Duke of Perth" which is notated in exactly the same way as "The Merry Lads of Ayr" but is played these days at half the speed. Curiously enough, the bar-count for "The Duke of Perth" in my edition of Book 1 does not tie in with current playing practices. It infers that the tune should be taken at twice the familiar speed – Ouch! All in all, our pioneering team of musical editors managed to get itself into a bit of a muddle.

By the time we reach Book

16, the degree of divergence between dances and their tunes shows a marked increase. At first glance, only two of the dances in it ("Ca the Ewes (sic) tae the Knowes" and "Caledonian Rant") have been denied their eponymous tunes but a more careful examination shows that at least three of the unnamed "originals" are not the originals at all. They are: The Duke of Atholl's Reel (Tune: The Atholl Highlanders Quickstep)

Lady Harriet Hope's Reel (Tune: Miss Margaret Graham of Gartmore's Favourite) and Lord Hume's Reel (Tune: Miss Douglas's Strathspey, from Robert Macintosh's 3<sup>rd</sup> collection)

The last dance in the book "Woo'd and Married and a'" more or less has its own tune but in a smiddy-made 6/8 reworking of its true and more musically satisfying original in 9/8. In this respect, the Society's doctoring of William Marshall's "Miss Gordon of Liverpool" for "The Jubilee Jig" was far more successful even if it was both undesirable and unnecessary.

When we correct for missing information and a bit of undistinguished bodging, only half of the dances in Book 16 are tied to their true original tunes.

In all probability, some of this confusion owes more to careless editing than to any conscious attempt to mislead unsuspecting pas de Basquers but regardless of the causes, the results are unsatisfactory and in need of informed reappraisal and revision.

What this brief analysis of Books 1 and 16 shows beyond any doubt is that virtually from the word go the RSCDS actively promoted and practised the idea of supplanting true original tunes with others



of its own choosing. Often these new tunes had different rhythms and time signatures from those of the original originals. Doubtless the Society will be able to offer up reasons for doing what it did but whether these reasons are good or bad can only be a matter of opinion, never a question of absolute values. The only means by which the Society can claim to be right in this matter is by distorting the meaning of right to the point of absurdity. (Right=what we think therefore everything else must be wrong. As arguments go it makes the average sieve look fairly watertight.)

Some defenders of the faith will no doubt argue that the Society's allocation of tunes to dances is the outcome of careful research, rigorous evaluation and expert opinion. It may well be, although the absence of any published rationale beyond an occasional anecdotal sound bite makes such an argument difficult either to accept or rebut. It falls within the ambit of that wonderful Scottish legal medium quid "not proven".

One or two other stray bits of evidence suggest that expert thought and intellectual rigour may have been supplanted at least on some occasions by a heady mixture of serendipity and random selection, otherwise why do so many of Charles Grant's tunes just happen to fit the dances in Books 17 to 20, having failed to fit anything published previously in the Society's mainstream series of books?

Such evidence as there is in the public domain implies that the practice of allocating tunes to dances owes little to "intellectual eminence and scholarship sublime" and quite a lot to pot luck and personal taste. This need cause no

problems as long as those lucky people with the prevailing tastes resist the temptation to equate their preferences to correctness thereby making anyone else's tastes incorrect rather than just different.

Given that the relationship between dances and their tunes is such a hit miss affair and so riddled with obfuscation and inconsistency it is worth asking whether there is any point in preserving it.

Some dancers argue vehemently that hearing the right tune tells them what to do. That could well be so with "The Meeting of the Waters" or "Peat Fire Flame" but I should consider it highly unlikely in the cases of "Lady Mary Menzies' Reel" or "Mid Lothian". What happens when "Saint Andrew's Cross", "Langshaw Lassies" and "Fife Ness" are on the same programme? Does the band start with "The East Neuk o' Fife" three times? If the notion that "the music will tell you" really is valid, surely there is only a one in three chance that the first couple will do the right dance once the music starts. Why can dancers manage an

encore to "The Irish Rover" with something as weird as a sawn off version of "The Dam Busters' March" changing into "The Irish Washerwoman" but botch the start of the dance without the named tune? How does the second couple know what to do when it takes up the dance at a point where the band is no longer playing the original tune? A lot of it is in the mind. Dancing "Mairi's Wedding" to a set starting with "The White Cockade" or "The Drunken Piper" should not be beyond the skills of any reasonably accomplished dancer even if such an exercise would amount to little more than a rather lame practical joke.

In my view, the real benefit of breaking links between dances and tunes is to bring those good tunes that are currently yoked to fairly dire dances back into circulation, possibly by allocating them flexibly to good dances with not so good tunes.

If this were to happen, life on the dance floor would be a little less predictable but it would be a lot more fun.

**Nicol  
McLaren**

Tel. 0044 (0)1250 874526  
Fax. 0044 (0)1250 876297  
Mob. 0044 (0)7734 888065

## **The Glencraig Scottish Dance Band**

**9 Sheila Road  
Blairgowrie  
Perthshire  
PH10 6RP**



[nicol@glencraigband.freemove.co.uk](mailto:nicol@glencraigband.freemove.co.uk)  
[www.glencraigddb.co.uk](http://www.glencraigddb.co.uk)



# West Lothian Independent Dancers

## *Enthusiastic Dancing at "Home" and "Away"!*

**W**est Lothian Independent Dancers (WLIDS) aim is to promote Scottish Country Dancing and has been involved in foreign exchanges for some years, participating in cultural exchanges with groups in Denmark, France and Catalonia. Members demonstrate Scottish Country dancing in various venues in the host area and take part in village festivals, where we introduce local people to simple Scottish Country Dances. Our own musicians, "Scotch Snap" and our piper, Finlay Marshall, go with us and, with other members, entertain our audiences with music, singing and Highland dancing.

In the summer of 2007 we were guests of the town of Vacarisses, north of Barcelona and took part in their Festa Major, which lasted the whole week. The visit proved to be a wonderful experience and our dance instructress Agnes was inspired to devise a new dance, "Festival of the Giants". Our hosts were the group Colla Geganteras de Vacarisses, and all our new friends treated us to outstanding hospitality. They also enjoyed the visit very much and asked if they could visit West Lothian and our members this summer.

Our contacts for arranging exchanges with other cultural groups have been made through personal friends of our club members. The contact for Vacarisses was a Catalan teacher of English who had talked about her Scottish friend in Edinburgh who was in a club that did foreign exchanges. One of her class was very interested and talked about it to the Vaca of Vacarisses group, of which she was a member. Interest in an exchange escalated, and during our visit to Vacarisses we were being treated like celebrities and made many new friends.

Our club members have always preferred to stay with families rather than in impersonal hotels, and have reciprocal arrangements when groups from overseas visit West Lothian and Edinburgh. In this way we learn much more about the customs and culture of



each place and achieve the cultural exchange aims of our club. This arrangement also provides many opportunities for parties!!

Colla Geganteras de Vacarisses will be visiting West Lothian and New Lanark in the week of 10<sup>th</sup> August – 17<sup>th</sup> August and WLIDS has a programme in place for the Vacarisses Gegants to perform in various venues. The Catalans will be dancing with their Giant figures, which represent two of the nobility associated with their village. They also have a cow (Vaca), the cowherd and will have their own orchestra of "Grallers" (a type of oboe).

West Lothian Independent Dancers also dance and demonstrate in various venues in Edinburgh and West Lothian.

One of our favourite venues is The Ross Bandstand in Princes Street Gardens in Edinburgh. As a "team" we demonstrate the dances on the programme to make them easier for visitors to follow, and then join in with the audience. Our latest "turn" was on the 30<sup>th</sup> June and we achieved the whole programme with only a sprinkling of rain! This is a spectacular venue and when the sun shines it is a delight to be able to dance there. We hope that many of you visiting Edinburgh in June and July came along on a Monday evening and joined in for the unforgettable experience of dancing in the open air with the sunlit Castle soaring above your heads in the background! Princes Street Gardens dancing is funded solely by "gate" money and your support is invaluable in keeping this tradition going for many years to come. We have met a many fellow Scottish dancers from all over the world there this year!

If you want more information about our club please look at our website: [www.wlids.co.uk](http://www.wlids.co.uk). Further details about our group and the visit of the Gegants are available from: Aileen L. Friis Jorgensen on 01506-891 224 or [aileen@eastercottageart.co.uk](mailto:aileen@eastercottageart.co.uk).





# Tenterden Folk Festival

**Dance displays at Tenterden  
Folk Festival 2008**  
**3<sup>rd</sup> to 5<sup>th</sup> October 2008**

**A**t Tenterden Folk Festival you will see around 30 different dance sides representing most of the different Morris styles including Cotswold Morris, Molly dancers, Border Morris and North West Clog. You may even see Longsword and Rapper.

**Cotswold Morris** is probably the most frequently seen Morris style. A dance is normally in sets of six or eight dancers who will be waving white handkerchiefs or clashing sticks. As the name suggests these dances are thought to have originated in the Cotswold area around Gloucestershire and Warwickshire. Each side or team has a unique costume which will frequently include a white shirt, white trousers or black breeches, and bell-pads worn on the shin. A baldrick may be worn across the chest with a badge showing the name of the side in the centre.

**Molly Dances** were originally performed in January as part of the Plough Monday celebrations in East Anglia. As in many areas, it was customary for local farm workers to take a plough round the local villages, dancing, singing and collecting money for food and beer. Molly dancers usually have black faces, possibly to avoid recognition, and wear work cloths and hobnailed boots.

**Border Morris** originated in the Welsh border counties including Herefordshire, Worcestershire and Shropshire. Border is more energetic and lively than Cotswold with more vigorous stepping and violent stick clashing often accompanied by loud shouting. The dances can be in sets of four, six, eight or even more. Costume will include a coat made of rag tatters or a tail coat. Some sides black their faces and others have taken to wearing masks.

**North West Clog Morris** comes from the industrial towns of Cheshire and Lancashire and the costumes worn tend to be striking and include clogs with irons nailed to soles and heels. The dances are quite intricate and involve stepping and creating a rhythm sounded out by the clogs. The dances are best performed by groups which are a multiple of four and the dancers will often carry smaller sticks in each hand.

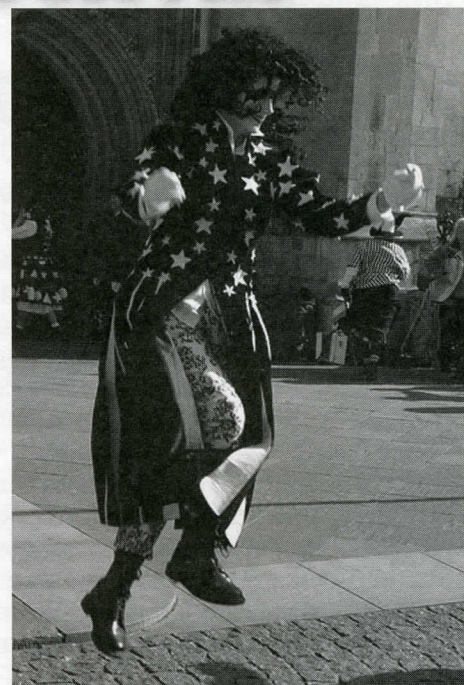
**Longsword** is only occasionally seen in Tenterden as there are not many teams locally who dance this style, which is more frequently seen in the North of England. Each "sword" is about three feet long, made of steel with a wooden handle at one end. The climax of the typical dance is the formation of a star or lock as seen in the emblem of the English Folk Dance and Song Society.

**Rapper** is another form of "sword" dance which is also seen only occasionally at Tenterden. Rapper was originally found in Durham and Northumberland areas. The swords are a flat strip of flexible steel about two feet long with a handle at each end. The standard dance is performed by a set of five men often accompanied by a fool. The cloths normally include white shirts, breeches and heavy shoes or boots.

The music for all sorts of Morris Dancers is often provided by individual musicians or by groups incorporating concertinas, melodeons, drums, guitars, banjos, fiddles, brass and percussion instruments.

As well as Morris you will of course also see the ever popular Appalachian Dancers, Scottish Dancers, Maypole Dancers and sometimes Irish Dancers and even Slovakian Dancers.

**Tanglefoot Appalachian Cloggers** regularly entertain at Tenterden with their own arrangements of American style folk Clog Dancing associated with the Appalachian Mountains



**Molly Dancer**

of Tennessee, West Virginia. Appalachian Dancing is an amalgamation of the various styles and traditions that early settlers, such as the English and Irish, took with them to America from Europe. Although the dancing is referred to as "Clogging" the dancers actually wear tap shoes. Apparently the dancing seemed similar to English Clog Stepping and so the term stuck.

## Festival information:

More details of Tenterden Folk Festival 2008 guests, accommodation and camping are now being posted on our website at [www.tenterdenfolkfestival.org.uk](http://www.tenterdenfolkfestival.org.uk).

To receive our regular e-mail updates send an e-mail to [info@tenterdenfolkfestival.org.uk](mailto:info@tenterdenfolkfestival.org.uk) with "add to festival news list" in the subject box.

*Alan Castle – Festival Director*  
Trustee and Festival director

## Tenterden Folk Festival

Tenterden Folk Day Trust  
(Registered charity No. 1038663)  
Promoting folk song, music and dance



## *As the Moon Turns*

*From Gaelic College SCD book 11 by Duncan  
and Maggie Keppie*

### **7x32 bar Reel (or 5x32)**

**7 or 5-couple dance in a 7 or 5-couple  
longways set**

#### **Bars**

**1-8 Active couples cross and cast twice:**  
1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> couples cross with right hands,  
cast off one place (2<sup>nd</sup>, 4<sup>th</sup> and 6<sup>th</sup> couples step  
up), cross with left hands and cast to the left  
around their partner's 2<sup>nd</sup> corner, pass partner  
by the left shoulder to end facing 2<sup>nd</sup> corners.

**9-16 Turn 2<sup>nd</sup> corner, partner, 1<sup>st</sup> corner,  
partner:**

Active couples (1<sup>st</sup>, 3<sup>rd</sup>, and 5<sup>th</sup>) turn 2<sup>nd</sup> corners  
by the right, then partner by the left, 1<sup>st</sup> corner  
by the right and partner by the left ending in  
the middle back-to-back facing own side.

**17-24 Double Triangles:**

Dance full double triangles ending with active  
couples (1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup>) back-to-back in the  
middle facing own side.

**25-28 Cast Down:**

Active couples dance out the side of the set,  
cast down one place and begin to dance up the  
middle, nearer hands joined with partner.

**29-32 ¾ Turn side person and set:**

Active couples turn person on the side ¾ around  
with the appropriate hand (men by the left,  
women by the right), and then all set nearer  
hands joined on the side.

Repeat 6 times (or 7 times if using recorded  
music)

© J. Duncan Keppie

## *John Duncanson of Falmouth*

*From Gaelic College SCD book 11 by Duncan  
and Maggie Keppie*

### **3x32 Bar Strathspey**

**3-couple dance in 3-couple  
longways set**

#### **Bars**

**1-4 Right Hand Teapots:**

All three couples dance 3 hands across in a  
wheel, 2<sup>nd</sup> woman with 1<sup>st</sup> couple and 2<sup>nd</sup> man  
with 3<sup>rd</sup> couple (2<sup>nd</sup> couple end in place).

**5-8 Left Hand Teapots:** All three couples  
dance 3 hands across in a wheel, 2<sup>nd</sup> woman  
with 3<sup>rd</sup> couple and 2<sup>nd</sup> man with 1<sup>st</sup> couple,  
ending with 2<sup>nd</sup> couple facing 1<sup>st</sup> corners.

**9-24 Four ½ reels of 4 with corners + ¾  
left hand turn for 2nd couple:**

2<sup>nd</sup> couple dance ½ reel of 4 with 1<sup>st</sup> corners  
and turn each other ¾ around with left hands  
to end facing partner's 2<sup>nd</sup> corner on Bar 12,  
then dance ½ reel of 4 with 2<sup>nd</sup> corners again  
turning each other ¾ around with left hands  
to end facing 1<sup>st</sup> corner in person on Bar 16,  
repeat bars 9-16 ending with 2<sup>nd</sup> couple in the  
middle on own side facing down, nearer hands  
joined (NB 2<sup>nd</sup> couple dance around each corner  
position in turn progressing clockwise around  
the set).

**25-32 Loop Progression:**

2<sup>nd</sup> couple followed by 1<sup>st</sup> couple dance down  
between 3<sup>rd</sup> couple, divide and cast up along  
own side (no hands) ending with 2<sup>nd</sup> couple in  
1<sup>st</sup> place (**25-28**);

1<sup>st</sup> couple followed by 3<sup>rd</sup> couple dance up  
between 2<sup>nd</sup> couple, divide and cast down along  
own side ending with 1<sup>st</sup> couple in 3<sup>rd</sup> place and  
3<sup>rd</sup> couple in 2<sup>nd</sup> place.

Repeat Twice

© J. Duncan Keppie

*Please see the article on Page 22, which refers to some of these formations*



## ***The Budapest May Moon***

*Devised by Pat Clark on the journey from a ranch in Domony Valley outside Budapest, when the moon seemed to travel all the way round us!*

**4 x 32 Bar Jig**

**Tune: The Budapest Bus**

**A jig for four couples**

### **Bars**

**1-4** 1<sup>st</sup> and 2<sup>nd</sup> couples dance right hands across once round while 3<sup>rd</sup> and 4<sup>th</sup> couples dance left hands across once round.

**5-6** 1<sup>st</sup> couple casts off and 2<sup>nd</sup> couple dances up one place nearer hands joined, while 4<sup>th</sup> couple cast up and 3<sup>rd</sup> couple dances down one place nearer hands joined.

**7-8** 2<sup>nd</sup>, 1<sup>st</sup>, 4<sup>th</sup> and 3<sup>rd</sup> couples set joining hands on the side.

**9-12** All four couples pass partner right shoulder to face in the middle of the set, then cast to partner's place.

**13-16** All four couples chase clockwise half way round to their own side (now the order is 3, 4, 1, 2).

**17-24** Eight hands round and back.

**25-28** While 2<sup>nd</sup> couple cast up to the top with four skip change of step, 3<sup>rd</sup>, 4<sup>th</sup> and 1<sup>st</sup> couples set once and dancing in, touching nearer hands, dance down one place and joining hands on the side, all set. (order now 2, 3, 4, 1)

**29-32** All four couples turn right hand once round.

© Pat Clark May 2007

## ***The Aviemore Promenade***

*Devised by Pat Clark for the*

*Badenoch Dance Club*

**A ceilidh dance for couple facing couple round the room**

**March 32 bars**

### **Bars**

**1-4** Couples advance (4 steps) and retire.

**5-8** Change places right hand with opposite dancer and then change places left hand with the next dancer in the circle, finish facing the next couple (third couple from the starting point).

**9-16** Couples circle to the left and to the right.

**17-24** Same couples dance right hands across in a star and back with the left hands.

**25-32** Promenade past two couples passing the first by the left and second couple by the right to face a new couple.

Repeat

© Pat Clark November 2007

## ***Catriona Joan Stewart***

*Dance devised by Christine Mair in 1994 and dedicated to Alan Mair in memory of their niece, Catriona Joan Stewart.*

**Strathspey for three couples in a four couple set**

**Tune: Abercorn (commissioned to mark the 50<sup>th</sup> birthday of Alan Mair)**

**Copyright Muriel Johnstone**

### **Bars**

**1-2** First couple turn each other with both hands

**3-4** First couple cast to second place (2<sup>nd</sup> couple step up)

**5-8** First couple turn each other with both hands once round and pass each other by the right shoulder to finish facing first corners

**9-12** First couple dance a half reel of four with their first corners, passing left shoulder on bar 12 to finish again facing first corners

**13-16** First couple turn first corners by the right hand to finish each facing partner's second corner (first corners dance 4 steps)

**17-20** First couple dance a half reel of four with second corners, passing left shoulder on bar 20 to finish each again facing partner's second corner

**21-24** First couple turn partner's second corner by the right hand to finish back to back in the centre of the dance, first woman facing down, first man facing up (second corners dance for 4 bars)

**25-28** First woman with second couple and first man with third couple dance three hands round, first woman and second man, and first man and third woman releasing hands at the end of bar 27

**29-32** First woman joining hands with third woman and first man joining hands with second man, third, first and second couples dance six hands round half way

Repeat from second place

© Christine Mair



## Abercorn

*Muriel Johnstone*

Chords for the first system: G<sup>7</sup> C Em F C/E G F C/E Dm G<sup>7</sup>

Chords for the second system: C Em Am G F C/E F G<sup>7</sup> C

Chords for the third system: C Am Dm G<sup>7</sup> C Em F C/E G

Chords for the fourth system: F G Am Dm G C F G<sup>7</sup> C

© Scorscores 1994

*Muriel Johnstone*



## The Wedding Ring

*From Haliburton SCD Book 3 by Duncan and Maggie Keppie.*

*This dance was composed for the wedding of Krissy Keech and Fraser Keppie on the 1<sup>st</sup> of July, 2005. The reel of four follows the tradition of the wedding reel, the circle represents the wedding ring, and the set, spring points and Tulloch turn are the celebration. The wedding ring is of special significance as Fraser's ring slipped off his finger the day after the wedding while tubing down the Gaspereau River – a week later, it was found by a couple of boys with a metal detector and found its way back to Fraser.*

### 6/8 x 32 Bar Reel

#### 2 Couple Dance in 3 or 4 couple longways set

##### Bars

##### 1-4 ½ Figure of 8:

1<sup>st</sup> couple dance a ½ figure of 8 around 2<sup>nd</sup> couple starting by crossing down between 2<sup>nd</sup> couple and ending in partner's place.

##### 5-8 Set and into line of 4:

1<sup>st</sup> and 2<sup>nd</sup> couples set (nearer hands joined) and dance into a line of 4 across the dance: men cast to ends of line as women dance into the centre and pull right shoulder back to end back-to-back facing opposite man.

##### 9-16 Reel of 4:

1<sup>st</sup> and 2<sup>nd</sup> couple dance a reel of 4 across the dance (on last two bars women dance straight across the set as men dance a little farther to their right) into –

##### 17-24 Circle and back:

2<sup>nd</sup> and 1<sup>st</sup> couples dance four hands round and back (The "Wedding Ring").

##### 25-32 Set and Tulloch turn:

1<sup>st</sup> couple set and spring points, and then turn each other 1½ times with Tulloch hold.

Repeat from 2<sup>nd</sup> place

## The Thistle

*A ceilidh dance devised by Pat Clark for the Allerton Tartan Tea Club.*

### 6/8 March

#### Four couple longwise set

##### Bars

**1-8** Second couple followed by first couple dance down the middle six steps and up six steps (two hand hold, gallop step); first couple cast into second place as second couple dance to top and cast into top place.

**9-16** First and third couple circle round and back.

**17-24** First couple slip/gallop (two handed hold) down the middle and back and cast off another place to finish in third place.

**25-28** First woman and fourth man change places right hand, then first man and fourth woman change places right hand.

**29-32** Fourth and first couples swing/birl to own side of dance.

Repeat

© Pat Clark





# Linlithgow Scotch Hop

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

## Report for Year 2007

**T**his was the first year as an "independent, non-profit making organisation" but the aim remains the same, "Scottish Dancing for All", which is lively, friendly and fun with the best Scottish Bands. We now have a simple constitution and a bank account with a balance.

The summer weather in 2007 was generally considered to be poor but amazingly Scotch Hop was able to be held in the Courtyard of Linlithgow Palace on all five nights, as planned. This has not happened before! It can still be cold in the Palace but with a new door at the east entrance it may have been a little less windy and it also gave us a new location and some protection for the band.

As always we had visitors from far and wide and overall had the highest numbers ever, that is, over 2000! A mixed blessing.

By combining with other groups, it was hoped to have a grant from visitScotland for printing and distribution but this did not happen. However we shared costs with West Lothian Tourism Forum and the Language Room which was useful and helped promote tourism in Linlithgow.

On Wednesday 1<sup>st</sup> August we invited our new Provost of West Lothian, Tom Kerr, to take the Salute at Beating the Retreat, after Scotch Hop. The opportunity was also taken on that night for him to present Catriona Mowat, nine years old and representing all the Scotch Hoppers, with the certificate from "Awards for All" Lottery Funding. It was a fine evening and it made an impressive sight with all the dancers gathered in front of the King's Fountain for the Award.

Scotch Hop is grateful for the support and help from many people and groups without which it would not happen. In particular we would like to thank members and friends of Linlithgow Scottish Country Dance Club who made the tea and manned the door etc and gave a friendly welcome to everyone.

We are very grateful for the continuing support of West Lothian Council with a grant, to Historic Scotland for the use of the Palace at a reasonable cost and to Walker's Shortbread for the donation of shortbread. As a new organisation with a new and empty bank account, "Awards for All" Lottery Funding gave us a good start. The dancing magazine, "Dance On!" gave us support in kind with advertising and articles with photographs.

**John D Carswell**  
**Spring 2008**



Photograph © Ann Tuite



Ceilidh & Old Time Dances							
Regular Weekly Events							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo	Largo Ward	t.b.c.	8pm-11pm	£3.50 (tea)	Door	Different bands each week.
	Ward	Village Hall		No Bar			
Every Sunday	Fife, Cupar	The Castlehill Assoc, off St Catherine St.	-	2pm-5pm	£2 (tea)	Door 01383 415 142	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30-10pm	£2 (tea)	Door or tel : - 01355 230 134 or 245 052	Ceilidh & Old Time Club
Every Tuesday	Glasgow	Student Union, University	-	7.30-10pm	£5	Text 'dance' to 07886 771 364	Dance Club. Age 25-69½
	University	Avenue.	George	Bar		Door (Owen & Catherine	Ceilidh, Old Time and Social
	Humble, East	Village Hall	Hood	7.30-10pm	£3 B.Y.O.B.	Harrison)	Dance Club
Every Wednesday	Lathian	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	Newtongrange	St Andrews in Square	Live Music	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Glasgow	Village Hall [From October]		8pm-10pm	£2 tea	01835 870 244 (G.B Scott)	Old Time Class

Ceilidh & Old Time Dances							
September 2008							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
5 <sup>th</sup>	Ellon	Station Hotel	Steven Carcary	8pm-12mn	£6 Bar	01358 720 781	Charity Dance - Raffle
	Old Meldrum	British Legion Hall	Garioch Blend	8pm-12mn	£6 Bar	01651 872 722	Members & Guests
6 <sup>th</sup>	Elgin	Bishopmill Hall	Johnny Duncan	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
	Penicuik	St Mungo's Ch Hall	George Hood	7.30-11.30	£5 No bar	01721 723 468	Old Time & few set dances
7 <sup>th</sup>	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	Soft Drinks available
8 <sup>th</sup>	Kinellar	Comm. Hall	Johnny Duncan	7.30-10pm	£2.50 [Tea]	01224 713 674	Old Time Dance
	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
10 <sup>th</sup>	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
12 <sup>th</sup>	Foulden	Village Hall	Stuart Adamson	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Inverurie	Town Hall	Garioch Blend	8pm-12mn	£6 Bar T	01651 872 404	Charity - Old Time Dance
	Arbroath	Cliffburn Hotel	Johnny Duncan	7.30pm-	£5 food	01241 877 213	Breast Cancer - Raffle
13 <sup>th</sup>	Glencarse	Village Hall	Dave Husband S.	8pm-11pm	£3.50	01738 860 331	Hall Funds - Soft Drinks
	Black Isle	North Kessock Hall	Steven Carcary	8pm-12mn		BYOB	Social Dancers
	Strathaven	Ballgreen Hall	Dick Black	7.30-11.30	£6 supper	01357 520 900	Avondale Ceilidh Society BYOB
14 <sup>th</sup>	Arbroath	Café Project	Johnny Duncan	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
20 <sup>th</sup>	Aviemore	Village Hall	Willie Simpson Trio	8pm-12mn	£4	01479 810 933	Aviemore Ceilidh Dancers
	Keith	St Thomas Hall	Garioch Blend	7.30-11.30	Phone for T	01466 751 273	Old Time Dance
21 <sup>st</sup>	Montrose	Park Hotel	Tommy Newcomen	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Ian Cruickshanks	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
22 <sup>nd</sup>	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
24 <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
25 <sup>th</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance- Tea & Eats
26 <sup>th</sup>	Helensburgh	Commodore Inn	Mhairi Coutts	8p.-12.30	£7 Bar	07766 390 570	Highlanders - Cabaret only
27 <sup>th</sup>	Blackford	Village Hall	Steven Carey??	8pm-11.30	£4	Door	Soft Drinks available
	Black Isle	North Kessock Hall	Graeme Mitchell	8pm-12mn	£?	BYOB	Social Dancers
28 <sup>th</sup>	Arbroath	Café Project	Tommy Newcomen	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances

Scottish Country Dances							
September 2008							
1 <sup>st</sup>	Troon	Concert Hall	Kenny Thomson	7.30pm		01292 315 558	Hospice Dance
2 <sup>nd</sup>	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
	Bearsden	Westerton Hall	John Renton	7.30pm	£2.50	0141 942 7519	Summer Dance Class
5 <sup>th</sup>	Inverness	Cauldeen Primary	Drummond Cook	8pm	£3	01463 235 384	Summer Dancing
6 <sup>th</sup>	Pitlochry	Town Hall	David Oswald	7.30pm	£6	01796 473 488	Summer Dancing
12 <sup>th</sup>	By Alloo	Sauchie Hall	Alan Ross	7.30pm	£6	01324 559 793	Charity Dance
13 <sup>th</sup>	Stirling	St Ninian's Hall	Nicol McLaren	7.30pm	£6	01786 461 275	Summer Dancing
	Glasgow	Carmichael Hall	Kenny Thomson	7.30pm	£7	0141942 6850	Memorial Dance
	Braithwaite	Comm. Centre	Ian Slater		t.b.a.	01228 674 698	Derwent SCD Club - Day School
	Dundee	St Andrews Church	C.D.'s	7.30pm	£4	01382 509 103	Charity Dance
	Fort William	Nevis Centre	David Cunningham	7.30pm		01397 772 348	Day School Dance
	Hexham	Queen Eliz High S.	Robert Whitehead	7.30pm	£10	Tynedale Club	Diamond Jubilee Dance
15 <sup>th</sup>	Stirling	Albert Halls	George Meikle	7.30pm	-	01259 742 560	Martice Club (£45 annually)
19 <sup>th</sup>	Glasgow	Carmichael Hall	Grant Crawford	7.30pm	£6	0141 571 7132	Charity Dance- White Lily Fund
20 <sup>th</sup>	Pitlochry	Town Hall	Glencraig	7.30pm	£6	01796 473 488	Summer Dancing
	Troon	Concert Hall	Colin Dewar	1pm/7pm	£6	01292 315 558	Day School & Dance
26 <sup>th</sup>	Caddonfoot	Village Hall	Marian Anderson	7.30pm	£5	01578 730 591	Galashiels Club
29 <sup>th</sup>	Stirling	Albert Halls	George Meikle	7.30pm	-	01259 742 560	Martice Club (£45 annually)



## Ceilidh &amp; Old Time Dances

October 2008

Date	Town	Hall	Band	Time	Cost	Contact	Comments
4 <sup>th</sup>	Pumpherston	Village Hall	Dave Husband S.	7.30-11.30	£5 Supper	01506 205 051	or 01506 417 512 - BYOB
	Elgin	Bishopmill Hall	Ian Cruickshanks	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
	Midlem	Village Hall	Robert Whitehead	7.30-11.30	£? Own food	01835 870 244	Phone for Ticket
	Penicuik	St Mungo's Ch Hall	Scott Nichol Trio	7.30-11.30	£5 No Bar	01721 723 468	Phone for Ticket
5 <sup>th</sup>	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	Soft Drinks available
6 <sup>th</sup>	Kirkwall	St Magnus Centre	Live Music	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
8 <sup>th</sup>	Ellon	Station Hotel	Wayne Robertson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
10 <sup>th</sup>	Fouliden	Village Hall	Webster Craig	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
11 <sup>th</sup>	Glencarse	Village Hall	Allan Doig	8pm-11pm	£3.50	01738 860 331	Hall Funds
	Dufftown	Memorial Hall	Ian Cruickshanks	7.30-11.30	£6 No bar	01542 887 616	Old Time Dance
	Inverness	Kirkhill Cm. Hall	Bill Black	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Newtongrange	Dean Tavern	James Paterson T	7.30-11.30	£6.50	0131 663 6022	A & F Club Supper Dance
	Strathaven	Ballgreen Hall	Jock Borthwick	7.30-11.30	£6 supper	01357 520 900	Avondale Ceilidh Society BYOB
12 <sup>th</sup>	Arbroath	Café Project	Gordon Pattullo	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
17 <sup>th</sup>	Inverurie	Town Hall	Garioch Blend	8pm-12mn	£6 No Bar	01467 620 782	'Light up Inverurie' Fund
	Aboyne	Victory Hall	Johnny Duncan	8pm-12mn	?	01339 886 534	Old Time - Phone for ticket
18 <sup>th</sup>	Aviemore	Village Hall	Sheila Peters Duo	8pm-12mn	£4	01479 810 933	Aviemore Ceilidh Dancers
19 <sup>th</sup>	Montrose	Park Hotel	John White	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
20 <sup>th</sup>	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
22 <sup>nd</sup>	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
25 <sup>th</sup>	Inverness	Kirkhill Cm. Hall	Neil Hardie	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Blackford	Village Hall	Ken Stuart	8pm-11.30	£4	Door	Soft Drinks available
	Elgin	Ashgrove Hall	Fine Blend	8pm-12mn	£4 Bar	01343 543 655	Pay at door - Old Time dance
26 <sup>th</sup>	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
29 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
30 <sup>th</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats
31 <sup>st</sup>	Kinellar	Comm. Hall	George Rennie Duo	8pm-12mn	£6 (Phone)	01224 790 468	Old Time Dance - Hall Funds
	Helensburgh	Commodore Inn	Albany	8pm-12.30	£7 Bar	07766 390 570	Highlanders - Cabaret/Dance

## Scottish Country Dances

October 2008

Dundee (Starts 15 <sup>th</sup> )		St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
3 <sup>rd</sup>	Troon	Concert Hall	Ian Muir	Advance T		01292 315 558	75 <sup>th</sup> Anniv. Ball - Ayr Branch
10 <sup>th</sup>	Dufftown	Memorial Hall	David Cunningham	8pm	£6	01542 887 616	Club Dance
	Glasgow	Clarkston Hall	Roy Hendrie	7.30pm	£7	0141 942 6850	Glasgow Branch Dance
17 <sup>th</sup>	Helensburgh	St Joseph's Hall	Alan Ross	8pm	£6	01436 677 474	Mini Charity Dance
18 <sup>th</sup>	Longtown	Comm Centre	Colin Dewar	7.30pm	£9	01228 674 698	Caerleol SCD Group
24 <sup>th</sup>	Alexandria	Parish Church Hall	Colin Dewar	7.45pm	£8	01389 758 109	Club Dance
27 <sup>th</sup>	Stirling	Albert Halls	George Meikle	7.30pm	-	01259 742 560	Martice Club (£45 annually)
31 <sup>st</sup>	Lockerbie	Academy	George Meikle	8pm		n/a	Lockerbie RSCDS



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

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



# Hobson's Choice

## *You Try Smiling When You've Just Fallen off a Rock!*

**S**o I said to Pia, "Whine, whine, winge, winge, poor little old me, sulk, sulk, why do I always get left out?" And Pia said to me, "OK let's get going, it's your job to produce and produce something up-to-date, my job is to publish it monthly."

So what is going on at this very moment?

This is the time of year once again when dance deprivation produces the worst sort of restlessness known to mankind; that reckless restlessness that leads you to say yes to any opportunity to wave your legs about to music. So the silliest events become real temptations.

In an article I read recently in Dance On!, "Not Dancing as we Know it, Scottie", the main thesis was about the folly of giving in to temptations, with an outline of the fine messes that can result from not resisting. In this case, it is my appearance in yet another demo team. Within its ramblings was an account of the unsuitable setting within which we finally performed, and it wasn't until I read this that a whole series of well-buried and painful memories came flooding back. Memories of what can only be described as the art and practice of coarse demonstrating.

The actual events we were variously recruited to always had one thing in common, a dance group that included me was seeking to do a favour for a friend or colleague or relative of a member of the group, in the only way we knew how, by dancing. The

recipients always thought it would add a bit of colour and life to their proceedings, the dancers always thought that it might encourage watchers to have a go! (About as likely as the Gaelic singer who says "now here's a chorus you can all join in" "Cha bhoi'chid e sid, ni"! ) **[None of my Gaelic sources or dictionaries have a clue what he's on about – so apologies now if it's something really rude! K.]**

So my mind wandered back through the ages, to the youth of my hoary old kilt, with the Quines in their dresses like nighties, and the Loons with sporrans atilt.

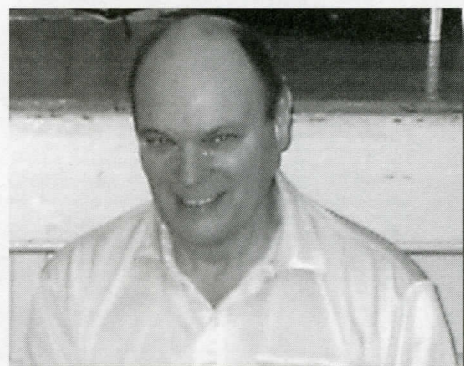
We always started looking the part (well, apart from when David forgot his sporran and had to hang Fiona's handbag round his waist with baler twine). And the dances were always well rehearsed, but there always came a stage, sooner or later, when everything fell apart. This is a compendium of some of them.

We had just finished dancing for the CND fund-raising fair, with a sparkling version of the "Twa Meenit Reel" danced to *Whistling Rufus*; and we were all, except Arthur, winding down by browsing in the bric-a-brac. Arthur had rushed off, first into a corner to put his trousers on, then to pick up more goodies to sell on his wife's stall. All went quite well with a modest but steady trickle of spending sympathisers, and most of us stayed to help with clearing up. The hall was virtually cleared when we heard Arthur's voice: "Where's my kilt?"

"What kilt's that then?"

"The kilt I left on that chair"

"Oh yes, I got a fiver for that old thing"



"What! You sold my kilt? What possessed you woman?"

"Don't you shout at me, I was just told to sell everything on the stall for whatever I could get, and I thought that was a good offer for an old rag."

"Old rag is it? That was a muted MacDonald I had from my father, and it wasn't on the stall it was on my chair."

"Well it wasn't on the chair when I sold it, it was on the table"

(Third voice; that of Arthur's wife!)

"Oh dear! I think I remember just putting it on the corner of the table while I sat down to have my cup of tea, then I got called to help with an old lady who had fallen. When I came back I suppose it had already gone, because I didn't notice it and thought you must have taken it"

"Good God woman, you haven't the brains of when we were married!"

"If I'd had any brains we never would have been married"

"Ach! Never mind that now, who did you sell it to?"

"Just some chap I'd never seen before who was in a bit of a hurry to be off, and he didn't have a fiver, and all his change came to four pounds seventy-three pence, so I just took that."

\*\*\*!!\*\*!"

The whole fair raised £125 for



the cause. Arthur advertised in the local paper to see if he could recover his kilt for a reward, but no response. He then had to buy himself a new kilt, cost £230. I'm sure there is a lesson in comparative economics here!

The same group a little later danced at a friend's daughter's wedding. For once the "getting up" of guests to dance went quite well (much alcohol had been taken!). But the reception was in a marquee, with a temporary sectional plywood dance floor. We were old enough hands to avoid the cocked up edges, but one of the panels had a slight rocking action and was placed on a soggy patch of clay soil. When suddenly depressed, this panel compressed the air beneath it, which then forced its way out through the wet clay with a long low flatulent sound. Of course this was the very panel on which each top couple in turn had to start, man sets and casts, lady sets and casts; if the normally beaten out setting step is *Dum-di-dummm*, then our PdB went "*Far-ff-Faahhrt, Far-ff-Faahhrt*" where each first lady in turn seemed to copy her partner at a slightly higher pitch (they are a bit lighter). Of course as good troupers, we could ignore this, but the drunken guests waited with mounting delight for each new occurrence and roared encouragement. A massed audience "*Thhrrrrpp!*" timed with our bending met our bow at the end. This was the first reason I ever met for not doing a three couple demo dance eight times!

Objects under the feet are always a hazard to lightly-shod Country Dancers. Following enthusiastic squaddies, who had been having a mock fire-fight across the field, saw us dancing on a glittering expanse

of ejected cartridge cases, they hurt a bit, but worse, they rolled, and our immaculate dancing degenerated into wild arm waving as we strove to maintain balance. The same group then later danced in a town centre on a tarmac road. We swept as much loose gravel away as we could, but even so our second-up first-man stepped at full stretch onto a roundish pebble and sprained his ankle, he fell and rolled from the set, moaning horribly. With great presence of mind we ignored him, and cleverly rotated our three remaining men, only to hear a voice from one of our support team saying, "*Don't forget to smile!*" Which elicited a response from the ground of, "*You \*\*\*\*\* well try \*\*\*\*\* smiling, when you've fallen off a \*\*\*\*\* great rock!*"

The terrain itself can cause a whole range of hazards. Dancing on natural grass in natural fields, however well mown, presents a whole series of obvious snags. The leavings of cows and sheep lubricate soles until "The Minister on the Loch" really does look as though it were on ice! Minor undulations assume Himalayan proportions when you have danced too far down then turn to come back uphill! Partners simultaneously descending dips in order to meet find themselves in closer proximity than decency allows.

Dancing at a cabbage festival on a surface that seemed entirely coated in Sauerkraut did at least hugely entertain the German audience. Leaving the field with a flamboyant rotary polka was fine except for the couple that disappeared down the ditch.

The day the heavens opened to drown us in mid-dance revealed that though the ladies were

wearing beautifully matching white dresses, they were not in fact wearing identical underwear.

Even your musicians can cause serious heartache. When you are about to launch into the fifth turn of a five couple square set, and the band plays a chord after the normal fourth turn, it is difficult to change a full-flight skip change into a bow. Even harder is to know exactly what to do when the band goes on playing a 40 bar set, when you have been dancing 32 bars (without noticing we were across the music). You try to bow, and then all look desperately at each other mouthing, "*What have we missed out?*".

I don't think I ever danced with a team where something didn't go wrong! And these were all the reasons why I bowed out of coarse demonstrating. Strangely, as I watch all the same groups dancing now, without me, nothing ever seems to go wrong for them, with the possible exception of Papa Stour Swords groups, where there always seems to be at least one poor sod having to perform the "*Kick-sword and fake-it-under your arm*" move. But that, of course, is another story!

So why do I keep on being inveigled into yet another group? Easy! I just don't ever believe it is my fault!

Has anyone seen any bits of pantomime lying around anywhere? My grey and stripy cat Gracie feels sure we were in the middle of something of the sort! And she is quite sure that we never got to the bit where she gets to ride her unicycle and play the chanter.

**[Normal, if you can call it that, panto service will be resumed in the next issue! You have been warned...K.]**



# Common Formations

Many of today's common formations appear to have had, in the past, other ways of performing them. This is not surprising given the fact that old notes were generally in short hand and difficult to decipher. Oral sources were used extensively by J.F. and T.N. Flett in their book "Traditional Dancing in Scotland" (1964), however their informants were generally old and not necessarily reliable, and such sources were generally not used by the Royal Scottish Country Dance Society (RSCDS). As a consequence, there was a certain amount of intuition and guesswork involved in working out how the figures were done.

## Corners

One of these formations is corners. Today, when one is standing on your own side of the set in 2<sup>nd</sup> place, one's 1<sup>st</sup> corner is the person of the opposite sex on the right, and one's 2<sup>nd</sup> corner is the person of the opposite sex on the left (Fig. 1).

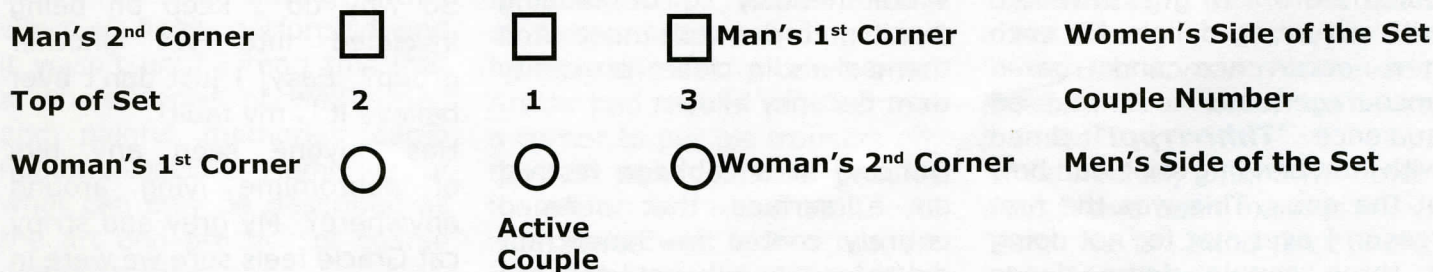


Figure 1 Today's location of corners

However, corners is a formation that evolved from one of the most traditional of Scottish dance figures, namely the Reel of 3, generally with

a man between two women. The Threesome Reel (RSCDS Book #6 is an example). These Reels of 3 involved an alternation of setting and travelling (either [a] in a reel of 3 starting with the right-hand partner, [b] turning right-hand partner then left-hand partner, [c] set and turn right-hand partner then left-hand partner, or [d] with the women dancing around the man and under the arches). It is important to note that the 1<sup>st</sup> partner to be passed in the reel or turned is on the man's right. Later the Reel of 3 evolved into corners by placing two lines of three (or Reels of 3) facing one another with the men stepping into the middle to stand back-to-back facing their partners, their original right-hand partner is now on their left, i.e. in 2<sup>nd</sup> corner's position. Herein lies a potential source of misunderstanding when "turn your 1<sup>st</sup> partner" evolved into "turn your 1<sup>st</sup> corner" - is it your original right-hand partner or the person now on your right?

The RSCDS interpreted it as the person now on your right, i.e. in the modern 1<sup>st</sup> corner position, however, given the evolution from the Reel of 3,

I believe it referred to one's original 1<sup>st</sup> partner (right-hand partner), i.e. using modern terminology, the person in 2<sup>nd</sup> corner position. Unfortunately, the corner's formation is rarely shown as a diagram in old manuscripts. One dance that does is "Loch Erichside" in the Border Book of Scottish Country Dances (Fig. 2), and here 1<sup>st</sup> corner is shown to be 2<sup>nd</sup> corner (in modern terminology). Support for such an interpretation may also come from the feel of dancing the common formation "turn corner right, partner left, corner right, partner left". In the modern version, the second turn in the middle with partner is 1+ 1/2 turn and is generally too far to go in two bars, especially in quick tempo. This may have led to the loss of popularity in modern times of dances with this formation. On the other hand, if one turns 2<sup>nd</sup> corner (modern terminology) first, the formation flows remarkably well. Of course, it is now impossible to go back

and revise the terminology for corners and change all the published dances with corners to reverse the order of the corners. A possible solution



is to devise some dances that call for "turn 2<sup>nd</sup> corner right, partner left, 1<sup>st</sup> corner right, partner left". To this end we include several dances in our book with such a formation.

the men starting on their left feet. On the other hand, the Scottish poussette appears have been introduced from England, where the formation involves two couple rotating

Miscellany II). Furthermore, the "Ancient Poussette" can also be done in strathspey tempo using the strathspey setting step, and may have been closer to the original version of

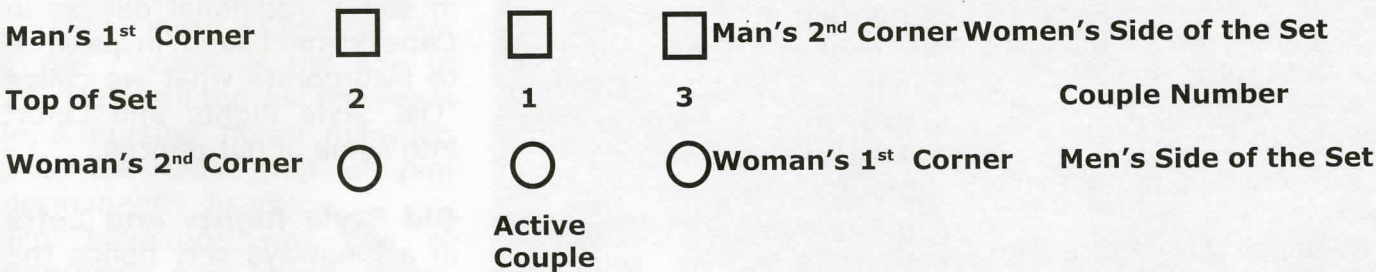


Figure 2 Locations of corners shown in Loch Erichside, Border Book of Scottish Country dances

Another potential interpretation of the corners figure occurs in Ron Wallace's dance "Fair Jenny's Jig": turn 1<sup>st</sup> corner left on the first 2 bars of the phrase, then partner right, 2<sup>nd</sup> corner left, partner right. This pattern occurs in some Contra Dances (called contra-corners) and English Country Dances, and gives a similar smooth flow to the figure. A variant of this method starts by turning partner right on the first two bars of the phrase, then 1<sup>st</sup> corner left, partner right, 2<sup>nd</sup> corner left. Several dances using these variants of the formation are included in this book.

Poussette

Another common figure that has been interpreted in many different ways is the 8-bar poussette in quick tempo. J.F. and T.N. Flett comment in their book "Traditional Dancing in Scotland" (1964, p. 237) that the standard RSCDS version "is apparently a modification of a poussette invented about 1925 by Mr. John Duthie". Furthermore, the RSCDS inferred that it was danced using the pas de Basque, with

anticlockwise 1+ ½ times around each other as each couple rotates clockwise. \*As the movement is generally sideways, it requires that the man and woman's steps be mirror-image, and thus one of the pair starts with the left foot, but the sideways movement is incompatible with the pas de Basque. Using this information, and Fletts' extensive description of the traditional poussette (see pages 234-7), we introduce another interpretation of the poussette that may be closer to the original version that uses either the strathspey setting step or a sideways skip change of step or polka step: we call it the "Ancient Poussette". This version reintroduces the fun of swinging around another couple, in stark contrast to the rather stilted modern version. In fact, the relative rarity of the 8-bar poussette on dance programmes may be partly due to its contrived feel. It is worth noting that the "Ancient Poussette" has the same feel as the 4-bar poussette in quick tempo recorded in two RSCDS dances: St. Patrick's Day (RSCDS Books 3) and The Seagull (Miss Milligan's

the "Diamond Poussette" (All Round Poussette in the RSCDS dances). Other versions of the poussette published by the RSCDS are rather contrived and have not found popularity, e.g. All Round Poussette in 8-bars of quick tempo (RSCDS Book #18: Longwise Eightsome Reel); and (ii) the Polka Poussette (RSCDS Book #31: Polka Country Dance). Following an effective teaching strategy, which emerged over the years at Haliburton, we introduce the "Ancient Poussette" in strathspey tempo before attempting it at a quicker pace. We have found that the "Ancient Poussette" is much easy for beginners to learn that any of the other versions. Once again, one cannot revise the modern published dances that use the 8-bar poussettes in slow or quick tempos. So we have devised some dances to include the "Ancient Poussette".

**8-Bar Ancient Poussette** in a longways set: couples start in the middle both hands joined with partner and angled slightly. 1<sup>st</sup> and 2<sup>nd</sup> couples dance 1+ ½ anticlockwise around each other and out to



progressed places:

**Bar 1:** dance out to side with ¼ clockwise turn at end with 1<sup>st</sup> couple going to men's side, 2<sup>nd</sup> couple towards women's side,

**Bar 2:** dance into centre with ¼ turn,

**Bar 3:** dance out to opposite side with ¼ turn,

**Bar 4:** dance into centre with ¼ turn,

**Bar 5:** dance out to side with ¼ turn,

**Bar 6:** dance into centre with ¼ turn,

**Bar 7:** continue turning 3/8 around, and

**Bar 8:** retire to own side having progressed one place.

N.B. strathspey setting step is used throughout this poussette and 1<sup>st</sup> woman and 2<sup>nd</sup> man start with their left foot. In quick tempo, a sideways skip change of step is used

throughout this poussette and 1<sup>st</sup> woman and 2<sup>nd</sup> man start with their left foot.

### ***Rights and Lefts***

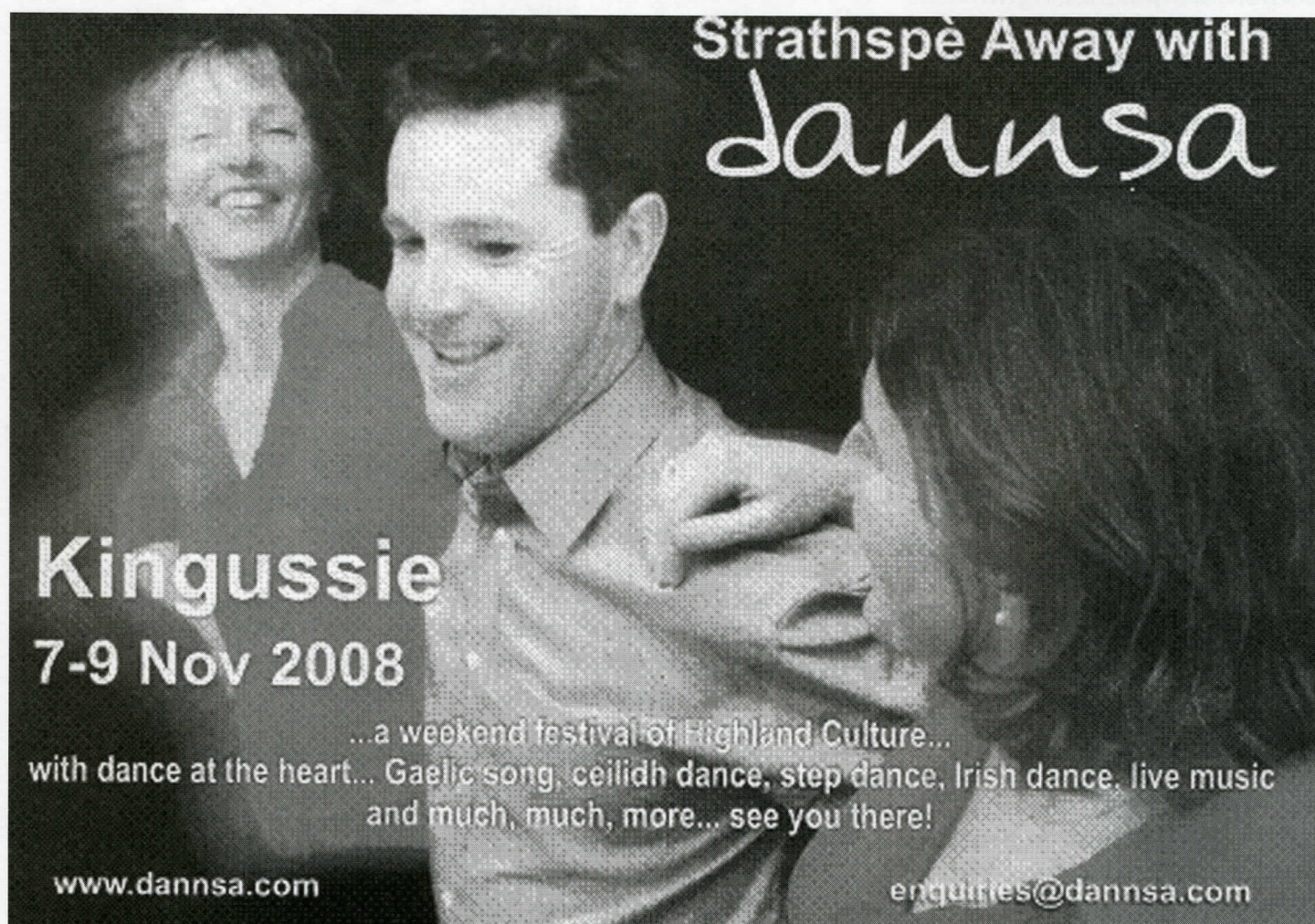
Rights and Lefts is another formation that has other ways of dancing it. For example, in his booklet "Sundry Writings anent Scottish Dancing" (1978, p. 59), Foss describes a 4-bar rights and lefts done without giving hands, and simply passing shoulders in the familiar right-left sequence, "taking as short a route as you can to the opposite corner" rather than dancing through each corner of the square". This way of doing the rights and lefts avoids the tendency in beginners of dancing a loop on one or more of the corners, and the difficulty of dancing scalloped half turns, especially in a crowded ballroom. A

4-bar rights and lefts, but with hands, may be found in the dance "Within a Mile of Edinburgh Toon" (RSCDS Book #21). Foss's description, together with the fact that an identical figure is still danced in some traditional dances in Cape Breton Island, inspired us to incorporate what we called "Old Style Rights and Lefts" into some of our dances.

### ***Old Style Rights and Lefts***

in a longways set: dance the pattern of rights and lefts but with no hands and with one step to each side of the square, i.e. pass partner by the right shoulder, pass neighbour by the left shoulder, pass partner by the right shoulder, and pass neighbour by the left shoulder.

*From Haliburton SCD book 3 by  
Duncan and Maggie Keppie*



Strathspè Away with  
*dannsa*

**Kingussie**  
**7-9 Nov 2008**

...a weekend festival of Highland Culture...  
with dance at the heart... Gaelic song, ceilidh dance, step dance, Irish dance, live music  
and much, much, more... see you there!

[www.dannsa.com](http://www.dannsa.com) [enquiries@dannsa.com](mailto:enquiries@dannsa.com)



# Jim Johnstone 1937–2008

**By Rob Howard**

**J**im Johnstone, widely acknowledged as one of Scotland's leading accordionists, passed away peacefully last week at the age of 71. He spent the last few years in a nursing home following a severe stroke that left him permanently disabled.

Jim Johnstone was one of Scotland's best-known dance band leaders, and his long career bridged the post-war era of Jimmy Shand and Bobby MacLeod with the present day scene.

Jim learned his trade by forming his own Scottish dance band when he was still a teenager. Later, after National Service in the army, he played with the bands of Andrew Rankine and Jimmy Shand. Playing with Rankine sharpened Jim up as this band, unlike most others, went into BBC broadcasts without rehearsals. "Rankine was good for me, though. I was thrown in at the deep end, but it made you work all the harder." Jim's period of playing with the great Jimmy Shand involved lots of gigs, tours, recordings and broadcasts. Jim recalled, "He was a man of incredible stamina. We did



*The Jim Johnstone Band in the 1950s*

a tour of one-night stands in Australia, which exhausted me but not Jimmy. He thrived on it!"

After Jimmy Shand, Jim played with Jimmy Blue. He then formed his own very successful band, which travelled on White Heather Club tours, resulting in Jim's band becoming very well known around and beyond Scotland. Eventually, Jim wound down his touring, and became semi-professional.



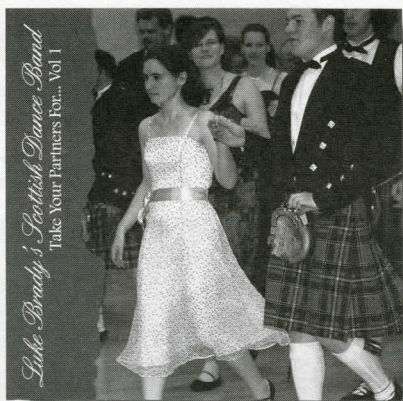
*Jim & his Band at Musselburgh, March 2002*



*Jim & his Band at the Perth Festival Dance, November 2000*

Over the years, however, his band made many high quality recordings, and these remain as a reminder of a very fine career spent presenting Scottish dance music at home and abroad.





**Luke Brady's Scottish Dance Band  
Take Your Partners for... Vol 1  
From: Red Barn Studios (redbarn.  
co.uk)**

**Line Up:**

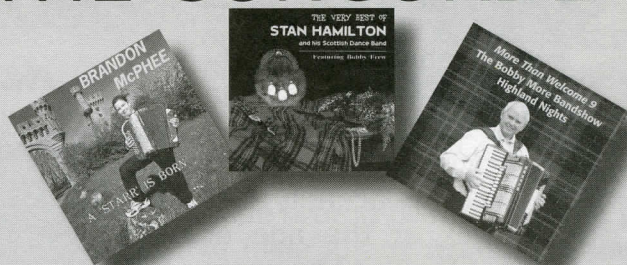
Lead Accordion	Luke Brady
Fiddle	Sarah Downie
Second Accordion	Adam Brady
Keyboard	Mo Rutherford
Drums	Malcolm Ross

If you are one of those people who claim that you cannot tell the difference between a jig and a reel, this is the CD for you. Luke has put together 16 tracks of excellent SCD music which will grab the attention of both serious dancers and those who just want to listen, with clear, distinctive, crisp rhythms played with plenty of drive and energy. The opening track (Catch the Wind – 8x32 R) sets the tone for the rest of the CD with an absolutely rock solid tempo, and well-chosen tunes to showcase both the technical skills of the musicians and how well they work together as a band. There is clever use of syncopation, just enough to grab the attention of the listener without spoiling the flow for dancers, and nice clean transitions between the tunes.

This style is then carried on throughout the following tracks which provide a useful selection of different dance lengths, including 4, 5, and 8 times through different dances, with a spectacular 10x32 Reel of the 51<sup>st</sup> Division to finish with. There are two new dances included, a jig "Streets of Milan" (with instructions included in the sleeve notes) and a strathspey "George Scroggie's Strathspey" for Luke's Grandfather, to whom this CD is dedicated. This opens with a beautiful slow air strathspey written by Luke himself and, like all the other tracks, has well matched tunes to go with it. All the strathspeys on the CD are played in a similar style, but this in no way detracts from them.

This is a CD that deserves a place in anyone's collection, for both the music itself and the variety of uses to which many of the tracks on it can be put. My advice is: buy it, as soon as you can. It costs a very reasonable £12, and Luke can be contacted at: lukesband@googlemail.com

# THE CONCORDE



**Available by Mail Order or on sale in the shop**  
 Brandon McPhee "A 'Starr' is Born" CD £13.00  
 Stan Hamilton & His SDB "The Very Best Of" CD £13.00  
 Bobby More "More Than Welcome 9" CD £12.00  
**ALSO AVAILABLE**

## CDs

Tom Alexander "More Bits & Pieces" CD £8.00  
 Tom Alexander "Even More Bits & Pieces" CD £8.00  
 Graeme Mackay & Meoran Ciuil "Highland Ceilidh" CD £13.00  
 Calum Kennedy "Songs in Gaelic" CD £13.00  
 Duncan Chisholm "Farrar" CD £14.00  
 Bill Black "Just The Three Of Us" CD £13.00  
 Blair Douglas "Stay Strong" CD £14.00  
 Donnie Munro "An Turas – The Journey" CD £13.00  
 Kathleen Boyle "An Cailin Rua" CD £13.00  
 Jimmy Shand "King of the Button Box Vol 2" 2 CD Set £13.00  
 Steven Carcary's "Accordion School Vol 1" CD £12.00  
 Bobby More "More Than Welcome 9" CD £12.00  
 Caledon "Always To Be Here" CD £14.00  
 Atholl Highlander Bill Clement with Muriel Johnstone's Band "Piper's Choice" CD £13.00  
 Maggie Adamson & Brian Nicholson "Tammy Norie" CD £13.00  
 Bobby Brown's Scottish Accent "Listening Through the Years" CD £14.00  
 Bobby Brown & The Cape Breton Symphony Fiddlers "Through the Years" CD £14.00  
 Andrew Rankine & His Band "Come Scottish Country Dancing" CD £13.00  
 The Vatersay Boys "The Sound of Vatersay" CD £13.00  
 The Garioch Fiddlers "Celebrate 25 Years" CD £13.00  
 The Premiere Accordion Band "Scottish Lilts" CD £8.00  
 Highland Fiddle Orchestra "The Scottish Fiddlers" CD £8.00

## DVDs

**"The 17<sup>th</sup> Shetland Accordion & Fiddle Festival" DVD £15.00**  
 Recorded in Lerwick, Shetland, 9th October 2004  
 Featuring The Lomond Ceilidh Band, The James Leask Dance Band, The Ian Hutson Scottish Dance Band, The Cullivoe Dance Band, Iain Cathcart Scottish Dance Band, The Jimmy Burgess Dance Band, The Charlie Kirkpatrick Scottish Dance Band, The Jim Halcrow Dance Band, Da Fustra Dance Band & others...

**"The 18<sup>th</sup> Shetland Accordion & Fiddle Festival" DVD £15.00**  
 Recorded in Lerwick, Shetland, 8th October 2005  
 Featuring The Jimmy Burgess Dance Band, The Gary Forrest Scottish Dance Band, The Alan Nicolson Dance Band, Robert Whitehead and the Danelaw Dance Band, The James Leask Dance Band, The Ronald Anderson Scottish Dance Band, Da Fustra Dance Band, The Blair Gardiner Scottish Dance Band, The Cullivoe Dance Band, The Bruce Peebles Scottish Dance Band, Leeshinat, The Iain Anderson Scottish Dance Band...

**"The 19<sup>th</sup> Shetland Accordion & Fiddle Festival" DVD £15.00**  
 Recorded in Lerwick, Shetland, 14th October 2006  
 Featuring The Marian Anderson Scottish Dance Band, The Jim Halcrow Dance Band, The Ian Muir Scottish Dance Band, The Jimmy Burgess Dance Band, The David Cunningham Scottish Dance Band, Da Fustra Dance Band, The Craigellachie Scottish Dance Band, The James Leask Dance Band, The Steven Carcary Scottish Dance Band, Leeshinat, The Orwell Ceilidh Band & The Cullivoe Dance Band.

**"The 20<sup>th</sup> Shetland Accordion & Fiddle Festival" DVD £15.00**  
 Grand Dance at Clickimin, recorded in Lerwick, Shetland, 13th October 2007...  
 Featuring Cullivoe Dance Band, Gordon Shand Scottish Dance Band, Alan Nicolson Dance Band, Sandy Nixon Scottish Dance Band, Jimmy Burgess Dance Band, Roy Hendrie Scottish Dance Band, Da Fustra Dance Band, Susan McFadyen Scottish Dance Band, James Leask Dance Band, Pentland Ceilidh Band, Leeshinat, Sandy Legget and the Carseloch Ceilidh Band...

## BOOKS

Charlie Gore "Echoes of a Golden Age" BOOK £10.99  
**Please add £1.50 P&P per total order.**  
**If you are in the area, it's well worth a visit!!!!**

**THE CONCORDE MUSIC SHOP**  
**15 SCOTT STREET, PERTH PH1 5EJ**  
**Tel: 01738-621 818 \* Fax: 01738-639 903**  
**E-mail: info@concordemusic.com**  
**WEB SITE – www.concordemusic.com**



# ***Dancing in Poland***



***Some of the dancers***



***Unorthodox, but full of life!***



***The Mayor opening the games***



***The Mayor was given a quail***



***The musicians and the Mayors***



***Luke Brady, Fiona Grant, Pia Walker, Robert McArthur & Adam Brady***



***The Class***



***Stormy Weather***



# *Take the Floor, Biggar*



*Emily Smith Band*



*Iain Cathcart SDB*



*Robbie Shepherd with The Iain Cathcart SDB*



*Doug Maskill & Jennifer Forrest*

