

# Dance On!



## A Robert Burns Celebration

**Newcastle Festival  
Letters, Reviews and Dances  
Highland Highlights**

**R.R.P. £2.50  
Issue 49**



# *A Robert Burns Celebration*



*The Tam O' Shanter Dancers*



*An Unco Sight*



*Village Maids*



*Drummer Mackenzie & Piper White*



*The Town Crier*





# Take The Floor

12 March: Ian Holmes SDB  
(Concert Highlights from NAAFC Festival)

19 March: Nicky McMichan SDB  
(Highlights from NAAFC Festival Bands Competition)

26 March: OB from Salutation Hotel, Perth with  
James Coutts SDB, Craig Paton and Blazin' Fiddles

2 April: The Lomond Ceilidh Band

9 April: Neil Copland SDB

16 April: Robert Black SCB

23 April: Alisdair MacLeod  
Saturdays 19.05-21.00 Sundays 13.05-15.00  
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## Dance On!

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# A Robert Burns Celebration



**By Cheryl Jorgensen**

beautiful six foot replica of the Iona Cross, Kyle referred to the ancient art work, and how the intricate circles, crosses, squares and stars were symbols that communicated the Gospel to the illiterate of the time. The Tam O' Shanter Dancers danced the Strathspey and Reel Medley "The Iona Cross", devised by John W. Mitchell.

The Town Crier followed with reflections on the Muse of Burns, particularly his ability to rouse one's emotion and spirit through his own love of all things great and small, as he expressed in his poem To a Mouse, when he felt great distress over his destruction of the mouse's nest, and also in his poem To a Mountain Daisy when he crushed the "wee modest crimson- tipped flow'r". A tribute in verse to Burns by Alexander McLachlan, and the traditional toast concluded the Immortal Memory.

Patrick MacLeod's selection of songs included a very rousing rendition of Scots Wha Hae, delivered from The Tam O' Shanter Inn with much enthusiastic support from within. Ted White re-appeared

Once again the Tam O' Shanter Dancers of White Rock BC hosted a Robert Burns Celebration that was an evening extraordinaire. Set in the town market square, their message rang loud and clear that, "to preserve our culture, history and tradition, we must encourage the younger generation to participate and thus feel proud of their ancestry".

The 18th Century town square entertainment opened to the haunting Scottish airs played on recorder by twelve-year-old Connor Page, as he stood under the Mercat Cross. Village children followed, skipping, playing games, including the gird and cleek, dancing and filling the square with activity. Nine-year-old Calum Lyon provided some lively fiddle music for the girls' special dance. Flower ladies distributed their rose and heather posies to the ladies, a fish monger peddled her fish, and a street cleaner swept with her heather broom. In the background patrons of The Tam O' Shanter Inn quite visibly enjoyed their own brand of entertainment. Ted White

drew the children around him as he tuned up his small pipes, sitting on a bench.

The Town Crier, Kyle Mitchell, resplendent in appropriate costume, made his dramatic entrance by the Burns Monument, to proclaim the news of the day and to announce proceedings. He drew attention to the history of his profession and to the value of involving the younger generation in every aspect of their culture. He called on eleven-year-old MacKenzie Balakrishnan to recite "Up in the Morning Early". From poetry to the song Afton Water sung by Patrick MacLeod. As the spotlight moved to a





in the square, this time in RCMP uniform playing his large pipes, followed closely by three-year-old Ethan Hunt enthusiastically beating his toy drum, and the rest of the children in quick pursuit.

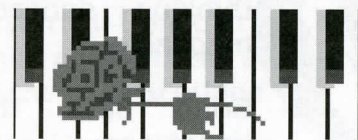
The next scene portrayed the Edinburgh society where Burns enjoyed the literary elite and where he met his great love, Clarinda. In period costumes, the Tam O' Shanter Dancers performed the beautiful strathspey, "Clarinda", a dance representing the couple's many meetings and partings. This was a small glimpse into the ballrooms of the past, accompanied by the beautiful music of the Galloway area. Patrick McLeod followed, singing a new arrangement of "Ae Fond Kiss", Burns' most beautiful love song to Clarinda. One of the Tam O' Shanter Inn guests, Murdo MacIver, rose to give the "Toast to the Lassies" and one of the village mothers, Joan McLoughlin, responded in the same humorous manner. The Town Crier addressed the children, asking if any of them could recite a Burns poem. He was happy to have two quick responses from Elle Balakrishnan and Calum Lyon, who recited Auld Lang Syne.

To finish the entertainment the dancers chose an unusual reel called "An Unco Sight". Kyle delighted in his description of the Alloway Kirk scene that Tam O' Shanter witnessed on his way home from a rollicking night at the Inn, one dark winter night. Apparitions and other unearthly creatures pranced in a supernatural frenzy of reels and jigs, in Burns words, "And wow, Tam saw an unco sight!", meaning a remarkable sight beyond the natural. The figures of the dance, devised by instructor Maureen Lyon, are reminiscent

of the mayhem that Tam may have seen that dark, stormy night.

The programme ended as the cast and audience joined in singing The Star of Robbie Burns. As they marched off to the music of No Awa, the cast left the audience promising to return next year with a new, memorable Burns Celebration.

*All photos by  
Tam o'Shanter Scottish Country Dancers*



## From the Editors

**L**ots of things are happening with Dance On! at present. First of all we have launched our new website [www.danceon.eu](http://www.danceon.eu), and we or rather Bryan will be building this area up slowly, but surely. Pia is enjoying setting the magazine, which is quite an intricate labour of love. Karin is enjoying less bullying from Pia due to this new work allocation.

We are still looking for dances with or without music, so start sending them in – if you have not devised them or the music, please ensure we have permission to print – or send us contact details so we can obtain said permission ourselves.

Keep sending in articles, letters, and other things you find amusing, and interesting. Please make sure that graphics, pictures etc are sent separately, so we can get the best possible results. Ensure that the photos are of a sufficiently high resolution to print well.

Unfortunately we lost some subscribers last month – due to the fact that they thought we were now more about SCD than other kinds of Scottish dance. This is NOT the case, we are still here for all Scottish Dance types, BUT we are to a certain extent dependent on what readers send in – and at present the ceilidh/Old time community are VERY quiet, and the SCD contingent quite

vociferous, which means that there are a lot of material from SCD rather than from others. So dancers, if you want to see more of your type of dance in the magazine, please send in contributions. Please also note that we have welcomed Catherine Coutts on to the journalistic team, she is going to cover the Highland Dance area for us, something which have been lacking for a long time.

Awards have been mentioned to me by several people lately, and Karin and I together with Robert and others will be discussing this to find out the best way forward. You are welcome to contribute with ideas for contents and sponsorship etc.

More and more people are realising that in order to inform others, you have to advertise and they have chosen to advertise in Dance On! Basically if people don't know about you, they can't buy your products, whatever these are. We are therefore planning to introduce a "Classified Section" where you can advertise cheaply and in b/w text only. Do contact Pia to hear more.

Enjoy this issue, the next will be published in May. So start sending in now as we will start working on issue 50 a.s.a.p.

Happy Dancing  
**Karin and Pia**



# Bring Back Hornpipes

*By The Dancie*

**D**ance On!, the thinking dancer's magazine.

Bring back the Hornpipes.

People are producing new dances at a truly amazing rate, but they are all in the same old tempos. There is actually a whole style of dances that the RSCDS ignores completely, yet they were a most important part of our heritage. We don't even do them in a modified form; we ignore them totally and utterly. It galls me! They are found in all other versions of Country Dancing, though most teachers don't offer them to beginners, as they are a little more challenging than Reels, Jigs or Strathspeys.

Everyone who has any knowledge of Burns will know of them. They are called Hornpipes, the old, beloved, traditional ones, in 3/2 time. I don't mean the 19th Century ones, solo dances in 4/4 time, associated in most people's minds with sailors; I mean the 18th Century ones that Burns envisaged his warlocks and witches enjoying. Yes, it was first of all the Hornpipes, then only after that, Jigs, Strathspeys and Reels that put life and mettle in their heels, and yet the modern SC dancer ignores them totally.

But be warned! Once you have become used to them, you will miss them, as they seem to be addictive! Programmes of "R,J,S" repeated ad infinitum will seem boringly repetitive, new dances notwithstanding. Oh, how I suffer!

Hornpipes were the slightly slower, and slightly gentler,

dances of the country dance repertoire, and they still are, in all the other forms of country dancing. Until 1945, strathspeys were "faster than reels, more like a jig" to quote the Aberdeen dancing master, writing in the early 19th Century, and Monymusk is a lively, vigorous fun dance at pre-1945 speed.

Not only were Hornpipes popular, but Burns seemed to think that they were a very important part of the Scottish dance scene, being one of the best Scottish dances that he could think of –

"There's threesome reels, and foursome reels,  
There's hornpipes and strathspeys, man."

Reels and jigs don't get a mention.

And the only dance that could better those on his list was The De'il's awa wi' the exciseman, which was a "concept", a wished for action, rather than literally a dance.

Hornpipe is a strange word. You don't talk about "bagpipe dances" as the term would be meaningless, nor even "accordion dances" – though that could cover our country dances of today remarkably well. Perhaps we should become the Royal Accordion Dance Society!

You could play any tempo of dance on a horn pipe, just as on any instrument. It wouldn't be so bad if the meaning hadn't changed from 3/2 tempo of the earlier period, to the 4/4 of the 19th Century, with the dances associated with it also changing from social to solo. What else was there to change? These musicians are



able to cause considerable confusion to folk like me! Adding to the problem is that 9/8 dances sound more like the 19thC 4/4 hornpipes than do the 3/2 earlier hornpipes, and I mentally confuse the two quite easily, especially if I am listening to them.

I love these 3/2 hornpipes, and all the other triple-time dances; ¾, 9/8, minuet, and even one in 6/8 tempo that I have found.

All of these tempos are part of our heritage; but the only triple-time dance I come across in SCD circles, and that but rarely, is the Waltz Country Dance, which is not



in my personal list of "most interesting dances".

For many people, it takes some time before these dances become enjoyable. Jean Milligan, (long before the "Dr" was added), introduced me to one, Tweedside, in the early 60s, and I didn't like the experience. And trying to introduce them to some of my expert (SCD) dancer friends has been a long slow task, though at last they are looking not only comfortable dancing them, but elegant as well. For a long time the very reverse was true and I thank them for putting up with me pushing these dances at them for so long!

If you can do Waltz Country Dance, you can do triple-time dances, though the minuet step will take a bit of learning. The dancing masters used to say seven years of daily practice was needed to become merely competent, not perfect or excellent. How could you even think of becoming as perfect and excellent as they were, anyway?

But just an "on the toes" waltz-like walk does to start off, passing the feet as in walking on all the steps, without a "together" as you are supposed to do in the waltz travelling step.

Yes, it will be better when you have learned to do the 18th Century steps, as they are more elegant than the waltz step or walking, but you can enjoy triple time dances right from the start. Doing a full rights and lefts in four steps is challenging enough without having to think about the footwork as well, and that is not an unusual challenge in triple-time dances; slow the tempo may be, but every footfall counts, and although

you will hardly believe it possible to fit in what you have to do, it always is; sometimes only just!

So I am starting a campaign to "Bring Back the Hornpipe", though actually meaning all the triple-time dances.

I have arranged the production of a CD of triple-time dances by a musician who is also an expert dancer. It will not surprise you to hear that his tempos are spot on, and triple time seems to bring out the best from composers, too. Quite a few of the tunes are "ear worms" and stay in your head for ages (some are even called "Maggots"! ) This CD is virtually a compilation of my favourite dances!

Actually, since I wrote that, it has grown to two discs now, all of triple time music. The first one is entirely of historical dances; the second has both old and new dances.

Should you wish to have details, the musician is Nicolas Broadbridge, Linnmill, Kirkfieldbank, Lanark, ML11 9UP. His w's are:

[www.nicolasbroadbridge.com](http://www.nicolasbroadbridge.com) and his phone No is 01555-662 212.

The cost will be £10 per disc, and the postage is £1.

Should you wish to have practical instruction in dancing these dances, you could contact your local EFDSS group, though be warned, embarrassingly for us, their dancing is rather more like the dancing of Robert Burns than is ours, and even though that was what we (RSCDS) were formed to preserve. Also, there are only two groups that I know of in Scotland, one each in Edinburgh and Glasgow. Again, Nicolas Broadbridge is the man to contact for these groups.

I don't know about the dancing style of Burns's witches and warlocks – but his own was top level. To get as near as possible to his style, contact a Historical Dance group, though once again, there are very few of these in Scotland.

American dancers should look for EFDSS groups, or for "Colonial Period" dancing; I think that is a rapidly growing part of the Historical Dance scene over there, OR, you could contact Dance On! should you wish to hold a day school, evening session (or both) and we will try to arrange that, either a programme of all triple time dances, or a programme on the history of Country Dancing, which obviously will include some triple time dances. Just contact Pia, or myself.

But do something! Just do them in a waltz-like walk to get started. They are my favourite tempo of dances, though I admit my favourite dance is still the Foursome Reel\* – they are next to that in a big block! I hate to see RSCDS style dancers missing out on dances that I, and all other Country Dancers who are acquainted with them, enjoy so much.

I propose to give the written instructions for all the dances on the two CDs, starting with the first one, in my next series of articles, together with such comments as I can think of, about the dances and their history. I hope, too, to get Nic Broadbridge's comments, as he is very knowledgeable both on the music and the dancing. As a reader of Dance On, you are obviously an enthusiast for Country Dancing, so do help us with our campaign to put the Hornpipes back to the top spot, where they belong! Sir Walter Scott, writing about poetry rather than dance, but it



would apply equally, said that when something had become extremely popular, "whatever its intrinsic merit may have been, it becomes, for the time, stale and fulsome" but if it "possesses intrinsic merit, .... it will..... eventually revive and claim its proper place". He was an optimist! However, I am sure that the Hornpipe will in time do this, and I will not rest until our SCD choreographers have started to compose triple time dances. I can foresee that one day we will finish our Dances and Balls with a Last Hornpipe, as much better than a Last Waltz.

\*It is much more exhausting than it used to be, when I started dancing it, 55 years ago – how much longer can I do it, I wonder?

### ***Congratulations!***

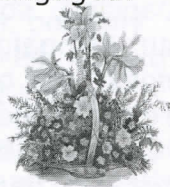
Romance has blossomed recently for many well-known people in the dance community.

Congratulations to Maria Leask and Colin Dewar on their engagement. We are sure Colin will enjoy living and playing in Shetland.

And congratulations to Angela Young and Grahame Berry, who also got engaged during the festive season.

Both Colin and Graeme are well-known musicians, and both show impeccable taste by getting engaged to dancers! I hear both have been seen on the dance floor in recent times.

Congratulations also to Heather Fraser and Colin Donaldson upon their marriage and to Jennifer Cowie and Kieran Johnstone, who recently became engaged.



BUDAPEST SCOTTISH COUNTRY DANCE CLUB

### **The 7th BUDAPEST BALL with a Weekend Course 24-27 March 2011**

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The weekend course is followed by a tourist programme in Hungary focusing on the history and culinary delights of the country including the current European Capital of Culture, a very special hydrofoil trip on the River Danube and of course wine tasting and Palinka tasting.

For further information, pictures and online registration, please

visit our website: [www.bstkl.hu/bal2011/](http://www.bstkl.hu/bal2011/)

or contact: [konyakatalin@yahoo.com](mailto:konyakatalin@yahoo.com)

### ***The Dancie's Challenge!***

I saw the tail of a TV programme when switching on one night recently. It finished with a violinist playing, as a joke, because it was the end, Brahms Lullaby. It is a waltz, but was played quite slowly, so seeming to me more like a 3/2 hornpipe. What a lovely dance that could be, I thought, and what a splendid final dance it could be.

So that is my challenge to all you budding (or experienced) choreographers. A 16 bar dance, to be suitable as an evening's final dance, to the tune of Brahms Lullaby, or Cradle Song as it is also known.

I would never have thought that a 16 bar dance could ever be anything but boringly simple; but that was before I met "Up with Aily" and the "Trip to the Jubilee" dance for the tune Edinburgh Castle. (There are at least three dances to that tune.) They pack in so much choreography into the 16 bars that I couldn't believe that they

were so short. They are now in my "most favourite" list. I strongly suggest trying at least these two dances before trying to write any triple time dance, as triple time is somewhat different to R, J or S, and packs in more movement per step than waltz tempo.

To be fair to those who have to start off by learning to dance in triple time, the final date for entries will be Easter 2012, and of course, all the dances entered will be published in Dance On. I hope that Pia and Karin will be able to arrange a suitable prize and some important person to present it.

### **The Dancie**

*A few people have been in touch lately with regards to awards, and we are trying to develop the idea, so watch this space. Of course if you have any suggestions, don't hesitate to write in.*



# Dance Day

**O**n the 29th of April, as every year since 1982, the official Dance Day will be celebrated all over the world by millions of dancers. It is an initiative of the International Dance Council CID, UNESCO. We have prepared the following guidelines as a checklist for persons 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. 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 classes, public rehearsals, lectures, exhibitions, articles in newspapers and magazines, dance evenings, radio and TV programs, visits, street shows, parades, shop window decorations 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.

## Coordination

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.

## By Dr. Alkis Raftis

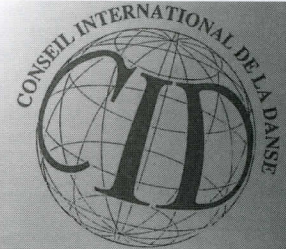
Entrance to events should preferably be free, or by invitation. Invite persons who do not normally attend dance events.

## 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.

Dr. Alkis Raftis  
President of the CID



## KIRKTON OLD TYME DANCE CLASS



**Kirkton Village Hall**

**Thursday Nights**

**7.30-10pm**

**2011 Session Commences**

**Thursday 13th January**

**Admission £3.00**

**Live music and refreshments**

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### Ceilidh & Old Time Dances

#### Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	Live Music	8pm -11pm No Bar	£5 (tea)	Door	Different bands each week. (See Diary)
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142	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 Monday	Dumbarton	St Patrick's Hall, Strathleven Place	-	7.30-10.30pm	£4 Bar	Door - Sue & Jim 01389 842 034	Ceilidh & Social Dance Club
Every Tuesday	Humbie, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh, Old Time and Social Dance Club
	Dumfries	Kirkton Village Hall	Live Music	7.30-10pm	£3	Door John Caskie 01387 710 975	Old Tyme Dance Class Refreshments available
Every Wednesday	Newtongrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	Midlem	Village Hall	Live Music	8pm-10pm	£2 (tea)	Door 01835 870 244	Old Time Class (G. B. Scott)
	Glasgow	St Andrews in Square	Live Music	8pm -9.30	£5 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Coupar Angus	St Anne's Ch. Hall	Live Music	7pm-9pm	£2	Door 01828 627 547	Ceilidh Class - Tracy Thom
Every Thursday	Penicuik	Town Hall	-	8pm-9.30	£2.90/£1.50	Door (Annabel Oates) 01968 672 631	Ceilidh Class

### Ceilidh & Old Time Dances

#### March 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
5 <sup>th</sup>	Sorn	Village Hall	Ian Cruickshanks	7.30-11.30	£5 [No Bar]	01560 700 219	Old Time Dances B.Y.O.B.
	Largo Ward	Village Hall	Bon Accord	8pm-11pm	£5 Tea	Door	Weekly Dance
	Inverness	Kirkhill Com Centre	George Rennie	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Polmont	Inchyra Grange Hotel	Gordon Shand	9pm-1am	£7/£3	01577 862 337	Acc. & Fiddle Championships
	Penicuik	St Mungo's Ch Hall	Adam Anderson	7.30-11.30	£5 No bar T	01721 723 468	Old Time & few set dances
9 <sup>th</sup>	Elgin	Bishopmill Hall	Johnny Duncan	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
11 <sup>th</sup>	Irvine	Volunteer Rooms	Colin Garvin	7.30-11.30	£7 BYOB	01292 316 815	Ayrshire Ceilidh Club
	Penicuik	St Mungo's Ch Hall	Gavin Piper	7.30-11.30	£5 [No Bar] T	0131 660 1276	Wednesday Dance Club
	Foulden	Village Hall	Robert Whitehead	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Carlisle	Masonic Hall	Charlie Kirkpatrick	7.30-11.15	£6 Bar T	01555 750 522	Carlisle Highlanders
12 <sup>th</sup>	Westhill	Ashdale Hall	James Coutts	8pm-12mn	£7.50	01224 713 674	Blackburn Club SOLD OUT
	Tranent	Tranmare Hotel	George King	8pm-11pm	£2.50 Bar	Door	Pay at Door
	Strathaven	Ballgreen Hall	Ian Cruickshanks	7pm-11pm	£8 supper	01357 520 900	Avondale Ceilidh Society BYOB
	Largo Ward	Village Hall	Gary Sutherland	8pm-11pm	£5 Tea	Door	Weekly Dance
	Jedburgh	Town Hall	Class: Jessie Stuart	2pm-4.30	£5	01835 863 604	Dance Workshop
	Jedburgh	Town Hall	Neil Hardy	7.30pm -	£8 stovies	01835 863 604	Meal available before dance
	Glencarse	Village Hall	Ian Anderson	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
18 <sup>th</sup>	Beaulie	Phipps Hall	Frank Thomson	7.30pm	£5.50	01463 782 496	Old Time Dance - Pay at Door
	Cockburnspath	Village Hall	Neil Hardie	8pm-12mn	£6 B.Y.O.B.	01368 830 391	Supper Dance
19 <sup>th</sup>	East Kilbride	Calderwood Hall	Steven Carcary	7.30-11.30	£6 supper	01355 230 134	Highlanders Spring Fling
	Glasgow	Partick Burgh Hall	Mhairi Coutts	8pm-11.30	£7 Bar	Door	Highlanders Club £45 year
	Largo Ward	Village Hall	Ian Cruickshanks	8pm-11pm	£5 Tea	Door	Weekly Dance
20 <sup>th</sup>	Montrose	Park Hotel	Steven Carcary Duo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
23 <sup>rd</sup>	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
25 <sup>th</sup>	Helensburgh	Commodore Inn	Andy Kane	8pm-12.30	£? Bar	07766 390 570	Highlanders - Highland Ball
	Peebles	Ex-Servicemen's Club	Steven Carcary	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set
	Hutton	Village Hall	Bon Accord	8pm-12mn	£5 Supper	01289 386 630	Pay at Door
26 <sup>th</sup>	Tranent	Tranmare Hotel	David Vernon	8pm-11pm	£2.50 Bar	Door	Pay at Door
	Largo Ward	Village Hall	Steven Carcary	8pm-11pm	£5 Tea	Door	Weekly Dance
	Inverness	Kirkhill Com Centre	Nicky MacMichan	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Elgin	Ashgrove Hall	Sheila Peters	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	Nr. Crieff	Fowls Webster Hall	Alan Doig	8pm-11pm	£4 (No bar)	01764 653 405	Ceilidh & set dances
30 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm	-	01542 887 616	Monthly Social
31 <sup>st</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats

### Scottish Country Dances

#### March 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
4 <sup>th</sup>	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
	Buckie	British Legion	Frank Thomson	8pm	-	01542 831 792	Banffshire Branch Dance
	Hawick	Old Church Hall	Stuart Adamson	7.30pm	£8	01450 371 503	Trinity Club Dance
	Glasgow	Carmichael Hall	Luke Brady	7.30pm	£6	0141 942 7519	Glasgow Branch Dance
	Lanark	Greyfriars Ch. Hall	Callum Wilson	7.30pm	£6	01555 665 705	Please bring cup
5 <sup>th</sup>	Dunoon	Queen's Hall	Ian Muir	7.30pm	£10	01369 840 548	Special Ferry Ticket available
	Bridge of Allan	Keir St. Hall	Marian Anderson	7.30pm	£6	01786 461 275	Castle Club Dance
	Helensburgh	Victoria Halls	Alan Ross	7.30pm	£9	01436 842 695	Junior Dance
	Longtown	Community Centre	Ian Muir	7.30pm	£9	01228 674 698	Martice Club
7 <sup>th</sup>	Stirling	Albert Hall	Marian Anderson	7.30pm	£6	01259 742 560	Weekend - Light Supper
11 <sup>th</sup>	Oban	Corran Halls	Marian Anderson	8pm	£11 T	01631 563 103	Reel Club Dance
	Melrose	Corn Exchange	Gary Donaldson	7.30pm	£8/£6	01450 371 503	Trinity Club
12 <sup>th</sup>	Edinburgh	Academy Jnr. Sch.	Glencraig	6.30pm	£19 T	0131 447 1645	Weekend - Buffet & Bar
	Oban	Corran Halls	David Cunningham	7.30pm	£3.50	01631 563 103	Sunday Studio
13 <sup>th</sup>	Dunblane	Victoria Hall	Recorded	7.30pm	£7	01786 822 853	Branch Dance
	Troon	Concert Hall	Roy Hendrie	7.30pm	£7	01292 315 558	Branch Annual Dance
18 <sup>th</sup>	Inverness	Couldeen School	John Renton	8pm	-	01463 235 384	Innerleithen Club Dance
	Innerleithen	Primary School	Ian Slater	8pm	-	01450 371 503	Dance
	Peterhead	Palace Hotel	David Oswald	7.30pm	£8	01779 471 383	Annan RSCDS
19 <sup>th</sup>	Annan	Victoria Hall	Marian Anderson	7.30pm	£6	01461 500 250	Castle Club Dance
	Bridge of Allan	Keir St. Hall	Ian Thomson	7.30pm	£6	01786 461 275	Derwent SCD Club
	Braithwaite	Village Hall	George Meikle	7.30pm	£10	01546 510 316	Branch Supper Dance
21 <sup>st</sup>	Ardishaig	Village Hall	Sandy Nixon	7.30pm	£6	01259 742 560	Martice Club
	Stirling	Albert Hall	Nicol McLaren	7.30pm	£7	01408 621 275	Dance
25 <sup>th</sup>	Brora	Rogart Hall	Lindsey Weir	8pm	-	01450 371 503	Drumlanrig Club Dance
	Hawick	Old Church Hall	Stuart Adamson	8pm	-	01309 673 325	Branch Dance
	Forres	Town Hall	Frank Thomson	6.30pm	£25/£7	01506 847 862	Club 30 <sup>th</sup> Anniversary - Meal T
	Linlithgow	Academy	Glencraig	7.30pm	£6	01786 822 853	Dances Recapped - Raffle
26 <sup>th</sup>	Dunblane	Victoria Hall	Marian Anderson	7.30pm	£7	0141942 4287	Branch Club Night
	Bearsden	New Kilpatrick Hall	Recorded	7pm	£12.50	01539 737 185	Windermere Group
	Windermere	Marchest Centre	Ian Slater	7.15pm	£9/£7	On-line	Spring Fling
	Edinburgh	George Watson's	Graeme Munro	7pm	-	01506 207 268	West Lothian Day School
27 <sup>th</sup>	Broxburn	Canon Hoban Hall	Jack Stalker	7.30pm	£3.50	01786 822 853	Sunday Studio
	Dunblane	Victoria Hall	Recorded	7.30pm	£5.50	01877 382 276	Aberfoyle Club - Raffle
30 <sup>th</sup>	Gartmore	Village Hall	Marian Anderson	7.30pm	-	-	-



## Ceilidh &amp; Old Time Dances

April 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Peterhead	Longhaven Hall	Gavin Piper		£6	01771 622 813	Phone for Tickets
2 <sup>nd</sup>	Sorn	Village Hall	Willie McFarlane	7.30-11.30	£5 [No Bar]	01560 700 219	Old Time Dances B.Y.O.B.
	Penicuik	St Mungo's Ch Hall	Keith Robertson Duo	7.30-11.30	£5 No bar T	01721 723 468	Old Time & few set dances
	Largo Ward	Village Hall	Gary Sutherland	8pm-11pm	£5 Tea	Door	Weekly Dance
	Dufftown	Memorial Hall	Ian Cruickshanks	7.30-11.30		01542 887 616	Old Time Dance
6 <sup>th</sup>	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
	Rousay Island	School Hall	t.b.a.	Incl. ferry	Ticket	01856 821 239	Orkney Festival Fringe Event
7 <sup>th</sup>	Hoy Island	YM Longhope	t.b.a.	Incl. ferry	Ticket	01856 791 359	Orkney Festival Fringe Event
8 <sup>th</sup>	Irvine	Volunteer Rooms	Kenny Thomson	7.30-11.30	£7 BYOB	01292 316 815	Ayrshire Ceilidh Club
	Penicuik	St Mungo's Ch Hall	Sandy Nixon	7.30-11.30	£5 [No bar] T	0131 660 1276	Wednesday Dance Club
	Foulden	Village Hall	James Coutts	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Carluke	Masonic Hall	George King	7.30-11.15	£6 Bar T	01555 750 522	Carluke Highlanders
	Orkney Island	Kirkwall	2 Bands	7.30-12mn	£10/£5 T	01856 771 276	Orkney Ceilidh Festival
9 <sup>th</sup>	Strathaven	Ballgreen Hall	Bruce Lindsay	7pm-11pm	£8 supper	01357 520 900	Avondale Ceilidh Society BYOB
	Largo Ward	Village Hall	Gavin Piper	8pm-11pm	£5 Tea	Door	Weekly Dance
	Inverness	Kirkhill Com Centre	Susie Simpson	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Glencarse	Village Hall	George Rennie	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
	Orkney Island	Kirkwall	2 Bands	7.30-12mn	£10/£5 T	01856 791 359	Orkney Ceilidh Festival
10 <sup>th</sup>	Orkney Island	Kirkwall	2 Bands	7.30-12mn	£10/£5 T	01856 873 534	Orkney Ceilidh Festival
16 <sup>th</sup>	East Kilbride	Calderwood Hall	Johnny Duncan	7.30-11.30	£6 supper	01355 230 134	Spring Fling
	Tranent	Tranmare Hotel	Dod Hutchison	8pm-11pm	£2.50 Bar	Door	Pay at Door
	Glasgow	Partick Burgh Hall	Fraser McGlynn	8pm-11.30	£7 Bar	Door	Highlanders Club £45 year
	Largo Ward	Village Hall	John White	8pm-11pm	£5 Tea	Door	Weekly Dance
17 <sup>th</sup>	Montrose	Park Hotel	t.b.a.	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
20 <sup>th</sup>	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
22 <sup>nd</sup>	Dumfries	Locharbriggs C.C.	James Coutts	8pm-12mn	£6 Bar/ Supper	01387 710 975	Islesteps A & F Club Dance
23 <sup>rd</sup>	Tranent	Tranmare Hotel	George King	8pm-11pm	£2.50 Bar	Door	Pay at Door
	Largo Ward	Village Hall	Ken Stewart	8pm-11pm	£5 Tea	Door	Weekly Dance
	Black Isle	North Kessock Hall	Dave Husband Sound	8pm-12mn	£5 BYOB	Door	Social Dancers
	Elgin	Bishopmill Hall	Jim Lindsay	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	Nr. Crieff	Fowlis Webster Hall	George Rennie	8pm-11pm	£4 (No bar)	01764 653 405	Ceilidh & set dances
27 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
28 <sup>th</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
29 <sup>th</sup>	Helensburgh	Commodore Inn	Glencraig	8pm-12.30	£8 Bar	01389 756 996	Highlanders - Dance
	Peebles	Ex-Servicemen's Club	Alan Small	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set
	Hutton	Village Hall	Jackie Harrison	8pm-12mn	£5 supper	01289 386 630	Pay at Door
30 <sup>th</sup>	Largo Ward	Village Hall	BJB Band	8pm-11pm	£5 Tea	Door	Weekly Dance

## Scottish Country Dances

April 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Alva	Cochrane Hall	Jim Lindsay	7.15pm	T £15	01324 559 793	Annual Branch Dance
	Helensburgh	Hermitage Acad	George Meikle	7.30pm	T £23	0141 585 0149	Weekend Ball
	Newburgh	Tayside Institute	Jim Berry	7.30pm	£6	01337 840 313	Annual Dance
	Dufftown	Memorial Hall	James Coutts	8pm	£7	01542 887 616	Pay at Door
2 <sup>nd</sup>	Bridge of Allan	Keir St. Hall	Alan Ross	7.30pm	£6.50	01786 461 275	Castle Club Dance - Supper
	Helensburgh	Hermitage Acad	D. Cunningham	7.30pm	T £15	0141 585 0149	Weekend Dance
	Dundee	St Andrews Church	C.D.'s	7.30pm	£4	01382 509 103	Charity Dance
	Edinburgh	Academy Jnr. Sch.	Lindsay Weir	7.30pm	£8/£6	0131 447 1645	Trinity Club
	Penrith	Ullswater College	Marian Anderson		£10	01768 881 359	Penrith Club Supper dance
8 <sup>th</sup>	Scone	The Hangar	Jim Lindsay	7.30pm	T £24	01738 550 418	Perth Ball - Dress Formal
	Greenock	Town Hall	Ian Muir	7pm	T £25	01475 633 096	West Renfrewshire Ball
11 <sup>th</sup>	Stirling	Albert Hall	Lothian	7.30pm	£?	01259 742 560	Martice Annual Dance
14 <sup>th</sup>	Glasgow	Merrylea Ch. Hall	John Renton		£7	0141 571 7132	Annual Club Dance
15 <sup>th</sup>	Stirling	Albert Halls	Nicol McLaren	7.30pm	T £15	01786 461 275	Buffet Dance
	Hamilton	Eddlewood Hall	Gordon Shand	7.30pm	£7	01698 351 604	Branch Dance
	Lochwinnoch	McKillop Institute	Lothian	7.30pm	£8	01505 842 629	Kilmacolm Club - Charity
16 <sup>th</sup>	Edinburgh	Academy Jnr. Sch.	Alan Ross	7.30pm	£8/£6	0131 447 1645	Trinity Club
23 <sup>rd</sup>	Edinburgh	Academy Jnr. Sch.	James Coutts	7.30pm	£8/£6	0131 447 1645	Trinity Club



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

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



# Your Letters

Dear Pia,

**T**he request in issue 48 of "Dance On!" for information on the original of the dance now known as "The Reel of the 51st Division", but also known as "Laufen Reel" and "St Valery's Reel" got me punching buttons on my keyboard to Google for the information.

I found: <http://my.strathspey.org/anselm/stories/reelofthe51st.html>, Anselm's page on my.strathspey:

"The 51st (Highland) Division in 1940" where the story behind the dance, and many comments on the dance can be found.

Also the Canberra Society: <http://www.strathspey.org/list/strathspey/archive/thread/41822/> had the same question posed and the answer was:

The description of the dance written "on a scruffy bit of paper when he was a prisoner of war" read as follows:

## 5 set 51 Division

- 1-4** First couple set & cast off 3 places
- 5-8** Lead up to (top?) to corners
- 9-12** First couple set to first corner, turning by right
- 13-14** First couple, second man & third lady balance in a diagonal line (Scottish Reform)
- 15-16** First couple turn left hand to second corners
- 17-20** First couple set & turn corners by right hand
- 21-22** First couple, third man and second lady balance in a diagonal line (Scottish Reform)
- 23-24** First couple turn to own side, second place
- 25-28** Six Hands round
- 29-32** Back Again
- Repeat

The dance was devised by Lt J E M Atkinson and his name is also on the "scruffy bit of paper".

Gudmund

Letter to Ed.

**I**t is good to see that someone reads the stuff I put in, so thanks, Keith Oughton, for your letter. The story of "Double Triangles", as I heard it in the late 40s, was that it was interpreted without the benefit of ANY written sources. The only source that I know of is Wilson; he is available by going to the Library of Congress, which is free on line, and several/all of his books are there in facsimile, with his diagrams and everything.

Page 130 of his "Complete System" shows that the Double Triangle consisted of First Couple, in second place, dancing round their first corners by the right shoulder, then round second corner by the left shoulder (rather incompletely), going straight back to second place, own side.

JCM's version is much more interesting, but it is 20th Century in origin; it is not 17th or 18th Century. I don't dislike JCM's changes as such, in fact, many of them seem to be a good thing, but I do dislike being told they are "Regency style", which is the story that we were told. I also like the original style for its own sake, especially the Strathspey. I like the Strauss Waltz, and I like the Modern Waltz; they co-exist, and I can't see why the traditional S'pey and the modern can't do the same.

Bernard Bentley would have known of the JCM version of Double Triangles, I am sure, and in choosing that he probably made the dance more interesting. Both EFDSS and RSCDS made improvements to their old dances without putting notes to say that they had done so; but the EFDSS seem to be much ahead of the RSCDS in acknowledging that nowadays. They have a "Cecil Sharp" version and a "Pat Shaw" version for such dances; the 30s and the 60s I think the dates of interpretation would be, roughly. Half a century later, we haven't started, though Hugh Foss, Hugh Thurston and the Fletts were all active at the same time as Pat Shaw.

Robert Lambie

## Photos for publication!

*When sending in photos for use by Dance On!, please send them separately from your text. Send them in an e-mail as jpegs or tiffs or by mail for us to scan. Make sure that you tell us who has taken them and that you have permission from the photographer to pass them on.*



# Wedding Dance

**4 x 32 bar Reel for 4 couples**

**Music: Any lively Reel**

## Bars

**1-4** 2nd man "gives the bride away": He turns 1st lady right hand and presents her with a twirl to 1st man.

**5-8** 1st couple turn each other with right hand, looking deep into each other's eyes.

**9-12** 1st man leads his lady "down the aisle".

**13-16** They come back up through the arches made by the other couples.

**17-24** All four couples dance a circle round and back

**25-28** 1st lady works her way down the "receiving line": pass 2nd lady right hand, 3rd lady left hand, 4th lady right hand.

## While

1st man does the same on his side.

**29-32** 1st couple birl (optional: kiss), and drop back to lines.

Repeat with new "Happy Couple"

For The wedding of Rebekka & Andreas, who started dancing in Dundee, and decided to have a bit of a ceilidh at their wedding in Germany.


© Chris McLarren July 2010.

**Wedding Dance**  
for Rebekka & Andreas  
July 17, 2010

Reel 32 bars for 4 couples music: any lively reel

1 - 4	2nd man "gives the bride away": he turns 1st lady right hand and presents her with a twirl to 1st man
5 - 8	1st couple turn each other with right hand looking deep into each other's eyes.
9 - 12	1st man leads his lady "down the aisle"
13 - 16	They come up through the arches made by the other couples.
17 - 24	All four couples dance a circle and back.
25 - 28	1st lady works her way down the "receiving line": pass 2nd lady right hand, 3rd lady left hand, 4th lady right hand, whilst 1st man does the same on his side
29 - 32	1st couple swirl around, (optional:kiss), drop back to lines

Repeat with new "happy couple"





# Whalebones

*4 x 32 bar Jig for 4 couples*

## Bars

**1-4** 1st couple form an arch, 2nd couple lead up through arch and cast back to place.

**5-8** 2nd and 3rd couple dance right hand star.

**9-12** 4th couple form an arch, 3rd couple lead up through arch and cast back to place.

**13-16** 2nd and 3rd couple dance left hand star.

**17-24** 1st couple cast off to the bottom, while 2nd, 3rd and 4th couple make arches. 1st couple dance up to the top through the arches.

**25-32** 1st couple followed by 2nd, 3rd and 4th couple cast to the bottom, 1st couple form an arch for others to dance under to new places.

My source thinks this dance come from Whitby and informs me that it was published by Ring O Bells in 'Ceilidh Sat Night', and credited to Mick Peat in 'A Dance for Whitby 86'. As always if you know any better, let us know.



# Easie Peasie

*4 x 32 Strathspey for 3 couples in a longwise set.*

## Bars

**1-8** 1st Couple set, cross using right hand, set, cross using left hand.

**9-16** 1st and 2nd couple dance right hands across followed by left hand across.

**17-24** 1st, 2nd, 3rd couple step in, face down, dance down, turn and dance back up to place (*flow straight into the last 8 bars*):

**25-32** 1st couple followed by 2nd, 3rd and 4th couple cast off. 1st couple form arch at the bottom and 2nd, 3rd, and 4th couple dance through to new positions.

© Bryan McAlister



# Shetland Reel

*16 bar reel for 3 couples in a three couple set*

*2nd couple are 'reversed' so that the lady is on the men's side and the man on the ladies' side.*

## Bars

**1-8** 1st couple, 2nd couple and 3rd couple set to their partners (*Shetland setting steps*).

**9-16** Ladies turning out, all dance tandem reels of three, lady leading followed closely by her partner.

Repeat as often as required.

Don't be surprised if the dancers use more than 16 bars with figures crossing the phrase of music.

I seem to remember having been taught this so that 2nd lady decides which way to go in the reels (left shoulder or right shoulder) and also that you could change in the middle couple with one of the other couples from time to time – perhaps some of our Shetland readers can confirm/correct this

# Stern Polka

*40 bar 2/4 Polka for couples in a circle*

## Bars

**1-8** All couples polka round

**9 -24** Men with their partners hand in hand by their sides and with their free hands on the shoulder of the man in front, walk around in the circle, all the while bending their knees to go lower and lower.

**24-28** Face partner and clap right hand once and your own hands 2 quick times, then left hand, then both hands, then your own knees ass followed by the three quick hand claps.

**29-32** Turn to the 'corner' on your right and repeat the claps.

**33-36** Turn to the 'corner' on your left and repeat.

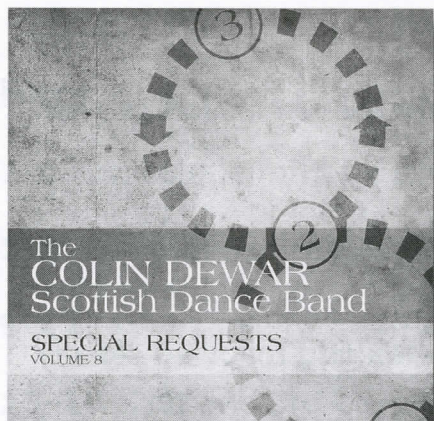
**37-40** Turn to your partner and repeat.

Start from the beginning again.

Danced this at a children's ceilidh a while ago, and wrote this from memory. I am sure you will come back to me with other suggestions and tips.



# CD Reviews



## Special Requests Volume 8

### The Colin Dewar Scottish Dance Band

**T**his CD showcases The Colin Dewar Band at its very best. Dancing to them live is always an enjoyable experience, and the music of the seventeen tracks on this CD reflects that.

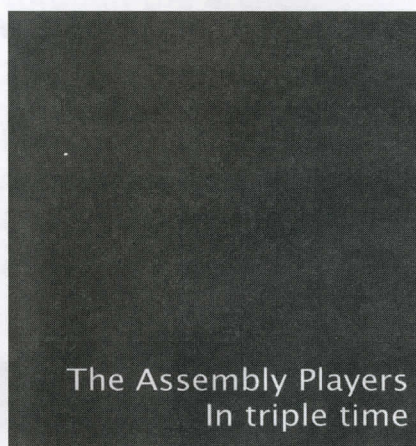
Each set is made up of a well chosen selection of tunes, played at rock-steady tempos which are just right for experienced dancers and beginners alike. There is also a useful selection of dance formats, including 3, 4 and 8 times through 32, 40 and 48 bar dances which will provide a good choice of alternate sets for anyone needing them for either dances or teaching. And, for the teacher, the first two tracks are a set of marches and one of waltzes for "warm ups". The march set could be particularly useful here as it starts with a steady 4/4 and then breaks into a lively 6/8 to get everyone up onto their toes after a chance to first gently ease their leg muscles.

On all the tracks the band works very well together, with nice tight rhythms and harmonies

making full use of range of the fiddle, along with nice clean transitions between tunes.

My favourite track is a 72 bar strathspey, the tune "Jimmy Robertson" played for the dance "The Shepherd's Crook". Here Colin and the Band combine both traditional and modern styles to create a track which will be ideal for demonstrations.

### Bernie Hewitt



## In Triple Time

### The Assembly Players

**W**ith the very first notes of the first piece on this CD, The Cambridge Waltz, I would defy anyone who has dancing in his/her soul not to be totally enchanted. I write this whilst listening, and have to admit I had to "down tools" and do a bit of a solo around the front room settee. (It was the same story when we came to The Duke of Kent's Waltz.)

This sets the pace of the compilation of dances by the highly accomplished Assembly Players. If you are not already a collector of their CDs, I guarantee you will be! To

truly appreciate the elegance and pleasure of dance in triple time a good dancing master is the answer, but this CD goes a long way in encouraging the dancer to get the right feel for it, with the necessary posture and movement.

The following dances on the CD are:

The Cambridge Waltz, Count Leon, The Duke of Kent's Waltz, Enfield Common, Hair's Maggott, The Hole in the Wall, Hombey House, Irish Lamentation, Joy After Sorrow, Mr. Beveridge's Maggott, Salutation, Siege Of Limerick, Up With Aily, Volpony.

It's hard not to pick out special favourites like The Hole in the Wall or Hombey House where the music really DOES tell you. The music on this CD moves from the haunting melody (Irish Lamentation) to the majestic (Mr. Beveridge's Maggott and Volpony) and the unashamedly jolly slip jig (Up with Aily). The presentation of the CD is straightforward, no frills, on a sky blue background and clear white title. The back sleeve gives the times of the dances.

Perhaps we could ask for a word on Triple Time dancing and the source of the music, but otherwise a first-rate item for your dance music library.

Available from:

Nicolas Broadbridge:

Tel. 01555-662 212

e-mail:

[sales@nicolasbroadbridge.com](mailto:sales@nicolasbroadbridge.com)

### Sheila Sutherland

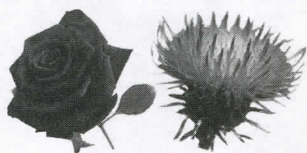




# CD Reviews

## Music for 16 dances from The Ribble Valley Book of Scottish Country Dances

Nicol McLaren & his Scottish Dance Band



Ribble Valley Branch – Lancashire

indeed they get better as the CD plays through. Even so the final track, an 8 x32 reel for the dance "The Restless Ghost" deserves special mention.

Nicol uses four well-known lively reels, starting with "Drowsy Maggie" which are beautifully arranged into a set that I defy anyone to sit still through. I would buy the CD for just this one track.

**Bernie Hewitt**



## Music for 16 Dances from The Ribble Valley Book of Scottish Country Dances

### Nicol McLaren and his Scottish Dance Band

**I**f ever there was a CD to show how effective a full six-piece band can be, this is it.

Nicol and his team have put together sixteen very good sets of music to complement the Ribble Valley Book. All the band work well together to produce a sound that is strong, rhythmic and played at very steady speeds which will appeal to both dancers and listeners alike.

There are a good selection of tracks including 3, 4 and 5 times through 32, 40 and 48 bar dances which will make this a useful addition to their collection of CDs for anyone organising demonstrations where the normal 8 x 32 format is a bit too long or a bit more variety is required. Many of the sets feature new tunes, in particular by Nicol himself and by David Queen. All of the tracks are good;

## News Just In!

### Northern Streams Music, Song and Dance from Scandinavia and Scotland

1-3 of April, 2011

Concerts, Workshops,  
Sessions, Ceilidh in Edinburgh  
and in Glasgow

For more information see:  
[www.eltsa.org.uk](http://www.eltsa.org.uk)

### RSCDS Clackmannanshire Branch Annual Dance

Friday 1 April, 2011 in  
Cochrane Hall, Alva dancing to  
Jim Lindsay SCD Band

(please note the change of usual  
venue due to refurbishment of  
Alloa Town Hall)

Contact:

[rscds.clackmannanshire@sky.com](mailto:rscds.clackmannanshire@sky.com)

## Use Them or Loose Them!



**Congratulations to Susan  
MacFadyen seen here with Ruth  
Beattie, Chairman of the RSCDS  
and the adjudicators Mr Kenny  
Wilson and Alastair Wood.**

**S**usan is this year's winner of the RSCDS sponsored trophy, a relatively new category for the NAAFC championships held 5th March 2011.

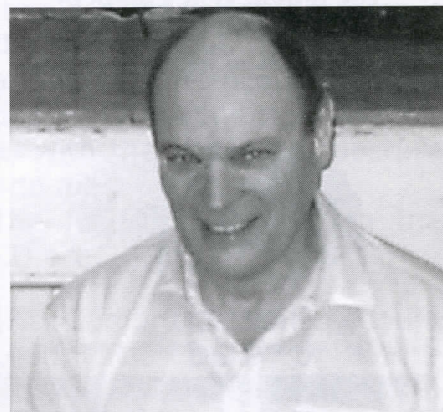
The runner-up this year was John Weeks, and the runner-up last year was Matthew MacLennan.

The type of playing required for SCD is extremely challenging, and Susan and Matthew belong to a group of supremely talented young musicians who are well able to give us dancers the kind of experience we are looking for.



# Perilous Muffins, Episode Four

By George Hobson



A grey greasy miserable light slid oleagiously through the condensation-spattered windows of the now desolate penthouse, it did little to illuminate and even less to cheer the dispirited group trying all to cram onto the one comfortable feature of the room Pia... had said they might share her chaise.

**Pia:** "If only I hadn't confiscated his dentures, he might not have been trying to bolt down all of that pastry in one go."

**Cap'n Corky:** "If only you'd given them something decent to eat he might not have had to scavenge your lef- overs, gobbling like he'd never eat again."

**Pia:** "Well he won't now, will he?" (A muffled sob)

**Cap'n Corky:** "Here come the waterworks, stops us asking awkward questions doesn't it?"

**Dancie:** "Oh, I say! I think you're being rather unfair, personally I find the persimmons and candyfloss quite sustaining especially when washed down with Pia's electric soup. I do of course feel sorry for the poor unfortunate chap, but I don't think any of us need feel guilt. It was after all just a rather sordid accident stemming from greed."

**DCI:** "I'm afraid it's not that simple, Sir. The pathologist says that a massive calculus of unchewed pastries had lodged on his epiglottis preventing reflex swallowing, but the normal outcome of this would have been reflex antistalsis, in your words a "Technicolor

yawn". This would normally have cleared the airways, but something or somebody applied a blockage to stop this happening. The forceful ejection of some muffin material through the nose shows his responses were normal, but blocked. This slight movement allowed the epiglottis to open slightly, then the subsequent inhalation of half a Danish resulted in almost instantaneous death."

**DS:** "He choked then croaked, as we say in the trade."

**Cap'n Corky:** "Here! What're you two doing on our chaise? Shouldn't you be in that incident room sorting this incident?"

**DCI:** "We were on our tea break, but since nobody seems to be about to make a brew, we might as well be off."

**Dancie:** "I am all confusion! Wherever are my manners? Who's for Earl Grey or would Lapsang Souchong be more the ticket?"

**Karin:** "I think you should just be off to get on with what you're paid for. And for God's sake be careful who you decide to be the next prime suspect, because they keep on turning up dead!"

"On another matter we're having a little get together of a hundred or so musicians downstairs, and since I don't suppose much work for Dance On is going to be done for an hour or so you might as well come down and join us."

**Pia:** "Does that include Eilidh. She doesn't normally like that sort of thing?"

**Karin:** "I suppose so, where is she anyway?"

**Cap'n Corky:** "She said she had to go down to the basement to shovel the three tons of coke just delivered. And she mentioned a problem she had to sort with the gas, so not to worry if you got the odd smell of it."

**Pia:** "I'm feeling so uptight I think I'll just have a little drink to relax."

**Dancie:** "You do that, you deserve it. I've just found a most interesting old manuscript in the library about hopping dances. I'd like a few minutes to peruse it."

**Cap'n Corky:** "I'd better take Alf for his constitutional if I can tear him away from that cat. What are they doing anyway?"

Alf bristles, and briefly resists all attempts to drag him away from the comforts of Gracie's perch on the denture safe; but suddenly a change comes over his demeanour, the deepest, most resonant, guttural growling you can imagine rumbled from the very depths of a soul one hundred times the size of this tiny white container. All of his attention



is focussed on the glass doors to the outside, where faintly can be seen the outlines of a woman. Whatever the outward mask we see, Alf, or Ailbe we will now have to begin to call him, could see the true eternal nature of this bride to the ages.

Corky stepped through the door, his eyes demisting as rapidly as a Nissan on full blow, he saw, oh now he saw, the lissomness he had waited through the ages to see again. Nessa, once called Iass, that is: "the gentle calmness" that fate turned hard as agate, renamed Niassa "the not-calm" and now the Northern Ness. He no longer stepped, he strode forward and the years were peeling much as the dry papers of a garlic clove just fall away when smacked with a cold steel blade.

She turned, not yet really seeing him, and spoke with the harsh overlay of modern speech still masking the musicality of her voice.

**Cath:** "Oh hello, I'm glad someone's finally come out, I've been hanging about here for ages, no-one ever answers the door, and I'm beginning to think I'm in the wrong place. I'm the chief crime reporter for the Strathspey and Badenoch Herald, and we got a tip-off from someone called Peter Walker there'd been a murder here, do you know anything about it?"

As her eyes began to accustom to the bright light pouring from the door, and she started to take in the full looming, six-and-a-half foot, flame haired sea-eyed warrior standing before her with his gigantic dog, Ailbe, the Hound of Leinster, her certainty and

composure left her.

**Cath:** "I'm sorry, do I know you? I'm Cathy, Cathy Cou.. Cou... Cuchullain! Is it you? How? When? Why?"

**Cuchullain:** (*with a soft chuckle*) "Ever it was you would be the reporter, but that should surely be "Who, what, when, where, why?" Aye, the very fact you can see me and the Hound as we really are, means that I am, yes, your true Cuchullain, and you are, yes, my dearest Emer. The cloak of invisibility is rent, and the potion of forgetfulness purged."

They stood a moment and an age. Eye welded to eye by the heat of passions always shared, but long unrequited; emptiness called to emptiness, a paradox of dark matter eternally endless within its fractal bounds poured in strings of singularity from soul to soul. That which was separate is now joined and their universe can never more exist with ours.

The light and darkness moved and fused and melded round into a writhing serpentine twilight. And still they stood, both freed and chained by this hissing Celtic Knot of self-devouring snakes. That which was open, which was mortal, is now closed and endless. Death is an experience that nothing live can know, and they shall never know it now.

**Emer:** "I do not need your story, but if it is not told, then ever there will be words between us that others will say to fill the empty spaces."

**Cuchullain:** "And you shall have the telling, but not here. Those fools in there, obsessed in their tiny story do not need us, let them run and even dance, if that is what they call

it. They should have seen Naois and Deirdre before the Sorrows burning the very marble of the floors in Tara's Hall. They should have seen us, and blind would be their eyes with tears for the grief and terror of our dance. They shall not see us again. We will away to Cuillin!"

**Emer:** "And is that Scathach's spear at your hand there, and why is Ailbe with you yet?"

Believe it or not, they dissolve into mist, briefly lean on the breeze, and then fade to the west.

We may or may not return to this subplot, depending upon whether you are or are not good or bad readers, and I am or am not a good or bad writer.

### Meanwhile, back at the: Incident Room

**DCI:** "You know this doesn't reflect too well on us?"

**DS:** "Really, Sir? I'll just move the lamp a little..."

**DCI:** "No! This whole incident, there weren't many suspects, and we keep getting the wrong one, now there's only two left. What's your feeling about them?"

**DS:** "Two, sir? Surely three? There's that Eilidh as well."

**DCI:** "I really don't think that timid mouse could even think about a killing without fainting. Did you see her face go dead white and how she had to sit down when I said how good she was at Muffin Covers?"

**DS:** "Perhaps you're right sir, so what do we do next then?"

**DCI:** "Come on, let's grill the pair of them together!"



## Back in the lounge

**DS:** "Sir, you're not going to believe this! I think they're both dead!"

**DCI:** "Stranger and stranger, she seems to have relaxed to death and he's got a dislocated body!"

**DS:** "And our bearded friend seems to have done a bunk. I thought this place was high security?"

**DCI:** "But you forget he used to own this place, so he must know a dozen bolt holes and rat runs. Anyway, I think we can forget him for two reasons; one, he wasn't here for most of the killings, and it would be remarkable if they were not in some way connected, and two, we'll never find him, one man with a bunch of swords and a laughing white dog will just melt in round here."

**DS:** "What about Eilidh then?"

**DCI:** "No the shovelling noise from the cellar has never paused, apart from when she had the power drill running. Can't imagine what that was for."

**DS:** (*Whispering*) "Gov! I just peeped down the chimney of this Wendy house, and I can see a little man inside."

**DCI:** "Well don't just stand there man, get it open!"

**DS:** "But it's locked gov, and there's no key."

**DCI:** "Good God man, it's only a Wendy House, Why did the good Lord give you service boots and a lardybut to propel them."

One good kick and one big crash later, a pale sort of wispy man, about four foot ten tall,

with deep violet eyes and a nose closely resembling a tapir's proboscis was revealed.

**DCI:** "Hallo! Hallo! Who might you be?"

**Little Man:** "I might be the Pope, but I'm not Catholic and I'm too short for the balcony scenes, so I am in fact Spindleberry."

**DS:** "Spindleberry who? Or is it what Spindleberry?"

**Spindleberry:** "Well, just Spindleberry"

**DCI:** "What were you doing in there and what are you doing here at all?"

**Spindleberry:** "Hobson put me in there, he's always had this thing about having an imaginary friend, and he thought it made him more interesting. So I've always had to hide when there are others around."

**DS:** "So you've been in there all this time? What did you do about er...em..."

**Spindleberry:** "This is a good old Victorian Wendy House, fully plumbed; and he used to pass me food down the chimney."

**DCI:** "That's all very well, but what do you know about these murders?"

**Spindleberry:** "Murders! What murders? The windows of the Wendy House are one-way glass, so I've been able to see everything that's been going on and I haven't seen any murders. I must say you two are good value for money! What a laugh when you pulled that sticker out, then pushed it in again!"

**DCI:** "Yes well, an honest

mistake, but you mean you saw who did everything?"

**Spindleberry:** "Yes that's right. Nobody did everything, or nobody did nothing. What I mean is everything was done by nobody, they all just sort of happened."

**DS:** "Nicol getting stuck like a stuck pig, just 'happened'?"

**Spindleberry:** "Yip! He was fiddling with that metronome for ages trying to find a suitable setting for Finlay's requests, and he just turned his back as the pendulum flew off! He must have weakened its anchorage and it came off like an Exocet and hit him straight between the shoulder blades."

**DCI:** "You saw all this and didn't raise the alarm."

**Spindleberry:** (*as if explaining to a backward child*) "It was soundproof and I was locked in. You could only hear me if your ear was over the chimney. And nobody came near until him just now, and even then he didn't think he heard anything."

**DS:** "That's right sir. Just some very vague sort of squeaking."

**DCI:** "Alright then, what about Finlay's electrocution?"

**Spindleberry:** "Electrocution! He simply picked up Hobson's MP3 instead of his, and when he turned it on he got a blast of Orffs Carmina Burana full volume, and the banality of its themes and the cacophony of its untutored melodies blew his poor sensitive mind. He died of apoplexy!"

**DCI:** "Hobson?"

**Spindleberry:** "Did it himself, thought he heard someone coming, so he was trying to



stuff down two muffins and a Danish before they could be taken off him.

**Spindleberry:** "Poor Dancie just couldn't resist trying the three-handed locked hopping dance using two chairs to assist. He forgot he wasn't as limber as he used to be and got himself into the worst sort of fankle. He just sort of dislocated himself trying to get loose."

**Spindleberry:** "Pia was the nearest thing to murder, but it was really just criminal inconsiderateness. Hobson had got into the habit of dissolving his daily amytriptilline in his tea, and no harm in that. But the daily routine of drying the teabags and re-using them concentrated each day's remnants by crystallization, even then the dose was only sufficient for extreme relaxation; but combined with a litre of gin, the relaxation was terminal."

**DS:** "What a load of tosh."

**DCI:** "Maybe. But just think about it, the Chief Con wants this tied up quick and quiet. This way there are no loose ends, or suspects to pursue, or further enquiries to make. Just a report tied up neat with a nice pink bow!"

**DS:** "Would you sign a statement about all of this?"

**Spindleberry:** "Yip!"

**DS and DCI:** "Case closed!"

**The End (or is it?)**

**Dear Readers**

**What ever George is on, I don't  
think we can recommend it!  
Tea indeed!**

## LINLITHGOW SCOTCH HOP

I am very pleased to confirm Bands for another season of dancing in the **Courtyard of Linlithgow Palace** EH49 7AL, subject to several uncertainties at the moment!

### Wednesdays in July at 7.30 pm

13th John Carmichael  
20th Ian Muir Sound  
27th Iain Anderson and Gemma Donald

### Wednesdays in August at 7.15 pm

3rd Wayne Robertson  
(no Beating the Retreat after)  
10th Iain Cathcart

Dance programmes to follow in due course.

John D Carswell  
[www.scotchhop.org.uk](http://www.scotchhop.org.uk)  
Jock's Hill  
Linlithgow  
EH49 7BL  
01506 85698  
[johndcarswell@btinternet.com](mailto:johndcarswell@btinternet.com)



*Dancers at a Scotch Hop Event*





# Newcastle Festival of Scottish Country Dancing



**John Cass, Festival Organiser**

The 27th Annual Festival took place at Emmanuel College, Gateshead on Saturday 12th February 2011, organised as always by John and Patricia Cass of the Newcastle Branch. There were 35 entries so we had to begin at 11am to fit in all the teams and end the competitive classes by 6.30pm.

There was a new class this year, as a request had been made for a Men's Open class for a set of 8 men. This was a first of its kind in our festival and there were 3 teams entered.

As usual helpers arrived at the venue shortly after 8am, as some teams start to arrive by 8.30. Everything had been well organised in advance so people responsible for sound equipment, playing for teams, refreshments, changing and practice rooms, sales table, first aid, scribes for the adjudicators, entrance money and someone to

welcome the teams as they arrived, all got busy and everything fell into place. Teams went off to practise, change, have a cuppa or a chat before the festival got underway. Spectators soon began to arrive.

The festival started with a general dance for all to join in then the competitions began. The adjudicators were Fiona Turnbull - Richmond and Margot Priestley - Edinburgh,



**International Men's Team**

**By Sheila Trafford**

they were most helpful and gave good comments, advice and constructive criticism.

**Results were as follows:**

## **Class 1, Ladies Open**

The Edith Spencer Trophy  
(10 entries)

Winners - London RSCDS

## **Class 2, Men's Open**

The John Cass Trophy  
(3 entries)

Winners - Edinburgh RSCDS

## **Class 3, Mixed Open**

The Stanley Hutchinson Trophy  
(9 entries)

Winners - a tie between Edinburgh RSCDS Firth and International Team Black

## **Class 4, Ladies Under 16**

The Chris Blair Trophy  
(3 entries)

Winners - Darlington Junior Dancers



**Class 5, Mixed Under 16***(1 entry)*

Winners - Wardie Junior SCD  
Club, Edinburgh

**Class 6, Display**

The Mabel Ellison Trophy  
Winners - New Scotland and  
Dunedin

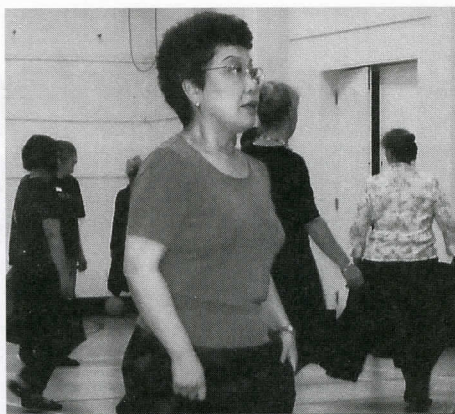
**The Maurice Cooper**

**Trophy** for the highest  
score in classes 1 to 5 was  
awarded to the London  
Ladies team.

Between each class there was  
a general dance for all to join  
in.

There was a big audience of  
spectators and as usual a very  
friendly, happy atmosphere  
all day. A huge success once  
again.

After a brief rest, something  
to eat and a quick change,  
the evening dance got under  
way. Music was provided by  
David Cunningham's Band,  
who played a lively selection  
of tunes which made us forget  
how tired we were. There were

*Atsuko Clement*

25 sets on the floor at one  
stage and still some sitting  
out. The younger dancers  
who were taking part during  
the day and stayed on for the  
dance at night certainly add  
to the atmosphere, we wish  
they came to all our dances!  
We eventually left the building  
at 20 minutes after midnight!  
There was no rest on Sunday  
this year, however, as our  
branch ran a Ladies' Step  
Workshop from 10am till  
2.30. This was the first time  
we have held this class and it  
was a huge success. Atsuko  
Clement taught the class  
some fascinating dances and  
movements (including some  
dances written by Rene Fidler  
who came along to watch and  
keep an eye on what went on).  
Some of those who attended  
asked if we can run a similar  
class next year as it made it

more worthwhile travelling  
from afar when there were  
two days of dancing and lunch  
was included on the Sunday.

I am sure that John Cass  
could never imagine when he  
started the festival way back  
in 1984 that it would grow  
to be the only and certainly  
the biggest festival of its  
kind in the UK. (The first one  
only lasted 1¼ hours!) It is  
very much a child friendly  
and family friendly festival.  
There is a wide variety of  
excellent music provided  
during the day by teams on  
various instruments and CDs.  
Free drinks are provided  
during the festival and there  
is plenty space for teams to  
practise, change and eat;  
Emmanuel School is an ideal  
venue and being so close to  
the A1 is easy to get to. (It is  
also close to the Metro Centre  
and numerous hotels.)

Many thanks John and Patricia  
for another super festival,  
thank you also to everyone  
who attended, took part, or  
helped in any way and we  
hope to see you again next  
year on 11th February.

Sheila Trafford  
(Hon. Sec. Newcastle and  
District Branch)

*Rene Fidler**Display Section Winners*



# 500 Years of Social Dancing in Scotland



*Workshop participants.*

**T**he annual workshop weekend held by Dumfries Historical Dance Group took as its theme this year 500 years of Social Dancing in Scotland. Many dances have been named in Scottish chronicles, poems, literature, diaries, letters and informal accounts and these enable us pursue this theme further. For the material used, we offer our thanks to the Dolmetsch Historical Dance Society, Nonsuch History and Dance and Jane Gingell, who have written the dance notes and provided music recorded on appropriate instruments. Our thanks also go to Philippa Waite, specialist in dance history, who agreed to lead us throughout the weekend.

Many of the dances named in Scottish sources originate from Europe. In Colkelbie's Sow, a fifteenth century poem, mention is made of Orliance (basse dance Orleans); Rusty Bully (Roti Bouilly Joyeux). A dance which is named in the Complaynt of Scotland (1548) is the Almain Haye. We chose to include Branle de la Hay, a dance described

by Thoinet Arbeau (1589) in Orchesography which uses a step described as a coranto but is not dissimilar to hopped almain step. A favourite dance in the time of Mary, Queen of Scots was the Spanish Pavan, which leads us to dances which she would have known from her time in France under the influence of her mother-in-law, Catherine de Medici, and no doubt would have continued to enjoy in Scotland with Italian members of her court. However, the Italian dances would have needed much more time to learn so were not attempted. The number of dances identified which we could include in our workshops increased as we moved towards later centuries. We chose the Scotch Measure (Bray 1699) and The Yellow-haired Laddie (Walsh 1737), the tune for the latter being described as a minuet. This introduced the minuet step and, together with contributions from the group, we manage to make the dance work. The Seven Step Schottische (Scottish connection?) and a modern version called the Castle

**By Susan Knight**

Schottische were included for fun.

Display boards, prepared by a member of the group, showing chronological lists of dances, together with information about the source, and photos of dancers in costume helped to set the scene for the 27 participants who joined us for some or all of the workshops.

It was generally agreed that the weekend was both informative and enjoyable. Most experienced dances which were quite different from those included in their usual class. We hope that we can share the knowledge gained during the weekend with other groups and organisations in the future.



## Conundrum!

Several people have been asking about what has happened to The Scottish Tradition of Dance Trust.

We know from their Website they are no longer in Alloa, and from there we can also see that they have changed their name and are no longer a trust.

If any of our readers can shed any light on the matter, there are quite a few interested people who want to know.

Write in and tell us and we will pass it on.



# Kirkton Old Tyme Dance Group



*Robin and Deryn Waitt*

## Press Report

**T**he curtain came down on 2010 for the Kirkton Old Tyme Dance Group in the shape of their Christmas Party in Kirkton Village Hall on Thursday 9th December. James Coutts and his Scottish Dance Band were snow bound in Fife, but husband and wife duo from Canonbie Robin and Deryn Waitt "The Bon Accords" were able substitutes for the end of term "shindig". Answering the SOS call to play at the eleventh hour Robin and Deryn's music soon had the dancers filling the floor to dance many of the favourite Old Tyme and Ceilidh Dances. Included in the programme were the "newer" dances "Aunty Mary's Ball", "Festival Interceltique" and "Mississippi Hot Dog" to name but a few.

Supper provided by the members was served during the interval and some

Christmas Carols sung during the clearing up before the drawing of the Christmas raffle. Proceeds of the raffle totalling £107.50 were donated to Kirkton Village Hall.

Dancing in the second half was interrupted by the arrival of three special guests. Nina Muirhead dressed as a Christmas tree, Tom McClaggan as the "fairy" of the Christmas tree and a musical Santa aka Bill McMinn along with his accordion playing more Christmas Carols, all to present the members with a small gift for Christmas.

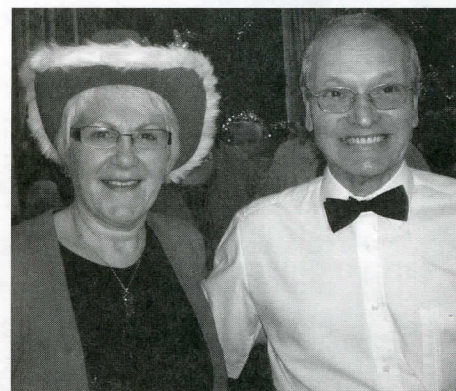
Nina Muirhead was presented with flowers by Ian Kingan for her hard work over the past year and group organiser John Caskie was presented with a gift from members in their appreciation of his work for the group. John thanked members for their generosity; he thanked them for their continued support and hoped

## By John Cass

they would all look forward to the 13th January 2011 when dancing resumes at Kirkton which would be their 19th year in operation.

Santa, the Christmas tree and the "fairy" led the dancers in The Britannia Two Step before more excellent music from The Bon Accords took the dancers through to the end of the evening and a rousing rendition of Auld Lang Syne. John Caskie thanked everyone for their attendance with an extra special thanks to Robin and Deryn for the major part they played in the success of the party. John wished members a Merry Christmas and a Happy New Year and invited them to grab a partner to finish off with a final hurl round the floor with "Jessie's Polka".

Further details on Kirkton Old Tyme Dance Group can be obtained from group organiser John M Caskie 01387-710 975 / 07711-573 071



*Happy Dancers*



# Highland Highlights for 2011

## January

The start of the calendar year usually finds most of the Highland Dancing world kicking off their dancing shoes and enjoying some free weekends. However there are still a number of monthly and indoor competitions for those who need their fix, held in Markinch, Denny, Edinburgh, Renfrewshire, Banchory and Inverness. More details from [www.toeandheel.com](http://www.toeandheel.com)

## February

The Highland Gathering (a conference organised by UKA teachers) is held at The Menzies Hotel in Dyce. Although the main focus of the weekend is on Highland Dancing, there are classes in various different genres from Irish and Scottish Country to Ballet and Tap to Hip-Hop and Street. A number of social activities are also available including a drinks reception, ceilidh and golf for the Highland Dancing widowers! Events are open to all - for further information please contact Rhona Lawrence on [rhona.doherty@virgin.net](mailto:rhona.doherty@virgin.net)

## March

The competitive season really gets underway with the second annual Charity Highland Festival on Saturday, 5 March 2011 in Johnstone. This year the Festival is raising awareness and funds for the Cystic Fibrosis Trust. More information from [www.charityhighlandfestival.com](http://www.charityhighlandfestival.com)

The big Championships in Scotland also start this month, including the UK Championships on Sunday, 27 March at Meadowbank Stadium

in Edinburgh.

## 28 April – 1 May

A definite highlight of the year for many young dancers is the Highlands & Islands Music & Dance Festival held in Oban which involves a large solo dancing competition, choreography sections and the "Area Finals". The latter event is by invitation only - the winners and runners-up in local championships in Scotland go forward to represent their area. Visit <http://www.obanfestival.org> for more info and be sure to check out the music competitions as well.

The games season also kicks off this month with Blackford Highland Games on 28 May.

## August

August is a big month for Highland Dancing. By this point most of the top overseas dancers have arrived to contest the major championships, including the World Championships on Saturday, 27 August 2011 at Dunoon in the Cowal Peninsula. Spectators will be able to see if Canadian Daniel Carr retains his adult Championship title as well as watching the Massed Pipe Bands, the march down the street and other events. The website address is [www.cowalgathering.com](http://www.cowalgathering.com)

## 3 September

Saturday, 3 September finds the Royal Family watching dancers at one of the final games of the season - the Braemar Highland Gathering. Queen Elizabeth follows a tradition begun by King Malcolm Canmore nine hundred years ago. Braemar is unusual in that dancers do not require to be registered with

*By Cath Coutts*



any organisation to participate but each section is limited to twenty dancers based on their competition success since the start of the year. Visit [www.braemargathering.com](http://www.braemargathering.com) to find out more.

## October

Billy Forsyth MBE is organising the first Disneyland Paris Scottish Highland Festival, a non-competitive event allowing dancers of all ages and abilities to dance and join a parade along the famous Disney route in addition to workshops and a ceilidh with Mickey and Minnie! There will also be plenty of time to experience all that the Disney Resort has to offer. More information from [scotdanceparis@hotmail.co.uk](mailto:scotdanceparis@hotmail.co.uk)



*Jessica*



# Scottish Country Dance Book & CD Offer

## The Ribble Valley Book of Scottish Country Dances

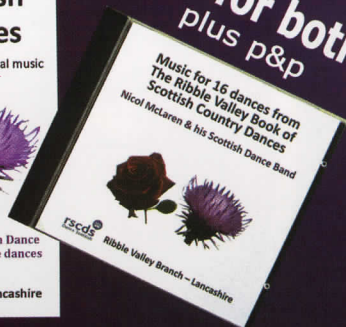
20 dances, many with their own original music



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

**rscds** Ribble Valley Branch – Lancashire

**£15 for both!**  
plus p&p



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

**Book £4, CD £12 or both for £15**  
plus Post & Packing £1.50 (UK)

To order, please contact Jill Burrows . . .

- By post (cheque payable to RSCDS Ribble Valley Branch):  
41 Blackpool Road, Carleton, Poulton-le-Fylde FY6 7QB
- By email / pay by Paypal: [jillwithaj@uwclub.net](mailto:jillwithaj@uwclub.net)

**RSCDS Ribble Valley Branch - Lancashire**



*Cody's First Medals*



*Jane Douglas School of Dance*

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The world-renowned

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**An experience not to be missed!**

*"I can't believe, I danced in the aisles – When are they coming back?"*

**Corn Exchange, Cupar**

**Friday 25 March 2011 at 7.30pm**

**Tickets £13.00**

Tickets available from:  
Janice: **01592 751561**  
Pla: **01334 654427**



*All Set*



## For Scottish Country Dancing

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

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Complete music programme  
Optional calling  
Auld Lang Syne

### In the Computer

#### Pick and Click :

Dances, steps and formations  
Animations and video  
demonstrations

Full instructions and printable minicribs



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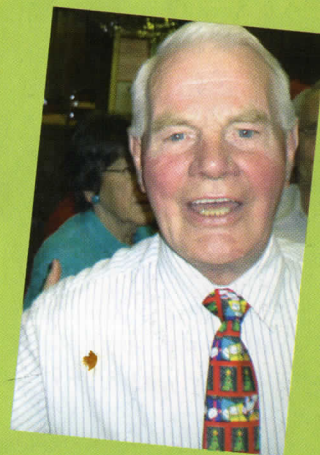
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Or contact Maggie Riddell, Scoteesh Productions  
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## *A Border Gathering*



## *Kirkton Festive Dancers*

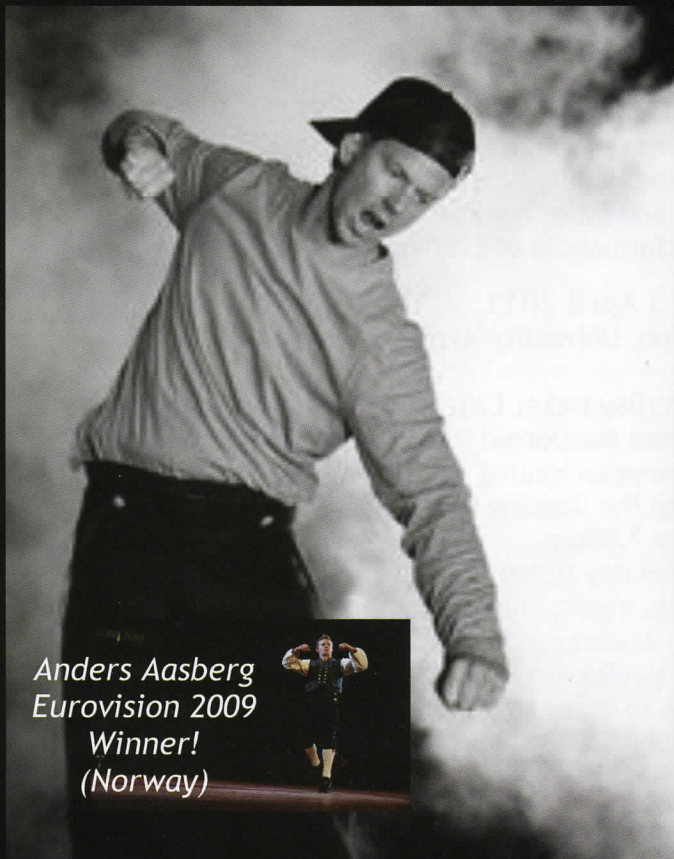




Traditional

# DANCE

Sessions & Ceilidh



Anders Aasberg  
Eurovision 2009  
Winner!  
(Norway)



James MacDonald Reid  
& friends



The Dancing Danes



Edinburgh & Lothians Branch

## 2 & 3 April 2011

Edinburgh & Glasgow

See over or [www.eltmsa.org.uk](http://www.eltmsa.org.uk) for details



# Traditional Dance Sessions & Ceilidh

Your chance to learn from top Scandinavian and Scottish dancers

**Norway:** With many moves similar to breakdancing and streetdance, the traditional Halling dance form wowed Eurovision audiences when Norway won the 2009 song contest and choreography prize when performed by members of the group – Frikar. And now you can learn directly from one of those winners – Anders Aasberg.

**Scotland:** James MacDonald Reid and friends will give you an insight into and chance to try the older style of male Highland dance for yourself.

**Denmark:** The Dancing Danes, formed from top young dancers from across Denmark to perform internationally, will be teaching and demonstrating both couple dances and the rarer male Danish dances.

**NB: Both male & female participants are welcome!**

## Edinburgh 2 April 2011

All at The Pleasance, 60 The Pleasance, Edinburgh EH8 9TJ

Each session: £8/£6 concession

**1.00-3.00pm:** The basics of the Halling Male Dance - Anders Aasberg (Norway)

**3.30-5.30pm:** Danish Couple and Male Dances - The Dancing Danes (Denmark)

(Plus check out the dance performances at Evening Concerts – 1 & 2 April)

Edinburgh's  
**Ceilidh  
Culture**

## 'Day of Dance' – Glasgow 3 April 2011

All at Glasgow University Union, University Avenue, Glasgow G12 8LX

### Dance Sessions

Each session: £7/5 concession (Day ticket £20/£15)

**1.00-2.30pm:** Scotland – James MacDonald Reid & friends

**2.45-4.15pm:** Norway – Norwegian Halling dance with Anders Aasberg

**4.30-6.00pm:** Denmark – with the Dancing Danes

### Ceilidh & Dance Performance 7.00pm.

£8/6 concession (free as part of day ticket purchase)

Indulge in a wee bit of dancing, music, song, story - featuring performances of Norwegian Halling dance with Anders Aasberg, the older male form of Scottish Highland dancing with James MacDonald Reid and friends, and the Dancing Danes. PLUS Bring your dancing shoes to enjoy the fun with ceilidh dances in between with music and calling from John Somerville & co. All welcome!

**Tickets for all Edinburgh & Glasgow events** available through the Ceilidh Culture Box Office, Usher Hall, Lothian Road, Edinburgh: [www.ceilidhculture.co.uk](http://www.ceilidhculture.co.uk) or tel: 0131 228

1155 or on the door. (NB: weekend/day tickets are only available over the phone or in person plus a small booking fee applies to web and phone bookings but not to those made in person). **Concessions:** Over 60s, student, unemployed, disabled, Young Scot + TMSA members.

For more programme information visit  
[www.eltmsa.org.uk](http://www.eltmsa.org.uk) or tel: 0795 191 8366  
or email: [eltmsa@yahoo.co.uk](mailto:eltmsa@yahoo.co.uk)

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