

Dance On!



SCD Kaleidoscope

**White or Not? • Wild Thyme on Mull
Mistakes • Hobson's Choice**

**R.R.P. £2.25
Issue 42**

SCD Kaleidoscope



Dardagny Dance



Atsuko Clement & Graham Donald



Beatrice and Italian friends



Down the middle and up...



Kaleidoscope Group Photo

Take The Floor

3 October: OB from Shetland with Da Fustra, Chapman Cheng (Shetland Young Fiddler of the Year) & Jillian Isbister
Feature: Young Shetland Fiddler of the Year Competition

10 October: Iain Anderson SDB
Feature: Pam Wilkie

17 October: Matthew MacLennan SDB
Feature: Maggie Adamson

24 October: Niall Kirkpatrick SDB

31 October: Caticlo

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Dance On!

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Front cover photograph, Germany meets Italy
in Switzerland © Pia Walker.

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SCD Kaleidoscope

A conference on Scottish Dancing – not a traditional workshop, but a talkshop – could you get people to come from across many oceans to participate in a conference where people talked about dancing instead of dancing the dances? This was one of the issues encountered by the organising group when the concept first raised its head at a RSCDS Management Board Meeting during discussions on issues outwith Scotland.

And from then on it snowballed. Yes people definitely wanted to talk about something, which for many has become a life style rather than a hobby. There are people from many different countries all over the world who don't want just to dance, but to go behind the scenes to think about the whys and the wherefores.

Over sixty people from all over the world, seventeen countries and four continents to be exact, arrived to The Holiday Inn in Thoiry, France (near Geneva and the Swiss Border) to listen to some very knowledgeable and well-known speakers from places such as Italy, Australia, USA and of course Scotland, to name but a few of the countries represented. The venue was chosen because Geneva Airport is easy accessible for most countries.

The conference started on Friday 3rd July with a dinner, followed by two talks. Angela Young presented a light-hearted "What a difference a tune makes – how well do you know the music you're dancing to?" – which had us all trying to guess not only what dance belongs to what tune, but she had also managed to find recordings of dance music from each decade since 1910 or so – and had us guessing when the tune was recorded – to much laughter and head scratching it has to be said. Australian Andrew Timmins introduced Hugh Foss's "Belhaven" by show and tell – some intrepid dancers



Angela Young's session

went through some of this dance while the rest of us watched in awe from the sidelines. Belhaven seem to me to not be a dance, but a full time occupation as it was programmed to be taught for a couple of hours each day, if eight dancers could be found wanting to dance it through.

Saturday's sessions featured talks such as SCD and 19th Century Social Dance in Europe; Development of Dance Notation Systems and SCD; Genuine vs. Invented Traditions; Aesthetics of SCD; Ladies Step Dance Styles; Technique for Fostering Enjoyment; Warm-down and Stretches; Dealing with Difficult Classes; Dealing with Mistakes; plus a partly self-biographical talk on "Them and US" by Bill Clement. Two of the more interactive talks were a teachers' clinic and a session on new formations in SCD. Discussions were lively and continued at lunch, dinner and coffee breaks, although people complained that there wasn't enough time for informal discussions during the weekend – they wanted more!

Of course there had to be dancing – and we crossed the border to

Dardagny in Switzerland to dance to Angela Young, Dave Hall and Keith Smith, who definitely got into the spirit of things and made us all move effortlessly despite the warm weather – sauna-like conditions at 10 pm is not something we are used to in Scotland. The evening was made even more spectacular by the arrival of ninety-eight dancers from twenty-one Italian cities, who came especially to dance with us – what a treat, the ladies all dressed in white with a show of tartan.

I later received this from one of the dancers, a young lady called Beatrice:

"I started Scottish Dancing four years ago 'cause my mother is a SCD teacher. Scottish Country Dances are my favourites and my mother brought me to Geneva 'cause it was my 16th birthday and this was her present.

I love this kind of dances 'cause they are very nice, funny and you can meet a lot of other people and have a lot of fun with them.

At the beginning I was very worried 'cause the dances to learn were a lot and they were too difficult.

But when the music started I

was like in a dream 'cause I love Scotland and Scottish culture and dance with all of you has been wonderful.

I repeat it was like living on a dream...

In fact when I came back I said to everyone 'Oh God, I spent the best day of my life!!! I danced with Scottish people!!'

You have been very nice with all of us. We are all happy to have met you and we all hope to see you soon.

It was like to go back in the past... You dance like fairies... It has been the best day of my life.

I would like to meet you again. I HOPE to meet you again.

Thanks to all of you for this fantastic experience. It has been fabulous to have met wonderful people like all of you."

With enthusiasm like this how can you not enjoy Scottish Dancing?

On the Sunday, the sessions covered talks on MC duties, musicians workshops, teaching SCD to children, organising workshops, computers and SCD, the Internet and SCD and to finish there was a panel discussion: "The Future of SCD: Can we get there from here?" sub-headed: "Man cannot discover new oceans, unless he has the courage to lose sight of the shore."

This was followed in the afternoon by an interactive discussion with the RSCDS attended by the Chairman, Chairman Elect and the Convenors of Education and Training and General Purposes

and Finance plus the Executive Officer.

Although some people were extremely sceptical and some were uttering things like "I don't need to go, I know all this already", "Why would you need to talk about Scottish Dancing – it is all in the manual", this proved a very popular and an extremely worthwhile event. People were communicating with each other and trying to understand each other and that will always be important, especially in an International context, and whether you like it or not – Scottish Dancing is an International pastime, and thought processes have to develop according to the environment you are dancing in. Dancers and teachers and aficionados abroad have a different way of looking at Scottish Dancing than people here in Scotland, it being perhaps based more on theory than "mother's milk" and will therefore lead to research into other areas of Scottish Dance and Culture. We in Scotland have ways of doing things, because we were taught that way, and have seen it done many times, but if you have no one near you, you have to think of ways of inventing the wheel all over again. Perhaps not necessarily reinventing the wheel, but fine tuning it to a new era.

A limited edition programme of proceedings was produced with all talks and articles, plus biographies of the organisers and speakers. There are still a few copies left at 10 euros plus postage. Please

contact: sejmayr@yahoo.co.uk
The conference was recorded in full and plans are afoot to offer video streaming as well as downloads of the conference proceedings via the Website <http://scdkaleidoscope1.strathspey.org> later this year.

Pia Walker

The following are a few comments from the participants:

I also liked the structure, with its movement between the theoretical sessions and the practical sessions including dancing, all of which had more interesting content than a typical workshop class. My only complaint was that the conference was too short. All participants owe a huge debt of gratitude to the organizers.

You've already heard this, but outstanding concept.

I thoroughly enjoyed the conference – if only there had been more time! Some presentation would really have benefited from being longer and the discussions had to be curtailed in many cases. Also more breaks for informal conversations would have been nice.

If I could wish for improvements: 2 more days to allow more time for the presentations and for individual talking/socializing and perhaps ½ day for sightseeing.

A Look Into The Kaleidoscope

Patterns form one of the main ingredients of Scottish Country Dancing. We all love looking at beautiful patterns, whether on the dance floor or through a kaleidoscope – the tubular children's toy with mirrors that produces symmetrical coloured images – and as Scottish Dancers we are of course used to actually being part of the patterns ourselves. SCD Kaleidoscope, the conference which took place on



Some unusual footwear for dancing!

3-5 July in Thoiry, France (near Geneva), gave dancers, teachers and musicians a chance to be part of a new kind of pattern. Instead of being yet another weekend school where renowned teachers and musicians take an international crowd of dancers through their paces, Kaleidoscope's focus was on the exchange of views on the background behind the dance - dancing, teaching, music, organising events, history, and the future of dancing. The mixture was seasoned with various practical sessions and a well-attended evening ball. The venue for Kaleidoscope was The Holiday Inn in Thoiry, whose staff made every effort to make the event a success. If only the dance hall at the hotel had been a little larger - with nearly seventy attendees from all over the SCD world map crowding in, there was enough floor space for about two and a half sets only...

SCD Kaleidoscope was on a very tight schedule and it is impossible to mention all the interesting presentations and discussions that took place during the jam-packed weekend. Here are some of the talks that I found most interesting and fun: Angela Young opened on the Friday night (after a somewhat hurried buffet dinner) with a fun romp through a century of Scottish Dance Music that taxed our facilities to the utmost to place tunes, styles, and bands.

On Saturday, Bruce Herbold revisited some RSCDS dance reconstructions and tried to shed new light on them, while Malcolm Brown presented a number of new variations on well-known formations that occur in recent (non-Society) dances, based on a document he has been researching in order to explain non-RSCDS formations in the style of the RSCDS Manual.

Sunday morning saw various organisers of workshops and conferences sharing their insights, including Keith Smith, Irene Paterson (of Scottish Dance Masters fame) and Susi Mayr who, together with Jerry Reinstein, Jeff Robertson, and Pia Walker co-organised Kaleidoscope. We all had a good laugh when Bruce

Hamilton (again) confessed he had put MC Duties on the application form where it said "What can you contribute?", thinking he was volunteering to act as MC for the ball - but the conference organisers then put him down for a talk on The MC's Duties instead! So in the end he did both.

Two big slots at the conference were reserved for panel presentations. The first took place on Sunday before lunch, under the heading of "The Future of SCD: Can we get there from here?". David Hall, Irene Paterson, Andrew Timmins and I gave a five-minute position statement followed by a brief discussion each before launching into a discussion among all attendees. Unfortunately, by this time we were already running much later than planned, and the discussion digressed into whether it made sense to have warm-ups for SCD until it was time to break for food! This part of the event, sadly, had been what the organisers, panellists and many attendees had been especially looking forward to and it was a bit of a letdown.

After lunch, Alex Gray (RSCDS Chairman), Ruth Beattie (Chairman-Elect), Liz Foster (Executive Officer) and Helen Russell and William Whyte (Convenors of the Education & Training and General Purposes/ Finance Committees, respectively) took the stage to present the RSCDS view of things. Again, this served as somewhat of a disappointment for many attendees as this presentation consisted mainly of a "don't worry, things may be looking bad but we have everything in hand" (which not everyone in the audience found easy to believe), and none of the points from the earlier panel - some of which would have deserved some time - were addressed at all except in passing.

Summing up, on the whole the conference organisers did a splendid job, and the only thing we could have wished for was more time! The organisers' idea was that everybody should be able to attend all presentations and that, together with the very

illustrious line-up of presenters, led to a schedule where talks followed one another in 25-minute slots that left little time for actual discussion or the in-depth examination of interesting topics. For example, with the Internet playing a more and more important role in disseminating dances, I would have loved to see Simonetta Balsamo's survey of dance notation systems extended to cover the future of SCD notation, too!

It would make sense for future similar events to either add another day (or two?) or hold several tracks of talks in parallel even if that means that people will have to pick and choose. But these are obviously details that will be straightforward to sort out.

It is clear that an event like SCD Kaleidoscope isn't for everyone - many members of our community would much rather dance than discuss, and there is nothing wrong with that! But it is also clear that we need the discussions too. There must be a venue where those people who are interested in the underpinnings of our shared pastime can get together and work towards the future of SCD. It was also good that the leadership of the RSCDS, while present in force, stayed very much "in the wings" most of the time, which made for a lot more open discussion than one might have found, say, during the AGM weekend. In that sense, SCD Kaleidoscope was an unqualified success. I, for one, can't wait for SCD Kaleidoscope 2 to continue the pattern!

The web site for the conference is at <http://scdkaleidoscope1.strathspey.org/> and videos of many of the presentations will be available there in due course. There are also some leftover copies of the written proceedings for sale; details are mentioned on the site.

Anselm Lingnau

Photos © Jette Rossen,

**Jerry Reinstein, Beatrice Cattaneo,
Bruce Hamilton.**

White or Not?

Designing a Demonstration Outfit – White or Not?

Anyone brave enough to take on the task of designing a new demonstration outfit for the female members of a dance team needs a medal for bravery. If ever there was a thankless task or a poison chalice, this is it!! Let me explain why.

There is no colour or garment style that will suit every member of an average Scottish Dance Demonstration Team, unless you are exceptional lucky and all the women are size 10 and a similar height! Most groups have members of the team who vary in age, colouring, size and height so no one style will not flatter all. In addition we are faced with the history of the "White Frock" and with the necessity of individuals own varying coloured tartan sashes. We also have to cope with individual's fluctuation in size and/or attempting to produce a garment(s), which will fit different people taking part

in a display. All of this adds to the impossibility of producing a universally appreciated design. Now that we've established the impossibility of the task, what strategies can we follow to come up with a new solution?

Colour

White: For those who are keen to follow tradition the "White Frock" is alive and well and is beloved of very many teachers and dancers. It is crisp, clean and when used near the face lifts and brightens most complexions. It allows the use of multiple coloured tartan sashes without a colour clash but, as many women know, it has the effect of expanding the silhouette.

Black: When used near the face it has a deadening and draining effect more noticeable in older complexions, however, overall it has the most slimming effect of all colours. Only bright coloured tartans look good with this, darker checks just disappear into the background

Brown: A personal view, but I think this colour looks ghastly on virtually everyone except tall blonde size 10s. Similar problems to black, as dark tartans look dull and uninteresting alongside this shade.

Cool Colours: Blues and greens of the right shade or hue tend to flatter most people. Only certain complementary tartans can be used to effect.

Hot Colours: Reds and yellows can create impact and may suit many, but can be overwhelming on blondes or redheads if used as a complete outfit – probably best used either as a skirt or top. Similar to cool colours, re the need for complementary coloured plaid.

Although most fashion design follows the rule "tops should be in a lighter colour than the lower half"

By Diane Rooney



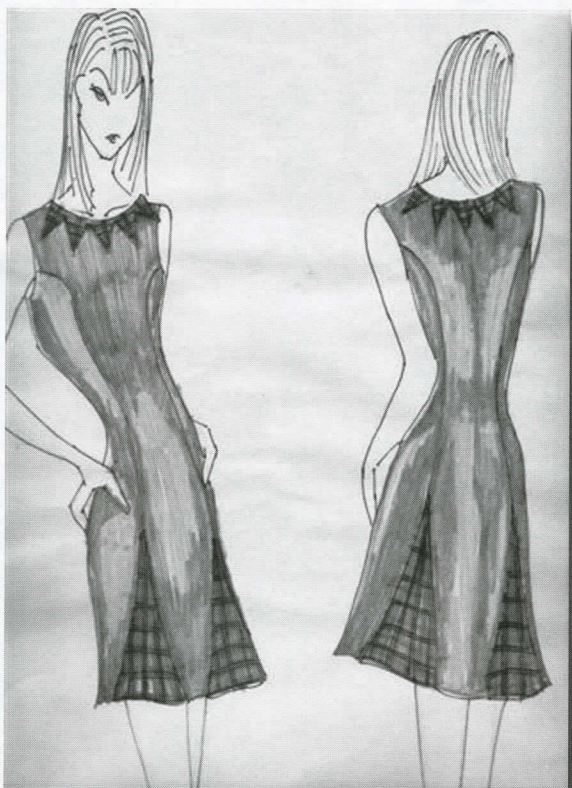
we tend to break this rule when using dark coloured waistcoats – think of Highland competition dancers or teams where a black velvet waistcoat is worn over a white frock, which can have a slimming effect.

With regard to waistcoats with eyelet holes and lacing, there is an absolute limit to level of pulling in attempted before a new size is required. We have all seen a size 10 being strained to pull in a size 16 and the reverse, a size 16 being gathered into a size 10, both look ghastly!

Care must also be taken when using tartan in skirts or dresses. I can't think what possesses folk to use a tartan which has such a large "set", it does absolutely nothing for any figure shape and is a total disaster in larger sizes.

Points of consideration when designing a dress

Overall Aim: Designing a garment for a children's team, a youth team and a mature team will have different criteria i.e. modesty, daring, figure flattering etc. However an equally important factor will be the target audience. This might be local populations for marketing opportunities, other Scottish dance teams at UK festivals or possibly to provide a display at national or international events. Here the overall aim





should be to create dramatic impact, provide a theatrical accent to the dance performance and possibly compete with other exotic folk costumes.

Top Shape: Sleeveless is cooler and often used for younger teams. If a sleeve is used it has to be full enough to accommodate upraised arms. Neckline – sweetheart/square and “V” shaped necklines tend to be the most flattering. High round necklines shorten the neck; it is better to finish a round neck between the collarbone and the cleavage.

Skirt Shape: Obviously has to be a full skirt – the only way to dance in a fitted skirt is to have thigh length slits and/or a high percentage of elastane – lycra to you and me! Simple gathered skirts are not flattering for those with larger waistlines. Instead A-line skirts are often recommended for slimming a wide waistline and further fullness can be added near the hem by using godets possibly in contrasting colours. Under-layers, possibly in different colours, can be used to peak out and create interest, but pretty, frilly, Broderie Anglais should be left for the young!

Skirt Length: How long is a piece of string??? Several teams use full length, young teams can look very good in short or knee length, but most favour mid-calf. In all cases ensuring that the hem levels are exactly the same distance from the ground for each dancer

creates a unifying effect. In my view (children’s teams excepted) there is nothing worse than looking at a set of dancers with varying hem levels. With my own team I specified that the hem should be twelve inches from the floor with the dancer in bare feet. Hopefully you can see from the photograph that this has worked quite well. The exception being the woman who is wearing a dress originally made for a taller person who left the team. The tartan piping insert would make shortening the garment a bit of nightmare!!

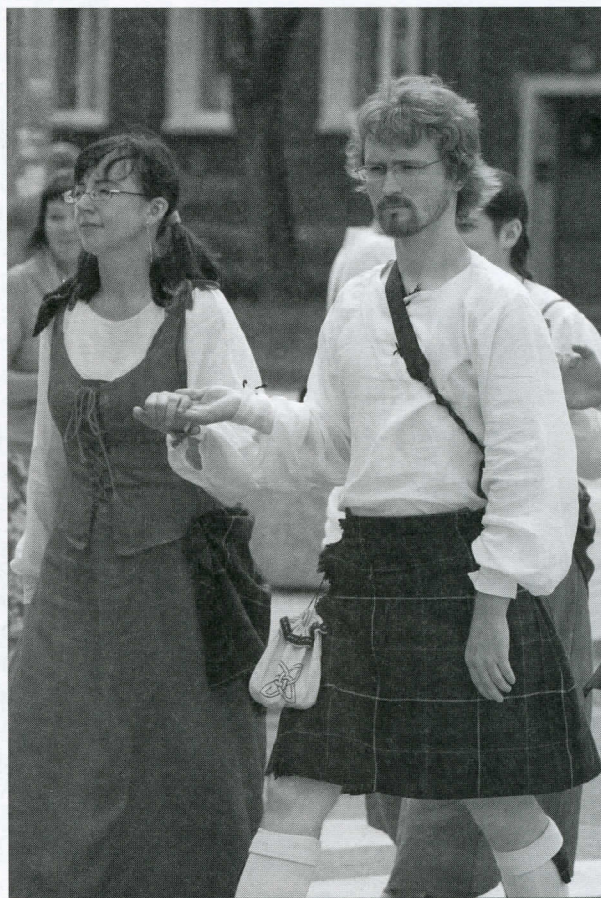
Waist Fluctuations

It is always helpful to have garments that are self-adjusting around the waist to allow for those whose waistlines increase or decrease! The most flattering method is to have elastic waistbands at the back of the skirt or dress whilst the front is fitted. All round elastic skirts may be more versatile but they are not attractive on the fuller figure. For those with real dressmaking skills narrow stretch side panels can be constructed from fabric with multiple rows of closely stitched shirring elastic or the type of lycra used in swimwear.

The sash is usually worn

from the shoulder and pinned to opposite waist at the back. This can be a real problem if demonstrating outside on a windy day and can be displaced into the skirt as a London team has done, used simply around the waist as the Youth demonstration team wore at Lorient or incorporated into the bodice and skirt, which features in my student dress.

Dancers who attended Summer School several years ago may remember a Ceilidh item when a small collection of garments were displayed as possible alternative demonstration outfits. It is important to realise that these were for an end of year college show and needed to also be viewed as fashion statements. The student concerned did an impressive job, considering she was not a Country Dancer and had no idea how conservative our small world can be. Personally I liked the garment with the sash incorporated into the bodice at the front and the shoulder seam at the back. However the pattern cutting for this model was extremely tricky and the pressing or ironing would also present a challenge and maybe needed





to be rethought! The sleeves, which look very elegant in the sketch, would also need to be re-designed maybe by splitting the sleeve and having an overlapping or crossover style. The pretty red plaid dress with a criss-cross lacing was also well received but attracted the criticism that the red tartan would clash with the men's kilts – assuming of course a mixed team!

Fibre Content

Having decided on garment design and colour, most folk give little thought to this important aspect of creating an outfit. As we all know natural fibres, cotton, linen, silk and wool are absorbent and hold more moisture than the synthetic fibres. This makes them comfortable to wear and additional moisture from perspiration can be readily taken up by the fibres and then evaporates into the atmosphere. Synthetic fibres, nylon, polyester and acrylic are hydrophobic (water hating) their fibres do not hold moisture, and it takes very little additional moisture before they feel wet. If fabrics are described as micro-fibres then they are made from exceptionally fine fibres which allow fabric to be more permeable and that

means moisture can pass through more easily in order to evaporate away. However synthetic fabrics **are** easy care wash and dry very quickly, need little ironing and on the whole crease less than natural fibres.

Man-made, semi-synthetic fibres such as Viscose Rayon, Acetate Rayon and little used now Triacetate fall between the natural and the true synthetics with regard to moisture absorption, but they all crease rather badly.

If you are lucky a suitable blended fabric of the right colour, weight and drape may present itself

so that you have the best of all worlds!

So your group has finally reached a conclusion about a new outfit, be it one, two or three pieces. You've agreed a style, created a pattern, considered fibre content, found suitable fabric, made a prototype to check fit, drape and decided what part a sash is going to play. Now all you need to do is have several garments made, if you are really lucky by one poor dedicated garment maker, otherwise several patterns in different sizes have to be created and lent out to individuals and their own dressmakers and that's where the fun really begins. Oh and don't forget you will need to buy extra fabric for folk who join the team in later years and for those who size fluctuates to the point where a new outfit must be made. It is not surprising that we rarely change our demonstration frocks or that when we do, we replace them with simple skirts and plain T-shirts. This is a popular trend and one, which uses blocks of solid colour to create impact. Whether this is a better strategy or not is for you the reader to decide.

Diane has been sewing garments since she was seven years old. Although recently retired, she worked at Liverpool Community College for almost thirty years. During this time she taught Textile Science plus garment manufacture and is still passionate about fibres and fabrics, making most of her own ball gowns and evening dresses for dancing. As Head of Department of Fashion and Clothing she was accustomed to supervising student garments and garment collections for course work and annual fashion shows. Although based on knowledge and experience she asks you to remember that the views expressed in this article are **personal** and not conclusive!



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 | Ceilidh, Old Time & Social Dance Club |
| Most | East Kilbride | Girl Guide Hall, Dundas Place | - | 7.30 -10pm | £2 (tea) | Door or tel : - 01355 230 134 or 228 407 | Ceilidh & Old Time Club |
| Sundays 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 |
| | 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 |
| Every Thursday | Penicuik | Town Hall | - | 8pm-9.30 | £2.90/ £1.50 | Door (Annabel Oates) 01968 672 631 | Ceilidh Class |

Ceilidh & Old Time Dances

October 2009

| Date | Town | Hall | Band | Time | Cost | Contact | Comments |
|------------------|--------------|---------------------|--------------------|------------|--------------|---------------|----------------------------------|
| 3 rd | Midlem | Village Hall | Robert Whitehead | 7.30-11.30 | [Bar] Ticket | 01835 870 244 | Bring own supper |
| | Penicuik | St Mungo's Ch Hall | James Coutts | 7.30-11.30 | £5 No bar T | 01721 723 468 | Old Time & few set dances |
| | Elgin | Bishopmill Hall | Ian Cruickshanks | 8pm-12mn | £5 Bar | 01343 543 655 | Pay at door - Old Time dance |
| 5 th | Kirkwall | St Magnus Centre | Live Music | 8pm-10.30 | £2/50p | 01856 873 534 | Old Time/Ceilidh/Country |
| 7 th | Ellon | Station Hotel | Frank Thomson | 8pm-11pm | £2.50 Bar | Door | Food available to purchase |
| 9 th | Fouleden | Village Hall | Jock Borthwick | 8pm-12mn | £5 [No Bar] | 01289 303 400 | Supper Dance - Soft Drinks |
| | Old Meldrum | British Legion Hall | Gavin Piper | 8pm-12mn | £6 Bar T | 01651 873 865 | For Bowling Club Funds |
| | Penicuik | St Mungo's Ch Hall | Gordon Pattullo | 7.30-11.30 | £5 No bar T | 0131 660 1276 | Wednesday Dance Club |
| 10 th | Dufftown | Memorial Hall | Simon Howie | 7.30-11.30 | £6 (No Bar) | 01542 887 616 | Old Time Dance |
| | Glencarse | Village Hall | Gordon Pattullo | 8pm-11pm | £4 (No Bar) | 01738 860 331 | Hall Fundraising Dance |
| | Strathaven | Ballgreen Hall | Ian MacCallum | 7.30-11.30 | £6 supper | 01357 520 900 | Avondale Ceilidh Society BYOB |
| | Inverness | Kirkhill Com. Cen. | Donald MacLeod | 8pm-12mn | B.Y.O.B. | 01463 222 393 | Social Dancers |
| 11 th | Arbroath | Café Project | Ian Cruickshanks | 7.30-10pm | £3 | 01241 879 487 | Old Time, Ceilidh & Set Dances |
| 16 th | Irvine | Volunteer Rooms | Roy Hendrie | 7.30-11.30 | £6 BYOB | Door | Ayrshire Ceilidh Club (New) |
| | Aboyne | Victory Hall | Garioch Blend | 8pm-12mn | Ticket | 01339 886 534 | Charity Old Time Dance |
| 17 th | Elgin | Bishopmill Hall | Colin Donaldson | 8pm-12mn | £5 Bar | 01343 543 655 | Pay at door - Old Time dance |
| | Partick | Burgh Halls | t.b.a. | 8pm-11.30 | £7 per month | Door | Highlanders Club £45 year |
| 18 th | Montrose | Park Hotel | Colliston Sound | 2pm-5pm | Door | 01241 879 487 | A & F Club ceilidh |
| | Arbroath | Café Project | Wayne Robertson | 7.30-10pm | £3 | 01241 879 487 | Old Time, Ceilidh & Set Dances |
| | Glencarse | Village Hall | John White | 7.30-10pm | £2.50 | 01738 860 331 | Set & Couples Dances |
| 19 th | Kirkwall | St Magnus Centre | Live Music | 8pm-10.30 | £2/50p | 01856 873 534 | Old Time/Ceilidh/Country |
| 23 rd | Feugh Valley | Finzean Hall | Gordon Pattullo | 8pm-12mn | SOLD OUT | Ticket Only | Dancing Club Dance |
| 24 th | Inverness | Kirkhill Com. Cen. | Garioch Blend | 8pm-12mn | B.Y.O.B. | 01463 222 393 | Social Dancers |
| | Kinellar | Comm. Hall | Dave Husband Sound | 8pm-12mn | Ticket | 01224 790 375 | Phone for Ticket |
| 25 th | Arbroath | Café Project | John White | 7.30-10pm | £3 | 01241 879 487 | Old Time, Ceilidh & Set Dances |
| 28 th | Dufftown | Memorial Hall | - | 7.30-10pm | | 01542 887 616 | Monthly Social |
| 29 th | Windygates | Greig Institute | Bruce Lindsay | 7.30-10.30 | £3.50 | 01333 351 127 | Monthly Dance-Tea & Eats |
| 30 th | Helensburgh | Commodore Inn | Archie Duncan | 8pm-12.30 | £7 Bar | 07766 390 570 | Highlanders - Ceilidh & Dance |
| | Torphins | Learney Hall | Johnny Duncan | 8pm-12mn | £5 B.Y.O.B. | 01339 882 553 | Bowling Club Funds- Ticket Requ. |

Scottish Country Dances

October 2009

| Date | Town | Venue | Band | Time | Cost | Contact | Remarks |
|-----------------------------------|-------------|-------------------|-----------------|--------|--------|---------------|------------------------------------|
| Dundee (Starts 12 th) | | St Andrews Church | Jimmy Boal | 7.30pm | £2 | 01382 509 103 | King Street Hall Every Monday |
| 2 nd | Glasgow | Clarkston Hall | Kenny Thomson | 7.30pm | £7 | 0141 942 7519 | Glasgow Branch Dance |
| | Dunfermline | High School | International | | Ticket | 01334 654 427 | RSCDS International W/E |
| 3 rd | Newtonmore | Village Hall | Nicol McLaren | 7.30pm | Supper | 01540 662 060 | Kingussie Club dance |
| | Dunfermline | High School | International | | Ticket | 01334 654 427 | RSCDS International W/E |
| | Edinburgh | Academy Jnr. Sch. | Alan Ross | 7.30pm | £8/£6 | 0131 447 1645 | Trinity Club |
| 7 th | Kirkwall | King Street Hall | Live Music | 7.30pm | £2/50p | 01856 873 534 | All ages welcome |
| 9 th | Dufftown | Memorial Hall | Colin Dewar | 8pm | £6 | 01542 887 616 | Dance |
| | Gorthleck | Public Hall | Marian Anderson | 8pm | £6 | 01463 224 781 | Stratherrick Rally |
| 10 th | Stirling | St Ninian's Hall | Alan Ross | 7.30pm | £5.50 | 01786 461 275 | Stirling Castle Club |
| 12 th | Stirling | Albert Hall | Lothian | 7.30pm | annual | 01259 742 560 | Martice Club |
| 17 th | Edinburgh | Academy Jnr. Sch. | John Renton | 7.30pm | £8/£6 | 0131 447 1645 | Trinity Club |
| 23 rd | Helensburgh | St Joseph's Hall | Alan Ross | 8pm | £7 | 01436 670 631 | Mini Charity - Tree Trust |
| 24 th | Stirling | St Ninian's Hall | Gordon Shand | 7.30pm | £5.50 | 01786 461 275 | Stirling Castle Club |
| | Kilmallie | Village Hall | Nicol McLaren | 8pm | ? | 01397 772 597 | Club Dance |
| 26 th | Stirling | Albert Hall | Lothian | 7.30pm | annual | 01259 742 560 | Martice Club |
| 30 th | Ednam | Village Hall | Gordon Brown | | ? | 01450 371503 | Kelso Club |
| | Inverness | Cauldeen School | Colin Dewar | 8pm | ? | 01463 235 384 | Inverness Dance |
| | Ardishaig | Public Hall | Ian Muir | 7.30pm | £10 | 01546 510 316 | Mid Argyll RSCDS - Buffet & Raffle |
| 31 st | Stirling | St Ninian's Hall | Jim Lindsay | 7.30pm | £5.50 | 01786 461 275 | Stirling Castle Club |
| | Edinburgh | Academy Jnr. Sch. | Callum Wilson | 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

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

Ceilidh & Old Time Dances

November 2009

| Date | Town | Hall | Band | Time | Cost | Contact | Comments |
|------------------|---------------|--------------------|----------------------|------------|---------------|---------------|--------------------------------|
| 2 nd | Kirkwall | St Magnus Centre | Live Music | 8pm-10.30 | £2/50p | 01856 873 534 | Old Time/Ceilidh/Country |
| 4 th | Ellon | Station Hotel | Graeme Mitchell | 8pm-11pm | £2.50 Bar | Door | Food available to purchase |
| 7 th | Midlem | Village Hall | Ian Cruickshanks | 7.30-11.30 | [Bar] Ticket | 01835 870 244 | Bring own supper |
| | Inverness | Kirkhill Com. Cen. | Dave Husband Sound | 8pm-12mn | B.Y.O.B. | 01463 222 393 | Social Dancers |
| | Penicuik | St Mungo's Ch Hall | Ewan Galloway | 7.30-11.30 | £5 No bar | 01721 723 468 | Old Time & few set dances |
| | Elgin | Bishopmill Hall | Jock Fraser | 8pm-12mn | £5 Bar | 01343 543 655 | Pay at door - Old Time dance |
| 8 th | Arbroath | Café Project | Steven Carcary | 7.30-10pm | £3 | 01241 879 487 | Old Time, Ceilidh & Set Dances |
| | Glencarse | Village Hall | Jimmy Lindsay | 7.30-10pm | £2.50 | 01738 860 331 | Set & Couples Dances |
| 13 th | Irvine | Volunteer Rooms | Lindsay Weir | 7.30-11.30 | £6 BYOB | Door | Ayrshire Ceilidh Club (New) |
| | Foulden | Village Hall | Neil Hardie | 8pm-12mn | £5 [No Bar] | 01289 386 400 | Supper - Soft Drinks available |
| | Penicuik | St Mungo's Ch Hall | Ian Thomson | 7.30-11.30 | £5 No bar T | 0131 660 1276 | Wednesday Dance Club |
| 14 th | Glencarse | Village Hall | Colin Dewar | 8pm-11pm | £4 (No Bar) | 01738 860 331 | Hall Fundraising |
| | Strathaven | Ballgreen Hall | Charlie Kirkpatrick | 7.30-11.30 | £6 supper | 01357 520 900 | Avondale Ceilidh Society BYOB |
| | Elgin | Bishopmill Hall | Marian Anderson | 8pm-12mn | £5 Bar | 01343 543 655 | Pay at door - Old Time dance |
| | Erskine | Bridge Hotel | Dick Black + E. Rose | 7pm-12.30 | £12.50 supper | 01505 874 360 | Erskine Hospital Charity |
| 15 th | Montrose | Park Hotel | Scott Carnegie Duo | 2pm-5pm | Door | 01241 879 487 | A & F Club ceilidh |
| | Arbroath | Café Project | Ian McCallum | 7.30-10pm | £3 | 01241 879 487 | Old Time, Ceilidh & Set Dances |
| 16 th | Kirkwall | St Magnus Centre | Live Music | 8pm-10.30 | £2/50p | 01856 873 534 | Old Time/Ceilidh/Country |
| 18 th | Ellon | Station Hotel | Charlie Esson | 8pm-11pm | £2.50 Bar | Door | Food available to purchase |
| 20 th | Montrose | Park Hotel | Bruce Lindsay | 8pm-12mn | Ticket | 01241 879 487 | A & F Club Annual Dance |
| 21 st | East Kilbride | Calderwood Hall | Johnny Duncan | 7.30-11.30 | £6 supper | 01355 230 134 | Highlanders - BYOB |
| | Keith | St Thomas Hall | Raymond Chuchuk | 7.30-11.30 | £6 | Door | Tea & sandwiches + raffle |
| | Partick | Burgh Halls | t.b.a. | 8pm-11.30 | £7 per month | Door | Highlanders Club £45 year |
| 22 nd | Arbroath | Café Project | Scott Carnegie | 7.30-10pm | £3 | 01241 879 487 | Old Time, Ceilidh & Set Dances |
| | Glencarse | Village Hall | Dave Husband Sound | 7.30-10pm | £2.50 | 01738 860 331 | Set & Couples Dances |
| 25 th | Dufftown | Memorial Hall | - | 7.30-10pm | | 01542 887 616 | Monthly Social |
| 26 th | Windygates | Greig Institute | Bruce Lindsay | 7.30-10.30 | £3.50 | 01333 351 127 | Monthly Dance-Tea & Eats |
| 27 th | Helensburgh | Commodore Inn | Ross MacPherson | 8pm-12.30 | £7 Bar | 07766 390 570 | Highlanders - Dance |
| | Strathaven | Strathaven Hotel | C.D.'s | 6.30pm - | £12 [Bar] | 01465 811 252 | St Andrew's Night Supper |
| 28 th | Pumpherstoun | Village Hall | George Rennie | 7.30-11.30 | £5 (Supper) | 01506 205 051 | or 01506 417 512 - (BYOB) |
| | Inverness | Kirkhill Com. Cen. | Jock Fraser | 8pm-12mn | B.Y.O.B. | 01463 222 393 | Social Dancers |
| 29 th | Arbroath | Café Project | Johnny Duncan | 7.30-10pm | £3 | 01241 879 487 | Old Time, Ceilidh & Set Dances |
| 30 th | Kirkwall | St Magnus Centre | Live Music | 8pm-10.30 | £2/50p | 01856 873 534 | Old Time/Ceilidh/Country |

Scottish Country Dances

November 2009

| Date | Town | Venue | Band | Time | Cost | Contact | Remarks |
|-----------------------------------|--------------|---------------------|-----------------|--------|--------|---------------|-------------------------------|
| Dundee (Starts 15 th) | | St Andrews Church | Jimmy Boal | 7.30pm | £2 | 01382 509 103 | King Street Hall Every Monday |
| 4 th | Kirkwall | King Street Hall | Live Music | 7.30pm | £2/50p | 01856 873 534 | All ages welcome |
| 9 th | Stirling | Albert Hall | Lothian | 7.30pm | annual | 01259 742 560 | Martice Club |
| 13 th | Innerleithen | Primary School | t.b.a. | | ? | 01450 371503 | Innerleithen Club |
| | Cove | Burgh Hall | C.D.'s | 7.45pm | Door | 01436 842 695 | Cove & Kilchreggan Class |
| 14 th | Stirling | St Ninian's Hall | Nicol McLaren | 7.30pm | £5.50 | 01786 461 275 | Stirling Castle Club |
| | Nairn | Community Centre | Frank Thomson | 7.45pm | £6 | 01463 234 680 | Earl Haig fund |
| 18 th | Inverness | Craigmonie Hotel | Fine Blend | 8pm | ? | 01463 235 384 | Cheese, Wine & Dance |
| 20 th | Troon | Concert Hall | Roy Hendrie | 7.30pm | ? | 01292 315 558 | WRI/RSDDS Dance |
| | Helensburgh | Victoria Halls | Ian Muir | 7.15pm | £21 | 01436 670 631 | Annual Ball |
| | Culbokie | Findon Hall | Marian Anderson | 8pm | ? | 01381 620 840 | Fortrose Group Rally |
| 21 st | Glasgow | New Kilpatrick Hall | C.D.'s | 7.30pm | ? | 0141 942 4287 | Glasgow Club Night |
| 23 rd | Stirling | Albert Hall | Lothian | 7.30pm | annual | 01259 742 560 | Martice Club |
| 27 th | Troon | Concert Hall | Karyn McCulloch | 7.30pm | ? | 01292 315 558 | Branch Dance |
| 28 th | Dingwall | Town Hall | Lindsay Weir | 7.30pm | ? | 01997 423 373 | Dingwall Rally |
| | Edinburgh | Academy Jnr. Sch. | Alistair Wood | 7.30pm | £8/£6 | 0131 447 1645 | Trinity Club - Welcome Night |
| | Clackmannan | Town Hall | Ian Thomson | ? | ? | 01324 559 793 | St Andrews Dance |

Letters to The Editor

Dear Reader,

I hope you will enjoy this month's issue – we still need more material from you, everything is of interest, so grab your pen and start writing.

As you can see on this page, I have responded to a letter I received recently, about freedom of speech and expression. "Dance On!" is for all types of Scottish Dancing, as danced by you, which also means that some entries and some opinions will not suit all of the people all of the time. The views expressed in this magazine are not necessarily those of the Editors.

Although we require your name and contact details when you submit anything, we do not necessarily publish your name and other details. Just ask us not to – and we will write "Name Withheld" underneath your submission. It is quite understandable to ask for this, after all there may be some good reasons behind it.

This brings me to something which has recently happened to a couple of friends of mine. Something which, despite my spiel on freedom of speech and expression, I have trouble accepting. Both have in recent months received letters that were unsigned, i.e. anonymous. Neither of the letters was threatening, however they were derogatory, at best patronising and at worst snide and nasty. Both recipients would have liked to enter into an explanatory dialogue with the letter writer, but naturally were prevented from doing so by not knowing who to send their reply to. To me this behaviour is unacceptable. If you feel so strongly that you have to sit down and write directly to a person, you should believe in your opinion so much that you can add your name, and I hope that whoever the persons were that dipped their pens to write those letters have stopped this forthwith.

Enjoy the magazine, I enjoy working with it and getting to know so many nice people.

Pia Walker



Dear Pia,

NEMO ME IMPUNE LACESSIT

Please do not send me any more copies of "Dancing On".

Having read some of your magazine I do not want to subscribe to a "Slanging Match" by anyone. This does nothing to promote the International Branch or Scottish Country Dancing in general and I think your Editor should think carefully what her job description entails.

People are entitled to their opinions but point scoring and rudeness should not be part of this.

After all, dancing is a Social pastime and should encourage politeness and good manners irrespective of nationality.

Yours sincerely,

Name withheld



Dear Reader,

Dance On! a magazine for all Scottish dance forms

Or

Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties (John Milton, 1644)

I have taken you off the subscriber list. I am sorry you feel that frank exchanges of opinion is equivalent of a "Slanging Match" – I can only refer to what I found on the Internet when I was trying to find out what your heading meant in English, and kind of drifted into looking for a suitable quote in reply:

"The freedom of speech can be found in early human rights documents, such as the British Magna Carta (1215) and The Declaration of the Rights of Man (1789), a key document of the French Revolution. Based on John Stuart Mill's arguments, freedom of speech today is understood as a multi-faceted right that includes not only the right to express, or disseminate, information and ideas, but three further distinct aspects: the right to seek information and ideas; the right to receive information and ideas; the right to impart information and ideas.

International, regional and national standards also recognize that freedom of speech, as the freedom of expression, includes any medium, be it orally, in written, in print, through the Internet or through art forms. This means that the protection of freedom of speech as a right includes not only the content, but also the means of expression."

I am also puzzled to the reference to the International Branch and Scottish Country Dancing in general. Dance On! (not Dancing On) is an independent magazine that is published by **unpaid** volunteers for people interested in all dance forms, not just Scottish Country Dancing, it has no link to the International Branch of the RSCDS other than that I am Membership Secretary of this branch.

As to the Editor's job description, I am sure she is very well aware of it, as she also is the founder of the magazine.

I absolutely agree with you that point scoring and rudeness should not be part of Scottish Country Dancing, which as you state is a social indeed a very international pastime these days and should encourage politeness and good manners irrespective of nationality – I and other foreign dancers have so many times encountered Scots who seem to think that a foreigner has no right or ability to dance Scottish, and have therefore treated us at best as someone with an IQ below 0 and at worst like something nasty clinging on to their dance pumps. But that is for another article, another time.

Pia Walker

Executive Editor Dance On!



Dear Pia and Readers,

Issue 41 of Dance On!

It was just great to read the articles from Shetland and Orkney in the latest Dance On! The other fantastic article was "Ceilidh Dancing at University Level" by Barry Worthington – well done for this informative, enlightening, fun article on how Ceilidh Dancing, along with music, is still enjoyed at University Balls and beyond! This is what we need to hear! Love the photos too – these give a reality to the articles. Now the challenge has been set it would be great to hear more from other dance groups or individuals throughout Scotland and beyond – you just have to read The Dance Diary to see "the tip of the iceberg" in the dancing calendar – there must be a story or two to tell whether you like perfection in dance or dance for fun and company. Let's hear more of what is going on in the *real* dancing world through the pages of our dance magazine.

Lots of food for thought too from Anselm Lingnau in "The Future of Recorded Dance Music" – now I am worried as to how I am going to master the world beyond the CD player! Just keep advertising and reviewing the latest CDs please!

I look forward to more shared experiences through future issues of Dance On!

Happy dancing!

Mabel J Besant, Hoy, Orkney



The Lord Lieutenant (Tony's Trauma)

This dance has been written in honour of Dr A R Trickett, Lord Lieutenant of Orkney, on the occasion of Orkney Ceilidh Weekend 2008. Orkney Traditional Dance Association wishes to say "Thank you, Tony, for Opening this special event".

Music: 8 x 32 bar jig.

Longwise set for 4 couples.

Bars

1 – 4 1st couple change places by giving right hands; cast out and down finishing between 2nd and 3rd couples. 2nd couple steps up on bars 3 & 4. (1st couple are now on opposite sides facing across)

5 – 8 1st couple joins hands along the sides with 2nd and 3rd couples then advance and retire once.

9 – 16 1st couple joins right hands to lead down the set and back up (mince down and up) to finish facing first corners. Gent offers his lady to her first corner then turns to his first corner.

17 – 24 Set to and turn first then second corners, finishing between them.

25 – 32 1st couple set to each other twice, setting towards the centre to meet your partner ready to turn one and a half times in a *back-spin into own sides.

Repeat from 2nd position dancing with 3rd and 4th couples. 4th couple step up on bars 29 and 30 to let dancing couple swing into 4th place.

2nd, 3rd and 4th couples all repeat the dance.

*At this point, any preferred "swing" can be used. It looks good if each dancing couple chooses a different swing for this part.

© 2008 Mabel J Besant

Orkney's LL, Tony Trickett, is one of my Monday night dancers here on Hoy. He supports dancing well and enjoys the "crack" we have as well. It was all due to a frustrated comment he made when he couldn't get something right that I decided "Tony's Trauma" would be a good name and from there it went. OTDA then asked him to open the Ceilidh Weekend last year so I told them what I was working on and would it be a good idea for me to keep it under wraps - and it was the best kept secret of the year. OTDA Committee plus Lana's husband Billy danced it after Tony did his speech and opened the Ceilidh Weekend. The dance needed a posh name hence its two names. Tony was our GP from 1973 until he retired about six or seven years ago.



Mabel Besant

Remembering Miss Cameron

Miss Cameron was indeed my dance teacher when I was a spindly lad in Edinburgh in the late 1950s. She was a beautiful dancer and was a member of the set that danced on the BBC programme

"The Kilt Is My Delight" many, many years ago. She was also a member of the RSCDS International team. I know of only two photographs of her, both on old record sleeves and both stills from the BBC programme. One is of her (allowing) her partner, Ian S. Robertson to lead her back up the set on a Jimmy Shand EP and the other is of her turning right hands with her partner on an old Jim Lindsay (I think) EP. Thus the lead up the middle and back, and turning right hands in the set and rotate.

Miss Sheila Cameron left Edinburgh to start a new life in America in about 1960, but returned a few months later in a wheelchair.

Sadly she died while still a young woman. I have no idea what happened to her and have often wondered if it was DVT, which no one knew about in those days.

(4 x 32 Strathspey)

Dance for 4 couples in a four couple set.

Bars

1 – 8 1s & 3s lead down the middle and back crossing to partner's position on bar 8. Stay facing out.

9 – 16 1s face 2s; 3s face 4s for reels of 4 on the sides 2s and 4s come in and up to begin.

17 – 24 1s & 2s - 3s & 4s set and rotate to 2, 1, 4, 3.

25 – 32 1s, 4s & 3s dance 2 half diagonal rights and lefts.

4th lady cross diagonally with 1st lady while 3rd man crosses with 4th man.

1st Lady and 4th man cross on the side while 4th lady and 3rd man cross on the side.

4th lady crosses diagonally with 1st man while 3rd Lady and 4th man cross diagonally.

4th lady and 3rd lady cross on the side while 1st man and 4th man cross on the side.

Finish 2, 3, 4, 1 ready for new 1s & 3s to begin.

Devised by George Watt 2008

This dance was the winner of the Dundee Branch dance devising competition, chosen by many brilliant dances in a blind evaluation by Bruce Fraser. The Vice Chairman Helen Lawrenson handed a quail to George at one of their Monday summer dances.



SCD Kaleidoscope

Dance for couple facing couple around the room

32 bar Strathspey ad lib

Couples are alternately labelled A and B around the room. A couples face anti-clockwise, and B couples face clockwise. Figure 1.

Two chords. On the first chord acknowledge the couple opposite, then step back so everyone is facing the centre of the room in a big circle. Figure 2. On the second chord, acknowledge partner.

- 1-2 Joining nearer hands with partner, advance towards the centre one step and retire one step.
- 3-4 Advance one step with partner then, dropping hands with partner and joining nearer hands with corner, retire with corner.
- 5-8 All set and link with corner. Finish facing corner in ballroom hold pointing towards the centre of the room.
- 9-12 In ballroom hold, dance Highland Schottische setting, men starting with their left foot, women with their right and heading towards the centre of the room to start.
- 13-14 Turn corner half way by the right hand, finishing facing each other.
- 15-16 Cast away from corner and round partner by the right shoulder (Figure 3) to finish nearer hands joined with partner, men on the outside of the circle and women on the inside. A couples face anti-clockwise and B couples face clockwise. Figure 4.
- 17 A couples make an arch and dance over the facing B couple, who dance underneath.
- 18 Repeat with next couple, B couples making the arch and A couples dancing underneath.
- 19-20 Set to the next couple.
- 21-22 Repeat bars 17-18 to pass two more couples.
- 23-34 All turn partner once round both hands, finishing in a diagonal line with A woman and B man back to back (still both hands joined with partner). Figure 5.
- 25-28 Dance a half strathspey poussette, finishing facing partner, men on the outside.
- 29-32 Set to partner and turn with both hands to finish nearer hands joined with partner facing in, ready to start again (Figure 2).

Suggested Tune: Mr A. G. Wilken's Favourite

(J.S.Kinner)

A suitable recording containing this tune is James Senior of St Andrews, track 8 of the RSCDS album for Book 42 featuring Marian Anderson.

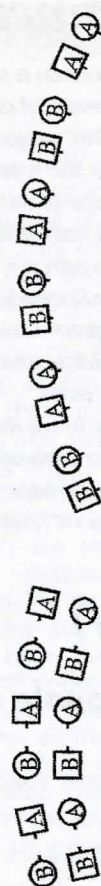


Figure 1

Figure 2

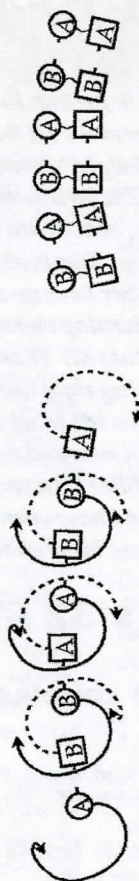


Figure 3

Figure 4

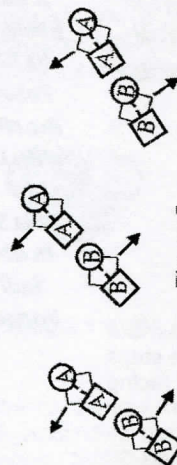


Figure 5

In this dance, I tried to capture the feel of shapes merging and twirling when viewed through a kaleidoscope.

I think this dance would be effective (and make a good mixer) with dancers arranged in concentric circles around the ballroom, the outermost circle encompassing the whole room. For performances, three sets of two couples, each set at 120° to each other (i.e. a hexagonal set when in circular form) might emphasise the kaleidoscope effect.

Devised by Ian Brockbank
© July 2009

Mr A. G. Wilken's Favourite

J.S. Skinner

F Bb
 F Bm Gm C7
 F Bb
 F 3 C7 F
 F C7 Bb F
 Bb F 3 Gm C7
 F C7 Bb F
 Bb F 3 C7 F

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1. The author is credited in any associated programme, notes or cribs
2. The dance is not being republished, either in a collection or alone

If in doubt, please contact the author at ian@scottishdance.net

For more dances in the Badger's Sett series, along with other resources for Scottish dancers (events, groups, bands, links, hints and tips, and more) please visit the Grand Chain web site at <http://www.scottishdance.net/>

The Hungarian Bride

(The Szegeed Bride)

48 Bar Reel for 5 couples in a square set

Couples arranged as for normal square with 5th couple in centre, man with his back to first couple and woman with her back to third couple.

Bars

1 - 4 First 4 couples, nearer hands joined with partner and making an arch, advance to the centre for 2 skip change of step and, dropping hands, turn away from partner with 2 pas de basque to join nearer hand with corner, facing out on the diagonal. Meanwhile, fifth woman dances to her right through the arch made by second couple while the fifth man dances through the arch made by fourth couple and they dance to their left (counter clockwise) to face in on the diagonal. Fifth woman facing first man and second woman and fifth man facing fourth woman and third man.

5 - 8 First four couples making an arch with corner dance out on the diagonal for 2 skip change and with 2 pas de basque dance away from corner to original places. Meanwhile fifth couple dance through the arch to the centre and turn with a *Gypsy Turn to finish facing second couple, fifth man in front with his partner behind.

9 -16 Fifth couple dance Flight of the Falcon Reel of three with second and fourth couples who take promenade hold with partner, fifth couple passing 2nd couple right shoulder to begin. Fifth couple let the following person take the lead at each end loop of the reel and finish facing first couple with fifth man in front and his partner behind him.

17-24 Fifth couple dance the same reel with first and third couples who are in promenade hold but this time fifth couple give left shoulder to first couple, again the man in front and his partner behind to begin the reel, but at the end the man does not overtake his partner but lets her lead. Fifth couple finish side by side facing second couple.

25-28 Fifth couple dance right hands across with second couple, fifth woman leading her partner across to fourth couple ready for:

29-32 Fifth couple dance left hands across with fourth couple, fifth couple finishing in the centre facing up to first couple, fifth man with his partner on his right.

33-36 First couple (outside couple) take nearer hands with partner and make an arch and dance to the centre as fifth couple (centre couple) take nearer hands and dance under the arch to face out in first place. Fifth couple change places with partner for 2 steps the lady dancing under her left arm and the man dancing wide of his partner while first couple turn with a Gypsy turn to face second couple.

37-40 First and second couples repeat bars 33-36.

41-44 Second and third couples repeat bars 33-36.

45-48 Third and fourth couples repeat bars 33-36, fourth couple finish with man with his back to first couple and woman with her back to third couple as at the start of dance. Repeat the dance four times more until original couple are in the centre.

***Gypsy Turn** – this is like a right hand turn but no hands are given and the couple must maintain eye contact throughout the turn and should be a flirtatious movement.

Dance devised by Eric Finley, June 2007.



THE 18th AYR BOX & FIDDLE FESTIVAL

Mon 19th to Fri 23rd April
2010 at Craig Tara Holiday Park



MONDAY 19th APRIL



15.00 BERT RAE



19.00 CALLUM WILSON
SCOTTISH DANCE BAND

TUESDAY 20th APRIL

10.00 DANCE CLASS



12.00 JOHN CARMICHAEL TRIO

15.00 STRAMASH (informal)
Bring your instrument

19.00 JOHN STUART
SCOTTISH DANCE BAND



WEDNESDAY 21ST APRIL

10.00 DANCE CLASS



12.00 IAN MUIR TRIO

15.00 STRAMASH informal

19.00 CRAIGOWL BAND

THURSDAY 22nd APRIL

10.00 DANCE CLASS



12.00 SUSAN MACFADYEN TRIO

15.00 STRAMASH informal

19.00 THE STRAMASH PLAYERS

20.00 DICK BLACK
SCOTTISH DANCE BAND



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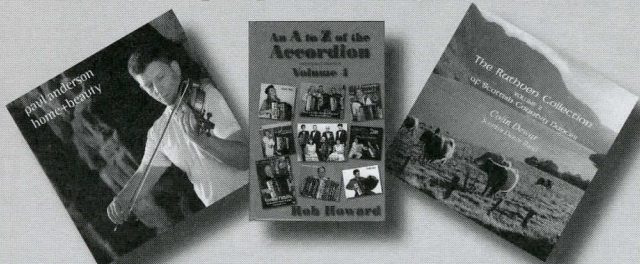
Alistair Smyth Paints a History of Scotland

Scottish artist Alistair Smyth has created a calendar, which may interest some of our readers. Fort William-based Alistair is married to Ann Smyth, a well-known Scottish Country Dance teacher. The Crannog Calendar 2010 depicts Scottish history through the centuries, but with the added little twist that all thirteen images are based on dances, one of them a new dance devised by Anne.

Alistair who describes himself as an "If you can't beat them, join them dancer" was inspired to paint one of the paintings while dancing Bruce's Men, but the concept came from his son Erik, who suggested that he paint a picture for every month of the year. The calendar is a joint venture between Alistair Smyth and Crannog Concepts Ltd, a local Fort William company.

For more information please visit www.crannog.net or phone Maggie on 01397-703 919

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London's Scottish Dancers Travel North

Teams of Chelsea based Scottish Country Dancers from the London Branch Royal Scottish Country Dance Society travelled North to take part in the annual Leeds White Rose Dance Festival. In all over 300 people, including young people and adults from all over the UK, took part in the annual celebration of Scottish Country Dancing. There were reels, jigs and strathspeys for dancers of all ages dancing to the music of George Meikle's Scottish Dance Band who travelled to Leeds from Scotland. Pictured are some of the dancers who went to Leeds including the award winning London Branch Demonstration Team.

Scottish dance teacher Maureen Campbell said, "This was the second year that our Wednesday evening class made the trip to the Leeds White Rose Festival and we all thoroughly enjoyed our time, especially

dancing outdoors to the music of George Meikle and his Lothian Band. We are all looking forward to Dance Scottish Week in London in September when we'll have a chance to show Londoners what fun can be had."

Below:

The Wednesday evening class members enjoying a dance

For more information contact Michael Nolan 07813-363 076



Finlay Forbes

It would be easy and fair to dismiss Anselm Lingnau's polemic for the piece of gratuitously offensive, cliché ridden pseudo-intellectual vacuity that it so patently is but rather than leave it that, I should like to clear up some misunderstandings relating to his failure to grasp almost anything that I said and even more significantly, to his unwillingness to face the facts relating to Scottish Country Dancing world wide. Things may be fine in his neck of the woods but that does not mean that they are equally fine everywhere else.

I am not convinced that our enthusiastic scribe understands the meaning of false dichotomy. If he does, either he has not read my questions properly or he is deliberately misusing a fancy piece of technical prose to avoid answering them.

To set the record straight, as an experienced Highland Dancer and holder of an ISTD Gold Medal in Scottish Country Dancing, I do not have any difficulty at all with pas de Basquing. I just find the Country Dance version of the step stodgy and inelegant. That is a personal aesthetic judgement and, being such, is not open to debate although it is clearly open to disagreement. I also prefer the more difficult dances to the easier ones. I do not particularly like "The Dashing White Sergeant" and like "Strip the Willow" even less. Given the choice, I should prefer to dance something like "Irish Rover" or "Bratach Bana" but I am aware that such preferences carried to excess will lead to considerable reluctance on the part of less experienced dancers to join in and joining in is what Scottish Country Dancing urgently needs in its current situation.

Scottish Country Dancing has now reached a point where its survival depends on taking the steps necessary to bring in new participants rather than restricting itself to pleasing existing ones.

Friedberg may well be a hotbed of Scottish Country Dancing where thousands are turned away from every event but the same is not true of the rest of the world. I make this comment in all sincerity because I know that the standard of Scottish Country Dancing in Germany is very high (probably a lot higher on average than it is in Britain) and the level of enthusiasm and dedication shown by native Germans puts us Scots to shame.

My own experience also suggests that the average age of Scottish Country Dancers in Germany is considerably lower than it is here in Britain. The problem of the same faces only older and fewer has yet to rear its head there. I hope that it never does but the risk is one that has to be considered. The atmosphere at dances also struck me as being more sociable and inviting, which confirms my belief that Anselm's situation is very different from ours.

I also accept that making things too easy is likely to reduce interest by removing the challenge but regardless of any fine tuning, the fact remains that global interest in Scottish Country Dancing is a long way short of the levels attained in the high noon of the 1950s and 1960s and increasing complexity may well have contributed to the falling off in interest.

As for Hugh Foss's comments – they are Hugh Foss's comments based on Hugh Foss's observations and nothing more. They did not pass me by. They were made a long time ago and may even have been valid at the time when they were made but they simply do not accord with my own more recent experience of getting non-dancers up on the floor or with my observations of numerous other teachers and emcees who have tried to do the same.

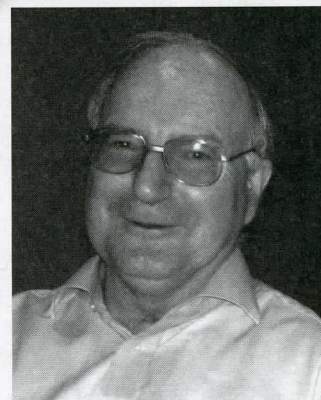
(I was once asked to intervene in an event to save it from collapsing as a consequence of someone applying the Foss philosophy too enthusiastically. Strip the Willow saved the day.)

Making a hash of a difficult dance leaves the average Brit with a sense of failure and an increased unwillingness to look like a complete chump yet again. There may be exceptions (there always are) but looking like an idiot in a public place is a deep seated fear even when it is misplaced.

There is little point in arguing over personal opinions but it is important to look at the facts and figures.

In 1990, worldwide membership of the RSCDS was a very modest 28,000 (roughly the population of Peterhead). The Society's 2008 annual report records a membership of less than 16,000. I accept that this does not reflect anything like the level of worldwide participation in Scottish Country Dancing but it probably reflects a trend of declining interest that could, if unchecked, lead either to extinction or fragmentation.

The main thrust of my argument was and still is that Scottish Country



Dancing, particularly in Scotland, needs to do something to attract new blood in larger quantities than it is doing at present. If it fails to do this it will die out.

I take a certain pride in the fact that Scottish Country Dancing has so strong an appeal outside Scotland but that does not solve the problem of general decline on the "home front" and elsewhere. It would be true to say that Scottish Country Dancing has reached a point where it is Scottish only in the sense that golf is Scottish but Scotland still has a fair few well used golf courses scattered across it even if the main centres of activity are elsewhere.

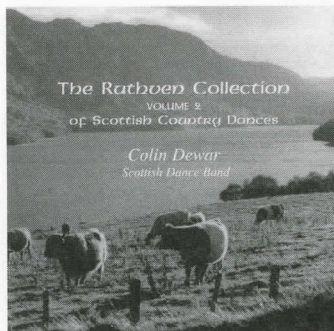
On a more positive note, the most successful event that I have seen for getting people up and dancing is The Linlithgow Scotch Hop. John Carswell's formula of mixing Country and Ceilidh Dancing and running easy and difficult dances in parallel seems to work well in that it allows people of all abilities and ages to join in all the time rather than having sit out the difficult dances. It is an approach well worth trying in other places.

As a point in passing, I am more surprised than saddened to note that Anselm seems to understand his own classical music heritage as badly as we in Britain understand ours but in this case I want a decent argument from him or complete silence. Snide assertions reflect very poorly on both his knowledge and his debating skills and leave me no choice but to ascribe no importance to anything he has to say on this matter. "Don't get me started" is a tired and disreputable cliché proving only that the person who resorts to it has no case. People who use the phrase should always do the world a great favour by taking their own advice and resisting the urge to start.

Yours sincerely
Finlay Forbes

CD Review

By Bill Brown



**The Ruthven
Collection: Volume 2
Colin Dewar Scottish
Dance Band
RVC02**

Volume One of The Ruthven Collection of Scottish Country Dances by the highly respected Colin Dewar and his Scottish Dance Band was released to great acclaim by dancers and Scottish music lovers alike in 2008. Volume One (RVC01) was featured in my See Hear! column in the March 2008 issue of The Box and Fiddle Magazine. Since then, Rob Sargent from Tullich, Inverness-shire has been looking forward with great anticipation to producing Volume Two, which I'm delighted to report is now on general release.

Of course any new release from Colin and his outstanding Band is always a moment that is eagerly anticipated by his many fans and this CD I'm sure will be no exception. Volume Two contains music for a selection of dances from Books One to Four of The Ruthven Collection with the CD featuring seventeen great tracks.

The Band, which comprises Colin Dewar on accordion, Judi Nicolson on fiddle, Dennis Morrison on piano and bass and Gus Millar on

drums, weaves its magical way through a staggering seventy-five tunes, which has to represent great value for money. This wonderful collection includes no fewer than thirteen compositions by Colin himself including The Royal Scot, Birthday Girl, The Coffee Bothy, The Shetland Gathering, The Homecoming 2009, Jennie's Reel, The Inverness Highland Ball, Master Jack Mather, Gordon's Cockroaches, Anne Chesterman's Reel and Strathspey the Black Watch. Also included on the album is Rob Sargent's Reel, which is a nice touch and a worthy inclusion as it's a really nice tune.

The collection also includes compositions by some of Scotland's finest contemporary composers including Frank's Reel (John McCusker) Kirkbrae and Drumadoon Bay (John Renton) Phil Cunningham's Reel (Aly Bain) Wee Mary's Strathspey (Ian Muir) Jimmy Lindsay's Reel (Grant Crawford) Sunset on Calton Hill (Jimmy Shand) Cardean (Ian Cruickshanks) Susan Ross of Arbroath (Michael Philip) Maggie Bisset's Reel (Ian Holmes) and Susan MacLean by Calum MacLean.

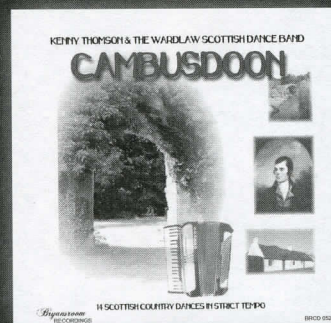
There are tunes included for all tastes on this well produced CD, which was recorded at Castlesound Studios, Pencaitland, East Lothian in June of this year. As always, the musicianship on this new CD from Colin and his highly respected dance band is crisp, accurate and in strict tempo as you would expect from musicians who are masters of their chosen craft.

Colin has now racked up

thirty years in the music business and in 2009 will celebrate twenty-five years as a broadcasting musician. Over the years Colin has built up a vast repertoire of sets for Scottish country dancing and has recorded a number of highly successful albums for The Royal Scottish Country Dance Society. Colin's band is without question one of the finest on the modern day Scottish dance band circuit and you just know before listening to any new recording from Colin that it's going to be a highly enjoyable listening experience. The Ruthven Collection Volume Two is no exception and will bring many hours of

highly charged energetic pleasure to both Scottish music lovers and dancers alike.

The Ruthven Collection of books is also available to buy direct from Rob Sargent. Well done Rob for devising another exciting selection of great dances and to Colin and his highly talented musical colleagues for producing another excellent recording which is fit to excite and grace any Scottish dance party! Don't forget to check out Colin's website at www.colindewar.com which will provide you with more information and a further insight into the many facets of this extremely talented musician.



New Release from Kenny Thomson and The Wardlaw Scottish Dance Band

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Mistakes

By Bruce Hamilton

I have looked for years for ways to eliminate my dancers' fear of making mistakes. It's not that I think mistakes are good – I don't – it's just that people often are so afraid of making one that they move tentatively, turn their eyes inward, and generally miss the fun of social dancing. And they're going to make mistakes anyway, so then they think they are bad, or stupid, or clumsy or whatever. Then they get even more determined not to make a mistake, and we go around the circle again.

A method that brought interesting results was to shift the focus from mistakes to recoveries. A combination of three steps has proved effective for me.

First, I came to accept that making mistakes is part of the fabric of a happy social dance. There are so many things to pay attention to – my partner, the tune, my feet, who is sitting out, the way the band is playing, who are the beginners in my set – and "what's the next figure" is just one, and rarely the most important one. I view a small sprinkling of mistakes as a sign of a roomful of people being themselves. So the first step was an adjustment of my attitude.

Second, I crafted a simple technique for recovering from a mistake:

Say "darn," or your favourite one-syllable word, softly to yourself. The natural tendency upon discovering that we forgot the figure, went the wrong direction, etc. is to figure out what we did wrong. That is an interesting question, but while we are pondering it the dance is still going on, and we are now



likely to make another mistake. We need to shift our thoughts from the past to the future, and I find that acknowledging the mistake, in a concrete, physical way, makes it easier to let go of it mentally.

Figure out where this figure would leave you if you had done it correctly.

Go there, wait for the music to come around, and pick up the dance. I spend a minute on this step. I ask: "Where does circle left and right leave you?" and wait for them to tell me: "Back where I started." "What

about Rights and Lefts? Down the middle and back? Reel of three?" etc. As we do this, the dancers realize that they can recover most figures by staying right where they are. I also ask about progressive figures, half figure of eight, etc., but I start with a healthy dose of figures where recovering is trivial.

Third, I take this seriously. I spend as much time on it as I do teaching a figure. I demand that they do it, and I critique them on how well they do. When a mistake happens I shout: "Recover!" and watch

closely. If someone recovers within a bar or two I award them a (verbal) gold star. Within four bars they earn a silver star, and within 8 bars a bronze star. If the recovery is terrible I groan, or say "pbbblt" or something else, and we all laugh. After the dance is over we sometimes discuss what they did or what they could have done to recover better. Finally, when teaching figures I ask: "Where does this leave you?" and make them answer, so they learn that part of knowing a figure is knowing how to recover it. The result of all this is that my *actions* tell them that I think recoveries are important and mistakes are not.

People have responded well to this approach. They appreciate that recovering is a useful skill, and they learn it enthusiastically. They seem genuinely not to mind being critiqued on the quality of their recoveries, even when I point out the bad ones along with the good. I see more freedom of movement, earlier in dancers' careers, more willingness to explore, more willingness to ask questions, and more passion in the dancing than before I tried this method.

The idea that mistakes are not a big deal is a fragile one, being contradicted in so many other contexts. This has worked for me only in classes with complete beginners, and the idea is sometimes driven out by their next teacher.

I have talked about what I would call a mental slip — a moment of inattention, forgetfulness, disorientation, etc. People also make mistakes through incomplete or incorrect understanding (e.g. not knowing who goes first in a reel of three) or through lack of skill (e.g. a two-beat pas de basque). I have taken

the same approach by deciding that a skill is learned by doing it "wrong" over and over, but less "wrong" each time. This has taught me to see the improvement rather than the errors, and guided the rest of my approach. This path is parallel to the one above, but the details are different. There isn't room to describe them here.

Recovering from one's own mistakes is half the story. I've also thought about the dancer's role in recovering from someone else's mistake. Two guidelines have helped:

Often, a dancer has made a mistake because she is mentally overloaded. I rule out any method which forces information upon her, such as talking or touching.

Any method should have the property that a dancer who has

made a mistake finds it helpful even if all the other dancers employ it at the same time, each in his own way.

This has led me down another parallel path: a new method for recovering from someone else's mistake, which I teach to experienced classes (and teachers, since we are the worst offenders). Again, there isn't space to describe the method, but the helping in my community has become noticeably gentler. Sometimes the beginners, in response to subtle helping, have raised their sensitivity, with the result that the help became even more subtle, the beginners even more aware, and so forth. This circle has led to a few evenings of exquisite nonverbal communication. For me, that is the highest form of social dancing.



Hobson's Choice

Things will get hard enough soon enough

A simple dance is simply one we know! This trite truism was brought home to me most recently once again when English Dancing. (I hear SC Dancers muttering, "well, that *is* easy! You just walk about a bit in common time with a limp on the 'and', nearly in time with the music!") The great voice in the sky was calling us to cotillion, with the words "this is easy, you all know it so suffice to remind you the figures are A B A C A D A, and all the As are danced Allemande step." The hubbub reply could be disentangled, as "Oh no it isn't! Oh no we don't! What is fig. A/B/C/D?" and in my case "What is the Allemande step, and where are the toilets?"

Well Zeus came down from Olympus, and cuffed the various sets into shape with flashes of destructive instruction, and I desperately tried to watch other people's feet to see what the step was, there were at least four different things going on, so I just did my usual travelling lazy PdeB! Throwing in some chasses, jeté assemblées and fleuries, just in case. To be greeted by Zeus at the end saying "You made hard work of that, didn't you?"

This particular evening of dance was a social get together of four local clubs whose specific common interest was "The Dances of Jane Austen". Broadly we fall into two camps, one being absolutely purist in that only dance mentioned in Austen works or appearing in Austen productions are to be countenanced, and the other relatively purist, in that only dances written or provably current in the slot from 1790 to 1830 are acceptable. From this simple starting point, things then become more complicated with subgroups insisting that particular steps, or ways of performing particular steps had to be matched to dances from very closely specified historical times! This went down to the level of, "At this time the bow would have been a mere nod, not a leg and flourish!" Others intimately research dress, making perfectly valid points, recognised by our kilt-sporting SCDancers, that what you wear profoundly affects your dancing, especially corset wearing for gentlemen! Into this milieu we, the innocent lambs of Miss Milligan's flock, were launched! Three strikes down before we even started. One, we didn't have didactic or analytic credentials of expertise in the nuance and evolution of step and deportment. We had been trained to do "as we were told!" Two, our fancy dress was a simple modern representation of something fancifully remembered, not accurately reconstructed from established fact. Three, we were totally incapable of accepting that there could be very different ways of doing things, which were all "correct" and maybe going on in the same set at the same time.

So the net result of all this was that something that was essentially simple, performing basic walking movements in time to rhythmic dance tunes, within a prescribed repetitive pattern, reduced us to paralysed nincompoops, trying to perform in three ways at three conceptual levels, and failing at all nine.

These musings sent me home to brood upon the intrinsic difficulty of the simple, and this brooding stimulated me to take a handful of basic and easy SCD moves, to be danced in our simplest time, the reel, to add only two complicating conditions: Everyone to be dancing at the same time. Never more, or less, than two things going on at the same time

The resulting nightmare of a dance is presented below, and reminds us that:

"Any fool can write a difficult dance, but only greater fools will dance it!"

Make Room for Me!

While working out where everybody fits, this dance is best learned as 3 separate dances, it really is only for teaching use, and can never be used in a rally situation.

A 3x32 bar reel for four couple sets.

Note! The couples, especially 3s and 4s MUST keep their number throughout the dance; there is no traditional progression.

1-8 While the 1s, 2s and 3s dance reels of three on the sides, (first and second men pass left shoulder to begin and the ladies right shoulder) the fours dance up through the middle of the set and cast off on their own sides to dance round the outside of the set back to place. (In crowded sets the lady may have to lead closely followed by the man) As the fourth couple rejoin the foot of the set, the man should give left hand to third man and the fourth lady right hands to third lady to change places. (The 4th couple fairly closely shadow the 3rd couple through their reels, in a threatening fashion).

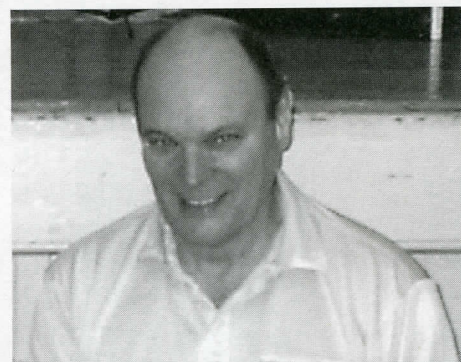
9-16 1s, 2s and 4s dance reels of 3 (continuous for 1s and 2s) while 3s dance up the middle and cast down the outside, as the threes reach fourth place they are ready for reels of four on the side

17-24 Third man gives left shoulder to fourth man, and third Lady gives right shoulder to fourth lady to convert the reels to reels of 4 (give hands to partners as you meet!)

25-32 Take promenade hold with partner and dance promenade reels of four, standard right shoulder. Finish 1,2,4,3, 1s facing 2s, 4s facing 3s, nearer hands joined

33-40 Couples facing down make arches, facing up dance under, do not alternate as waves of Tory, but couples going down maintain arch until reach end when they turn about to face up, while those going up

By George Hobson



go under all arches until they turn about at top, every move including turns at ends takes two bars. Now 3, 4, 2, 1

41-48 3s with 4s, 2s with 1s dance poussette to finish 4, 3, 1, 2. 4s face 3s, 1s face 2s

49-56 Repeat bars 33-40 to finish 2, 1, 3, 4

57-64 2s with 1s 3s with 4s dance poussette to order 1, 2, 4, 3.

65-72 1, 2 and 4 men dance left hands across and back with the right, while ladies 1, 2, 4 dance right hands across and back with the left, WHILE 3rd couple dance up between the wheels to perform an eight bar figure eight, as the third couple meet the fourth couple at the end of the wheels they replace them by sliding in neatly to give right hands into the wheel on the men's side and left on the ladies, the wheels do not reverse

73-80 1, 2, 3 men dance right hands across and left hands back as Ladies 1, 2, 3 dance left hands across and right hands back WHILE 4th couple cast round the wheels to perform a full figure eight round the wheels

81-88 As the wheels return to start the 4th lady slips left hand into the men's wheel behind third man, and the man similarly into the ladies wheel, and dance four hands across all the way round continuing in same direction, change to opposite hand and when coming back 1, 2, 3 men and 1, 2, 3 Ladies change wheels as they meet (ladies across in front of men!) all now wrong side but in original order

Final wheels, fourth couple break away from wheel as they meet partner, followed in order by 3, 2, 1,

93-96 Dance down circumspectly all crossing partners by the right hand to own side bar 96.

Take the Floor, Alva

It is a long time since I have been to an open-air broadcast of Take the Floor, but for once there was an empty diary space at the same time as Take the Floor invaded Alva in June. So into the car, down towards Auchtermuchty and through Dollar, along the Foothills to the Cochrane Hall to hear Colin Dewar and his band of merry musicians. I don't think the hall knew what had hit it – it was full to the gunnels and when a further row of chairs was added, there were mutterings of, "Where are we going tae dance?".



Soon, however, the floor was filled with people; I recognised people from Dunfermline, Inverness, Stirling and of course all the local dancers, whom I have had the pleasure of dancing with a couple of times. Herbie Sharman, a pal of Colin Dewar, came over especially for the broadcast from Ireland, and spent the evening taking photos of everything that moved. But if we really had to talk about someone who came from afar, then Judi Nicolson came from



the States to play with Colin, Jack, Gus and Dennis.

The dances were a nice mix of SCD and Old Time and Ceilidh, one in particular was the reel, The Homecoming 2009, which I was very honoured to be able to dance with its deviser Rob Sargent, and yes I did study the description in advance so as not to make a fool of myself! The dancing was interspersed with brilliant guest appearances of singer Richard Morrison accompanied with Alan Kitchen on piano and BBC Radio Scotland's Young Traditional Musician of the year 2009 Ruairidh MacMillan from Nairn on fiddle with Suzanne Houtson on piano.

It was good to meet the Take the Floor team – what a nice group of people they are, despite us leaving the floor when we were supposed to stand still, clapping to the signature tune Kate Dalrymple, but not when we were supposed to and never knowing whether to speak or not – which made for some highly amusing miming theatricals at least by me. Thanks to Robbie Shepherd, Jennifer Cruickshank, Dawn and Julia and the rest for a very enjoyable evening.

Pia

Photos © Take the Floor, Herbie Sharman and Pia Walker



Wild Thyme on Mull

May heralds the annual pilgrimage to Mull for a week of dancing, hiking, climbing, sailing and bird-watching to name but a few activities, by a group of intrepid dancers. The Tenth Anniversary of the Mull Week ran from 9-17 May, with dancing taking place in Bunnessan Village Hall each evening and the whole day free to explore the area.

Over the years certain traditions have evolved. An amazing pre-dance Buffet Meal (think of mussels and venison) is served on the opening and closing nights. On Sunday we are invited to attend the Baptist Church service followed by a dance demonstration and buffet lunch.

On Wednesday the custom is to meet at Fidden Farm campsite to

light a bonfire on the shore and cook potatoes grown by a local farmer. After the potatoes are consumed there is dancing on the machair, this year in bright sunshine, but with a gusty wind carrying the musicians' sounds in all directions.

Thursday has us crossing the sand at low tide to the island of Erraid. Some climbed to the look-out tower to focus binoculars on the two lighthouses, Skerryvore and Dubh Eartach while others tramped across the island to picnic at Balfour Bay and marvel at the narrative skills of R. L. Stevenson in "Kidnapped". Later we all met up back at the neat row of lighthouse-keepers' cottages, occupied by members of the Findhorn Community. They welcomed us warmly and led us to the Barn where we had a Barn Dance, literally. Bales of straw supported eighty mugs

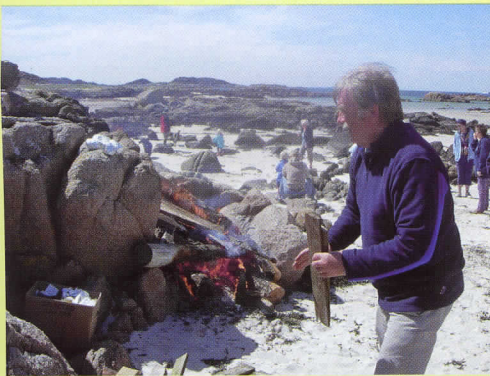
and the tea-urn. Break-time brought the arrival of trays of warm, freshly baked tea-bread loaves with "mountains" of home-churned butter. Memories are made of this!

Did I mention the dancing? It is basically Playford Dancing, which some might call English Country Dancing, the original dances as danced the length and breadth of the British Isles as instructed by itinerant Dancing Masters. Many of these later formed the basis of Scottish Country Dancing. Elvyn Blomfield of Wild Thyme and her friends provided music. Various teachers shared the instructions and on the final evening, a Ceilidh, they also introduced singers and recitations. Altogether this Tenth Anniversary Celebration was a resounding success.

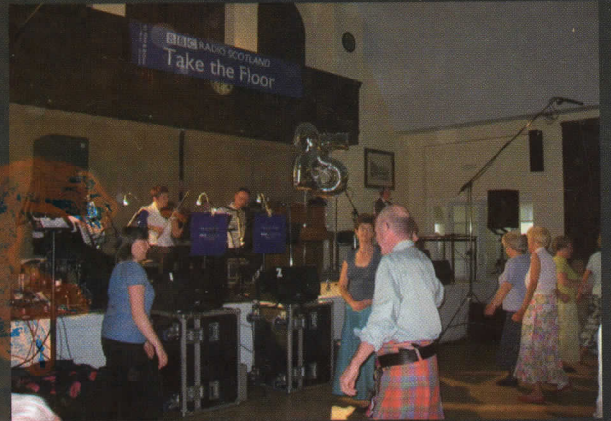
Sheila Sutherland



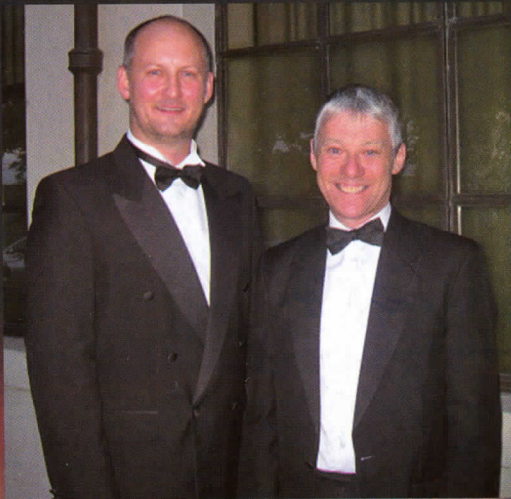
Wild Thyme on Mull



Take the Floor Alva



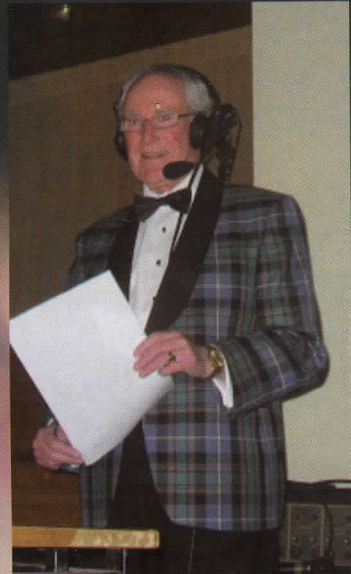
One or two weel-kent faces!



Richard Morrison & Alan Kitchen



Ruaraidh MacMillan & Suzanne Houston



Robbie Shepherd



*The Colin
Dewar
Scottish
Dance Band*



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