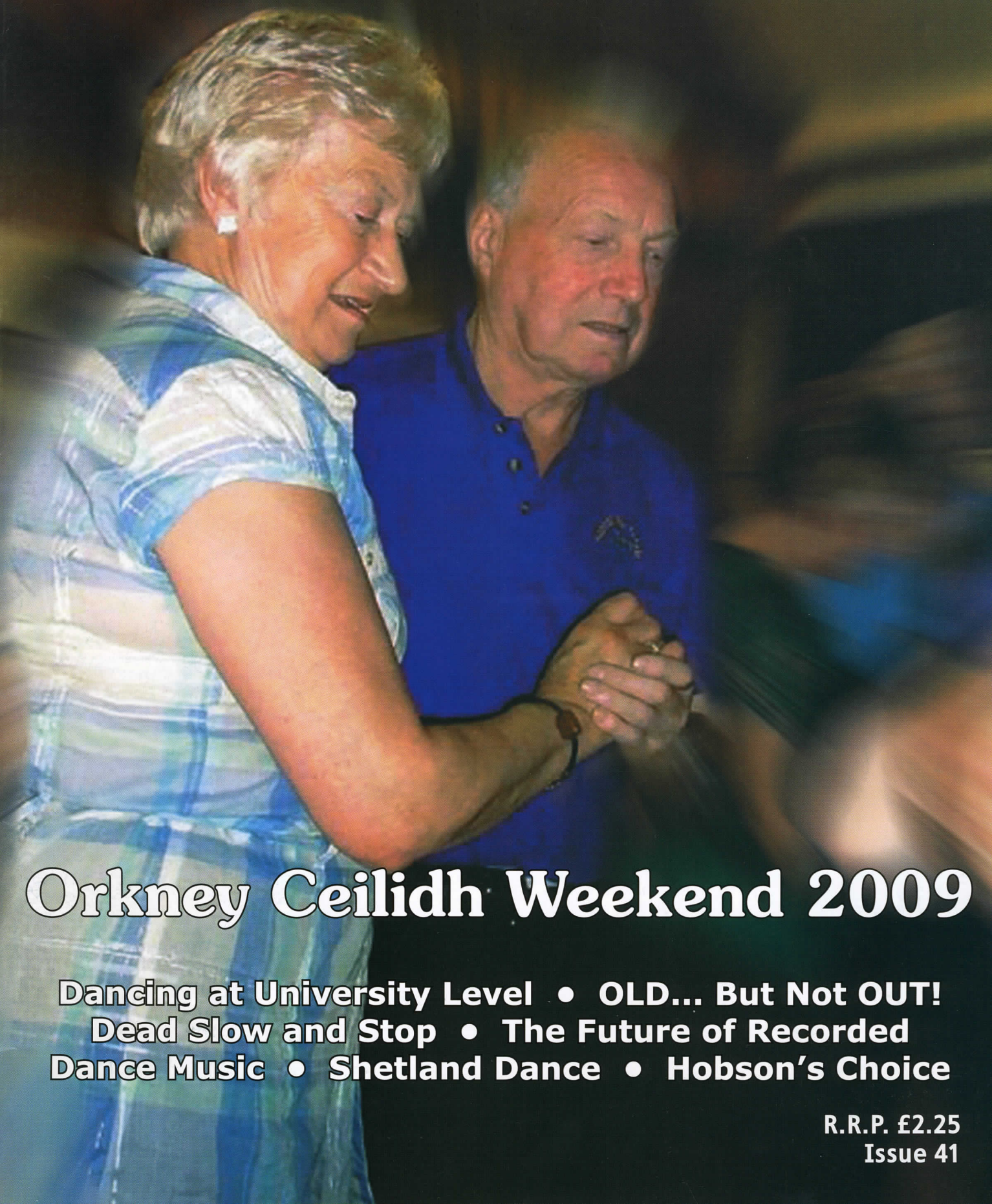


Dance On!



Orkney Ceilidh Weekend 2009

**Dancing at University Level • OLD... But Not OUT!
Dead Slow and Stop • The Future of Recorded
Dance Music • Shetland Dance • Hobson's Choice**

**R.R.P. £2.25
Issue 41**

Orkney Ceilidh Weekend 2009



Babbity Bowster gets bigger



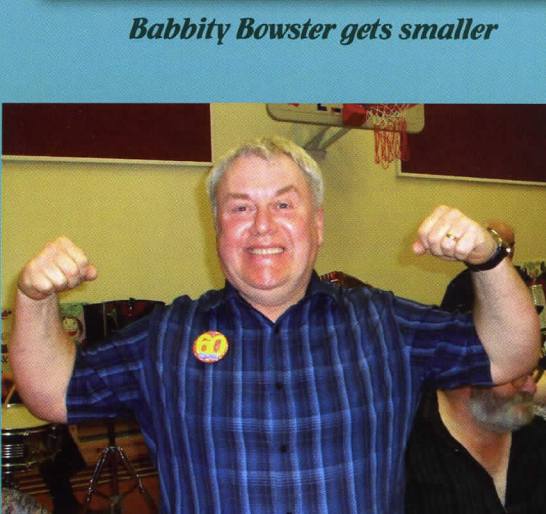
Ian Cruickshanks, Jim Brown & Eddie Firth



Babbity Bowster gets smaller



Orkney Eightsome Reel



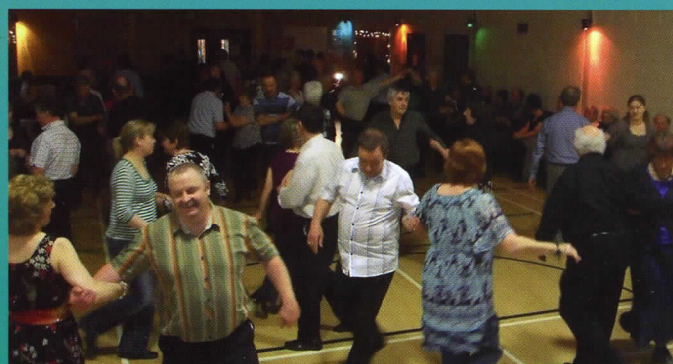
Tammy Leishman is 60!



Dick Gough & Vanda Ross



Wilma & Bryan Taylor with Rosemary Love



Postie's Jig



The Riverside at the Final Ceilidh

Take The Floor

27 June: Colin Dewar SDB
(OB from Alva with guests
Richard Morrison & Ruairidh MacMillan)

4 July: Burns Brothers Ceilidh Band
(David Vernon)

11 July: John Carmichael SDB
(NAAFC Festival Band Competition)

18 July: Lynne Christie SDB
(OB from Keith)

25 July: Ron Kerr SDB
(Band Leaders' Choices)

1 August: Nicky McMichan SDB
Saturday Evenings 19.05-20.30
BBC Radio Scotland 92-95 FM 810MW Freeview Digital 719
www.bbc.co.uk/radioscotland

Dance On!

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Orkney Ceilidh Weekend

By Mabel J. Besant (Secretary OTDA)

On 10th April 2009, people arriving for the Opening Ceilidh of Orkney Ceilidh Weekend were welcomed by the music from the pipes played by local lass, Tina Wood. Mr Alistair Buchan, Chief Executive of Orkney Islands Council, made the official opening speech before asking everyone to take their partners for "The Grand March". Mr and Mrs Bryan Taylor were our chosen "bride and groom" to lead this enormous Grand March in the Arena. "Had we got everything right this year?" was our question at the beginning, but this was proved to be the case as the weekend ran with ease.

Great bands provided music over this weekend – The Colin Dewar Trio played each night, as well as Jim Anderson's Band on Friday and Sunday evenings – toes soon were tapping!

One of the initial workshops



Lorna Fotheringham looks on as Neil Leask helps with Babbity Bowster

of the weekend was "Orkney Wedding Dances" led by Lorna Fotheringham and Neil Leask – Neil told the history of the dances to add to the flavour of the workshop. Where Neil had dug out the final one is anyone's guess... Bobbity Bowster! And I am not even going to try to explain this bit of old time wedding fun and frolics! Just ask Neil!

Maureen Findlay led a workshop for the Papa Stour Sword Dance with some young dancers. They had great fun learning this amazing sword dance.

A new style of dance for the event was introduced by Maria Leask – Irish Set Dances, which folks seemed to enjoy greatly. She also taught Scandinavian Dance as well as Shetland Quadrilles and Lancers.

David Hogg and his partner Suzanne Moreau taught the intricate steps of Latin, Quickstep,

Modern Waltz and Ballroom within three workshops.

Each evening, at the Ceilidh, the participants of the daytime workshops "showcased" what had been learnt that day.



Jessie Stuart & Alan Scott



Wilma Taylor & Jimmy Allan



Jessie Stuart's Workshop in full flow.

NO, I have not left out Jessie Stuart's superb workshops in Old Time and Scottish Country Dance to which the crowds flocked. She taught her new dance for Orkney – "Midnight Ferry", getting its name from the mode of transport to the Fringe Events in Rousay and Hoy. Rousay hosted a fringe event on Wednesday evening with a Buffet Dance. The MV Eynhallow was packed to capacity with eager dancers on this beautiful evening. What a magnificent evening it was to sail over to Rousay! Ian Cruickshank and Jim

Brown had travelled to Orkney to play together for the Fringe events and were accompanied by Sinclair and Eddie from The Wyre Band. The following day it was over to Hoy for a Jessie Stuart Workshop followed by a dinner/dance. Again the unique band of Ian Cruickshank and Jim Brown with their two borrowed members played for the dancing, which went at a cracking pace. These two events had set the pace for the weekend – fantastic! Thank you to the communities of Rousay and Hoy for the hospitality and

to the dancers who attended. Orkney Ceilidh Weekend 2010 is already well underway! Please put the dates 9th 10th and 11th April in your diary. Again, Rousay and Hoy are going to host Fringe Events on the 7th and 8th April 2010. We look forward to seeing you all again in 2010!



Rosemary Love & Bryan Taylor



The Riverside at the Final Ceilidh

Dead Slow and Stop!

By Finlay Forbes

Many years ago, when I lived in New Zealand and started attending Scottish Country Dancing groups there, I made my first serious and traumatic acquaintance with a particularly vile piece of electrical engineering called the variable speed turntable. A number of high quality turntables of the time were equipped with speed adjusters to allow their users to compensate for minor fluctuations in rotation rates, but the contraptions used by SCD groups bore no resemblance to such top of the range products. Dancing class musical machinery was built to a tight budget and designed to vary the speed of the music across a range that went well beyond the realms of fine tuning. To turn an unpleasant situation into a dire state of affairs, these turntables came equipped with low quality amplification and cloth-eared operators who saw no harm in flattening the pitch and dulling the brilliance of a perfectly decent tune in the cause of what they mistakenly believed to be good teaching.

Mix this with vinyl that had known little in the way of tender loving care and the musical consequences were at best bordering on tolerable and at worst downright painful, depending on the level of abuse inflicted on the recordings during their unnaturally short serviceable lives.

Umpteen years on, the thought of the cheery strains of Machine Without Horses lurching perilously towards the strange tonal world of G flat major as "teacher" strove to find some imaginary correct speed still makes my blood run cold.

I often wondered what heinous crime Scottish dance music had committed to suffer the torments inflicted upon it by these infernal devices.

If there was any fascinating aspect at all to the turntable operator's dark art it was the consistency with which the equipment was used to slow the music down. I cannot recall any case where it was used

to speed things up other than to compensate for some initial over enthusiastic application of the brakes.

Does this mean that Scottish Country Dance musicians really do play too quickly or is it just that the certificated sorority, in a burst of control freakery, is kicking against nature by slowing everything down?

To be fair, the RSCDS has shown considerable consistency in matters of tempo in its own recordings and very little has changed on that front between the Tim Wright era and the present. It is true that the style has shifted from the musical equivalent of reciting Tam O' Shanter in Received Pronunciation to something more idiomatically Scottish, but the metronome settings have moved downwards only slightly in the process.

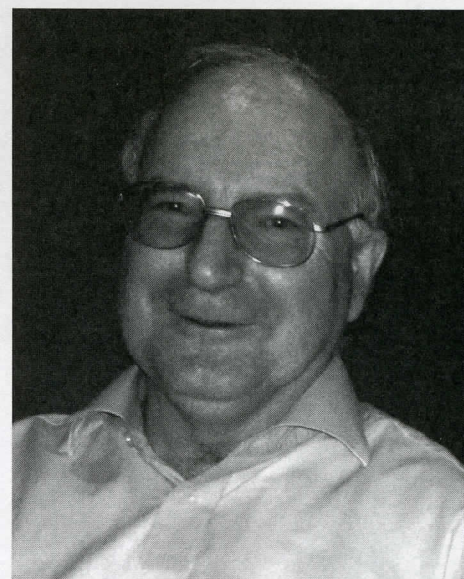
Recordings unblessed by the RSCDS are a very different matter and are far more relevant because, until recently, they were the ones actually used by dancers. In the days when the Society eschewed mainstream bands, the statement "Recorded under the auspices of the Royal Scottish Country Dance Society" was a guarantee that the record on which it appeared would be assigned permanently to dust gathering duties. Why did clubs buy these recordings?

Regardless of any consistency on the Society's part, there is no doubt that speeds in commercial recordings have slowed down appreciably over the years.

At this point it is worth looking at a number of examples of how much things have changed.

For the purposes of this exercise, I have treated reels and jigs as having two beats in a bar and strathspeys as having four. This may not correspond to the way in which some teachers count the music but it follows the counting method used by the ISTD and bears some resemblance to the way modern musicians play the bass lines of the tunes.

In "The Scottish Violinist", which dates from 1900, James Scott Skinner gives the tempo of reels



as 136 (68 bars per minute) and that for marches as 112 (quicker than modern reel time!). We may safely assume that when the twentieth century began in 1901 nothing much had changed.

A publication from ten years later titled "An Illustrated Guide to the National Dances of Scotland" (edited by Donald Richard Mackenzie) gives the recommended metronome setting for Petronella and similar dances as 138 or 69 bars per minute. Such a speed would have the virtuosi of the variable speed turntable rushing to the controls of their dastardly devices with much tutting and agonised grimacing in the sure and certain belief that but for their intervention, footwork as we know it would die a swift and brutal death.

The RSCDS recording for Book 23 played by Gordon Shand and his Band and issued in 1998 uses a setting of 110 or 55 bars per minute for reels and 112 or 56 bars per minute for jigs. Whether these tempi would be slow enough to still the itchy fingers of the speed controllers is debatable, but they would certainly make their unwarranted intervention a lot less probable.

The shift between the first and last decades of the twentieth century is sufficiently marked to

justify asking: "What caused the slowdown and when did it start?" This short table gives some idea of just how far things have moved since the high noon of 78 rpm recordings. Getting exact dates for some of the earlier recordings has proved extremely difficult so all I can offer in some cases are educated guesses.

Scotland's should be reshaped to fit the respiratory and muscular decline of a dwindling minority gives some cause for concern because there is a risk the music itself may well degenerate into a series of dirges and funeral marches. Yet this seems to be the way that it is going. Scottish dance music is too good to be limited

had a well-sprung lilt embedded in its rhythm. Now it just tends to plod along with a bizarre blend of foursquare phrasing and grim determination. It is not helped by the pianist inspired tendency to lean heavily on the first beat of the bar in order to encourage dancers to dip into the steps in a move that some practitioners are

Jigs	Band	Approximate year	Speed
Ladies Fancy	Jimmy Shand	1946	126
The Linton Ploughman	Lindsay Ross	1960 - 63	120
The Starry Eyed Lassie	Gordon Shand	1998	112
The Nurseryman	Colin Dewar	2007	114
Reels	Band	Approximate year	Speed
The Deil amang the Tailors	Jimmy Shand	1946?	120
Montgomeries Rant	Lindsay Ross	1960 - 63	120
The Auld Alliance	Gordon Shand	1998	110
Miss Johnston of Ardrossan	Colin Dewar	2007	110
Strathspeys	Band	Approximate year	Speed
Strathglass House	Jimmy Shand	1946?	142
Locheil's Rant	Lindsay Ross	1960 - 63	142
Mrs Hamilton of Wishaw	Gordon Shand	1998	126
The Sands of Morar	Colin Dewar	2007	126

The main oddity to emerge from all this is the frequency with which jigs are played slightly faster than reels. This could be due to the fact that six notes in a bar are easier to play than eight but if this is so, it has little to do with the needs of the dancer and makes the inaccurately described activity of three beat pas de Basquing an interesting occupation when attempted in jig time. This may be no bad thing as the three beat pas de Basque needs all the help it can muster when it comes to matters of interest. Apart from this slightly odd discrepancy, the main picture to emerge is that bands playing to their own agendas are slowing down to the point where they are falling broadly into line with RSCDS requirements. Is this because the main users of their output are now confined to the Society's ranks and fringes unlike the 1950s and 60s when Scottish dance music had a much wider market - or is it merely because dancers are getting older and less fleet of foot? Any notion that a dance music heritage as rich and varied as

purely to dancers and far too good to be subject to the diktats of committees representing fewer and fewer people. It is fortunate that our current bandleaders have the skill and invention to spice up creeping retardation with interesting harmonies and imaginative set building, but they can only go on achieving this for so long before slowness reaches a stage that makes injecting any kind of life and interest practically impossible. Any evidence to suggest that the speed of our music is linked to the age and physical condition of country dancers must be largely anecdotal, but observations suggests that dancers are getting older and the music is getting slower. Whether the two phenomena are connected is a matter of opinion rather than a proven argument, but in the absence of any other explanation, it seems to be a reasonable assumption. In fact, Scottish dance music has slowed down to the point where many of the characteristics that gave it worldwide appeal have been massaged out. In the 1950s, the strathspey sounded quite lively and

apt to misrepresent as "graceful". I suppose that if you view a cloutie dumpling as the epitome of culinary grace then the modern strathspey travelling step can lay legitimate claim to being graceful. If you have other views on desserts, less flattering epithets are in order. Even reels and jigs can sound a bit effortful and mechanical when taken too slowly. All dance music needs to use its inherent impulses to preserve its character and keep it moving. Slowing it down to an unnatural speed distorts melodic shape and weakens rhythmic impact. Ultimately, if music is being slowed down merely to accommodate the physical capabilities of the current crop of dancers, does the process of slowing down open up the risk of putting off future generations who may find everything just a little too dull and slow for their tastes? If potential new dancers are put off by ever slowing tempi, how much longer can the existing dancers go on before the music stops altogether? Hornpipes, Jigs, Strathspeys and Reels could well turn into funeral marches in a disturbingly literal way.

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DUNFERMLINE DANCING

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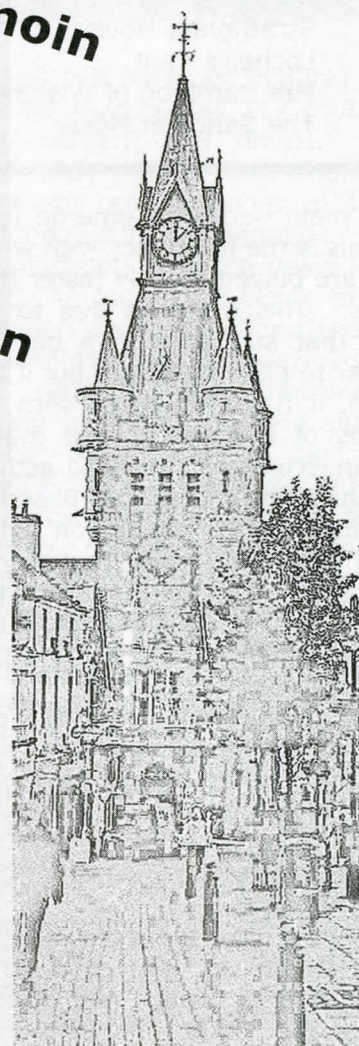
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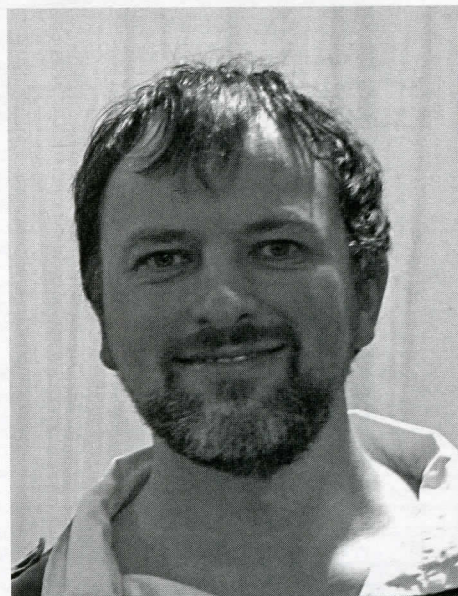
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Co-host: Dunfermline Branch

The Future of Recorded Dance Music

By Anselm Lingnau



For better or for worse, many dance groups need to rely on recorded music rather than "live" musicians for dancing. The last few decades have seen transitions from the venerable LP to cassette tapes, CDs, mini discs and, the latest addition, files on a laptop computer or portable digital music player like Apple's iPod. In fact, the advantages of the lattermost have convinced many dance teachers to convert most or all of their music collections to "digital" – no more hauling around stacks of CDs, as you can have literally hundreds of albums available at the touch of a button, in a package whose size is (at worst) that of a small shoe box.

With the widespread availability of the Internet, the next question is whether physical media – like CDs or cassettes – are actually required at all, or whether it would not be preferable to just download recordings directly from the Internet, using a service like the ones offered by various commercial sites (most notably Apple's iTunes store) that make complete albums or individual tracks available for a fee? This was the subject of a recent debate on the Strathspey mailing list.

Interestingly, most correspondents – even those who said they were using laptops in class – preferred physical media to online distribution. While the speed and convenience of music downloads, together with the advantage that one only needs to obtain those tracks that one was really interested in (rather than the 26th Gay Gordons or 13th Shiftin' Bobbins), were perceived as benefits, the fact that not everybody has convenient access to the Internet for large downloads, that people are wary about buying things online, that CDs often include extensive liner notes giving more information about the tracks, tunes, and dances, and that the quality of

CD-based recordings is widely considered superior to MP3 files (the preferred format for online music) keep many people from embracing online distribution.

For recording artists and bands, publishing music online is theoretically easier than producing and selling CDs – which must be manufactured in bulk at considerable up-front expense, then stored and shipped physically, while music files merely need to be uploaded to a suitable server. On the other hand, the "customer experience" of enjoying a band's music at a function and buying a CD in the interval (perhaps even getting it autographed) seems much more satisfying than coming home and looking for the band's page on the Internet to download some tracks.

When considering the future of recorded Scottish dance music, we must remember that we are, once more, in a transition phase – the days of the CD as a distribution medium are already numbered in the same manner as those of chemical photographic film as a consumer item. It is safe to say that, in a few decades, CDs will seem as quaint and old-fashioned to us as vinyl LPs do now (there will certainly be some about, but they will only be of interest to a very special type of person) and that we will all be getting our music directly via iPod-like devices that are connected to the Internet over a wireless link (with no actual up-front downloads required). The combined efforts of the entertainment, consumer electronics and communication industries will see to this, and the only remaining questions are about details such as which data formats will be used and whether we will pay a flat monthly "subscription fee" or be charged a penny every time we play a track.

In the meantime, while the CD will probably remain the most important medium for SCD music

at least for some years to come, bands would do well to investigate online distribution as an alternative way of getting their music out. While people so far do not seem to make use of online SCD music in a big way (Etienne Ozorak, of the Pennsylvania-based band The Music Makars, reports that he has still to reach the \$50 point at which iTunes will actually be paying him for the tracks they sold on his behalf) it stands to reason that this method of obtaining recordings will rise in importance to the detriment of physical CDs. Many of the shortcomings – scant documentation, perceived lower acoustic quality of the music – can and will be addressed technically, while the next generation of dancers and teachers will (having grown up with the Internet) feel much more at ease using the medium to its full extent. Another advantage of online music distribution is that it lets musicians publish recordings even if they cannot afford to produce a CD, which should in the long run allow for more diversity in the market. Perhaps there should be a "SCD iTunes store" that serves as a consolidated outlet for online Scottish country dance music? I for one am looking forward to a bright future.

Ceilidh & Old Time Dances							
Regular Weekly Events							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	t.b.c.	8pm-11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142 Door or tel : - 01355 230 134 or 228 407	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30-10pm	£2 (tea)	01856 873 534	Ceilidh & Old Time Club
Every Monday	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country
Every Tuesday	Humbie, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtongrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	8pm-9.30	£5 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
Every Thursday	Penicuik	Town Hall	-	8pm-9.30	£2.90/ £1.50	Door (Annabel Oates) 01968 672 631	Ceilidh Class

Ceilidh & Old Time Dances							
July 2009							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Midlem	Village Hall	Live Music	8pm-10pm	£2	01835 870 244	Monthly Club Meeting
	Ellon	Station Hotel	Johnny Duncan	8pm-11pm	£2.50 Bar	Door	Food available to purchase
10 th	Foulden	Village Hall	Bon Accord	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Glencarse	Village Hall	Steven Carcary	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
11 th	Black Isle	N. Kessock Hall	Neil Hardie	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Elgin	Bishopmill Hall	Colin Garvin	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
	Edinburgh	St Peter's Church Hall	Norman McKay	7.30-11.30	£8 B.Y.O.B.	ceilidh123@blueyonder.co.uk	
12 th	Arbroath	Café Project	Gordon Pattullo	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
13 th	Kinellar	Comm. Hall	George Rennie	7.30-10pm	£2.50	01224 713 674	Pay at Door
15 th	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
	Montrose	Park Hotel	Ken Stewart	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
19 th	Arbroath	Café Project	Rosely	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Gordon Pattullo	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
24 th	Dufftown	Memorial Hall	Neil Hardie	8pm-12mn	£6	01542 887 616	Old Time Dance
	Kinellar	Comm. Hall	Gordon Pattullo	8pm-12mn	£6	01224 713 674	Race for Life Charity
25 th	Black Isle	N. Kessock Hall	Marian Anderson	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Elgin	Ashgrove Hall	Lindsay Weir	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
26 th	Arbroath	Café Project	Wayne Robertson	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
29 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
30 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats

Scottish Country Dances							
July 2009							
Date	Town	Venue	Band	Time	Cost	Contact	Remarks
1 st	Dunfermline	Abbey View Centre	Roger Crook	7.30pm	£6	01383 720 972	Summer Dancing
	Kirkwall	King Street Hall	Live Music	7.30pm	£2/50p	01856 873 534	All ages welcome
2 nd	Alva	Cochrane Hall	Nicol McLaren	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
3 rd	Bearsden	New Kilpatrick Hall	Lothian	7.30pm	£7	0141 942 6850	Glasgow Branch Dance
	Inverness	Trinity Ch. Hall	Fine Blend	8pm	£5	-	Chat Club Dance
4 th	Stirling	St Ninian's Hall	Ian Thomson	7.30pm	£6	01786 822 853	Summer Dancing
	Troon	Concert Hall	Karyn McCulloch	7.30pm	£3/£2	01292 315 558	Summer Dancing
6 th	Dundee	Broughty Ferry	David Anderson	??	??	01382 642 131	Summer Dancing
	Edinburgh	Princes St Gardens	George Hood	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
	Dufftown	Memorial Hall	-	7.30pm - 10pm		01542 887 616	Summer Dancing
7 th	Bankfoot by Perth	Church Centre	Marian Anderson	7.30pm	£5	01250 884 315	Summer Dancing
	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
9 th	Alva	Cochrane Hall	James Coutts	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
10 th	Blairgowrie	Town Hall	David Anderson	7.30pm	£5	01250 884 315	Ericht Club
11 th	Pitlochry	Town Hall	Marian Anderson	7.30pm	£6.50	01796 473 488	Summer Dancing
	Troon	Concert Hall	Kenny Thomson	7.30pm	£3/£2	01292 315 558	Summer Dancing
13 th	Dundee	Broughty Ferry	Frank Thomson	??	??	01382 642 131	Summer Dancing
	Edinburgh	Princes St Gardens	Bill Richardson	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
14 th	Bankfoot by Perth	Church Centre	Jim Lindsay	7.30pm	£5	01250 884 315	Summer Dancing
	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
15 th	Linlithgow	Palace	Ian Muir	7.30pm	£7.50/£5	01506 845 698	Indoors if Wet
	Tarbert, Loch Fyne	Village Hall	C.D.'s	7.30pm	-	01880 820 304	Summer Dancing
	Dunfermline	Abbey View Centre	George Meikle	7.30pm	£6	01383 720 972	Summer Dancing
16 th	Alva	Cochrane Hall	Ian Thomson	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
17 th	Dingwall	Town Hall	Colin Dewar	8pm	£7	01463 782 496	Glen Orin Dance
18 th	Stirling	St Ninian's Hall	Marian Anderson	7.30pm	£6	01786 822 853	Summer Dancing
20 th	Troon	Concert Hall	David Ross	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
21 st	Bankfoot by Perth	Church Centre	Lothian	7.30pm	£5	01250 884 315	Summer Dancing
	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
22 nd	Linlithgow	Palace	Alan Gardiner	7.30pm	£7.50/£5	01506 845 698	Indoors if Wet
23 rd	Alva	Cochrane Hall	Robert Whitehead	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
25 th	Pitlochry	Town Hall	David Oswald	7.30pm	£6.50	01796 473 488	Summer Dancing
	Troon	Concert Hall	Ray Hendrie	7.30pm	£3/£2	01292 315 558	Summer Dancing
27 th	Edinburgh	Princes St Gardens	Iain MacPhail	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
	Gatehouse of Fleet	Comm. Centre	-	4pm	£?	Maira Stacey	Workshop
28 th	Bankfoot by Perth	Church Centre	James Coutts	7.30pm	£5	01250 884 315	Summer Dancing
	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
29 th	Linlithgow	Palace	Gordon Shand	7.30pm	£7.50/£5	01506 845 698	Indoors if Wet
	Dunfermline	Abbey View Centre	James Coutts	7.30pm	£6	01383 720 972	Summer Dancing
30 th	Alva	Cochrane Hall	David Oswald	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
	Gatehouse of Fleet	Comm. Centre	-	4pm	£?	Maira Stacey	Workshop
31 st	Gatehouse of Fleet	Comm. Centre	Alan Paterson	7.30pm	£?	Maira Stacey	Family Ceilidh



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

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

Ceilidh & Old Time Dances

August 2009

Date	Town	Hall	Band	Time	Cost	Contact	Comments
5 th	Midlem	Village Hall	Live Music	8pm-10pm	£2	01835 870 244	Monthly Club Meeting
7 th	Foulden	Village Hall	George King	8pm-12mn	£5 [No Bar]	01289 303 252	Charity - Air Ambulance
8 th	Glencarse	Village Hall	Ken Stewart	8pm-11pm	£4 (No Bar)	01738 860 331	Hall Fundraising Dance
	Black Isle	N. Kessock Hall	Colin Dewar	8pm-12mn	B.Y.O.B.	01463 222 393	Social Dancers
9 th	Arbroath	Café Project	Ken Stewart	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Sandy Lindsay	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
10 th	Kinellar	Comm. Hall	Charlie Esson	7.30-10pm	£2.50	01224 713 674	Pay at Door
12 th	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
14 th	Inverurie	Town Hall	Garioch Blend	8pm-12mn	£6 Food	01467 620 782	Light up Inverurie Funds
15 th	Elgin	Bishopmill Hall	Archie McPhee	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
16 th	Montrose	Park Hotel	Bruce Lindsay	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
22 nd	Black Isle	N. Kessock Hall	Willie Simpson	8pm-12mn	B.Y.O.B.	01463 222 393	Social Dancers
23 rd	Arbroath	Café Project	George Rennie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Ken Stewart	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
26 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
27 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats
29 th	Elgin	Ashgrove Hall	Julie McRitchie	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
30 th	Arbroath	Café Project	Johnny Duncan	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances

Scottish Country Dances

August 2009

Date	Town	Venue	Band	Time	Cost	Contact	Remarks
1 st	Dunblane	Victoria Halls	Colin Dewar	7.30pm	£6	01786 822 853	Summer Dancing
3 rd	Troon	Concert Hall	Colin Dewar	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Edinburgh	Princes St Gardens	Alan Ross	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
4 th	Dufftown	Memorial Hall	-	7.30pm - 10pm		01542 887 616	Summer Dancing
	Bankfoot by Perth	Church Centre	David Oswald	7.30pm	£5	01250 884 315	Summer Dancing
	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
5 th	Glasgow	Netherlee Pavilion	Recorded	7.30pm	£5	01236 429 290	Charity - Cancer Care
	Linlithgow	Palace	Bella McNab	7.15pm	£7.50/£5	01506 845 698	Indoors if Wet
	Kirkwall	King Street Hall	Live Music	7.30pm	£2/50p	01856 873 534	All ages welcome
6 th	Alva	Cochrane Hall	Sandy Nixon	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
	Moffat	Town Hall	Willie McRobert	?	£?	01387 810 958	Summer Dancing
7 th	Glasgow	New Kilpatrick Hall	Lothian	7.30pm	£7	0141 942 6850	Glasgow Branch Dance
8 th	Pitlochry	Town Hall	David Anderson	7.30pm	£6.50	01796 473 488	Summer Dancing
10 th	Troon	Concert Hall	Ian Muir	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
11 th	Bankfoot by Perth	Church Centre	Sandy Nixon	7.30pm	£5	01250 884 315	Summer Dancing
12 th	Linlithgow	Palace	Iain Cathcart	7.15pm	£7.50/£5	01506 845 698	Indoors if Wet
	Dunfermline	Abbey View Centre	Nicol McLaren	7.30pm	£6	01383 720 972	Summer Dancing
13 th	Alva	Cochrane Hall	Iain MacPhail	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
	Moffat	Town Hall	Willie McRobert	?	£?	01387 810 958	Summer Dancing
14 th	Johnstone	Town Hall	Ian Muir	7.30pm	£	01505 612 144	Charity Dance
	Inverness	St Mary's Hall	Colin Donaldson	8pm	£3	01463 235 384	Summer Dancing
15 th	Dunblane	Victoria Halls	Gordon Shand	7.30pm	£6	01786 822 853	Summer Dancing
17 th	Troon	Concert Hall	Sandy Nixon	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
18 th	Bankfoot by Perth	Church Centre	Glenraig	7.30pm	£5	01250 884 315	Summer Dancing
19 th	Tarbert, Loch Fyne	Village Hall	C.D.'s	7.30pm	-	01880 820 304	Summer Dancing
20 th	Alva	Cochrane Hall	Colin Dewar	7.30pm	£5.50	01324 559 793	Summer Dancing
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
	Moffat	Town Hall	Willie McRobert	?	£?	01387 810 958	Summer Dancing
21 st	Blairstown	Town Hall	James Coutts	7.30pm	£5	01250 884 315	Ericht Club
	Grantown	Grammar School	Colin Dewar	8pm	£6	01309 674 547	Grantown Rally
22 nd	Pitlochry	Town Hall	Marian Anderson	7.30pm	£6.50	01796 473 488	Summer Dancing
24 th	Troon	Concert Hall	Lothian	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance
25 th	Bankfoot by Perth	Church Centre	Colin Dewar	7.30pm	£5	01250 884 315	Summer Dancing
27 th	Alva	Cochrane Hall	Marian Anderson	7.30pm	£6	Supper & Raffle	George's Charity Dance
	Strathaven	Rankin Ch. Hall	Recorded	7.30pm	£?	01357 520 917	Summer Dancing
	Moffat	Town Hall	Willie McRobert	?	£?	01387 810 958	Summer Dancing
29 th	Dunblane	Victoria Halls	Nicol McLaren	7.30pm	£6	01786 822 853	Summer Dancing
31 st	Troon	Concert Hall	Marian Anderson	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Dumfries	Stakeford Comm. C.	Recorded			n/a	Charity Dance

Shetland Dance

The few times I have visited Shetland I have had the feeling that traditional culture plays an important role in the lives of Shetlanders. Music and dance go hand in hand each being unique in both sound and execution. The Scottish style of dancing became popular in the mid 1700s and, as with any imported product becoming popular quickly, was adapted to suit the Shetlanders.

I have been so lucky to dance in Shetland a couple of times. The last time was at the Shetland Accordion and Fiddle Festival in Lerwick, where the ticket for one of the many dances stated: Last admission 11.30pm!!! (the time we leave the dancing here in Fife). Where there was music, there was dance – from early afternoon until early in the morning. Boston Two-step is a must. Lancers and Quadrilles, Strip the Willow, all danced in a very functional, energy saving way, which enabled you to go on, and on, and on, and on, which is necessary in order to last the whole night. There are no “special” steps, except for the Shetland setting steps which to me express such a joy of life – why stand still when you can back-step? Why count to eight and then stop what you are doing – if you want to swing for sixteen bars – do it – the music won’t stop until the last couple leaves the floor. To a dancer trained in the RSCDS way it looks really weird – the music is playing and people are slowly drifting off the floor! And the sets are not doing the same thing at the same time – making it really difficult for the uninitiated to suss out what to do next. Still, other dancers take the time to help you gladly.

In Denmark, where I hail from, we are very into family gatherings at birthdays, anniversaries etc. For any big occasion such as special birthdays, wedding anniversaries etc it is quite normal to hire a musician/band, invite the family and extended family and have a dinner and dance party – and the dancing in Shetland reminded me so much of this – everyone mixing – young and old, male and female – all joining in, the ladies smartly dressed, the men in white shirts, quickly relieved of their ties and with shirt sleeves rolled up – the suit jacket hanging over a chair. Some of the dances sound like the ones danced here in the rest of Scotland, and there the similarity ends – The Shetland Eightsome Reel, for example, is not quite as we know it. The hands round and the swings run across the phrase of the music – you can slip step a circle or you can walk or skip – whatever you like. Swings can be with the right elbows linked, the lady gripping her own



Maria Leask puts a class through their paces

right hand with the left to lock into place – sometimes the man does the same – sometimes he only uses the right arm, the left raised in various poses – I quite like this swing, it is quite controlled, but can be done at any speed you want. You could also do a swing with a closed ballroom hold or of course the (for us) usual way. You choose – there’s no set rule.

I met Maria Leask in October last year, and asked her if she would like to supply a couple of dances to share with the readers of Dance On! I have just received this and a couple of dances, which you will find on the dance pages:

Pia

From Maria Leask, Traditional Dance Artists for the Shetland Arts, Lerwick, Shetland

Traditional dancing has been used in Shetland for many generations for entertainment purposes and of course at weddings. Before 1900 there were no public halls and dancing mostly took place in peoples’ homes. The repertoire has continued to evolve with the compact “Shetland Reel” dying out and instead being replaced by the square dances and couple dances as public halls, and therefore more space, were introduced.

We certainly have our own style of dancing here in Shetland, it no doubt stems from our past, or way of living, the nature surrounding us and the fact that we were not influenced by, for example, dancing masters from the outside. Traditional dance is still the

most popular form of dance and is used today at almost every social function.

The dance scene in Shetland has probably never been healthier than at present. Recently several new groups in rural areas and in the outer islands have set up traditional dance classes. In the last twenty years many diverse styles of dance have also been introduced into the Islands and at the moment there are classes available in: Ballet, Baton Twirling, Belly dancing, Folk Dance, Highland, Jazz, Line-Dancing, Modern, Old Time, Rock n’ Roll, Salsa, Scottish Ceilidh and Scottish Country. Contemporary dance has become available recently and is billed to make an appearance again.

I feel it is important to have all these dance styles available, so as to give everyone of any age and ability a chance to get involved in the dance scene.

Maria Leask

Shetland Arts is a charitable organisation formed in 2006 replacing Shetland Arts Trust. Its remit is to encourage and assist in promoting and advancing the creation, practice and presentation and study of all forms of art – visual, performing and creative. Based in Lerwick, Shetland Arts manage an art gallery called the Weisdale Mill, which also houses a museum; they also manage the Garrison Theatre in Lerwick, and cinema and music venue, the Mareel, is due to open in 2010.

Shetland folkdance, the deviser of the dances shown on the dance pages, is a dance group established in 1992 in order to preserve the islands’ old dances. The group was mentioned in the February 2005 issue of Dance On!

Da Bonnie Polka

Music: Slow Style polka

In couples facing line of dance, lady on gent's right with nearer hands joined. Start on man's left and lady's right foot.

Bars

1-8 With weight on inside foot, place outside heel forward, then toe behind, step, close, step forward. Repeat on inside foot. Change hands, and in a clockwise direction repeat.

9-16 Change to waltz hold and, facing each other, chase to lady's right, then left and take four step hops around.

Repeat

© Shetland Folkdance

Ledder n' Wheel Polka

Music: 4/4 March

In couples with men facing line of dance, lady has her back to line of dance. Right hands joined. Start on man's left and lady's right foot.

Bars

1-8 Step, close, step, eight times, in the line of dance, co-ordinating eight hand changes, on the eight bars of music finish with left hand.

9-12 Change to right hands. The man continues to take another four step, close, steps in the line of dance while the lady takes two clockwise turns, under the man's right hand.

Take ballroom hold and dance two complete rotations.

© Shetland Folkdance

Shetland Eightsome Reel

Traditional

Reels

Swings can last for anything from eight to sixteen bars. There is no fixed rule and the phrasing is often across the music.

Figures:

Circle left either once or twice round

Grand chain half way round, meet your partner and swing. Continue the grand chain and swing again.

First lady enters the centre, while the others dance 7 hands round to the left. First lady sets to partner and swings him, then does the same with the opposite man. They then all dance a reel of three, dancing couple passing left shoulder to each other.

First lady repeats figure 3, but with 2nd and 4th men.

All ladies repeat figures 3 and 4 in turn

The dance ends as it began with figure 1 and 2.

One description states that occasionally the men then repeat the figures 3-10 before ending with figure 11-12. I have studied numerous DVDs and have never seen this done. This description is based on watching several DVDs spanning 20 years of dancing in Shetland and cross referencing this with a dance description from Ian Holland's version in the Book "Ringin' Strings" by Tom Anderson.

Off to Pastures New

8 x 32 bar Jig

Written on behalf of Dundee Branch by Louise Fordyce to celebrate the wedding of Gwen and Sven and to wish them well in their new life in Chicago. (June 2002).

Bars

1-8 First couple cast off one place, cross with the right hand, cast off round third couple and with nearer hands joined, dance up the middle of the set to second place on the opposite side, finish in the centre facing up. Second couple step up on bars 1-2.

9-16 First woman dances left hands across followed by right hands across with second and third men, whilst first man dances right hands across followed by left hands across with second and third women.

17-24 First couple dance down with nearer hands joined, cross below third couple, cast up round third couple into second place and turn with right hand once round to finish facing out in second place on own sides.

25-32 Reels of three on the sidelines; first man gives right shoulder to second man, whilst first woman gives right shoulder to third woman to begin. First couple remain facing out ready to start second repetition.

© Louise Fordyce



GIFFORDTOWN HALL

OFF TO PASTURES NEW

Jig.

composed: John M White
 arranged: Colin Dewar.
 19/4/97

Five Years On

The Saitama Strathspey

32 bar strathspey

D⁷ G C G/B D⁷ G/B G Am/C C/E

G F[#] Em C G/B D⁷ G/B G D⁷ G

C Am G/B G A⁷ A⁷ D⁷

Em G/B Am A/C[#] D C G D⁷ G

Pat Clark Feb 2006



Five Years On

Devised for the fifth anniversary of the RSCDS Saitama Branch and incorporating the formations the Japanese dancers requested to have included in their anniversary dance.

32 bar Strathspey for five couples in a longways set

Bars

1-8 First and fifth couples cross right hand, first couple cast off one place while fifth couple cast up one place. First and fifth couples dance right hands across half way and while first couple cast round fourth couple to fifth place, fifth couple cast up round second couple to top place.

9-16 Fifth and first couple dance back to back and turn once right hand while second, third and fourth couples dance a grand chain.

17-24 Ten hands round and back.

25-32 Fifth couple cast three places; second, third and fourth couples stepping up on 3 & 4; all couples turn both hands once round.

© Pat Clark (February 2006)

Lady of the Dance

Devised by Anselm Lignau in February 2001 for Jelena Haramis of Bonn, Germany — Scottish, Irish and international folk dancer and teacher. There doesn't seem to be a type of dance that she cannot do.

Tune: The Duchess of Buccleuch by William Marshall, played ABB (2 steps per bar). Any recording of "The Ladies of Dunse" will do fine.

A 40-bar reel for 3 couples in a 4-couple straight set

Bars

1-4 1st couple, giving right hands, cross over and cast off one place. (2nd couple step up on bars 3-4.)

5-8 1st man dances a half figure of eight round 3rd man while 1st woman dances a half figure of eight round 2nd woman. 1st couple finish in a diagonal line between their first corners, left shoulder to partner.

9-12 1st couple dance a half diagonal reel of four with first corners. On bar 12, 1st couple dance towards each other and turn right about to finish ready to give right shoulder to partner's second corners.

13-16 1st couple dance a half diagonal reel of four with partner's second corners. On bar 16, 1st couple dance towards each other and turn right about to finish ready to give right shoulder to their first corner persons again.

17-24 Repeat bars 9-16. At the end of the repetition, 1st couple do not turn about but, giving right hands, begin turning approximately halfway round.

25-32 2nd and 3rd couples chase clockwise once round the set while 1st couple, keeping right hands, continue turning one and a half times. On bar 29, 1st man enters the chase between 2nd and 3rd men and 1st woman between 3rd and 2nd women, respectively, to chase halfway round the set and finish in second place on own sides.

33-40 2nd, 1st, and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

© Anselm Lignau February 2001

Trip to Aalborg

Dance devised by H T Andrews to celebrate West Lothian Independent Dancers' visit to Aalborg Folkedansere in June-July 2005.

Sequential set and cast figure borrowed from "The Tri-Mariner", devised by Ann Dix (1993)

8 x 32 Bar Reel Tune: "The Auld Fiddler" (Wm MacGuire)

3 couple dance in a 4 couple set

Bars

1-4 1s set and cast to 2nd place

5-8 1s dance ½ diagonal reel with 1st corners

Passing R shoulder, 1s dance ½ diagonal reel with 2nd corners. Order now is 3 1 2, all on opposite side

13-16 3s, 1s, and 2s set and cross giving right hand

17-24 Sequential set and cast:

3s set for 2 bars, cast off to below 2s (3 bars) and then lead up the middle of the set (3 bars), remain facing up in the middle of the dance

1s stand for 2 bars, set for 2 bars, cast off to below 2s (2 bars), lead up the middle of the set (2 bars), remain facing up behind the 3s

2s stand for 4 bars, set for 2 bars, cast off and dance into the middle of the set to face up behind the 1s

25-32 3s, 1s, 2s dance allemande



Letter to the Editor

Hi Pia,

I'm afraid I must take issue with Finlay Forbes's article in a recent issue of Dance On!. He asks rhetorically:

"Has Scottish dancing become too specialised and therefore too difficult to master? Can a dance programme filled with quarter reels of three and contrapuntal 'meanwhiles' really be a social occasion rather than a combination of memory test and initiation ceremony? Has being in the right place at the right time in a complex web of figures become more important than having fun or dancing with real passion?"

First of all, he is committing the logical fallacy of a "false dichotomy". For many Scottish Country Dancers today "being in the right place at the right time in a complex web of figures" is exactly their way of having fun AND dancing with real passion. Having just returned from a fun-packed Scottish Country Dance weekend near Vienna, Austria, where dances "filled with quarter reels of three and contrapuntal meanwhiles" DID form an important part of "a social occasion" (and consisted of just enough of a "memory test" to be thrilling) I shall just say that if he can't stand the heat he should stay out of the kitchen.

People like Forbes must realise that Scottish Country Dancing is no longer a strictly Scottish affair, and the Scots no longer get to decide what it should look or feel like. SCD is

now an international concern, and most participants are no longer drawn to it because they think it is part of their cultural heritage (when in fact even the Scots borrowed the idea from their arch-enemy to the south, the English, three centuries ago or so) but because it is precisely the "complex web of figures" AS WELL AS the "having fun" and "dancing with real passion" that appeals to them. On the international floor, SCD needs to compete with other forms of dance and cannot afford to consist of a perpetual simple but stodgy sequence of Dashing White Sergeants and Strip the Willows, however much Forbes sees these as the essence of "Scottish" dancing. Today it is these dances as well as Schiehallion and J.B. Milne (complete with "contrapuntal meanwhiles") – and thousands more – that form a repertoire of dances where everybody can find their own. Forbes is free to restrict himself to The Dashing White Sergeant if he feels that the dance is somehow more "Scottish" than the others (it's not) but it is not his place to imply that "experienced dancers" would rather do more difficult dances in order to have the dance floor "exclusively for themselves". (In fact, Hugh Foss commented in the 1960s to the effect that "inexperienced" dancers would much rather do a difficult dance badly than a simple one right, an observation that must have slipped by Forbes for the last few decades or so.)

"Scottish Country Dancing should be fun, and is fun when done in the right spirit. The trouble is, so many of the dyed in the wool pas de Basquers go to enormous lengths to prove otherwise."

I wonder who went away and left Forbes in charge of defining "the right spirit" of Scottish Country Dancing? If he can't handle the pas de Basque he should leave it to people who do – nobody wants to take his Ceilidh Dances away from him but in turn he doesn't have a right to bad-mouth those people who actively enjoy a more diverse bill of fare.

This whole article is a ranting diatribe that is largely uninformed by facts (don't get me started about his misconceptions concerning "the great German-speaking composers") and serves mostly as a vehicle for Forbes to denigrate those who do not subscribe to his own ideas about what Scottish dancing should look like. As a non-Scot who has made getting people interested in SCD a large part of his wakeful life and who has contributed to the international SCD community in many different ways I object strongly to having a "fiercely nationalistic Scot" like Forbes as a spokesperson for Scottish dancing, especially one who appears to have to make up for the factual shortcomings of his world-view by slogans that border on the chauvinistic.

Cheers,

Anselm Lingnau, Friedberg, Germany

The Dancie

Some time ago I was thinking about the Allemande. It is, as we do it, a purely 20th Century figure, and quite a pretty one. I don't know what influences were operating in the mind of whoever it was that dreamed it up – literally a dream, I have been told – but it looks as though they were familiar with the Gay Gordons!

The name comes from a very enjoyable type of dance, of German origin, but refined and developed by the European dancing masters in the 18th Century, producing eventually a dance that was "non regulated", so it was like ballroom dances such as the Waltz or Quickstep, where the man leads and the woman interprets his lead (or puts into his mind what to lead!) – so there is no fixed sequence of figures, you choose.

Interestingly, the music may be 3/4 or 4/4, as exactly how the feet move is of no great importance; it just has to be something a couple can dance whilst gently rotating.

The main feature of the Allemande dance is the turn; turns with one hand, two hands, two hands crossed, held overhead, round the waist – virtually everything that can be done with turns. Again, it is non prescriptive – I don't think that any moves are banned!

The word eventually came to be used, in American Square Dancing, for the hold we know as Ladies Tulloch, to the cry of "Allemande your partner", though sometimes that cry seems to be for just any turn. Personally, I don't think that the Allemande/Tulloch hold is the best of the classical Allemande dance turns, though it is one of the easiest. Perhaps "dumbing down" is not a new phenomenon.

I was thinking, or perhaps just

idly wondering, what the original Country Dance Allemande was like, and I came to the conclusion that it was probably like the late 19th Century poussette, the "waltz round" poussette, but done with the "Allemande swing" (i.e. Ladies Tulloch) hold.

So I was delighted to read in the S. C. Dancer, the RSCDS members' magazine, the instructions as originally published in Book 1 (first edition) before the figure was revised, and to see that they were just as I had been thinking – well, it was with a slight variation in the hold, to have both dancers facing the same way, which is possibly a local variation; or possibly a trick of someone's memory.

The other thing I have been thinking about for some time now, is writing about why I chose to write for "Dance On!" rather than the RSCDS magazine. People have asked me, in a slightly accusatory way! The latest edition of the S. C. Dancer magazine prompted me to do something about it. The magazine is, to my mind, exceptionally good, and I wholeheartedly congratulate those concerned in producing it. I particularly like the introduction of the idea that it is possible to discuss things, and to come to differing answers – to have choice, in fact. It is a magazine that I could well feel like writing to, though when I have done so before, (years ago, not the new one) my deathless prose has ended by being rejected, ignored or just thrown away; not printed, anyway. Perhaps one has to be asked to write for them, I don't know. But I feel that I am more at home with "Dance On!" for most of my ramblings.

I receive, free, gratis, and from time to time, a magazine from Toyota, largely because I bought one eight years ago. It is quite an interesting magazine, but obviously it doesn't deal



with comparisons of other manufacturers' products in the same way that "What Car?" or even better, "Which?" do. It is not a surprise, as obviously, it is their in house advertising magazine, and they only put in it suitable articles.

I had the feeling that my submissions to the RSCDS were not printed because they didn't toe the party line well enough and, though I think that the editorial attitude has markedly improved, I like the freedom that I have in "Dance On!". And they print it!

But there is another much more important aspect. "Dance On!" goes to all sorts of dancers, not just RSCDS members. I don't just want to preach solely to the converted, I would hope to be of

occasional interest to those who are not Country Dancers at all, as well as to non-RSCDS dancers. Of those who are not Country Dancers, the odd one or two might even become interested on trying SCD! I started off, in fact, by defending the RSCDS with a letter to the Editor, which was published together with ONE other. Where were all the other RSCDS members?

I choose to be more a follower of Hugh Foss than of anyone else. This is because although he was a keen member of the RSCDS, he also was interested in the facts about Country Dancing, not the myths. J.C.M. must have noticed that I was finding Hugh Foss very interesting, because she took me aside and told me that

he had "very dangerous ideas!" However, I found his ideas had the ring of truth about them, and almost fifty years on they still do. Hugh's writings are still the most relevant to me, partly because they are firmly rooted in facts, and partly because he had the most impressive analytical mind I have ever come across. He knew about Country dancing because he was the sort of man who would want to know WHY we did what we did, so he analysed it and also studied the history of it. He knew that we had lost so much, and I am deeply grateful to his widow for giving me his copy of Playford's English Dancing Master as a memento of him, (plus some others of his books, but that is

the most significant one).

I am also a member of the EFDSS, which gives me access to the lost half of my Country Dance heritage. I will continue trying to persuade the RSDCS to look at the lost half, but it is hard work. To many the myths are more important than the facts, but SCD, or Country Dancing with a Scottish accent, is strong enough to stand on the facts alone, and has no need of myths.

When I took up SCD sixty years ago, I wanted to know WHAT was Scottish about it, and WHY do we do a dip in the Strathspey? Now that I know the answers to these questions I can understand why Jean Milligan thought Hugh Foss's ideas "Dangerous".

STDT

M

any people have asked lately – what became of STDT? I therefore phoned the STDT and asked if they would like to write a little piece for Dance On! to tell our readers what was happening. Instead I was recently sent their Spring Newsletter, which at least proved that STDT was still an ongoing concern, although with some changes to staff, due to the curtailment of funding from the Scottish Arts Council.

Carolyn Konrad left at the end of March, having been with STDT since 2005. She will however be retained on a freelance basis for any future events.

Personally I'm very sad to see that STDT has let Joyce Anderson go. Joyce, as it is stated in the STDT newsletter, has, with great success, exposed thousands to Traditional Scottish Dance, with ceilidh dancing and Highland dancing in schools and elsewhere. But I do see that STDT has been able to secure funding for its Resident Dance Tutor Lisa Kennedy, best known for her involvement in Fusion Dancing, an apparently new Scottish dance form of which I will freely admit I know very little, other than that it is contemporary dance with a smidgen of Scottish. I will also admit that it is not my cup of tea!

The Newsletter also mentioned events including a visit by the Basque dancer group "Amair" in August 2008.

In January SDTD arranged a Tutors' Training Day in Scottish Fusion Dance where the ten participants were given examples of Ceilidh Dances being fused with various different dance styles including Bollywood and Salsa.

In July 2008 STDT was involved in hosting a day with music and dance at Castle Campbell.

Lisa Kennedy has been successful in entering two Fusion Dance Groups into "Go Dance '09" held in Glasgow in March 2009. FUSE performed with a piece blending Highland and Ceilidh with contemporary dance telling the tale of Tam O'Shanter uniquely inspired by Michael Jackson's Thriller video. And The Lornshill Fusion Dancers performed "Brawchaiyya", a routine blending Scottish Ceilidh and Highland with Bollywood inspired choreography.

It is good to see that the Speirs Centre in Alloa is used to introduce children to Scottish Dancing with Simply Scottish Dancing for Tots and Highland Dancing. And that our own Dancie has run Early Dance Sessions there also.

For visitors to Edinburgh, there are dance performances every first Sunday of the month until September 2009, it is free and different types of Scottish Dancing are on display.

For further information on STDT and its work, visit www.stdt.org or e-mail: info@stdt.org

Pia Walker

Ceilidh Dancing at University Level

By Barry Worthington

To the stranger, Dundee is remembered for Jam, Jute and Journalism, for an iconic cake, the Tay Bridge Disaster, and William McGonagale (the world's worst poet?). Indeed, Dundee is very much a post-industrial city on the East Coast of Scotland, far away from the Highlands and Islands, and a world removed from the whisky, glens, shortbread and Scottie dogs of the traditional Scottish image. But is it associated with Scottish dancing?

Upon arrival Fresher Students attending Abertay University Dundee, one of the two universities in the city, soon experience the delights of the traditional *Ceilidh*, but not just as part of their induction programmes. Ceilidhs are held from time to time in the gleaming new Student Centre and elsewhere in the University, to celebrate St. Andrews Day, Burns Night, and other such occasions. The moment that The Abertay Ceilidh Band strikes up, there is no shortage of couples taking to the floor.

The "University of Abertay Piping and Traditional Music Club" was what started it all. The club acts as an umbrella organisation for a variety of groups – piping, of course (at a variety of levels), traditional music, drumming, fiddling, guitar, and Ceilidh Dancing. University staff teach anyone interested, usually at lunchtime, and the Club has grown in strength from year to year, making it a great advert for the University both locally and internationally.

Our Patron is Sheena Wellington, a well known folk singer best known for her rendition of *A Man's a Man for A' That* at the ceremonial opening of the Scottish Parliament.

The dance group is presently in a very flourishing condition, with between 20-30 dancers meeting regularly for tuition (usually on Thursdays at five).... and of course

some fun! Two kinds of dance class are on offer: Ceilidh Dancing and Scottish Country Dancing. This year over forty dances have been covered, including such popular favourites as Strip the Willow, The Dashing White Sergeant and The Eightsome Reel to the more contemporary SCD, for example The Piper and The Penguin, in order to give a taste of the wide range of dances that the tradition embraces.

It might be thought that the group attracts exclusively Scottish students, but the opposite is the case. Abertay has a very large contingent of international students. So it proves with the dance classes where international students predominate, particularly French. As in the case of the pipers, many are most anxious to learn Scottish traditions, and take them home as a kind of souvenir and will hopefully continue their interests wherever they are.

In addition to the regular dance classes, there are other events. An illustrated (by audio visual presentation) lecture was recently given about all the traditional Scottish dance styles, including some of the lesser known, for example, The Cakewalk (the Scottish version of the old American minstrel performance). As an experiment, Ceilidh Dancing was included as an option in the

Abertay University Health Fair events!

The response from the students speaks for itself. "I love the variety of classes and activities that are on offer," said Mhairi, a local girl from Dundee. "I can do something every lunch time if I want, plus let my hair down at the Ceilidh Dancing class on Thursday evenings. I have met so many new friends!"

The Abertay Piping and Traditional Music Society recently made a DVD for display purposes and students from Germany, Malaysia and France were interviewed, these being just some of their responses: "I'm here for one year and wanted to do something traditional", "It is a great way to meet people", "It's fun to learn, the group is nice, so you are not uncomfortable when something goes wrong", "You see a lot of students come in and say: 'Oh! I can really get into this'", "It is a once in a lifetime opportunity" and, to sum it up: Philippe, a French student wrote, before returning home... "I want to thank you for the good times I had this year."

More photographs (all courtesy of Abertay University Dancers) on back page.



Take the Floor at Alva



Hobson's Choice

If I could walk that way I wouldn't need the powder

In the strange and surreal world into which I am periodically dragged by the demands of Dance On! the dilation of time predicted by Einstein as one approaches the speed of light, is a trivial distortion when compared with that suffered in the contrast between the gaps experienced differentially by readers of, and contributors to, issues of our beloved reborn magazine (*thank you, Eds.*).

Skye is upon us again and after much deliberation I had decided that 2008 had been my last. Too many poignant, and too many painful memories. Better to let the negatives fade and brood often on the long chain of wondrous days from the Cuillin Hills Hotel up to the day that went fine until I was the forlorn heap who had to leave the dance.

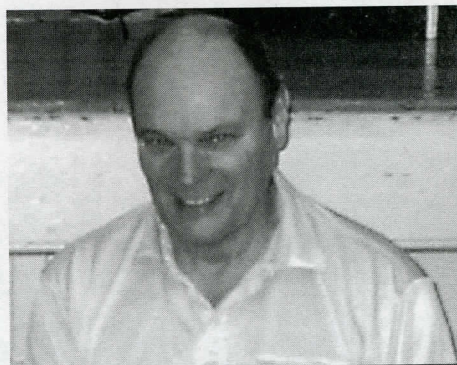
So, looking out more positively, I decided to seek something useful that could be done with a broken dancer, hence the appeal for ideas in issue 39. Then I had a surprisingly rational discussion with my old mate Cap'n Bob, who encouraged continuation of articlettes of a semi-scurrilous nature for Dance On! This was further surprising because when he got me started on all this nonsense writing he always seemed to want to edit me towards sanity (*well too much madness is not good for you, Pia*). Anyway as we rolled about in our aimless, but amiable way the mechanical idiosyncrasies of old car construction suggested some ludicrous dance moves to us, which are presented in the Chassis Chassee at the end of this article. I must admit there was also a lot of wishful thinking around the idea that if only I had some metal replacement joints I could have the tracking set to make a suitable degree of turn out for dancing. (There's many a truth forecast in idle jest!)

Spring ended and summer came and went, and I went to all my normal classes and dances, and did nothing. I sat and watched all manner of limber people of all ages moving nonsensically to music and thought, "*What a waste of decent joints!*" and smiled a little sadly. Clearly I said nothing, because I couldn't run away anyway and there's no fun in cheek if you can't have a good chase around the room; but then such a strange thing happened! Slowly, slowly, people were being nice to me, taking time out from their busy dancing to have a chat, encouraging me and giving damn good impressions of people who cared! In short, all these wonderful people gave me the feeling that it mattered to them that I again should dance with them. This, and the realisation that withdrawal from dancing was only one aspect of my withdrawal from life, made me determined to have another go at getting help.

The NHS (of which I will brook no complaints!) accepted with no demur that I needed new hips, gave me physio to get me fit for the ops, operated on my left hip and got me up and out in six days, then organised a massive community support programme. By early November I was dancing on one leg and got to be quite good at this so that I was able to attend the Forres New Year Dance where nothing silly happened to me, probably because there were several dozen carers making sure nothing did! Then they operated on my right leg in late January and got me up and out in three days!

While I had been out of action, my southern club kindly offered me the chance to be the MC at their annual Ball, which I gladly accepted, especially since it was on the same weekend as Winter School and would keep me from brooding on that. However, by mid-February I was dancing on two legs and fully mobile with my tracking set to full turn out! So I was in the embarrassing position

By George Hobson



of having to pretend I couldn't dance and needed a stick to get about. But the experience was wonderful, I could scoot all round the hall to "help" any sets in trouble with the added advantage of a silver-topped ebony stick to poke them with. This has led to the idea, to be developed in future issues, of a labelled and designated "coach" (perhaps this should be "Pokeyman"?) to be present at dances where beginners are to be encouraged, so that the MC instead of offering a walkthrough would ask, "*does any group want coaching through this dance?*"

I have now been terrorising the world of coarse dancing for some twelve weeks (Stardate 02/05/09) leading many "friends" to say, "*We liked him much better when he was miserable and depressed and QUIET!*"

Just as it is often said that the worst zealots are converts, I think I may admit it to be true that some of the biggest pains in the butt are recently mended dancers, I just can't stop smiling and jiggling about! I just don't seem able to remember that there was a time when I literally could do nothing and find it hard to understand those who just want to veg. out. Of all the things that people do in this wonderfully varied world, the ones I find hardest to understand are those that involve some measure of opting out. The ultimate is clearly the logging-in to the virtual world of the computer to e-converse with e-projections of people just like

the ones we just met at school or work and couldn't be bothered to get to know, because we had our favourite sound bytes on our shuffle.

But some of us are far from blameless in this respect. As I cheerfully chai-aiked a distant member of our clan for his morose return from work and instant descent into the arcanaries of Top-Gear or motor racing or something, he spitefully observed, "It's just my way of relaxing and unlike your Country Dancing it is of some real world relevance!" Well what a cheek! I will draw a veil over the finer details of this futile discussion, which actually finished where it should have started as an agreement to live and let live. However, as my mind struggled to concentrate on the killer points of the argument, a tiny vision came to me, a vision of a real world of Top-Gear widows attending dance classes, while their couch boy-racers paid slack faced homage to the monocoque grosseries of Clarkson!

Just as we have the problem of a young generation who have not yet realised that they should be Country Dancing, we have a whole generation of men who still have some use left in their bodies, but are letting it atrophy by non-use. Why don't they dance with us while they still can? I am sure the cognoscenti of the broader dance world will give me a thousand reasons why it is the fault of current structures and practitioners of the dance. So here is my small effort to attract the motor-vated male into dancing.

Dancers may be Nerds, but not all Nerds are Dancers

Or, if the symbolism of dance were so obvious, I shouldn't have to explain it!

The Chassis Chasse

A jig in 8 visits to 8 bars

Fig A The McPherson Strut

1-8 First and second and third and fourth couples take nearer hands with neighbours,

and immediately move onto the diagonals middles taking hands in a St Andrews cross form, dance clockwise 2 bars to next diagonal (note 1 and 2 men, 3 and 4 women dance forward, 1 and 2 women and 3 and 4 men dance backwards) the middles set L and R while the outsides do spring point changes twice. Repeat onto next diagonal.

9-16 Repeat 1-8 anti clockwise finish breaking to sides while setting or springing.

This first figure represents the action of the McPherson strut in allowing the wheel to follow undulations while keeping it on track.

Fig B The Limited Slip Differential

17-24 All take partners in promenade hold in the mid-line of the set, 1s and 3s face down 2s and 4s face up, dance a full promenade reel of 4, but unlike normal dance protocol, the dancers on the inside of curves do not shorten steps, in fact they may lengthen them until the outside dancer emits screamy-type distress noises.

This represents the action of limited slip differential in maintaining some drive from all four wheels even at the expense of smoking tyres and some sideways drift.

Fig C Normal Transmission with Hand-brake Turns

25-32 Repeat the promenade reel with normal consideration, but on reaching each end of the reel the male masterfully reverses the promenade hold to face back into the reel thereby omitting the loop and placing his lady on his opposite side.

This is often the best you can achieve in a normal car and may produce the odd squeak from a lady just as from one rear tyre.

Fig D Oh No! Me Big-end's Gone!

33-40 2nd and 3rd couple advance setting into wild-geese formation and set, turn right hands to face out of ends of set and cast with

loops to 1st and 4th places, WHILE 1s and 4s face up and down on sides advance for two retire for two twice. Each time they meet they clap (or clap-clap [or clap-clap-clap] dependent on dexterity) the final retire is more of a turn single to finish in 2nd and 3rd places.

41-48 Repeat from new positions finish on sidelines.

This represents the action of the crankshaft (wild-geese) converting linear motion (advance retire) into rotary motion (turns and casts,) while the clapping is the knocking of a big end losing its integrity. In the actual dance it also represents the possibility of dancers losing the plot and presenting that most distressing of views, a beam end disappearing in the wrong direction!

Fig E V8s rule OK

49-56 All ladies hold out skirts (not too high!) gripped between thumb and third finger, all men form stags antlers by raising arms and touching thumbs to 3rd and 4th fingers, 1st and 2nd extended; while men perform high cuts with ¼ turn every two bars, the ladies Pas de Bas Coupe (or Balance Pas de Bas) with coquettish side to side ¼ turns.

57-64 Maintaining antlers and skirt hold chase entirely round the set preferably with a graceful front cut travelling step rather than a "hingin-oot" skip change. If breath permits all may chant "Je-re-meee" in "1 2 3 and" rhythm.

This final figure simply represents the combination of power and smoothness given by the inimitable V8 engine. It may also be considered to be the giving of an indicative sign to those who find any of this interesting!

(The editorial committee cannot be held responsible for any head-on crashes, damage to body work or any other insurance claims arising from attempting this dance. Good luck!)

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Compere Ian Lees
George Rennie Scottish Dance Band
Wayne Robertson & Claire Telford
Steven Carcary's Young Accordionists
Catticloo (Shetland Band)
Ecky Hodgson
Steven Carcary & Malcolm Ross

Dance to

Graeme Mitchell Scottish Dance Band

Dance to

Liam Stewart Scottish Dance Band

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Central Bar, Smugglers Bar, The Commercial, The Pagent Kirk Square,
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Grand Dance 7:30pm till 1:00am Tickets £11

Arbroath Community Centre

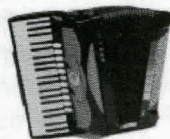
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Liam Stewart Band / Catticloo / Tom Orr Band.

Sunday 5th July

Pub Sessions 2:00pm till 4:30pm

In the same pubs as Saturday.

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CD Reviews



Take your Partners for... Vol 2

Luke Brady's Scottish Dance Band

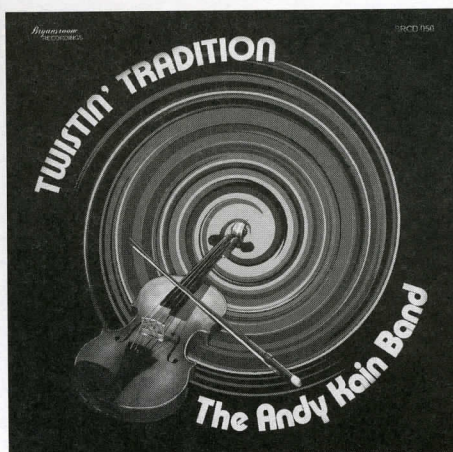
This is the second CD from Luke and his Band and has a complete dance programme of 16 tracks on it, two of those being encores for shorter dances. Even before listening to the music, it is well worthwhile having a quick look at the tunes chosen to make up the sets for each dance. In all there are a total of 53 individual tunes. Of these, 14 are the originals for the dances, 10 are by Muriel Johnstone, 3 are by Mo Rutherford (playing piano in the band) and 12 are by Luke himself. For several dances all the alternates are by the same composer, and they all fit beautifully well together to give well-balanced sets with sufficient variety to keep the interest of both dancers and listeners. Using an American square dance tune followed by a well known pipe reel as the first two alternatives for "Salute to Miss Milligan" might seem a little crazy, but Luke and the Band pull it off to perfection and the result, like every other track on this CD, is a cracking set to dance to. You can see Luke's sense of humour coming through in his selection of tunes for "EH3 7AF" – all of them named after members of the RSCDS HQ staff.

The music itself is clean and crisp, with rock steady tempos that are just right for dancers of all abilities. The Band work very well together, with sharp stops and good upbeat to get people moving, along with the occasional solo on accordion, fiddle and piano. There is also a fair bit of what is becoming Luke's trademark syncopation in some of the

arrangements, which would produce a spectacular effect when playing live for a dance, but some might find a bit overdone on a CD. That said, this is another great addition to anyone's collection and Luke and the Band are to be congratulated on it.

(There is one minor printing error. The "Minister in the Loch" is shown (twice) on the play-list as 8x32, but only actually played three times through, then encores.)

Bernie Hewitt



Twistin' Tradition The Andy Kain Band BRCD 050

If, like me, you prefer the ingredients in your Scottish dance band music to contain great second box harmony parts, combined with a vibrant and energetic sound, then you will love the recipe and resulting fare served up in this second release from The Andy Kain Band, which is the follow up to their debut album *Tuned In* (which is also well worth getting your hands on). The boys in the band have created a stirring sound throughout this new album that really growls at the listener and will not fail to make the hairs on the back of your neck stand up. I know the word growl may not be regarded as a terribly correct musical term, but for me, as I hope for you, it sums up very aptly the energy and excitement of this great recording which I would personally regard as an absolute must for your collection.

The Band, who formed in 2003, features the talents of Liam Stewart on lead and second accordion, Andy Kain on fiddle, Alan Crookston on piano and Alan Irvine on drums. For me one of the unique selling points of this album is the interesting musical

arrangements and the intriguing second accordion parts, which help give the recording a deeper and richer band sound, while at the same time creating great musical interest and excitement for the listener. As well as being a great album for the listener, which I think is extremely important, it is also a great album for the dancer with a good selection of waltzes, reels, marches, and two-steps included for good measure.

Twistin' Tradition contains more than forty tunes including some great evergreen favourites for your listening pleasure. For example, to further whet your appetite, you can listen or sing-along to great classics such as *Daisy Bell*, *Down at the Old Bull and Bush*, *My Bonnie Lies Over the Ocean*, *Under the Bridges of Paris*, *The Homes of Donegal*, *Do You Want Your Old Lobby Washed Down* and *The Wild Rover*. There are equally some well known tunes included in this eclectic collection for the enthusiastic dancer, such as the delightful *Jimmy Burgess Two-Step*, *Shiftin' Bobbins*, *Sunset Over Foula*, *Da Iies of Gletness*, *Da Starry Nights of Shetland*, *The Muckin' O' Geordie's Byre*, *The Balmoral Highlanders*, *The Barren Rocks of Aden*, *The Sands of Loch Bee*, *The Stool of Repentance*, *The Irish Washerwoman*, *The Blackthorn Stick* and *The Mason's Apron* to name but a few.

There is no doubt in my mind that the members of The Andy Kain Band have again succeeded in producing a cracking CD, which not only demonstrates Scottish dance music played at its very best, but also excels in providing an exceptional listening experience which will both excite and entertain in equal measure.

Twistin' Tradition on the Bryansroom label, which was recorded at Ravenstruther Hall, was produced by Derek Hamilton, who has done an excellent job capturing a group of musicians at the very top of their game. The final sound mix is also worthy of special mention as each instrument is easy to identify, while at the same time sitting happily within the body of the overall sound which is so critical to the success of this superb CD. I'm sure if you decide to buy this new album by The Andy Kain Band you will not be disappointed. Further information about the Band can be found at www.andykainband.com.

Bill Brown (for Box & Fiddle)

OLD... But Not OUT!

By Sheila Sutherland

"That's the dances, NOT the dancers," we were assured by Simone Verheyen, our charismatic teacher from Belgium. Simone had selected dances such as the title of this article as well as "English Across the Atlantic", "Another Bunch of Gary's", "Women's Things and Thinking Dances" for the sections of our weekend workshop on Playford-style Country Dances at The Columille Centre as part of Ceilidh Culture in April. She is a lady of enormous talent (a French teacher with skills in four languages), with boundless energy and a determination to give her pupils the maximum enjoyment from the dance. We were urged to "use the eyes" and "smile when you meet a partner or neighbour".

We danced to please, and the two-day workshop organised by Glasgow and Edinburgh Assembly was full of laughter and merriment. Where did the time go? Tea and lunch breaks, home-bakes included, punctuated the event at an alarming speed.

Our trusty musicians were Nicolas and Aidan Broadbridge of The Assembly Players, with the addition of Brian Prentice on piano for the Saturday night ceilidh at which Simone shared the calling with Nell and Annette. This last mentioned young lady, fresh from her success as the lead in Annie Get Your Gun, also ran the stall with a huge choice of dance books and CDs.

The weekend was rounded off with an enthusiastic vote of thanks for Simone. She knows us well, but is still willing to come back, so we look forward to giving her another Scottish Welcome in the future.

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Programme of Events

Tuesday 23rd June

Glasgow Assembly Meeting

7:30pm - 10:00pm

Greenbank Parish Church Hall

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Glasgow G76 7DJ

Thursday 25th June

Edinburgh Assembly Meeting

7.30 pm - 10.00 pm

Holy Cross Church Hall

Bangholm Loan (off Ferry Road)

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Friday 26th June

Recital by Aidan Broadbridge - violin

& Jonathan Cohen - piano

7.30 pm

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Robert Owen's Institute

New Lanark ML11 9DB

A complimentary glass of wine or fruit juice

will be served from 7.00 pm.

Bar open during interval.

Saturday 27th June

Workshop

10.00 am - 12.00 noon

The Gallery Room

Robert Owen's Institute

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including tea/coffee and scone at interval

Dinner

6.00 pm

BALL

7.30 pm - 11.00 pm

Strawberries and cream will be served at the interval.

There will be a Bar serving wine, local beer and soft drinks.

Sunday 28th June

Barbecue

2:00pm

Linnmill, Kirkfieldbank ML11 9UP

THE ASSEMBLY BALL

NICOLAS BROADBRIDGE

with

A & B



A

FALLIBROOME
BALL

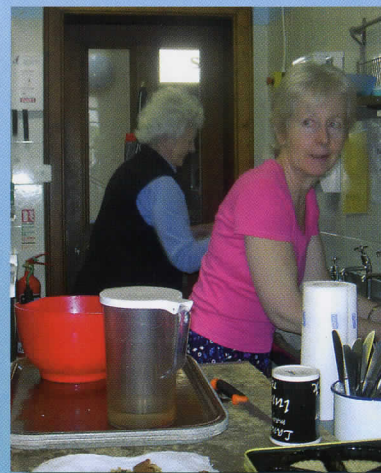
OLD... But Not OUT!



Aidan & Nicolas Broadbridge



Attentive class!



Helen & Nell in the kitchen



Style!



Left-Hand Wheel



Two-Hand Turn (Spot The Dancie!)

***What are
David &
Simone
up to?***



Simone, David & Nicolas



Annette at the sales table

***All Photos
©***

Sheila Sutherland



Aidan & Nicolas

Ceilidh Dancing at Abertay



Sheena Wellington

