

Dance On!



Within a Mile of Edinburgh Toon

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World Dance Day**

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Issue 17 - March 2006**

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Editorial

This month we say hello to our new readers in Canada, USA, Australia, New Zealand, Germany, Holland, Austria, Spain, France, Cyprus, Portugal and Italy, as well as those of you who have joined us from every corner of the UK. "Dance On!" is becoming a truly global publication and we look forward to introducing Scottish Dance groups and events from around the world.

Many of you have told us how much you enjoy trying out the new dances each month. If you have written a dance and would like to see it in print, send it in – and if there's a story behind it, so much the better.

If you know of a good, dance-related Website that our Web-Dancer, Sue, hasn't visited yet then drop us an e-mail and we'll spread the word to our readers worldwide.

Our Finlay is really behaving himself this month, but remember, we welcome YOUR points of view. If you strongly agree or disagree with something in "Dance On!" then let us know. We will never print anything that is libellous, or submitted anonymously, but healthy debate can only be a good thing.

Keep dancing!!

Karin

Take The Floor

4th March Tom Orr SDB
(OB from Lanark Memorial Hall,
Guests Ross Thomson & David Vernon)

11th March Gordon Shand SDB
(The Musselburgh Festival Concert)

18th March Colin Dewar SDB
(Musselburgh Festival, The Bands Competition)

25th March Niall Kirkpatrick SDB
(OB from The Skye Gathering Hall,
Guests Sarah Naylor & The Strath Gaelic Choir)

1st April The Clyde Valley Ceilidh Band
(Rob Howard, A to Z of the accordion Vol 2)

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Dance On!

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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 www.culross.co.uk

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Front cover photograph © Streaming Pictures.

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 £2.70 (inc UK P&P) and a 12 month subscription is £24 plus the relevant P&P.

P&P: UK (inc N. Ireland & Channel Islands)	£ 8.40
Europe (inc Republic of Ireland)	£15.60
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Within a Mile of Edinburgh Toon

By Finlay Forbes

If we ignore the overt crudities of "Strip the Widow", there are not many jokes about the names of Scottish country dances but I did hear one reasonable one recently.

Man to busker in Glasgow "Can ye play *Within a Mile o' Edinburgh Toon*?"

Busker "Naw, the Edinburgh polis his banned me fae playing within a five mile radius o' the city limits!"

Okay, it may not guarantee an injury free exit from The Wheeltappers and Shunters but I have heard worse and it certainly leaves the output of the alternative comedy brigade dead in the starting blocks.

"Within a Mile of Edinburgh Toon" is one of a number of dances devised in the late eighteenth and early nineteenth centuries to fit song tunes. Others include "Ca the Yowes tae the Knowes", "This is no my ain Hoose", "Auld Lang Syne" and "Ye'll Aye be Welcome Back Again" of which only the last named is still danced to its original tune under its more common title of "Duncan Davidson".

What is slightly odd and different about *Within a Mile of Edinburgh Toon* is that the tune is not genuinely Scottish and there is a strong probability that the dance associated with it has few links to Scotland beyond the mention of the capital city in its title. Although the air has long

since been absorbed into the canon of Scottish Song, it was almost certainly composed by Yorkshireman James Hook (1746-1827). It is one of a number of highly successful mock Scots melodies composed around the end of the eighteenth century when Scottish music, real or otherwise, was all the rage in venues like Vauxhall Gardens. Hook's most famous contribution to posterity is the song *The Lass of Richmond Hill* (Richmond Yorkshire that is, not the overpriced slice of South West London) but he is also credited with the composition of at least one other Scottish song tune *Doon the Burn, Davie Lad*.

In 1961, the Royal Scottish Country Dance Society republished the dance in its Book 21 giving the source as Skillern 1795 and the composer of the tune as nobody in particular. It would be tempting to assume that the source footnote refers to a publication titled "Twenty four new country dances for the year 1795, with proper directions to each dance, as they are performed at Court, Almacks, Bath, Pantheon, and all publick assemblies" and published in London by Thomas Skillern. The only slight problem with making such an assumption is that Skillern's wondrously titled and spelt publication does not include any dance called "Within a Mile of Edinburgh Toon". It does include "The Braes of Braedalbane" (sic),

which also appears in Book 21 with the same source reference. This may go some way to explaining the confusion.

A more probable source of the dance is "Twenty four country dances for the year 1795, with proper directions, as performed at Court, Bath, etc." published in London by Thomas Cahusac. This is the only publication I have been able to trace that contains a dance called "Within a Mile of Edinburgh" with instructions. A number of contemporaneous publications include the tune either as a song or an instrumental piece but Cahusac's is the only one to have a dance associated with it.

It is worth noting that neither Skillern's nor Cahusac's collection is made up exclusively of Scottish dances. Both follow the custom of the time by containing material from both sides of the border and a few other places besides (e.g. La Carmagnole, The German Spa Waltz and, somewhat surprisingly given the year, "La Marsellois"). It is hard to imagine seeing Skillern's "The Prince and Old England Forever" or "England's Glory" making it on to Scottish dance programmes but some of Cahusac's titles sound quite interesting. What strange tales lie behind "The Alamode (sic) Beef House", "Fashionable Levities" and "The Roasted Emperor"? Should the dance we now call "Jenny's Bawbee" really have been "Jenny's Babie" (sic) or "Jenny's Baby"? I suspect that whatever Jenny possessed has been subjected to the same kind of verbal reshaping that turned *La Varsoviana* into *Verse of Vienna* in one of my collections of Irish music. In that particular case, the editor should have played safe and stuck to *La Va*. But let us return to the subject of happenings in the Edinburgh area. It would be tempting to think that this curious Anglo-Scottish concoction began with Cahusac and was a product of the high noon of Scottish country dancing. To some extent, that is so but it is not quite the whole story. A dance called "Twas Within a Furlong of Edinborough (sic) Town" appeared almost a century earlier in the 1696 edition of Playford's *Dancing Master*. Playford's tune, which is in G minor and is clearly not a folk tune, has been attributed variously to Henry



Country Dancers celebrate the Queen's Golden Jubilee at The Palace of Holyrood, Edinburgh



Henry Purcell

Purcell and Jeremiah Clarke (just like the famous *Trumpet Voluntary*). Regardless of authorship, the tune in Playford bears no relationship to James Hook's later melody, which is a fine piece of period fakefolk set firmly in the major mode but there is a link between them nonetheless. Both tunes share a related set of words. The lyrics for Hook's tune are a blatantly expurgated and abridged version of the verses originally sung to Playford's tune.

Hook's tune has been saddled with a set of verses that are all very pastoral and innocent but in reality are nothing more than a travesty of the Playford verses translated from English into Scots then mangled ineptly by some ham-handed verbal surgery. Hook's second verse has to be as limp a lyric as ever burdened a Scottish song. Even the great William Topaz himself would have blushed at it. (Yes I know that Dundee's prize poet eschewed the Scots language – so please, no scholarly correspondence from his admirers or detractors pointing this out!)



John Playford

The words associated with Hook's tune are:

'Twas within a mile o' Edinburgh town,
In the rosy time of the year;
Sweet flowers bloom'd and the grass
was down,
And each shepherd woo'd his dear –
Bonnie Jockie, blythe and gay,
Kiss'd sweet Jenny making hay;
The lassie blush'd and frowning
cried,
"Na, na, it winna dae; I canna, canna,
winna, winna, mauna buckle tae!"

Young Jockie was a wag, that never
wadded,
Though lang he had follow'd the lass,
Contented she earn'd and ate her
brown bread,
And merrily turned up the grass –
Bonnie Jockie, blythe and free,
Won her heart right merrily;
Yet still she blush'd and frowning
cried,
"Na, na, it winna dae; I canna, canna,
winna, winna, mauna buckle tae!"

But when he vow'd he wad make her
his bride,
Though his flocks and herds were not
few,
She gie'd him her hand and a kiss
beside,
And vow'd she'd forever be true –
Bonnie Jockie, blythe and free,
Won her heart right merrily;
At kirk she no more frowning cried,
"Na, na, it winna dae; I canna, canna,
winna, winna, mauna buckle tae!"

Its seventeenth century precursor, besides locating the action a lot closer to Scotland's capital, is considerably racier and far better written. The sentiments may be a lot less refined but the poetic craftsmanship is vastly superior.

'Twas within a furlong of Edinburgh
Town,
In the rosy time of year when the
grass was down;
Bonny Jocky blithe and gay, Said to
Jenny making hay,
Let's sit a little (dear) and prattle, 'tis
a sultry day.

He long had courted the black-brown
maid,
But Jocky was a wag and
would ne'er consent to wed,
Which made her Pish and
Pooh, And cry out it will not
do,
I cannot, cannot, wonnot,
wonnot buckle to.

He told her marriage was
grown a mere joke,
And that no one wedded now
but the scoundrel folk,
Yet my dear thou should'st
prevail, But I know not what
I ail,

I shall dream of clogs and silly dogs
with bottles at their tail;

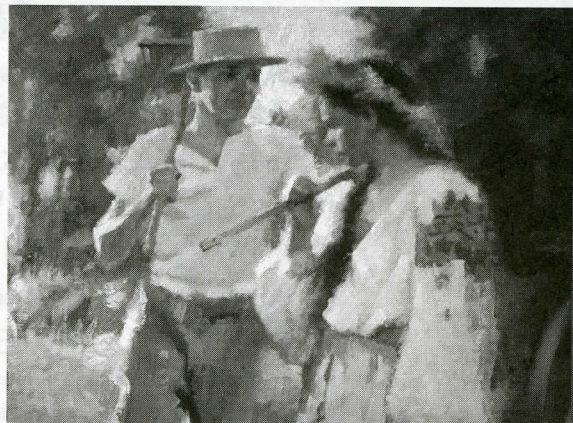
But I'll give thee gloves and a
bongrace to wear,
And a pretty filly-foal to ride out and
take the air,
If thou ne'er wil't Pish and Pooh, And
cry it ne'er will do,
I cannot, cannot, wonnot, wonnot
buckle to.

That you'll give me trinkets, cried
she, I believe,
But ah! what in return must your poor
Jenny give?;
When my maiden treasure's gone, I
must gang to London-Town,
And roar and rant, and patch and
paint, And kiss for half-a-crown;

Each drunken bully oblige for pay,
And earn a hated living in an odious
fulsome way,
No, no, no, it ne'er shall do, For a wife
I'll be to you,
Or I cannot, cannot, wonnot, wonnot
buckle to.

When shorn of the more lurid details, the two tales are surprisingly similar although Jocky managed to change both the spelling of his name and the value of his worldly goods by the time he moved his amorous activities another seven furlongs beyond their starting point. Mind you he did have the best part of a century in which to do it. Sadly, Jenny seems to have gone from a fairly feisty young woman to a bit of a shrinking violet over the same period.

Perhaps the most interesting feature of all is the way in which these mutations of music and dance illustrate how old and durable country dancing is. The edition of Playford in which "Twas Within a Furlong of Edinburgh Town" first appeared was the ninth of a highly successful series that ran to eighteen editions published between 1651 and 1728. Let us hope that country dancing continues to be practised over a slightly wider geographical area than the one implicit in the dance's title.



Easter 2006

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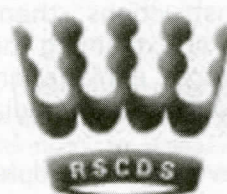
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Let's Dance Scottish!

On 11th February 2006, the RSCDS held a conference for Scottish branches in Dunblane, under the title of "Let's Dance Scottish!". The reason for this initiative was to address issues relating to Scottish Country Dancing in Scotland. The Society's Management Board set up a Working Group to look at these issues, and they came up with several innovative proposals to revive interest, establish new projects and raise the profile of Scottish Country Dancing in Scotland. The conference was an opportunity to discuss these ideas with people "on the ground", to let them hear each other's views about some of the proposals and to get their suggestions. About one hundred folk were there, representing most of the 44 Scottish branches. The day began with an introduction from the Society Chairman, Stewart Adam, and short talks from Dr Alastair MacFadyen and Jimmie Hill. Attendees then split into four discussion groups to talk about the issues they raised, and this was followed by a plenary session with everyone together again. This pattern of a talk from the front of the hall followed by discussion groups and then a plenary session was followed throughout the day. The next session was on Schools and Young People; there were talks from Youth Director, Sue Porter; from Irene Bennett and Helen Frame about the Fife and Ayrshire primary schools' models respectively; from Ruth Beattie about a proposal for the appointment of a Schools Development Officer; and from Sinclair Barbour about his experience of teaching a group of young adults. The first afternoon session was on Promotions and Marketing, and began with a discussion panel chaired by Irene Bennett, the Chairman Elect. Members of the panel were Anita Mackenzie, Linda Gaul and John Wilkinson. The final session looked at possible future projects, with short presentations from Jean Martin on a Let's Dance Scottish week in September; Pam Gillies on a charity week; Helen Frame considering whether a demonstration team had a role; and Jimmie Hill on Saturday workshops and other projects. Members were very positive and had lots of ideas, all of which will be fed back to the Management Board through the Working Group. This short report of the day is available on the Society's Website, www.rscds.org, and the full report and recommendations will in due course be sent to all branches and added to the Website.



Stewart Adam, Society Chairman, outside Coates Crescent, Headquarters of The RSCDS.



Dance Callers

By Karin Ingram

In an ideal world dance callers would not be necessary. A band could play all night, never repeating a dance, and everyone on the floor would know all of the steps. But we don't live in an ideal world. Scottish Dance or Ceilidh Bands are booked for weddings, conferences and dances and often guests have never done any Scottish dancing, or at best have memories of being dragged round a school gym in preparation for the Christmas dance. Sometimes in these situations the person booking the band will request a caller to help the evening to run smoothly, and sometimes the band themselves will realise that a caller might make their lives easier on the night.

A caller is rarely a permanent member of a band (unless they also happen to play an instrument), because most good bands will have plenty of opportunities to play for dancers who "know their stuff", and then their regular caller may find him or herself at a loose end. For this reason most of us work freelance, working usually with one or two bands but available to call with others if asked. In American and English folk dance callers are commonplace. In fact many bands wouldn't dream of leaving home without one! In Scotland until about the nineteen sixties social dancing was generally divided into three groups – the formal Scottish Country Dances, the "Reel Parties" (such as Highland and Caledonian Balls) and the Village Hall Dances. People attending any of these functions had either been taught the dances at classes or school, or had simply grown up with them. Either way, a dance caller wittering on would have been totally superfluous. Scottish Country Dancers occasionally had (and still have) someone to do a "recap" at the beginning of a dance, but that's not quite the same as calling with the music. In the seventies many inexperienced dancers cottoned on to the fact that ceilidh dancing was more enjoyable than disco dancing (at least you were able to hold your partner!) but they had lost touch with the traditional dances. One or two bands recognised the need for instruction, and for once copied the English and employed a caller. This worked well, and now most dance bands accept that occasionally a caller can be of benefit to them.

So what exactly does a caller do? In my opinion a caller is there to aid both the dancers and the band – not to order them about! The caller should be able to explain and walk through a dance quickly and concisely, without making the dancers feel that they're back in that gym hall. If the dancers don't understand the instructions, then the caller isn't making a good job of explaining them. Most callers will have two or three explanations of moves and figures, so that if one isn't immediately clear they'll try another.

The best callers have good microphone technique. I was very lucky to have Freeland Barbour teach me

the basics of speaking into a mic. He explained the difference between uni- and omni- directional mics. It's a useful tip, even for comperes at functions – don't hold the microphone underneath your mouth and speak across the top of it if it's uni-directional (as most vocal mics are). Your speech is much clearer if you hold the mic close to and facing your mouth. I use a radio mic, which allows me to stay down on the dance floor rather than hogging the limelight in front of the band. It means that I can talk and demonstrate a dance at the same time. Dancers sometimes can't quite grasp the concept of the radio mic. I wish I had a fiver for every time that I've been cajoling folk onto the dance floor and some helpful soul has suggested that I take the mic into the bar/other hall/foyer because the people there can't hear what I'm saying. My usual reply is, "OK, I'll take the microphone, you bring the speakers!" Female callers (and comperes) should lower the pitch of their voices when speaking into a mic. What sounds perfectly pleasant when talking face to face can come out as a nagging squeal over a PA system! It is also advisable to learn the difference between projecting one's voice and shouting.

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Once the dance has been walked through without the music, it's time for the band to take over. I usually keep the dancers right for once or twice through but then shut up. It's awful when a caller loves the sound of their own voice so much that he or she just keeps on going, even when everyone can clearly do the dance. It's easy to pick up the mic again if you see people struggling or falling out of time with the music – but let the dancers hear the band! One essential thing that some callers have a problem with is the timing of the calling. You must call the move **before** the beat; otherwise it's too late for the dancers to obey your instructions. Although many musicians claim to be able to call dances while they are playing, understandably this is their main failing and I've only ever seen a handful do it successfully. I always consult with the musicians before announcing the next dance. Some bands prefer the caller to make the decisions for the night's programme, but others know when they feel like playing reels, jigs, marches or whatever. Even if the band likes the caller to decide the next dance it's only fair to discuss it with them. I have known callers announce a dance while the dancers are still on the floor from the previous one and the band has to have a mad scramble to find the appropriate music. I've also known a caller announce a Virginia Reel, followed by a Dashing White Sergeant, followed by a Circassian Circle – all different formations, but all reels. We have such a wealth of tempos, let's have some variety throughout the night. I try not to be doing any more teaching of new dances after about a third of the way through the second half. You want to end the night with dances that everyone knows, like The Military Two-step, Canadian Barn Dance or Strip the Willow. By the end of the night people are too tired (or sometimes too drunk!) to pay much attention to your instructions.

I prefer to cue a band to play. After deciding with them what dance we're doing, I'll make sure they're ready to play and then and only then announce the dance. If we're going to do a walk through, or if it's a set dance, then I would expect the band to come in immediately with a few bars of music. Once the setting up and/or the walk through is complete then I will say something like, "OK here we go with the..." and as soon as the band hears the name of the dance they're straight in with the music. I'm very lucky because the bands that I most often work with are excellent, and never miss a cue. I hate announcing a dance only to be met with total silence from the stage – it's so unprofessional.

The caller is the liaison officer among the host, the band, and the guests. At a wedding for instance it's up to the caller to go and find out the bridal party's names, and how they want the night to be run. If they want to start with a Grand March or a Gay Gordons rather than a traditional first waltz, then that is their choice to make – he who pays the piper...

To sum up – a good caller should be seen and heard only when needed.



National Association of Accordion & Fiddle Clubs Annual General Meeting and Celebrity Accordion & Fiddle Club

Luncheon

Incorporating the Box & Fiddle Awards

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Jack Delaney

Davie Flockhart

Huntingtower Hotel, Crieff Road, Perth

Sunday 25th June 2006

AGM - 11.00a.m.

Luncheon - 1.30p.m.

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and Box & Fiddle Awards

Sunday 25th June 2006 at 1.30p.m.

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Alasdair's Dance Diary - March

Ceilidh & Old Time Dances

Regular Weekly Classes

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife	Largo Ward Village Hall	t.b.c.	8.30-11.30 No Bar	£3 (tea)	Door	Different bands each week.
Every Sunday	Fife, St Andrews	Boys Brigade Hall, Kinnessburn Road	Live Music	2pm-5pm	£3 (tea)	Door or tel 01334 472 375	Demonstrators: O & C Harrison
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£1.50 (tea)	Door or tel 01355 230 134	Ceilidh & Old Time Club
Every Monday	Cardross	Bowling Club	Finish 27-03-06	7.30-11pm	£2.50	01389 842 034	Dance Club-Winter only
Every Tuesday	Glasgow University	Student Union, University Avenue.	-	7.30-10pm Bar	£4	0141 334 9869 or 07050 222 173	Dance Club
	Humble, East Lothian	Village Hall	George Hoad	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison)	Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtongrange	Morris Club	Live Music	7.30-10pm	£3/£1.50	Door (Karin Ingram)	Ceilidh & Old Time Club
	Midlem	Village Hall	Live Music	8pm-10pm	£1.50 tea	Door (Gracie Belle Scott)	Old Time Dance Class
	Glasgow	St Andrews in Square	Live Music	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
Every Thursday	Penicuik	Town Hall	Finish 30-03-06	8pm-9.30	£2.70 or £1.40	Door (Annabel Oates) 01968 672 631	Ceilidh Dance Class

Ceilidh & Old Time Dances

March 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
4 th	Auchendinny	Glencorse Comm. Hall	Willie Simpson	7.30-11.30	£5 No bar	01721 723 468	(Near Penicuik)
	Kirkhill, Inverness	Community Hall	Bill Black	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Forfar	West End Social Club	t.b.a.	8.30-11.30	£2 Bar	01307 462 935	Pay ay Door
	Elgin	Ashgrove Hall	Wayne Robertson	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door
5 th	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	North-East Scotland
	Longside	Village Hall	Wayne Robertson	7.30-10pm	£3.50 tea	Door	Old Time, Ceilidh & Country
6 th	Kirkwall	St Magnus Centre	Live music	7.30pm	£2/£0.50	Door	Wednesday Dance Club. Soft
10 th	Midlothian	Newtongrange Leisure Centre	James Coutts	7.30-11.30	£5 (incl. Supper)	0131 660 1276	Drinks on sale.
	Foulden	Village Hall	George King	8pm-12mn	£4.50 No Bar	01289 386 400	Supper Dance
	Strathaven	Ballgreen Hall	Ian Cruickshanks	7.30-11.30	£6 (supper)	01357 520 900	Avondale Ceilidh Society
11 th	Stirling	Albert Halls	Cutting Edge	7.30-11.30	£10/£8	01786 473 544	STDT event - Advance Ticket
	Forfar	West End Social Club	t.b.a.	8.30-11.30	£2 Bar	01307 462 935	Pay ay Door
	Beaulie	Phipps Hall	Jack Fraser	7.30-11.30	£5	Door	Proceeds to Charity
	Glencarse	Village Hall	Ken Stewart	7.30-10pm	£2.50 (tea)	Door	North-East Scotland
12 th	Longside	Village Hall	Steven Carcary	7.30-10pm	£3.50 tea	Door	Old Time, Ceilidh & Set dances.
	Arbroath	Café Project	Johnny Duncan	7.30-10pm	£3 Door	01241 879 487	or 01289 368 400
17 th	Cockburnspath	Village Hall	Neil Hardie	8pm-12mn	£5 (supper)	01368 830 391	Highlanders
	Carlisle	District Hall	Richard Smith	7.30-12.30	£5 (supper)	01555 773 327	or 0141 881 1295
	Troon	Walker hall	Colin Dewar	T only	Tartan Ball	01292 289 234	Highlanders
	Partick	Burgh Halls	John Carmichael	8pm-11.30	£5 Bar	Door	Soft Drinks Available
18 th	Blackford	Village Hall	t.b.a.	8pm-11.30	£4 No Bar	Door	Social Dancers
	Kirkhill, Inverness	Community Hall	Lindsay Weir	8pm-12mn	B.Y.O.B.	Door	Pay at Door
	Forfar	West End Social Club	George Rennie	8.30-11.30	£2 Bar	01307 462 935	Pay at Door
	Elgin	Ashgrove Hall	Fine Blend	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door
	Montrose	Park Hotel	Willie McHardie	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
19 th	Longside	Village Hall	George Rennie	7.30-10pm	£3.50 tea	Door	North-East Scotland
	Arbroath	Café Project	Ian Cruickshanks	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
20 th	Kirkwall	St Magnus Centre	Live music	7.30pm	£2/£0.50	Door	Old Time, Ceilidh & Country
25 th	East Kilbride	Calderwood Hall	Lindsay Weir	7.30-11.30	£5 (supper)	01355 245 052	Highlanders - B.Y.O.B.
	Penicuik	Town Hall	Occasionals	7.30-11.30	£6/£3 BYOB	01968 672 631	Please reserve tickets
	Prestonpans	British Legion	Iain MacPhail	1pm-5pm	£7	01875 810 893	Nat. Music & Festival Trust
26 th	Glencarse	Village Hall	Johnnie Duncan	7.30-10pm	£2.50 (tea)	Door	North-East Scotland
	Longside	Village Hall	Charlie Esson	7.30-10pm	£3.50 tea	Door	Old Time, Ceilidh & Set dances.
	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3 Door	01241 879 487	Monthly Social
29 th	Dufftown	Memorial Hall	-	7.30-10.30	Door	Door	No Bar
30 th	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm	£3 (supper)	Door	Highlanders - Dance
31 st	Helensburgh	Commodore Inn	Ian MacCallum	7pm-1am	£7 (bar)	01389 841 208	

Scottish Country Dances

March 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Castle Douglas	High School	-	7.30pm	£2	01556 620 658	RSCDS Social Evening
	Glasgow	Carmichael Hall	Kenny Thomson	7.30pm	£5	0141 956 2134	Glasgow Branch Dance
3 rd	Dunoon	Queens Hall	David Ross	7.30pm	£8	01369 703 719	South Argyll Branch
	Lanark	Memorial Hall	Jack Stalker	7.30pm	£6	01555 665 705	Lanark RSCDS Branch
	Hawick Trinity	Old Parish Church Hall	Marian Anderson	7.30pm	£4.50	01450 373 009	Roxburgh, Selkirk & Peebles Branch
	Kirkwall, Orkney	King Street Halls	-	7.30pm	£2	01856 873 534	Child 50p (under 8yrs with adult)
4 th	Stirling	St Mary's School	Ian Thomson	7.30pm	£4.50	Door	Stirling Castle Group
	Longtown	Community Centre	George Meikle	7.30pm	£8	01228 674 698	Longtown - [supper]
	Kirkcaldy	Roths Hall	Jim Lindsay	7pm	£20	01592 263 292	Ball - Formal Dress
	Whittington	Village Hall	A. Lyon	?	?	01524 241 451	North West Craven RSCDS
6 th	Dundee	St Andrews Church Hall	Live Music	7.30pm	£2	Door	Annual Dance
10 th	Oban	Corran Halls	George Meikle	Ticket only	?	01631 563 103	Roxburgh, Selkirk & Peebles Branch
	Melrose	Corn Exchange	Marian Anderson	7.30pm	?	?	(Jimmie Hill)
	Oban	Corran Halls	Weekend Classes	?	?	01631 563 103	Annual Dance
11 th	Oban	Corran Halls	David Cunningham	Ticket only	?	01631 563 103	Junior Dance
	Helensburgh	Victoria Halls	Alan Ross	?	?	01436 673 521	Preston & Dist Caledonian Soc.
	Freckleton	Village Hall	C.D.'s	7.30pm	Dance	01772 729 547	
13 th	Dundee	St Andrews Church Hall	Live Music	7.30pm	£2	Door	Roxburgh, Selkirk & Peebles Branch
	Innerleithen	St Ronans School	David Sturgeon	7.30pm	£4.50	01896 830 483	Duns & District RSCDS
17 th	Foulden	Village Hall	Marian Anderson	7.30pm	£5	01361 883 048	Ayr Branch Dance
	Troon	Concert Hall	Roy Hendrie	7.30pm	£5	01292 315 558	Annan RSCDS
	Annan	Victoria Hall	Colin Dewar	7.30pm	?	01461 500 250	Stirling Castle Group
	Stirling	St Mary's School	James Coutts	7.30pm	£4.50	Door	Derwent SCD Club
18 th	Braithwaite	Community Centre	J. McConnachie	?	?	01228 674 698	Held at Scone
	Perth RSCDS	Day School - Teachers	J. Greene & J. Wilkinson	?	?	01738 620 895	Contact Branch for details
	Perth	Murray Royal Hospital	Neil Copland	7.30pm	£5	01738 620 895	
20 th	Dundee	St Andrews Church Hall	Live Music	7.30pm	£2	Door	Castle Douglas RSCDS
23 rd	Castle Douglas	High School	J. Luff & E. Landay	7.30pm	£5	01556 620 658	Roxburgh, Selkirk & Peebles Branch
24 th	Hawick Drumlanrig Greenock	Old Parish Hall	Stuart Adamson	7.30pm	£5	01450 379 680	West Renfrew RSCDS - Ball
		Town Hall	Ian Muir Sound	7pm	£18	80 th Anniversary	Glasgow Branch Club Night
25 th	Glasgow	New Kilpatrick Church	C.D.'s	7.30pm	£5	0141 942 6850	Strathcarron Hospice Charity
27 th	Polmont	Greenpark Centre	Alan Ross	7.30pm	£5	Door	Dumfries Club Spring Dance
29 th	Dumfries	Marchmont High School	John Douglas	7.30pm	£5	01387 770 228	Aberfoyle Club Dance
	Gartmore	Village Hall	David Anderson	7.30pm	£4.50	01877 376 314	Stirling RSCDS - [Recaps]
31 st	Dunblane	Victoria Hall	Donald MacLeod	7.30pm	£4	Door	Millennium Hall - supper & raffle
	Invermoriston	Glenmoriston	Ian Thomson	8pm	£6/£3	01320 351 287	Weekend Ball
	Helensburgh	Hermitage Academy	Colin Dewar	?	?	Branch	

Alasdair's Dance Diary - April

Ceilidh & Old Time Dances

April 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Newtongrange	Dean Tavern	Webster Craig	7.30-11.30	£6 (supper)	0131 663 6022	A & F Club Supper Dance
	Auchendinny	Glencorse Comm. Hall	Jimmy Anderson	7.30-11.30	£5 No bar	01721 723 468	(Near Penicuik)
	Invermoriston	Glenmoriston	Ian Thomson	7.30-12mn	£6 (supper)	01320 340 258	Millennium Hall
	Forfar	West End Social Club	Mac Kinnear	8.30-11.30	£2 Bar	01307 462 935	Pay ay Door
2 nd	Longside	Village Hall	Steven Carcary	7.30-10pm	£3.50 tea	Door	North-East Scotland
	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	
3 rd	Kirkwall	St Magnus Centre	Live music	7.30pm	£2/£0.50	Door	Old Time, Ceilidh & Country
7 th	Midlothian	Newtongrange Leisure Centre	Roy Hendrie	7.30-11.30	£5 (incl. Supper)	0131 660 1276	Wednesday Dance Club
	Irvine	Volunteer Rooms	Gary Blair	7.30-11.30	£5.50 (supper)	0131 663 6221	Soft Drinks on sale
	Carlisle	District Hall	Willie MacFarlane	7.30-12.30	£5 (supper)	01555 773 327	Ayrshire Ceilidh Club
8 th	Strathaven	Ballgreen Hall	Bruce Lindsay	7.30-11.30	£6 (supper)	01357 520 900	Highlanders
	Dufftown	Memorial Hall	Ian Cruickshanks	?	?	Door	Avondale Ceilidh Society
	Kirkhill, Inverness	Community Hall	Marian Anderson	8pm-12mn	B.Y.O.B.	Door	Dance
	Forfar	West End Social Club	Thistle Duo	8.30-11.30	£2 Bar	01307 462 935	Social Dancers
9 th	Arbroath	Café Project	Wayne Robertson	7.30-10pm	£3 Door	01241 879 487	Pay ay Door
	Longside	Village Hall	Frank Thomson	7.30-10pm	£3.50 Tea	Door	Old Time, Ceilidh & Set dances
14 th	Foulden	Village Hall	James Coutts	8pm-12mn	£4.50 No bar	Door	North-East Scotland
15 th	Blackford	Village Hall	t.b.a.	8pm-11.30	£4 No Bar	Door	Info 01289 386 400
	Partick	Burgh Halls	Ian Muir	8pm-11.30	£5 Bar	Door	Soft Drinks Available
	Black Isle	North Kessock	Colin Dewar	8pm-12mn	B.Y.O.B.	Door	Highlanders
	Forfar	West End Social Club	Gordon Pattullo	8.30-11.30	£2 Bar	01307 462 935	Social Dancers
16 th	Glencarse	Village Hall	Jimmy Lindsay	7.30 - 10pm	£2.50 (tea)	Door	Pay ay Door
	Montrose	Park Hotel	Mac Kinnear Duo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	George Rennie	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances
	Longside	Village Hall	Wayne Robertson	7.30-10pm	£3.50 Tea	Door	North-East Scotland
17 th	Kirkwall	St Magnus Centre	Live music	7.30pm	£2/£0.50	Door	Old Time, Ceilidh & Country
21 st	Glenfarg	Village Hall	Neil Paterson +	8.30-12mn	£7 B.Y.O.B.	01577 830 370	Ticket only - Folk Festival
22 nd	East Kilbride	Calderwood Hall	George Meikle	7.30-11.30	£5 (supper)	01698 818 339	Highlanders - B.Y.O.B.
	Elgin	Ashgrove Hall	Julie McRitchie	8pm-12mn	£4 Bar/Tea	01343 543 655	Pay at Door
	Forfar	West End Social Club	t.b.a.	8.30-11.30	£2 Bar	01307 462 935	Pay ay Door
23 rd	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances
	Longside	Village Hall	Tommy Newcumen	7.30-10pm	£3.50 Tea	Door	North-East Scotland
26 th	Dufftown	Memorial Hall	-	7.30-10.30	?	Door	Monthly Social
27 th	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm	£3 (supper)	Door	No Bar
28 th	Helensburgh	Commodore Inn	Hector McFadyen	8pm-1am	Ceilidh/Dance	01389 841 208	Highlanders £6/others £7
29 th	Forfar	West End Social Club	Bill Hutchison	8.30-11.30	£2 Bar	01307 462 935	Pay ay Door
	Black Isle	North Kessock	James Coutts	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Blackford	Village Hall	t.b.a.	8pm-11.30	£4 No Bar	Door	Soft Drinks Available
30 th	Glencarse	Village Hall	Wayne Robertson	7.30-10pm	£2.50 Tea	Door	Soft Drinks Available
	Arbroath	Café Project	Holly Duo	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances
	Longside	Village Hall	Johnny Duncan	7.30-10pm	£3.50 Tea	Door	North-East Scotland

Scottish Country Dances

April 2006

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Helensburgh	Hermitage Academy	Glencraig	?	?	Branch	Weekend Dance
	Stirling	St Mary's School	Marian Anderson	7.30pm	£5	Door	Stirling Castle Group
	Kirkcudbright	Town Hall	Kenny Thomson	7.30pm	?	Local Branch	Three Branch Dance
	Penrith	Cumberland Hall	J. McConnachie	7pm	?	01768 881 359	Penrith SCD Club
7 th	Dufftown	Memorial Hall	Lothian	?	?	01542 887 616	Pay at Door
	Dunblane	Victoria Hall	Marian Anderson	7.30pm	£5	Door	Club Dance
	West Kilbride	Public Hall	Susan MacFadyen	7.30pm	£6/£1	01294 823 865	North Ayrshire Spring Dance
8 th	Dundee	St Andrews Church Hall	Maple Leaf	7.30pm	£3.50	01382 509 103	Charity Dance
	Stirling	Village Hall	Neil Copland	7.30pm	?	01772 716 301	Ribble Valley RSCDS - Dance
	Dalston	Caldew School	John Renton	?	?	01228 515 897	Carlisle RSCDS
14 th	Whittington	Village Hall	?	?	?	01524 241 451	North West Craven RSCDS
	Stirling	Albert Halls	Iain MacPhail	7.30pm	£12	Ticket only	Stirling Branch Annual Dance
	Kilmarnock	Grand Hall	Fleming Sound	7.30pm	£6	01563 523 669	Kilmarnock Branch RSCDS
21 st	Duns	Volunteer Hall	Gary Donaldson	7.30pm	£5	01361 883 048	Duns & District RSCDS
22 nd	Inverness	Bught Park	Colin Dewar	7.30pm	£21.50	01463 234 680	Highland Ball - Formal
	Ingleton	[Day School]	?	?	?	01524 241 451	North West Craven RSCDS
28 th	Bearsden	Burgh Hall	David Oswald	7.30pm	£5	0141 956 2134	Glasgow Branch Dance
	Comrie	White Church	Colin Dewar	7.30pm	£5	01764 679 717	Club Dance
29 th	Ingleton	[Birthday Dance]	?	?	?	01524 241 451	North West Craven RSCDS



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

Web Dancer

By Sue Petyt

This column will appear each month and I will review a number of Websites associated with dancing. Due to publishing deadlines, I write this review about 5 weeks before the magazine is published so please be aware that Websites can change between my review and the publication of the magazine. These observations are based on my professional opinion and personal preferences, please email your views to me or write to the letters page.

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

This month I thought I would review some sites which sell dancing shoes. This does not mean that I endorse any of the products sold, or that I am commenting on the quality of the shoes sold or the service given. I am commenting only on the Website, its layout, content and ease of use.



<http://www.standrews-shoemakers.com/>
Reviewed 25th January 2006

St Andrews Shoemakers otherwise known as James Senior's have been the recognised provider of dance shoes to the RSCDS for many years. They have provided a mail order service for a long time, but have now moved into the Internet age.

Their Website is easy to use, and uncluttered. In both adult and children's shoes there are 8 Ghillies, 8 Pumps, 4 Irish Dance, and Ghillie Brogues to choose from. There is information on the sizes available, and also the availability of Noene Shock Protection insoles (sounds just what I need!).

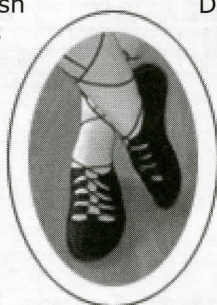
Not all of the shoes have accompanying pictures which does not matter too much for the shoes, but the lack of pictures on the Accessories Page causes a bit of a problem. Those with descriptions of "laces" and "drawstrings" are easy to work out, but I wasn't sure what a "60" was or a "48", could it be the length of laces?

There is also a page which has details of suppliers around the world which is useful if you want to try a pair, or just buy locally. The on line ordering process seemed straightforward although I didn't go through all the steps.

www.scottishdanceshoe.co.uk
Reviewed 25th January 2006

The Scottish Company is (England). has the telephone number displayed, a I like when I am on the Internet; needed to use be comforting to there.

From the Home Page



Dance Shoe based in Lancashire The Home Page company's prominently feature which ordering goods I have never one, but it can know that it is

it is possible to

obtain a brochure, either by post (by providing your name and address) or by downloading one. I don't know if the brochure has anything in it that is not on the Website, because to download it I would have had to provide my name and address, information which I do not consider it is necessary to provide for a downloaded brochure.

The shoes are well displayed on the Website, with information about the shoe and the sizes available being displayed. It wasn't clear though whether they were all available in half sizes or not but there is a shoe size table for sizes in different countries.

The ordering process is not, however, straightforward. You need to type your order into an order form yourself and do the necessary calculations to work out the cost. This could mean, if you were ordering several pairs, that you would either have to write down what you wanted first or keep changing between screens. The "shopping trolley" is not expensive to implement, and having one does make customers' lives easier.



<http://hullachanpro.com/>
Reviewed 25th January 2006

This website is big, bold and bullying! The typeface is large, the colours are varied and there isn't anything that looks like a menu, the links are all over the place, not grouped in one place. I rather felt as though I was being harangued by an overbearing salesman to buy their products. There were a lot of "you must do this" and "we will not do that", to the point where I actually found the site unpleasant and, if I hadn't been reviewing it, would have left it very quickly.

There are Irish and Scottish dance shoes, but not many of either, and they were difficult to find on the site. There were lots of "testimonials" from satisfied customers and no opportunity was lost to say how brilliant the designer and creator of the shoes was. There are also assorted articles on anatomy and dance injuries which were quite interesting, but all pointed out how beneficial it was to wear Hullachan shoes!

To order you have to send information by post and you are given very detailed instructions of what you must and must not send with your order. I found the site and its approach very off-putting, and would have been reluctant to purchase from it.

The Dice Dance

(Reel 8x48)

A dance for three couples in a longways set of four. This dance has one dancer dancing for the first eight bars, then two dancers for the next eight bars, then three and so on until there are six dancers.

1-8 First man dances a figure of eight round second and third man, dancing in front of second man to begin.

9-16 First couple dance a figure of eight round second couple.

17-24 First couple with second man, dance right hands across and left hands across (first lady in front of her partner). All finish in original places.

25-32 First and second couples dance half rights and lefts, (omit polite turns); first and second couples cross right hands, and set.

33-40 First lady and third man, followed by first man, followed by second couple, dance down the middle and back to place.

41-48 Second, first and third couples circle round and back.

Repeat from second place as follows:

1-8 First lady dances a figure of eight round second and third lady, dancing in front of second lady to begin.

9-16 First couple dance a figure of eight round second couple.

17-24 First couple with second lady, dance left hands across and right hands across (first man in front of his partner). All finish in original places.

25-32 First and second couples dance half rights and lefts, (omit polite turns); first and second couples cross right hands, and set.

33-40 First man and third lady, followed by first lady, followed by second couple, dance down the middle and back to place.

41-48 Second, first and third couples circle round and back.

© Sue Petyt
February 2004

Ashby Petronella

(Reel 8x32)

A Dance for three couples in a longways set of four

Written for the Scunthorpe Scottish Country Dance Club who meet at Ashby.

1-4 First couple turn with the right hand all the way round and cast one place.

5-8 First couple turn with the left hand all the way round, finishing in second place on their own sides, facing out.

9-16 Second, first and third couples dance reel of three on the sides, first lady giving left shoulder to second lady, and first man giving left shoulder to third man. First couple must make sure they are back in place at the end of the reel.

17-20 First couple petronella to the centre of the set, WHILE second and third couples change right hands on the sides.

All set, first lady between third couple facing down, and first man between second couple facing up.

21-24 First couple petronella to the wrong sides, WHILE second and third couples change right hands with partner. All set on wrong sides.

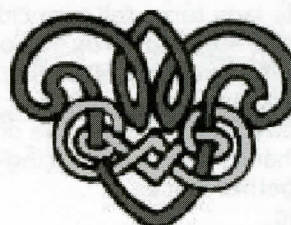
25-28 First couple petronella to the centre of the set, WHILE second and third couples change right hands on the sides.

All set, first lady between third couple facing up, and first man between second couple facing down.

29-32 First couple petronella to their own sides, WHILE second and third couples change right hands with partners. Second, first and third couples set on the sides.

Repeat having passed a couple

© Sue Petyt
February 1995



The Canadian Three-Step

6/8 Marches Couples Dance

Formation: In couples, facing the line of dance with woman on man's right. Woman's left hand in man's left in front, and man's right hand extended behind the woman's head to hold her raised right hand. Both start with the left foot.

This dance description is from Mats Melin's Book, A Sutherland Dance, published by The Highland Council in association with the Scottish Arts Council in 1997. Mats learned this version in Orkney.

1-2 Couple walk three steps forward (L, R, L), and turn right about individually, without letting go of hands, on the fourth count to face the opposite direction.

3-4 Couple walk backwards along the line of direction for four steps (L, R, L, R).

5-8 Repeat bars 1-4 in the opposite direction, i.e. walking against the line of direction.

(These first 8 bars are the same as for The Gay Gordons)

9-10 Couple walk three steps forward (L, R, L) and then kick right foot forward.

11-12 Couple walk three steps backwards (R, L, R) and close feet together on the last count.

13-16 Couple polka round in waltz hold.

Repeat the above 16-bar sequence for the duration of the music.

Waltz of the Bells

32 Bar Old Time Waltz Couples Dance

Formation: Lady on man's right, nearer hands joined

We are not sure of the origins of this dance (perhaps readers can enlighten us), but we suspect it may be from North America.

1-4 Four slow steps forwards (swaying away and together).

5-6 Full turn away from partner, ending facing partner with both hands joined.

7-8 Two steps towards line of dance.

9-16 Repeat bars 1-8, but going against the line of dance. End with both hands joined, but crossed.

17-18 With arms raised, man takes two steps towards line of dance, while lady turns full turn clockwise.

19-20 Both take two steps towards line of dance.

21-22 Man takes two steps against line of dance, while lady turns anti-clockwise.

23-24 Both take two steps against line of dance.

25-28 With right hands joined and facing each other, step away and then together twice.

29-32 Waltz round.

The Silver Two-Step

*Devised by Karin Ingram for Ian & Louise
Cowie's Silver Wedding on 6th February 2006*

32 Bar Two-Step

Couples Dance

Couple side by side, facing line of dance, lady on man's right, her left hand on his right shoulder and his right arm around her waist.

1-4 Each dancer steps onto outside foot (lady's right, man's left), swings inside foot (lady's left, man's right) up in front, brings it back to close, turns on the spot (lady anti-clockwise, man clockwise) to face against the line of dance, swings inside foot (lady's right, man's left) up in front, then walks backwards for three steps (leading with inside foot).

5-8 Still facing against line of dance, dancers repeat bars 1-4 in opposite direction to finish once more facing line of dance.

9-12 With nearer hands joined dancers balance away from partners and together again, twice.

13-16 In ballroom hold, couple polka together.

17-18 Still in ballroom hold, and man with his back to the centre, dancers take three steps into the middle (man starting by moving back on his left, lady forward on her right) and point (lady pointing left foot in front, man pointing right foot behind).

19-20 Dancers take three steps back out (lady starting with her left, man with his right) and point (lady pointing right foot behind, man pointing left foot in front).

21-22 Still in ballroom hold, dancers take one step towards line of dance (lady's right foot man's left), cross the other foot (lady's left, man's right) in front, step towards line of dance again with the original foot (lady's right, man's left), and hop once on that foot. (Step, cross, step, hop.)

23-24 Bars 21-22 are repeated against line of dance.

25-28 Bars 17-20 are repeated.

29-32 In ballroom hold, couple polka together.



Ian & Louise with daughters Catherine & Jennifer

THE SILVER TWO-STEP

Stuart J. Anderson

INTRO.

6/8

8

D D/A D D⁷/F# G A D D/F# G G#° D Bm

E E/B A A⁷/C# D D/A D D⁷/F#

G A F#⁷ Bm G A D Bm

1. 2. 3. TO TRIO 4. FINE

Em A D A⁷ D D⁷/F# D E⁷ D

G G/D G G/D Am D⁷ G G#° Am D⁷ G Em

A A⁷/C# D D⁷/F# G G/D G G/D Am D⁷ G G⁷/B

1. 2. D.S. al TRIO

C C#° G/D G⁷ Am D⁷ G D⁷ G A⁷

TRIO

A A/E C° A/C# A A/E A A⁷/C# D D#° A/E A

B⁷ B⁷/D# E E/G# A A/E C° A/C# A A/E A A⁷/C#

1. 2. D.S. al FINE

D D#° A/E A B⁷ E⁷ A E⁷ A

D D#° A F#m Bm E⁷ A A⁷/C#

© 2006

A Canonbie Ceilidh

40 bar Reel, repeated ad lib

Circular dance for any number of couples.

Couples form a large circle round the room, ladies on the right of their partners.

1 – 8 All circle round to the left and back.

9 – 16 Men dance a figure of eight round their partner and the lady on their left, dancing in front of their partner to begin.

17 – 24 Ladies dance a figure of eight round their partner and the man on their right, dancing in front of their partner to begin.

25 – 28 Joining hands in a large circle, all advance and retire.

29 – 30 All advance and drop hand not attached to partner.

31 – 32 Men retire **while** ladies turn to face their partner, joining both hands, and chase him out to place. Finish with the men facing in and the ladies facing their partners.

33 – 36 All dance back to back with partner, men with hands joined to form arches.

37 – 40 All look to the right for a new partner (the person with whom you have just passed right shoulder) and birl them, finishing back in a large circle around the room, ladies on the right of their new partners, to begin again.

Repeat ad lib.

Note: This was first published in the New Scotland 50th Anniversary Book, with the ladies retiring on bars 31-32. However, this gave problems for the men – they tended to have to stretch uncomfortably during the back to back, hence the suggested modification to have the men facing in instead.

© Ian Brockbank

Gloomy Winter's Noo Awa'

8x32 bar Strathspey

Dance for 3 couples in a 4 couple longwise set.

1-2 1st lady casts off below 2nd lady **while** 1st man dances across the dance into 1st lady's place.

3-4 1st man casts off one place **while** 1st lady dances across the dance to 2nd man's place **while** 2nd couple step up.

5-8 1st couple turn 1½ times by the left hand.

9-12 1st lady with 2nd couple, 1st man with 3rd couple dance right hands across once round.

13-16 1st couple pass right shoulder to dance left hands across once round, 1st man with 2nd couple and 1st lady with 3rd couple.

17-20 1st couple pass left shoulder in the centre to start half a diagonal reel of four with their first corners. At the end of the half reel, 1st couple pass right shoulder in the middle of the dance and 1st man curves round to follow behind 1st lady, into...

21-24 1st lady, followed by 1st man, gives right shoulder to 3rd man to start half a diagonal reel of three with second corners. 1st couple dance this half reel as a unit.

25-28 1st lady, still followed by 1st man, gives right shoulder to 2nd man (in 3rd lady's place) to start half a diagonal reel of three with first corners. Again, 1st couple dance this half reel as a unit.

29-32 1st lady casts round 1st man (passing right shoulder), and gives right shoulder to 2nd lady (in 3rd man's position) **while** 1st man gives right shoulder to 3rd man (in 2nd lady's position), to start half a reel of four with partner's second corners. At the end of the reel, 1st couple pass right shoulders to return to 2nd place on their own sides of the dance. 1st lady remains facing out, ready for her cast...

Repeat, having passed a couple.

Note 1: in the reels, the modified reel is 180° opposite the one it is supposed to be. For the woman it is the 4th reel, and for the man it is the 2nd.

Note 2: After the second time through, 1st couple may repeat bars 1-8 from 3rd place to progress to the bottom of the set.

© Ian Brockbank

World Dance Day

World Dance Day was established with the view of attracting attention to the art of dance. On the 29th of April, as every year since 1982, World Dance Day will be celebrated all over the world by the international community of dancers and dance enthusiasts. On that day, dance companies, dance schools, organizations and individuals are asked to organize an activity addressing an audience larger than their usual one.

The International Dance Council (Conseil International de la Danse - CID) is the official umbrella organization for all forms of dance in all countries of the world.

It is a non-governmental non-profit organization (NGO) founded in 1973 within the UNESCO headquarters in Paris, where it is based.

Its purpose is to act as a worldwide forum bringing together international, national and local organizations as well as individuals active in dance.

It represents the interests of the dance world at large and consults accordingly governments and international agencies.

The International Dance Council CID has prepared the following Dance Day preparation guidelines as a useful checklist for persons institutionally involved in the wider field of dance: teachers, choreographers, group leaders, journalists, researchers, associations, suppliers, organizations etc.

Object

The main purpose of Dance Day events is to attract the attention of the wider public to the art of dance. Special emphasis should

be given to addressing a "new" public, people who do not follow dance events during the course of the year.

Events

Dance Day events may be special performances, open-door courses, public rehearsals, lectures, exhibitions, articles in newspapers and magazines, dance evenings, radio and TV programs, visits, street shows etc.

Organizers

Events are primarily organized by dance companies, amateur groups, schools, associations and other institutions active in dance. Wherever possible, it is better for events to be organized jointly with a non-dance institution such as a government agency, a public school, a municipality, a business enterprise, a trade union.

Content

Organizers have full freedom to define the content of the event. Make sure that you include general information on the art of dance, its history, its importance to society, its universal character. This can be done in a short speech, a note in the program, a text distributed to those present. By adding this dimension you make the event different from dance activities taking place any other day.

Read a message from a

prominent personality, a poem, a passage from a text by a famous author.

Co-ordination

In order to achieve maximum success, it is important that preparations start early enough.

It is imperative to inform the press and generally the media about your event.

Notify an organization holding a central position at regional or national level, which should publish a list of events planned for Dance Day.

Entrance to events should preferably be free, or by invitation. Invite persons who do not normally attend dance events.

Location

At best, events should take place in "new" places, such as streets, parks, squares, shops, factories, villages, discotheques, schools, stadiums etc.

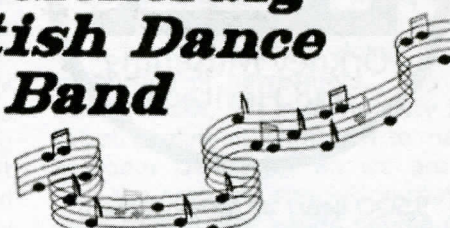
By setting the event in original surroundings you stress the fact that this is an event dedicated to the universal family of dancers.

Prof. Alkis Raftis
President of the CID
www.cid-unesco.org

Nicol McLaren

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Time Travelling

By "The Dancie"

I've been decorating, painting and wallpapering. It is almost as exciting as watching the stuff drying, so my mind goes rambling...

I took up Historical Dance about fifteen years ago, and when I was introduced to the 18th Century dancing I found that a 20th Century man had a great difficulty in getting Baroque Dance to feel anything but mighty peculiar. However, over time it has become something that feels perfectly natural and logical, even when, or especially when one is doing it in the full Monty of wig, long coat and britches for a demonstration. I had "got into the mind-set" of an 18th Century dancer at last!

I had been painting for a while when I thought to myself, "What would a dancing master of the 18th Century think of modern society if he were to be time travelled into the present day?" I found that the answer to that was not by any means complimentary to the 20th or 21st Centuries.

The idea proved to be one that remained in my thoughts for quite a while, popping up quite often when nothing else was going on.

Then I was teaching handing to my class of Scottish Country Dancers, and the 18th Century dancing master was there, looking at them and giving advice. He would have looked at their general deportment when not dancing to start with and been appalled. We don't do refinement or elegance these days, though I have to admit that I was impressed by Lady Dedlock in Bleak House over the Christmas period.

However, my 18th Century dancing master was very helpful on the theory

of handing, requiring the arms to be in perfect curves at all times. I decide that I liked ladies with perfect curves, too.

I also realised why I so dislike the way the RSCDS teaches turning these days. It was not always thus, and the teaching was in harmony with the 18th Century viewpoint, but it has changed, and for an inelegant, awkward and most unsatisfactory version - single arm turns, that is.

The theory of curves starts with the arms in first position, which is hanging by the sides in a slight curve. If the arms are raised without altering their position in any other way, the result is a slightly narrow version of that used in Highland Dancing. I could add, in theory, but not always in practice!

If the arms are raised from first position towards the level by bringing them forwards, and very slightly outwards, then the position for a two-handed turn is arrived at. Viewed from above, the dancers make a perfect circle with their bodies and arms.

Expanding the arms and chest, the dancers of a circle of four also make the perfect circle, likewise of six, and of eight, but note how, in this last case, the shoulder blades feel as though they are touching behind the spine by now.

For a single arm turn, a perfect S is made, starting at the spine of one dancer and ending at the spine of the other. This is fine for strathspey, even including rights and lefts, turning the figure into a series of perfect curves on the floor pattern as well as the arms.

But for the quicker time dances there are problems. The RSCDS teaches



putting the arms into a W shape, all angles and bent elbows. I do not know where that came from. I have observed it being done by very experienced dancers, and can only say that the theory and the practice are far apart.

"Auntie Jean", now Dr Milligan, taught a forearms together cleekit turn, saying, as one of her pupils from the early days once reminded me, that if anyone were trying to do the W turn she would use the other arm to deliver what is now known as a karate chop to bring the offending dancer's arm to compliance! She also taught that the elbow grip, as in Highland with a single arm, was more appropriate for social dancing. Looking through the eyes of an old 18th Century dancie, I totally agree with her.

I find that looking through the 18th Century dancie's eyes is quite addictive, but it is particularly helpful in looking at SCD technique - even though SCD was not invented then!



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The Orkney Museum, Kirkwall - a beautiful 16th-century building, containing our main displays, opposite.....

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Kirkbister Museum, Birsay - a central hearth homestead with 16th-century origins, of European importance

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Stromness Museum, Stromness - Orkney's natural history, explorers and maritime history, and the Hudson's Bay Company

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Hobson's Choice

Another Sad Git in Exile

Slainte mhor a h-uile la a chi's nach fhaic

(Great health to you every day that I see you and every day that I don't)

I had one sort of licence in Highland, every one who knew me, knew also my tally of daily idiocies. The net result of this was I could say or write whatever I wished and friends would say, "What else do you expect from George!" while remaining my friends. Everyone who didn't know me tended not to read "Dance On!", or else was obfuscated by the ubiquity of "Georges in the North". We frequently had sets of four couples, with five Georges in the same set, and no man dancing as woman! Who ever knew the surnames of fellow dancers if you didn't have to phone them for a favour, or cajole an article for your magazine out of them? Nobody ever knew that I was me until Corky and Karin found those stupid archive photos!

The blowing of my cover had multiple consequences. These ranged from a certain tightness of the spousal lips; friends who apparently read the whole of "Dance On!" but, by their lack of comment, not my nonsense; friends who really thought that I was putting myself down too much all the time; and friends and colleagues who seemed affronted that I didn't write reviews of their rallies, perhaps they really wanted the wee-wees taken. Well, whosever's fault it might be I finally had to leave town. Miscreants' corner may manage well without me, there being no shortage of dancers the older they get the better they used to be. Now I am in cold southern Englandshire and do not know how I will manage without the warmth of wicked friends.

Now I have a new licence, no endorsements, and a whole innocent world of Country Dance that doesn't know:

- 1) That it is in some strange competition better to meet the needs of people who don't do it.
- 2) That it won't exist unless it changes so much that it does not exist.
- 3) But best, that I am watching it, and the scope for fun here is unbelievable.

There are whole classes who have not yet birlled! And enormous immovable

men who have not yet been subject to the forklift truck assist. Down the middle Daleks proliferate and they have not yet had the pleasure of George extermination. I have even seen some unreconstructed JCB hands reaching ponderously into wheels, without a single squeak of panic from us piles of dirt.

Dancing here is different, not better, not worse. Different. The same mixture of step-lovers, pattern lovers, partner lovers, music lovers, novelty lovers and familiarity lovers that you find in any vibrant dance community. But like other people's homes it doesn't smell right. I don't think I can ever feel at home here, at least not until I've been banned from something!

Now as ever, I really have only one small point I want to make.

I've just experienced something here that was so simple, is so nearly done at home already, and yet can answer many of the problems facing Country Dance.

It is a regular newcomers' evening, where every dance not only is recapped but there is a mandatory walk through where the regulars ensure that beginners and those unfamiliar can do the dances. Old hands are expected to make sure all unfamiliar faces are brought into the body of the Kirk. The etiquettes of the floor are gently explained as the evening proceeds, and no one is expected to know anything, just how to enjoy him or herself. And with a suitable headset in-dance calling helps dancers.

Now what's so hard about that? I had the best evening I've had for ages. Partners a-plenty, many even asking me to dance. Lots of lovely enthusiastic beginners only too ready to be helped. Lots of lovely progressor dancers only too willing to give me much needed help. And lots of Masters of the Dance who could recognise the genuine limitations accruing from arthritis.

Gentlemen and Ladies, I commend the Newcomers' Rally to your consideration. Not everything English is to be avoided. Mind you, will my face be red when the flood of replies says, "George, we've been doing that for years" or "We tried that, it doesn't work" or "It can't be a good idea or the committee would already have thought of it"? I do sometimes wonder what world I live in.

To rephrase Finlay's question to

RSCDS: which is most likely to be accurate, what we think we are doing, or what a newcomer experiences at our hands? We can all select evidence to support our case, and grind our axe to suit our purpose. And if our purpose is to promote the performance of Scottish Country Dancing, we cannot start by scrapping a hundred year old artsport in either the interest of making it easier to do, or some alternative view of a parallel historical universe. But neither can we expect people to persevere with learning difficult, though satisfying, skills if we are not kind, considerate and accepting of less than perfection. Who could ever take the floor if perfection were a requisite?

When nobody knows your name, you briefly can be that newcomer. I am sadly so far from home that I am that newcomer. My experience is as valid as any reported by others. Believe it or not I am quite shy and diffident, in normal social skills I am marginally autistic (how long have writing, acting and comedy been the haven of the inadequate?)

In this area I have been made proud of what Country Dancing does. I have slid and sneaked into a whole range of groups and classes. These range from Caledonian Society groups, through pensioners' afternoon social dancing, to full blown RSCDS warm-up and skills classes. None made any assumptions; each welcomed me into dancing, and took time to get to know me and to get to know what I could do. Not just the group leaders, but experienced and beginner members all desperate that I should have a happy time.

My technique is so poor, that if I conceal my detailed knowledge of several hundred dances, I am accepted in the beginners' classes. There I found teachers sensitive to each learner's needs, adding skills to each incrementally as and when appropriate, without any pressure to do it right.

I cannot believe this little corner of the Scottish Empire is unique; most of what we are doing is very supportive of newcomers. Yes it is quite difficult, but in all honesty I am still struggling much harder to master Ballroom Dancing! So we are left with the probable conclusion that the main reason that young people don't join us, is quite simply that for now it is a pastime done by oldies. Time will cure that!

Dance Around

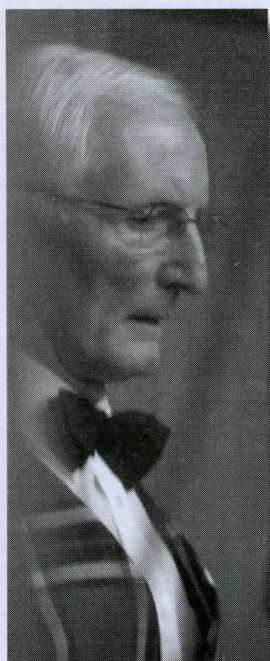
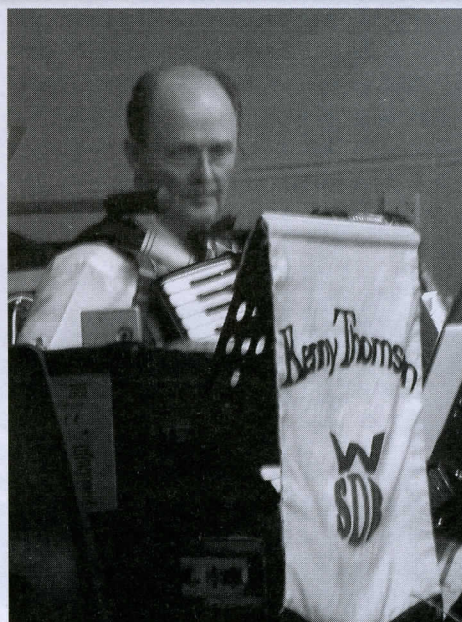
Friday 17th February saw Flash at the Dumfries Ball, in fact it wasn't until near the end of the evening that he realised he had forgotten to take any pics. Having such a great band to dance to as Robert Whitehead and The Danelaw (Roddy Matthews on the fiddle and David Ashbridge on drums) time went too quickly to think about anything apart from what's the next dance.

Good atmosphere, good programme, good band and great company to dance with – how could one not have a great night out?

With Flash @ Streaming Pictures



The following evening in Dalbeattie Town Hall Kenny Thomson and The Wardlaw SDB (Stuart Thomson on second box and Alex Wilson on drums) played for the Kippford dance group. And here, as always, a great night's dancing was had by all. Although one or two people drifted away before the last dance, Flash included, it was not for lack of will or enthusiasm – just energy. (Comes with having had to much of a good thing – including a superb supper – on two consecutive nights!)



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Let's Keep Our Traditions

By David Francis

Most wedding dances pass off without any problem, and are usually happy occasions, often tempered by a sense of exhaustion among the participants by the time the Bridal Waltz is announced. I've often thought that the bride's dad or the best man would be quite happy to hand over the fee once we'd whizzed through a Gay Gordons and a Dasher, after which everyone could get on with a few drinks and a good blether. I've noticed that these two dances often seem to comprise the entire repertoire of the company, and once you've done them it can then be a long haul until midnight.

The post-nuptial party can be downright tricky though. There was one interesting wedding dance we played where the bride's family came from the badlands of Wishaw, while the groom's family lived in Gullane or somewhere like that. I know I can get dewy-eyed about the power of the dance to promote a sense of community and break down barriers, but it is a power with limits, and this time those limits were reached. At least no shots were fired.

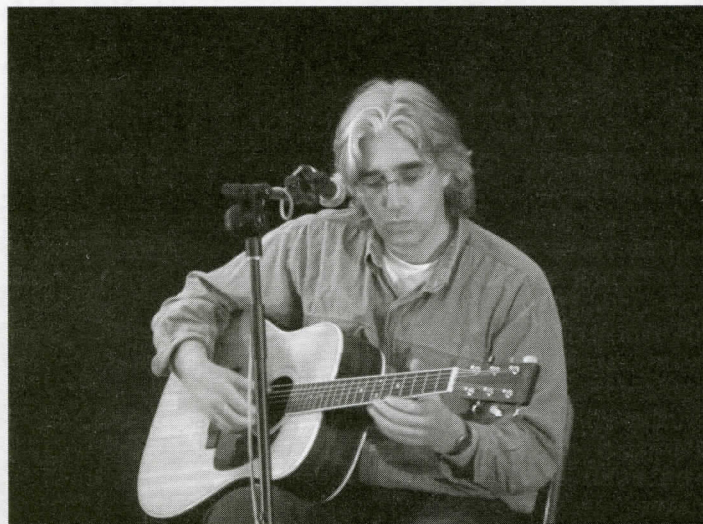
I also remember one fairly small gathering where everyone had been shipped up to Dalhousie Castle in Midlothian from somewhere in the Home Counties. There was a distinct impression that the happy couple's "friends" either didn't know them very well, or didn't like them very much. Come to think of it I don't think the happy couple liked each other very much either.

These things were in the back of my mind as we got going at another wedding do just after Christmas one year in a grand hotel near Edinburgh Airport. It went off OK, albeit we could only entice a couple of sets on to the floor at any one time. I don't actually mind that, because I think that the band is there to cater for those who want to dance, and to create a good atmosphere for the rest.

But one small incident stuck in my mind. I'd announced a Virginia Reel, when a voice piped up, "But we're English!". Having persuaded the gentleman that his country of origin was neither here nor there, especially in the context of a hybrid Anglo-Scots-American dance, I started to wonder why he felt his Englishness was a barrier. After all Charles Dickens had written memorably about Country Dancing in London in his "Sketches by Boz", and in one of his Palliser novels, Trollope mentions that a beach party in Norfolk went off smoothly once they'd decided they'd rather dance Sir Roger de Coverley and Quadrilles than waltzes and polkas. There's also an evocative and good-natured passage in George Eliot's "Adam Bede" which is worth quoting:

"And now the music struck up and the glorious country-dance, best of all dances, began...that merry stamping, that gracious nodding of the head, that waving bestowal of the hand...that simple dancing of well-covered matrons, remembering but not affecting youth, that holiday sprightliness of portly husbands, those lads and lasses a little confused and awkward with their partners, having nothing to say."

From which we can conclude that there is as much of a tradition of dancing south of the border as there is in Scotland, a fact most "Dance On!" readers would readily acknowledge in any case. I suggest the reason for our wedding guest's discomfort is not to be found, as he supposes, in his nationality, but in his distance from the sociable, inclusive forms of entertainment his ancestors



generated within their own communities, and which are still available today if you really want to look for them.

I think too that our wedding guest may be misled by the sight of so many doublets and kilts, and by the presence of a band playing traditional music, into thinking that there is in Scotland a closer connection between people and a traditional culture than there really is. There are far more kilts in evidence at weddings than there were even twenty or thirty years ago, but how many of those wearing them can dance a Schottische, or an Eightsome without prompting? If the young kilties want to demonstrate their Scottishness to the world, I suggest that that inward knowledge is far more important than any outward display of bare knees and tartan.

The concern is that the kind of music and dance enjoyed by readers of this magazine is seen not as an expression of native energy, and as such worthy of a central place in Scottish life, but as just another item to be picked off the shelf in the cultural supermarket. I came across a worrying sign of this only the other day, when I went along to my daughter's primary school to play for the ceilidh at the end of their "Scottish Focus" week. The idea that a Scottish school in the Scottish capital should focus on Scotland for one week of the year is bad enough. The limited range of songs (*Three Crows*, *The Jeely Piece Song* etc) is just as bad. But worst of all was the evidence that a great many children either don't know or are not being taught how to pronounce Scots properly. I heard "bones" instead of "banes", "now" instead of "noo", and while the birds in question were undoubtedly craws most of them were to be found sitting on walls rather than wa's.

I can't blame the teachers. This kind of lip service is evidence that there is something amiss in their training. The irony is that kids know the real thing when they come across it. My daughter had been with us when we kept our annual appointment to play at the January dance in Birnam, where a large number of people from the village come out to dance, listen to turns from local and visiting singers and players, and enjoy the last big social whirl of the New Year time. She'd loved it. When I asked her how she had got on at the school event she replied, "It was OK. But it wasn't like a real ceilidh." Do our children not deserve more from their education?



Traditional Dance Day Saturday 11th March



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10.00-12.00

FREESTYLE Choreography- Anything goes.

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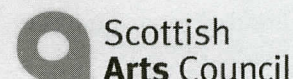
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1 hour session Tickets £5/£3

- | | |
|-------------|----------------------------------------------------------------------------------------------------|
| 11.00-12.00 | FAMILY CEILIDH - Tutor Marion Robson "If you can walk, you can dance" |
| 12.15- 1.15 | SHETLAND - Tutor Maria Leask - come and get a taste of the croft houses |
| 1.30- 2.30 | ORKNEY - Tutor Maria Leask from an Island where traditions are nurtured |
| 2.45- 3.45 | STEP-DANCE & FIDDLE - Tutor Alison MacLeod & Fiddler to beat out that infectious rhythm |
| 4.00- 5.00 | FUSION - Tutor Lisa Dunlop come and try traditional dance to non-traditional music |

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LABAN

Hundreds flocked to Laban as the BBC held their popular "Strictly Dance Fever" auditions with celebrity presenter Graham Norton.

Graham Norton is back on the road looking for new contestants to compete in the second series to be broadcast this year. Auditions are held all over the country and a few weeks ago the London auditions took place at Laban, Europe's leading contemporary dance conservatoire.

Laban were delighted to host the 2006 auditions; a prime location in an awe-inspiring landmark building at the heart of South East London's thriving arts community. Laban brings together students, choreographers, designers, writers, researchers, artists and musicians from across the world, and is also available for corporate hire.

Laban's Event Manager, Samantha Lacey commented:

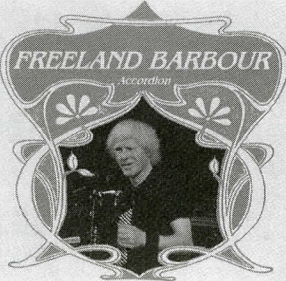



Graham Norton with some of the hopeful dancers.



"We were thrilled to host the 2006 Strictly Dance Fever auditions. The BBC felt that with 13 air-conditioned dance studios, warm-up areas and changing facilities there was no doubt that Laban was the perfect location. Plus we have a café which was ideal for the hundreds of parents and friends that waited patiently throughout the long auditions. It was a very successful weekend!"

The tough panel of judges: Arlene Phillips, Stacey Hayes, Ben Richards (famous for his role as "Bruno" in *Footballers' Wives*) and Wayne Sleep judged hundreds of contestants, many of whom were local, dancing all sorts of styles (from Salsa to Street, Latin to Lindyhop and Ballroom to Body popping!), whilst celebrity Graham Norton spent his time interviewing and looking after the hopeful auditionees.



The
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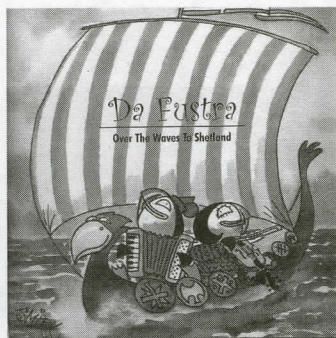



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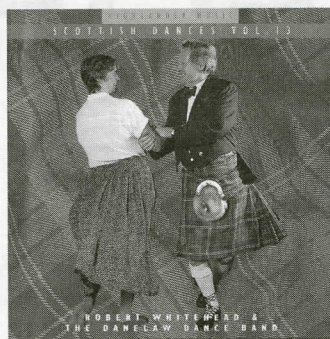
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This CD gives great value for money with 20 tracks and a novel and very helpful sleeve where two dances are listed for each track: Military Two & Flirtation Two Step; St Bernard's Waltz & New Hesitation Waltz; Shetland Eight-some & Reel 560 bars; Palais Glide & White Heather Foxtrot; Gay Gordons Two Step &

Grand March; Victory Waltz & Southern Rose Waltz; Eva Three-Step & Russian Ballet; Waves of Tory & Reel 5x48 bars; Tango & Square Tango; Slow Air & Fiddle Solo; Call of the Pipes & Millennium March; Black Mountain Reel & Reel 5x32 bars; Britannia Two Step & Kelvingrove Two Step; Blue Danube Waltz & Viennese Swing; Orkney Eva Three Step & Dashing White Sergeant; Postie's Jig & Jig 4x32 bars; Gay Gordons & Call of the Pipes; Jig & Reel & Fiddle Solo; Old Time Waltz & Valetta; Boston Two Step & Anniversary Two Step.

Over the Waves to Shetland is a wonderful CD for Ceilidh Dance teachers and dancing enthusiasts alike with excellent tempos throughout. At a time when it is becoming more difficult to engage musicians to play for weekly classes, CDs of this quality are of immense value. It will be an asset for those impromptu house parties!



**Scottish Dances
Volume 13
Robert Whitehead
& The Danelaw
Dance Band
HRMCD513**

Supplier:
Highlander Music
(As before)

This CD has been issued as number 13 in Highlander Music's series, Scottish Dances. The dances recorded are all well known and popular and include the following titles:

Red House (R8x40), The Linton Ploughman (J8x32), The Sleeping Warrior (S4x32), Dundee Reel (J8x40), La Russe (R4x64), Margaret Parker's Strathspey (S8x32), Lord MacLay's Reel (R4x40), Holyrood House (J4x48), The Byron Strathspey

(S3x32), The Haunt of the Gnomes (S1x64), John of Bon Accord (R8x32), The Earl of Errol's Reel (J1x200), Craigellachie Bridge (S4x32), Maureen's Jig (J8x32) and A Toast to St Andrews (R4x48).

Scottish Dances Volume 13 is another magnificent CD for Scottish Country Dance teachers and dancing enthusiasts alike, with excellent tempos throughout. Robert's choice of tunes and his arrangements set your feet tapping and all of you desperate to dance. At a time when it is becoming more difficult to engage musicians to play for weekly classes, CDs of this quality are of immense value. This CD is the answer to a dance teacher's prayer having two tracks of 32 bar reels, two tracks of 40 bar reels and one track of 48 bar reels plus two tracks of 32 bar jigs, one track of 40 bar jigs, one track of 48 bar jigs and five tracks of 32 bar strathspeys. If you are teaching using recorded music what a Bar of Gold this CD is! Well done Robert and the members of your band.

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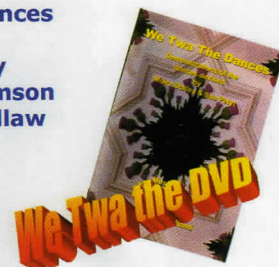
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