

# Dance On!



## **Corryvrechan feature the Kandahar Reel**

**What Jeannie did next • Fife Ness at Fife Ness  
2010 Royal Edinburgh Military Tattoo  
Dancing in Princess Street Gardens**

**R.R.P. £2.50  
Issue 47**





*Corryvrechan Kandahar rehearsal*



*Corryvrechan Concert in Orkney*



*Swords at Llangollen*



*From the Llangollen stage video*



*The Corryvrechan Team*



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(Highlights from Glenfiddich Fiddle Championships)

13 November: Gary Sutherland SDB  
(The Glenfiddich Fiddle Championship Prize Winners)

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## Dance On!

To contact us

Telephone: 01334-654 427

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

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

Editor: Karin Ingram

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Kandahar Reel © Wyn Jones, [www.lluniauulwyfan.com](http://www.lluniauulwyfan.com).

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# “Corryvrechan” feature Kandahar Reel at Llangollen

By Mike Innes

The Llangollen International Musical Eisteddfod draws Choirs and Dancers from around the world to compete on the magnificent festival stage in an arena accommodating over 4,000 spectators. The pretty little Welsh town is transformed by the Eisteddfod and the list of celebrities in the world of music and song who have performed there is endless. The competitions are truly international and “Corryvrechan” (the Scottish Dance Display Team) were delighted to win Third Prize in the 2010 Choreographed Folk Dance competition against dance teams representing fourteen different countries. Corryvrechan were honoured and

delighted also to be invited to perform in one of the Evening Concerts and as part of their programme the Team gave the first public performance of “The Kandahar Reel” since the dance was performed by the Black Watch dancers for Prince Charles on the regiment’s return from Afghanistan earlier this year. “The Kandahar Reel” was devised by Captain Andrew Colquhoun and Lt Rob Colquhoun while on active service in Afghanistan. It continues the long connection between Scottish dances and the Military and Corryvrechan were privileged to include it in their programme. The Team worked closely with Andy Colquhoun to ensure the spirit and the figures of the dance were exactly as he wished and he attended one of the rehearsals to give

the Team a final “check over” and also to dance his dance with them! Andy’s personal endorsement of Corryvrechan’s Llangollen performance read as follows:

“I am delighted that the Corryvrechan Dance Display Team have decided to dance The Kandahar Reel at the Llangollen Eisteddfod. It is humbling to my cousin Rob and I that it should be considered; it was made up as distraction from the reality of conflict that surrounded us. We are both keen reelers and the act of devising the reel was a reminder of good times and close friends that we had left behind at home. August and September is the summer Highland Gathering season in Scotland and so devising this reel was our reminder of the fun our friends were having at home and also how lucky we are to live in a country where this type of fun is possible. While devising the reel we deployed on a couple of very high risk operations in south Afghanistan, the locals we came across live a subsistence lifestyle dominated by the real threat of violence and

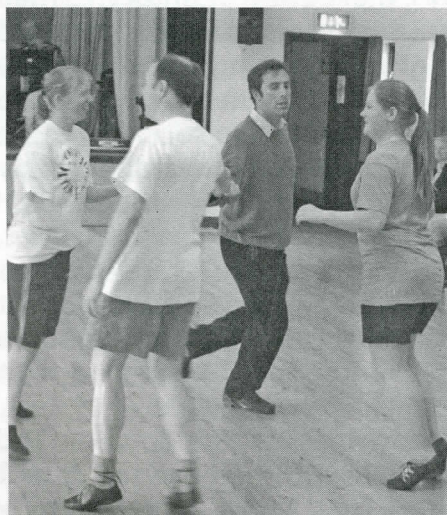


Corryvrechan at Clifton  
© Corryvrechan



death. This reel therefore not only signifies the courage of our armed forces and especially those who have lost their lives, but also the bravery and suffering that the Afghan people constantly endure."

Corryvreckan have an enviable international reputation having danced in USA and Canada as well as eight European countries including Russia, where in 2005 the Team represented the UK at the celebrations to commemorate the 60th anniversary of the end of World War II. The current Team Leader, Erica Archer, was originally taught Highland dancing as a child by an ex-Black Watch dancer so the wheel has turned full circle! Corryvreckan would like to think that they played a small part in bringing The Kandahar Reel to the wider community and hope that many dancers in the future will enjoy dancing this Reel. For more information about Corryvreckan please visit [www.corryvreckan.org.uk](http://www.corryvreckan.org.uk).



*Captain Andy Colquhoun joining us at rehearsals for 'Kandahar Reel'*

# Thrice Welcome

*An evening of dancing in triple time.*

***The start of a campaign to restore the traditional Hornpipes of Country Dancing to the repertoire in Scotland.***

***At Bountree Hall, Church Brae, Glenfarg, Perth, PH2 9NL***

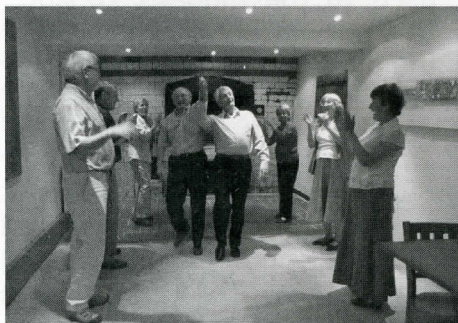
***7.30 pm***

***13 November***

***Dress as for SCD, though you could wear light shoes (no stilettos!) Full instruction will be given, and as well as 3/2 (hornpipes), we will have waltzes (3/4), slip jigs (9/8), and, what the dancing masters seemed to consider the ultimate dance experience, a minuet.***

***Tickets, £2.50, in aid of funds for the Scouts International Jamboree in Sweden, 2011***

***Numbers limited – check with [ralambie50@hotmail.com](mailto:ralambie50@hotmail.com) or phone 01577 830295***



*Not enough female dancers!*

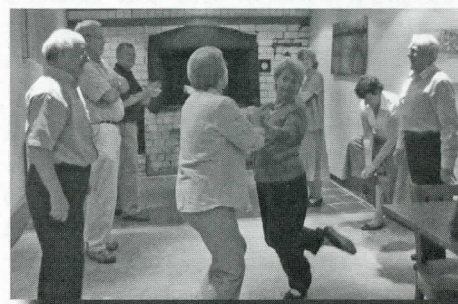
***West Lothian Independent Dancers (WLID) are looking for more members.***

As you can see from the photos, WLIDs are a great group of people who can enjoy themselves wherever they are, and if there's room (just) for a dance, dance they will.

The pictures were taken at a recent outing to

Linlithgow with a bite to eat and a space to dance. Members have just been to Poland, to visit a Celtic Festival in Bedzin, Selesia, where we danced with over a hundred young SCD enthusiasts.

Other "days oot" feature a Victorian Day in Lanarkshire, a trip to Menorca next year and a few dances here and there.



*Is it WLID or WILD?  
© WLID*



# What Jeannie Did Next, Cont.

*By The Dancie*

**A**s we progress into the 21st Century, what is the way forwards for Country Dancing? We can go on producing thousands of good new dances, but what about the missing rhythms? What about the mythological "history" that we still spread?

I wish to persuade the RSCDS that the way forward is to clean up our story line, to tell dancers what is the history of the steps and dances we do. The RSCDS was formed "to practise and PRESERVE Country Dances as danced in Scotland" and not to develop a completely new version as JCM did, particularly in the case of the strathspey dances, and certainly not to lie about what it was.

I would also like to see all our rhythms in use, especially those favourites of the dancies, the triple time ones. And all our old dances available, so that we can use figures they found fun, such as the progression that was very popular in the 18th Century, of three hands of "rights and lefts" (in four bars, they were pretty nippy!) and then either turn partner for four bars or a circle once round. Could Kail is not unusual in its timing of rights and lefts - we are rather slow in always taking 8 bars. Then they used either 4 or 8, as the choreographer fancied. There are lots of ideas to play with in the old dances which are well worth enjoying; they may spark new ideas from our choreographers, too.

When I was a boy - around eleven or twelve years old - I wanted to know the answers to two questions, and no one could tell me the answers.

First question, why did we do a dip in the strathspey steps? We spent 90% of the step practice time of strathspeys on this one

aspect, and the result was impressive. We had a much more noticeable "dip" than is seen nowadays (we were all much younger then!) but no one knew why we did it. They still don't know, but would they be surprised to be told that it was just a product of JCM's imagination? It seems that it is so accepted now that few would bother; but these are also the people who tell other people that their own (RSCDS) version is the "correct" way of dancing traditional Scottish dances. I would like to stop that, but still to use the slow strathspey for modern dances such as The Duchess Tree. I have an old recording of Monymusk from the "before slowdown" era, and it is a very different dance done the old way, remarkably lively, and quite a surprise to those used to the modern version. It is not better, or worse, than the modern one, but different, just as a Viennese waltz is neither better nor worse than a modern waltz.

Second question, what is Scottish about SCD? The music is part of this answer, but see my (later) third question. Strathspey is part of this answer, too. The movement of the setting step is much the same as the Scotch Branle, as recorded in 1589, and thus seeming to predate the coming of strathspey music, so that would seem to be a part that is distinctly and recognisably Scottish, both then and now. Other than that, I struggle to find much. The "round the leg" movement, as in "shedding" in Highland steps, or in the "pass" part of the "coupé and pass" Highland step, and also the frequent use of high cuts, do seem to be particular enthusiasms of the Scots. This is from historical descriptions



of social dancing, by English gentlemen visiting Scotland in the 18th Century. Then the dancing always included Highland Dancing, but alas, there seems to be little or no Highland Dancing done socially these days, and so the average dancer has little exposure to the Scottish movements. It wasn't like that, back in the 1950s and 60s, as the Friday or Saturday night dances always had a Foursome Reel and often this went with an Eightsome immediately before it, just to get us properly warmed up before the Foursome. Now I think that would be more likely to finish me!

Other suggestions of Scottish bits would be welcome, so if



you can think of any, do write in and I will be delighted to be able to add some more. Deliberately, I have not put in the bits JCM added to make SCD seem more Scottish, such as her pas de Basque. Neither have I put in her much-altered figures or completely modern ones, such as allemande and double triangles, which are 20th Century (JCM) figures. They are good figures, just not historical ones; they should stand on their own merit, and not be passed off as old figures.

Also, because the figures occur generally, I have left out the liking of setting and turning corners followed by reels of three, which was a particularly popular pairing of figures in Scotland because it reminded Scots of the Threesome Reel.

Later in my boyhood, I had a third question. I noticed a difference in the use of music. The usual Country Dance way is to play the name tune and then play the same tune, with variations, repeatedly for the entire dance. The Scots play the name tune, then a selection of other tunes, usually returning to the original to finish. "When did the difference come about?" was my third question.

In looking at old dance books in libraries, I noticed that as soon as Scottish dance music, and dances, began to be published in the early 18th Century, Scottish tunes were often published in suites of tunes, even though the original (named tune) music was usually given with the dance instructions. This publication of collections of tunes did not seem to happen with English tunes to any large degree, so I have come to the conclusion that the difference came about at a very early date. Again, if anybody out there knows otherwise, I would like to know about it. But I don't put it down to JCM!

This intermixing of tunes means that 8 bar phrases are going to be the normal phrases,

and other phrase lengths will become rare, even very rare, as Hugh Foss found when looking for 10 bar phrased tunes to go with The Wee Cooper.

It has another effect, in making the 40 bar tune, or dance, very unlikely. A 32 bar dance is usually played as repeats of two eight bar phrases, as AABB or ABAB, and 48 as AABBC or ABCABC. 40 bars are going to be asymmetrical, so possible, but odd. A reconstruction of a dance that is 40 bars long is highly suspect! I don't say that I can correctly interpret all of the 40 bar dances that are suspect; some of the 18th Century instructions are very strange, but it would be better to state that. As films sometimes say, "based on a story by" when it is only vaguely similar to the original story, so the RSCDS could do likewise for those dances which are JCM's more radical reconstructions.

Perhaps if we can show both historical accuracy, and intellectual honesty, in our dancing, we would have a stronger case to put to our Parliament to ensure that our children do not grow up with a major part of their cultural heritage totally missing. Perpetuating a myth will not help our case, especially as dance historians are finding out more and more of our actual history.

In any case, the English Folk Dance Society style of dancing is nearer to that of Robert Burns than that of the RSCDS, and they seem to be tending to move closer to Burns' style, as we are moving further away. How embarrassing is that!

I read in the Scottish Country Dancer No 9 a statement that sums up the whole myth of the standard history of the RSCDS. It says "Scottish Country Dancing has been around a lot longer than the Society", which is not true; not as we know it, and not as we dance it.

Just as there is no "Scottish Rock and Roll" yet, there was only plain "Country Dancing" until JCM started to stress the "Scottish" part. It, the style that the RSCDS teaches, (which has some small modern alterations which are taking it still further away from its original style) was invented by JCM, probably during World War 2; before that it was Country Dancing as it happened to be danced in Scotland.

The idea that the "Reelers" style of dancing was "degenerate" was a gross slur on a style that was very close to that of the 18th Century, and it was the style of the Duke of Atholl, our President; but "degenerate" was what JCM told us it was. (To be fair, there was also quite a bit of rather poor quality Country Dancing around in Scotland, as well as that which we now call the Reeler's style.)

In the heyday of Country Dancing, the styles in the various parts of the UK were but slightly different, and a traveller could join the set in any part of the country, or even in Europe or America, fairly easily. It is easy to recognise a Scottish accent, be it of Glasgow, Aberdeen or the Western Isles, but the language is all English, not Gaelic. Our Highland Reels are like the Gaelic, probably Irish in origin, (though they could just possibly be Pictish, and so Welsh); our Country Dancing we share with the English. In fact, we share it with all countries that took it up so enthusiastically in the 17th and 18th Centuries, mainly Europe and America.

It was that slightly different form of Country Dancing "as danced in Scotland", to quote the SCDS, and therefore that same style of the best of the "Reelers", which the Society was formed to preserve, but JCM wanted a more distinctly Scottish form, and so she created her own version. Mission creep is not a new phenomenon!



# J. M. Barrie Revisited

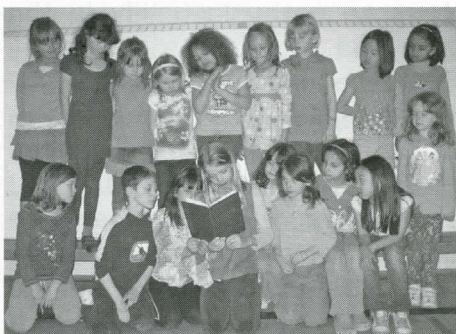
*A couple of issues ago, we published a dance devised by Rob Sargent to celebrate Sir J.M. Barrie's 150th Anniversary. Rob was trying to get all little Wendys and Peters to dance this all over the world on the day of James Matthew Barrie's birthday.*

*It seems to have worked as we have received the following from Dance On! reader, Marie Disiewicz, Surrey, B.C. Canada:*

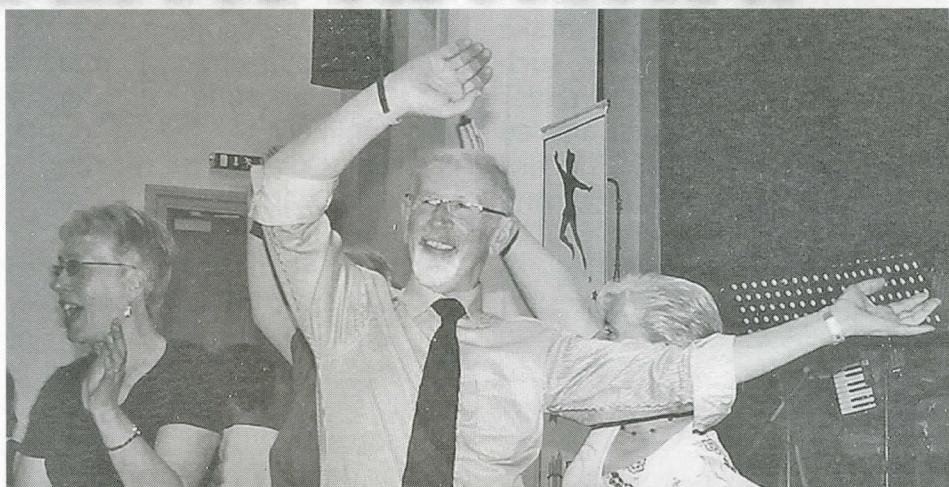
**I**n Port Coquitlam, an area outside Vancouver B.C. Canada at the James Park Elementary School, we had eighteen young dancers dance "Sir. J.M. Barrie of Thrums" on May 6, 2010. The children were very good, and enjoyed the dance. We had a Wendy side of dance and a Peter Pan side of dance, with one boy present, and we gave them Wendy memorabilia, as sadly there was no Peter Pan articles to be found.

The picture shows them all reading my Limited Edition of Sir J.M. Barrie of Thrums Book – 150th Anniversary.

Yours in dancing.



*Young Wendies looking at Marie's book*



*Peter Pan aka Rob Sargent in full flight with some grown-up Wendies*

*For the larger Wendys and Peters, Rob in conjunction with the Kirriemuir Heritage Trust also held a ball in Kirriemuir on the 9th of May. This ball was aptly called The Ball of Kirriemuir, and if there are any more to come, Rob can proudly say that he arranges the balls of Kirriemuir!*

*Rob sent this in to Dance On!*

**O**n May the 9th 2010, The Ball of Kirriemuir was brought to life again after a very long absence, not quite in the same vein as before though! The magnificent refurbished town hall opened its doors to us and what a pleasure it was dancing there. The band of the night was Colin Dewar and his Trio, who with his usual lift, perfect tempo and careful selection of tunes had everybody tapping their feet from the start. The dancers came from the Social and Scottish Country Dance scene, mixing well and alternating between either types of dance. The first dance was led off by Muriel and Jim Smith and of course the dance had to be "The Kirrie March" written in fact by Jim. This dance is always popular and 130 plus people took to the floor.

The Ball was to celebrate Sir J.M. Barrie's 150th Anniversary. J.M.

Barrie was born in Kirriemuir and is also buried here. And the dance "Sir J.M. Barrie of Thrums" was danced to much hilarity: The first 24 bars are flying here and there (arms in the air), the next 8 bars represent walking the plank and the last 8 shows the crocodile under the water. Everybody's inhibitions left them and the dancers fully relived their childhood!

The evening ended with thanks from the Chairman, Ronnie Proctor, congratulating everybody for coming to this special event. Some came from more than 100 miles away. As he felt that this should be an annual event and the dancers agreed, perhaps it will be, watch this space.

As Marie mentioned two books are available. One is signed and numbered and limited to 150 copies only. It is in green leather and gold leaf print on the hard back, front and back, and contains the dance, the music, a brief history of Sir J. M. Barrie, plus a full length CD by Colin Dewar. The second option is unlimited in its availability, in A4 size paperback and with no colour pictures. Prices are £55 and £14.99 to be purchased from Rob Sargent, Tullich, Dorcas, Inverness-shire, IV2 6UA. All profits will be donated to Great Ormond Street Hospital for the Sick Children, London.



# The 2010 Royal Edinburgh Military Tattoo

**D**ance On! speaks with 24-year-old Gillian Whyte of the Roblyn Dance School about her experiences in the 2010 Royal Edinburgh Military Tattoo

## Have you danced at the Tattoo before?

No, this is my first time doing the Tattoo, although I also danced at the Voorthuizen Tattoo in the Netherlands in May this year. I wasn't sure what to expect but I can say the experience is greater than I ever expected. I didn't realise just how much variety there was in the show and how entertaining it really is from start to finish.

## When and where did you audition for the Tattoo?

I auditioned for the Tattoo in February this year at Redford Barracks in Edinburgh. We had to dance a couple of steps from various Highland and national dances. I thought I would be slightly nervous but I actually really enjoyed it and was thrilled to be selected.

## Tell us about the rehearsals.

We rehearsed every month for three hours on a Sunday evening and then, in the week leading up to the Tattoo, we rehearsed every day at Redford Barracks and on the Castle Esplanade. During this rehearsal week we

met with the Highland Dancers from New Zealand and from the Scottish regiments who dance with the Scottish dancers in the show. The army dancers only started dancing three months ago.

## Were there any parts of the routine which were particularly difficult to master?

The routine itself is fairly simple but effective with the lines and shapes that we make. My favourite part is when we form a circle around the army dancers who are doing the Broadwords.

Who makes up the routines?

The choreographer is former World Champion Billy Forsyth MBE who has devised the routines and managed the team since its first appearance (together with the Tattoo Country Dancers) in 1992. Billy is assisted by Mischa Dodds who first appeared in the tattoo as a 14-year old in 1996. The routine consists purely of traditional steps from the Scottish Highland and national repertoire.

## What do you wear?

Our sponsors, Kinloch Anderson, have provided us with kilts which are beige and blue in colour. We wear these with a silver leotard and matching tartan plaid. The New Zealand dancers wear SOBHD kilt outfits – fully fashioned hose, kilt, blouse and either a velvet waistcoat or jacket.

## The Highland Dancers perform every night for four weeks and

**By Cath Coutts**



## you travel in from Kirkcaldy – how has that been?

I have been working at the same time which has been quite tiring, however I car-share with other dancers so I am not driving to Edinburgh every night. My work have also been very supportive during the Tattoo (Gillian works as a civilian for Fife Police).

## What has been your dancing highlight?

It would have to be the reaction we get every night from the audience, it is a real buzz. When I have spoken with people from the audience at the end of the show, I can see how much they have enjoyed it. I also enjoyed the three days of recording by the BBC as there were cameras everywhere so it was exciting!

## And non-dancing?

Each Saturday evening at the late performance there is a fireworks display which is fantastic for both the performers and the audience.

## What was your favourite act?

My favourite acts (apart from us of course) would be the Imps Motorcycle Display Team who perform some amazing stunts and definitely the massed pipe bands.

*Thanks for taking time to speak to Dance On! Gillian.*



*The Highland Dancers at this year's Tattoo*



## Ceilidh &amp; Old Time Dances

## Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	Live Music	8pm-11pm No Bar	£5 (tea)	Door	Different bands each week. (See Diary)
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142 Door or tel : - 01355 230 134 or 245 052	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30-10pm	£2 (tea)	Door - Sue & Jim 01389 842 034	Ceilidh & Old Time Club
Every Monday	Dumbarton	St Patrick's Hall, Strathleven Place	-	7.30-10.30pm	£4 Bar	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh & Social Dance Club
Every Tuesday	Humbie, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Jennifer Cowie)	Same set dances Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtongrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Tricia Matthews)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	8pm-9.30	£5 Bar	Door 01835 870 244	No Classes during January
	Midlem	Village Hall	Live Music	8pm-10pm	£2 (tea)	Door 01828 627 547	Old Time Class (G. B. Scott)
Every Thursday	Coupar Angus	St Anne's Ch. Hall	-	7pm-9pm	£2	Door (Annabel Oates)	Teacher - Tracy Thom
	Penicuik	Town Hall	-	8pm-9.30	£2.90/ £1.50	Door 01968 672 631	Ceilidh Class

## Ceilidh &amp; Old Time Dances

## December 2010

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
3 <sup>rd</sup>	Carlisle	Masonic Hall	Dick Black	7.30-11.15	£6 Bar T	01555 750 522	Carlisle Highlanders
4 <sup>th</sup>	Dufftown	Memorial Hall	Graeme Mitchell	7.30-11.30	£?	01542 887 616	Old Time Dance
	Penicuik	St Mungo's Ch Hall	Colin Dewar	7.30-11.30	£5 No Bar T	01721 723 468	Old Time & few set dances
	Sorn	Village Hall	Roy Hendrie	7.30-11.30	£5 [No Bar]	01560 700 219	Old Time Dances B.Y.O.B.
	Elgin	Bishopmill Hall	Broch Inspectors	7.30-12mn	£9.50/£6	07761 398 311	Moray Ceilidh Club B.Y.O.B.
10 <sup>th</sup>	Foulden	Village Hall	John Morgan	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Irvine	Volunteer Rooms	Lindsay Weir	7.30-11.30	£7 BYOB	01292 316 815	Ayrshire Ceilidh Club
	Penicuik	St Mungo's Ch Hall	Gordon Pattullo	7.30-11.30	£5 [No bar] T	0131 660 1276	Wednesday Dance Club
	Helensburgh	Commodore Inn	Charlie Kirkpatrick	8pm-12.30	£?? Bar	07766 390 570	Highlanders - Supper Dance
11 <sup>th</sup>	Glencarse	Village Hall	Colin Dewar	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
	Inverness	Kirkhill Com Centre	Colin Donaldson	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Largo Ward	Village Hall	John White	8pm-11pm	£?? Tea	Door	Dinner Dance
	Tranent	Tranmare Hotel	Dod Hutchison	8pm-11pm	£2.50 Bar	Door	Pay at Door
	Strathaven	Ballgreen Hall	Roger Dobson	7pm-11pm	£8 supper	01357 520 900	Avondale Ceilidh Society BYOB
12 <sup>th</sup>	Elgin	Bishopmill Hall	Steven Carcary	8pm-12mn	£5 Bar	01343 543 655	Old Time Dance
	Glencarse	Village Hall	Gordon Pattullo	7.30-10pm	£2.50	01764 682 436	Set & Couples Dances
13 <sup>th</sup>	Arbroath	Café Project	George Rennie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Xmas Party Night
17 <sup>th</sup>	Meikleour	Village Hall	Gordon Pattullo	8pm-11.30	£4 TICKET	01250 875 946	Xmas Dance - Advance Ticket
	Berwick-on-Tweed	Hutton Village Hall	George King	8pm-12mn	£5 Supper	01289 386 630	Soft Drinks - Pay at Door
	Ellon	Station Hotel	George Rennie	7.30-12mn	Ticket	Regulars Only	Christmas Dance
18 <sup>th</sup>	Largo Ward	Village Hall	Ken Stewart	8pm-11pm	£5 Tea	Door	Weekly Dance
	Tranent	Tranmare Hotel	Ian Buchanan	8pm-11pm	£2.50 Bar	Door	Pay at Door
	Elgin	Ashgrove Hall	Colin Donaldson	8pm-12mn	£5 Bar	01343 543 655	Old Time Dance
	Glasgow	Partick Burgh Hall	Mhairi Coutts	8pm-11.30	£7 Bar	Door	Highlanders Club £45 year
19 <sup>th</sup>	Montrose	Park Hotel	Roy McCombie	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
24 <sup>th</sup>	Black Isle	North Kessock Hall	Sheila & Jim	8.30-12.30	£5 B.Y.O.B.	Door	Social Dancers
	Westhills	Ashdale Hall	Garioch Blend	8pm-12mn	£7.50 BYOB	01224 713 674	Blackburn Dance Club
26 <sup>th</sup>	Glencarse	Village Hall	George Rennie	7.30-10pm	£2.50	01764 682 436	Set & Couples Dances
27 <sup>th</sup>	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country
30 <sup>th</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
31 <sup>st</sup>	Inverness	Kirkhill Com Centre	Lindsey Weir	8.30-12.30	£5 B.Y.O.B.	Door	Social Dancers
	Cardross	Geilston Hall	Stuart McKeown	9pm-12.30	£ T	07766 390 570	Highlanders - New Year Dance
	Stirling	Albert Halls	Ian McCallum	8pm-1am	£47.50 Food	01786 473 544	Host: Moira Kerr + Dancers
	Law	Tom Craig Centre	Keith Robertson	t.b.a.	Phone	01555 750 522	Carlisle Highlanders

## Scottish Country Dances

## December 2010

Date	Town	Hall	Band	Time	Cost	Contact	Comments
3 <sup>rd</sup>	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall - Finish 6th
	Milngavie	Town Hall	Nicol McLaren	7.30pm	£8	0141 942 7519	Branch Dance
	Melrose	Corn Exchange	Gary Donaldson	7.30pm	£?	01450 371 503	St Mary's Club Dance
	Dumfries	Stakeford Centre	George Meikle	7.30pm	£6	01387 265 808	Charity Dance
4 <sup>th</sup>	Bridge of Allan	Keir St, Hall	Alan Ross	7.30pm	£6	0131 337 0193	Castle Club Dance
	Ayr	Heathfield	Kenny Thomson	7.30pm	£6	01292 315 558	Christmas Ceilidh
	Dundee	St Andrews Church	C.D.'s	7.30pm	£4	01382 509 103	Charity Dance
	Broxburn	Canon Hoban Hall	Jack Stalker	7.30pm	£15 T	01506 441 364	Buffet meal at 8.45pm
10 <sup>th</sup>	Helensburgh	St Columba's Hall	Alan Ross	8pm	£5	01436 677 474	Club Xmas Dance - supper
	Hamilton	Eddlewood Hall	Ian Muir	7.30pm	£7	01698 853 226	Branch Xmas Dance
	Helensburgh	Hermitage Academy	Sandy Nixon	7.45pm	£8.50	01436 842 695	Xmas Dance
	Dunfermline	Glen Pavilion	Jim Lindsay	7.30pm	£25	01383 738 007	Annual Ball - Dress Formal
11 <sup>th</sup>	Dumfries	High School	Nicol McLaren	7.30pm	£10	01387 265 815	Dumfries RSCDS - Buffet
	Gatehouse	Primary School	Kenny Thomson	7.30pm	£?	01557 814 476	Gatehouse of Fleet
	Edinburgh	Academy Jnr. Sch.	Alastair Wood	7.30pm	£8/£6	0131 447 1645	Trinity Club
	Bearsden	Westerton Hall	Sandy Lindsay	7.30pm	£8	0141 942 4287	Branch Club Xmas Party
13 <sup>th</sup>	Stirling	Albert Hall	Lothian	7.30pm	£?	01259 742 560	Martice Xmas Dance
	Dumfries	St Mary's Ch. Hall	John Douglas	-	£6	01387 265 660	Club Xmas Dance
14 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30pm	£	01542 887 616	Christmas Social
	Falkirk	Town Hall	David Oswald	7.30pm	£12	01324 631 363	Christmas Supper Dance
17 <sup>th</sup>	Stirling	Albert Halls	Colin Dewar	7.30pm	£7.50	01786 822 853	Christmas Dance
18 <sup>th</sup>	Bridge of Allan	Keir St, Hall	Gordon Shand	7.30pm	£6	0131 337 0193	Castle Club Dance + CHAS Raffle
29 <sup>th</sup>	Forres	Town Hall	Fine Blend	8pm	£6	01309 673 325	Christmas Dance
31 <sup>st</sup>	Georgetown	Comm. Centre	Recorded	-	£6	01387 810 958	Sue & Iain's Share Supper Dance
	Roseisle	Village Hall	Jennifer Wilson	7.30pm	£5	01342 835 167	Limited Numbers



## Ceilidh &amp; Old Time Dances

January 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 <sup>st</sup>	Glencarse	Village Hall	Johnny Duncan	7.30-10pm	£2.50 No Bar	01764 682 436	Set & Couples Dances
3 <sup>rd</sup>	Foulden	Village Hall	Dod Hutchison	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
8 <sup>th</sup>	Dumbarton	St Patrick's Hall	Stuart McKeown	8pm-12.30	£8 Bar T	01389 842 034	Charity - MS
14 <sup>th</sup>	Irvine	Volunteer Rooms	Recorded	7.30-11.30	£7 BYOB	01292 316 815	Ayrshire Ceilidh Club
	Penicuik	St Mungo's Ch Hall	James Coutts	7.30-11.30	£5 [No bar] T	0131 660 1276	Wednesday Dance Club
	Banchory	British Legion	Johnny Duncan	t.b.a.	t.b.a.	01330 822 462	Bowling Club Funds
	Carlisle	Masonic Hall	Keith Robertson	7.30-11.15	£6 Bar T	01555 750 522	Carlisle Highlanders
15 <sup>th</sup>	Tranent	Tranmare Hotel	George King	8pm-11pm	£2.50 Bar	Door	Pay at Door
	Strathaven	Ballgreen Hall	Jimmy Lindsay	7pm-11pm	£8 supper	01357 520 900	Avondale Ceilidh Society BYOB
	Glasgow	Partick Burgh Hall	Susan McFadyen	8pm-11.30	£7 Bar	Door	Highlanders Club £45 year
16 <sup>th</sup>	Montrose	Park Hotel	Ian McCallum	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
21 <sup>st</sup>	Foulden	Village Hall	Ewan Galloway	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
22 <sup>nd</sup>	Kinellar	Community Hall	Gordon Pattullo	t.b.a.	t.b.a.	01224 790 375	
26 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
27 <sup>th</sup>	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
28 <sup>th</sup>	Helensburgh	Commodore Inn	Marian Anderson	8pm-12.30	£8 Bar	07766 390 570	Highlanders - Dance
	Peebles	Ex-Servicemen's Club	David Vernon	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set
29 <sup>th</sup>	Tranent	Tranmare Hotel	Dod Hutchison	8pm-11pm	£2.50 Bar	Door	Pay at Door

## Scottish Country Dances

January 2011

Date	Town	Venue	Band	Time	Cost	Contact	Remarks
7 <sup>th</sup>	Helensburgh	Victoria Halls	Kenny Thomson	7.30pm		01436 670 631	Members' only Dance
	Ayrshire	Seamill Hydro	Alistair Wood	-	T	01294 823 865	North Ayrshire Ball
8 <sup>th</sup>	Bridge of Allan	Keir St. Hall	Nicol McLaren	7.30pm	£6	01786 461 275	Castle Club Dance
	Penrith	Ullswater College	George Meikle	7pm	£10	01768 881 359	Penrith Club - Supper Dance
	Edinburgh	Pollock Halls	Sandy Nixon	7.15pm	£30 T	0131 447 1645	Trinity Club - Ball - Formal
10 <sup>th</sup>	Stirling	Albert Hall	Lothian	7.30pm	£5	01259 742 560	Martice Club
	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
14 <sup>th</sup>	Erskine	Bridge Hotel	Ian Muir Sound	7.30pm	£	0141 942 7519	Glasgow Branch Ball
15 <sup>th</sup>	Edinburgh	Academy Jnr. Sch.	Colin Dewar	7.30pm	£8/£6	0131 447 1645	Trinity Club
16 <sup>th</sup>	Dunblane	Victoria Hall	Recorded	7.30pm	£3.50	01786 822 853	Sunday Studio
21 <sup>st</sup>	Stirling	Albert Halls	Marian Anderson	7.30pm	£? T	01786 461 275	Burns Supper Dance
22 <sup>nd</sup>	Bridge of Allan	Keir St. Hall	David Cunningham	7.30pm	£6	01786 461 275	Castle Club Dance
24 <sup>th</sup>	Stirling	Albert Hall	Lothian	7.30pm	£5	01259 742 560	Martice Club
28 <sup>th</sup>	Troon	Concert Hall	Colin Dewar	7.30pm	£7	01292 315 558	Branch Dance
	Ednam	Village Hall	Gordon Brown			01450 371 503	Kelso Club Dance
29 <sup>th</sup>	Edinburgh	Academy Jnr. Sch.	Gary Donaldson	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: [alsadair.graham@blueyonder.co.uk](mailto:alsadair.graham@blueyonder.co.uk)

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



# ***Never the Twain***

## ***32 Bar Jig***

***for 3 couples in a 4 couple set.***

***To honour all those friends who always seem to be in the same place as you,  
but not quite at the same time.***

### **Bars**

**1-4** 1st lady casts off behind 2nd lady, dancing in front and round 3rd lady.

**5-8** 1st lady continues down behind her line to dance round 2nd lady and end in first place in the centre of the set facing down

while

1st man casts off behind his line to finish between just below 3rd couple facing up.

First couple should not be on a line with the other couples, but slightly behind the centre of the set, in order for the other couples to move into:

**9-16** 3rd couple and 2nd couple – rights and lefts while

1st couple set for 2 bars, dance towards and past each other for 2 bars (skip change of step), pull right shoulder back turning away from each other with 2 pdb and dance out to the opposite side 2 skip change of steps. (half turn and twirl without touching hands – gypsy turn) Dancing couple a little behind the others.

**17-18** All advance across the dance without holding hands.

**19-20** 2nd & 3rd couple retire while

1st couple dance past each other left shoulder with pdb to stand back to back, 1st man facing 3rd couple, 1st lady facing second couple (double triangle position)

**21-22** All set holding hands

**23-24** 1st lady turns 2nd man left hand to finish between the 2nd & 3rd men; 1st man turns 3rd lady left hand to finish between 2nd & 3rd ladies to continue into a

**25-30** Reel of three on the sides. 1st lady right shoulder to 3rd man; 1st man right shoulder to 2nd lady.

**31-32** 2nd and 3rd couple set while 1st couple cross over and 1st lady will continue the way she is facing – second time around

© Pia Walker – November 2007

## ***Only 2 dances this time!***

***Are you a dance deviser who would like to have your dance published to an appreciative audience? Please e-mail us your dance in a Word document. Attach pictures and music separately and give people around the world a chance to try out your dance.***



# *The David Queen Strathspey*

## *32-bar Strathspey*

*for a 3 couple set*

*Suitable Music: Calum's Road*

*This dance was devised by Angela Bulteel in honour of David Queen, in recognition of his relentless patience whilst teaching me the tourn  e, which is conspicuous by its absence in this dance!*

### **Bars**

**1-4** 1st and 3rd couples turn both hands  $\frac{3}{4}$  to finish in line up and down the set and set to partners, passing them left shoulder on the second setting step. 1st man & 3rd lady remain facing out.

**5-8** 1st man & 3rd lady, casting to their right, dance outside the set to change places, while their partners dance 4 hands once round with the 2nd couple. On the last bar, 1st lady and 3rd man pull back their right shoulders to face 3rd lady & 1st man in a line up and down the set.

**9-12** 1st & 3rd men, also 1st & 3rd ladies, turn both hands fully round, and set passing left shoulder on the second setting step. 1st lady & 3rd man remain facing out.

**13-16** 1st lady & 3rd man, casting to their right, dance outside the set to change places, while their partners dance 4 hands once round with the 2nd couple. On the last bar 1st man & 3rd lady pull back their right shoulders to face their partners in a line up and down the set.

**17-18** 1st & 3rd couples turn right hands  $\frac{3}{4}$  to finish 1st facing 3rd couple up and down the set.

**19-20** 1st couple set to 3rd couple; 2nd couple set.

**21-22** 3rd couple (in 1st place) turn inwards and, touching hands, cast out into 1st place; 1st couple (in 3rd place) turn inwards and, touching hands, cast up into 2nd place; 2nd couple, touching hands, dance down to 3rd place.

**23-24** 1st couple turn left hands  $\frac{3}{4}$  round, finish lady dancing down man up.

**25-28** 1st lady with 2nd couple (in 3rd place), 1st man with 3rd couple (in top place), dance right hands across once round; 1st couple finish on partners' sides.

**29-32** 1st couple turn both hands  $1\frac{1}{2}$  time to finish in 2nd place on own sides.

Final order 3, 1, 2. Please note that hands should be given at all times for politeness wherever possible.

  Angela Bulteel, 1 December 2008

*Becky Sager, Marietta, GA, USA sent me this:*

*"Life is not about waiting for the storms to pass... it's about learning how to dance in the rain." Marcy Shirley*



# More (Extreme) Location Dancing

**By John Palfreyman**

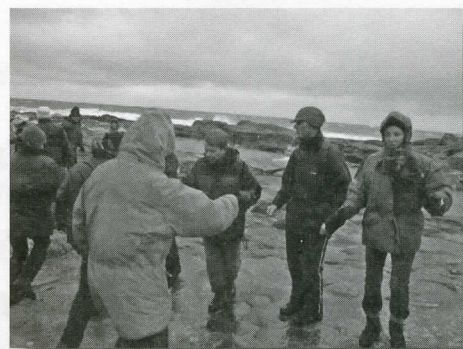
Perhaps it was unwise of me, but at the end of my first article on the new discipline of "extreme location dancing" I mentioned that the Unicorn Dancers had decided to follow up their performance of Schiehallion on Schiehallion with an attempt at "Fife Ness at Fife Ness". Perhaps unsurprisingly the result of this throw away line was a request from the Dance On! Editor for a few words about our latest adventure.

First things first, you can drive to Fife Ness. Our wonderful day on Schiehallion convinced us that there is more than just arriving at the site and doing the dance, the journey to the site and the return to base are as important as the dance itself. And, of course, the gorgeous Scottish scenery has to be admired and there needs to be a sense of challenge. We reckoned that, although doing Fife Ness on the rocks at Fife Ness might, if the weather was extreme, be a little adventurous, we needed more. Therefore just driving to the Ness and doing the dance was never really an option, things had to be a little more difficult. The answer to our musings around making the Fife Ness excursion more challenging came when Unicorn Dancer, Catherine Erskine, suggested that we might like to start and finish our Fife adventure at the Erskine family home, Cambo House. The walk from there to Fife Ness is about four miles and is along a particularly attractive part of the Fife Coastal Walk. OK, it's a fairly flat walk, but we all felt that walking to and from Fife Ness kept to the spirit of our Schiehallion dance.

And so it was that during November 2009 the ELD (Extreme Location Dancing)

team set about learning Fife Ness and ensuring that we had all the gear necessary for an assault on the dance (pipes, sound equipment, movie camera and stills camera). The last Sunday in November was decided as the date of the dance and Catherine, and her husband Peter, promised us an evening of dancing at Cambo after the main event. All was now set for ELD part 2 and then the Scottish weather decided to liven things up just a bit. I guess that Schiehallion had lulled us into a false sense of security and perhaps it was a portent of the extreme weather of the winter of 2009/2010 (mainly 2010), but whatever the reason, the last Sunday of November turned out to be an interesting day, especially climate wise. Arriving at Cambo at around lunch time the weather was overcast but not particularly threatening. As we set off along the Coastal Path things started to change. First the wind, which had been an invigorating breeze, stiffened. However, the start of our walk was through the beautiful woods around and we did not realise that the weather was changing, but as we hit the Fife Coast, the wind hit us.

Well, we battled along the coast to Fife Ness where we met up with our "sound man" Geoff who had decided that, whilst it had been fun carrying all of our gear up Schiehallion it did seem pointless doing the same to Fife Ness when there was perfectly adequate road access. Whilst some of us might have argued that transporting all of our gear by car was somewhat diluting the purity of our first ELD escapade, but as the rain started we all decided that discretion was probably the better part of valour. By mid afternoon our dancers and our gear were all assembled at Fife Ness just as



*Windy and Wet Fife Ness*

the rain started to come down in almost horizontal sheets. It was a real Fife "houlie", which tried hard to dampen our spirits. Fortunately, the rocks at the Ness are rough and not too slippery, so the dancing started. Unlike Schiehallion this was not a pleasant run through of some of our favourite dances linked to the main event. Fife Ness was just Fife Ness and then a run for it back to Cambo. But we did do the dance, as evidenced at <http://www.frigateunicorn.org/> and in the pictures accompanying this article.

(By the way your author assumes that most people will have realised that the pictures accompanying the Schiehallion article in Issue 45 of Dance On! were mostly of the dance Polharrow Burn and not the great Schiehallion Reel – again the real (reel) dance can be seen at the Unicorn Website. Incidentally I believe that Polharrow Burn is somewhere in deepest Dumfries and Galloway (now there's a thought).

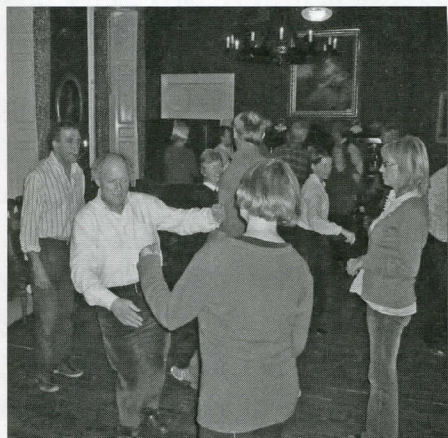
Returning to Fife Ness, after about twenty minutes, and when a number of our party looked like they were starting to exhibit the first signs of exposure, we decided we had met our dancing challenge and that a quick retreat to Cambo was called for. The fitter members of the party quickly legged it back to Cambo,



whilst others got lifts. We all warmed up quickly in Cambo and then it was back to dancing again. What a fabulous venue, all we needed was a "Cambo Reel" to make the end of the day perfect.

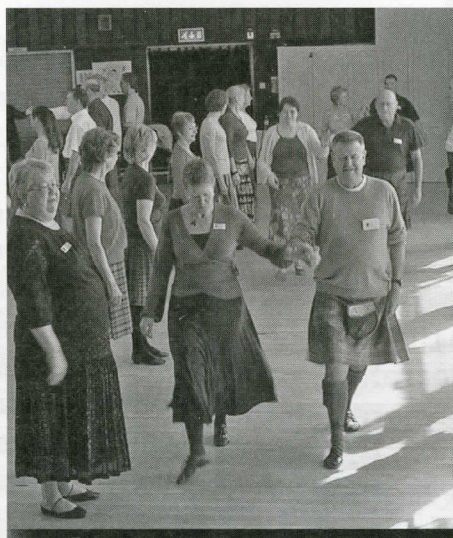
But, of course, Fife Ness is not the end of ELD. Two developments are keeping the spirit of the location dance alive. First, a group of dancers from Vancouver saw the "YouTube" rendering of Schiehallion on Schiehallion and e-mailed us to say that they were looking to do some ELD on the west coast of Canada. We feel they may have to write the dances first, but watch this space to see what happens. Second the e-mail correspondence got our own group thinking about the west coast of Scotland and what we might be able to do this summer. And we have a plan, last weekend in July will see the Unicorn Dancers hitting the west coast and trying to deliver a string of location dances culminating in... now that would be telling!! I hope to write the next episode of the Unicorn Dancers ELD in the autumn of 2010.

And, finally, as I sit writing this article at home in Caddam Road in Coupar Angus, I note there is a dance called "Caddam Woods". Anyone know the location of Caddam Woods?



**Back in the Heat**  
© John Palfreyman

## A Weekend in Ross-on-Wye



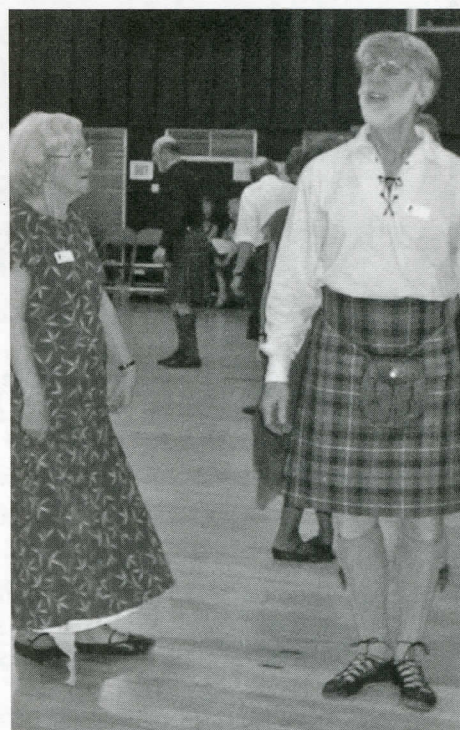
**R**oss-on-Wye is a medieval market town in the beautiful Herefordshire countryside, and the Larruperz Community Centre has a marvellous upstairs hall with wooden floor and big picture windows: a wonderful venue for an Easter week-end of Scottish Country Dancing. So there we were, nearly a hundred keen enthusiasts, ready to dance to Steve Goulden's musical dream team: Keith Smith on fiddle and Muriel Johnstone on piano; and all of us keen and eager to be cajoled, encouraged and guided through morning classes by Mary Murray from Vancouver, Canada, who had come to share her expertise in the intricacies of Scottish dance with us.

We arrived from a' the airts, from Fort William to Fleet, Paris and Vienna, and many friendships were made and renewed afresh over lunch and dinner each day. During the afternoons, resting, chatting, and exploring the town and nearby countryside filled the few hours before dinner. Country Dancers appeared everywhere, at the marketplace first thing on Easter Sunday as the church

**By Fiona Grant**

bells pealed, at the summit of Symond's Yat with a view of the Wye Valley, and creeping around the ruins of Goodrich Castle with its dungeon, moat, portcullis room, barbican and drawbridge. Energy seemed inexhaustible, as evening dances were encored as much to hear another set of great tunes from the musicians as to fly round the dance floor. If anyone else is thinking of organising a week-end away in early Spring, here we all are – eager participants ready to join the dance and step it out with an marvellous teacher, and to travel afar to hear a great band play.

Fiona Grant, back in Bristol with tired feet, and lovely memories of friends and dancing in Ross-on-Wye.



**Organisers Barbara & Steve Goulden**



## Your Letters

Dear Pia,

I was thrilled to open my latest Dance-On! magazine and see "Estonia" splashed across the front cover, and to read your article about your weekend class in Tallinn.

My wife and I had just returned from a Baltic holiday, which included a 3 day visit to Tallinn.

Inspired by an interview in the recent RSCDS magazine with the Secretary of the "International Branch", where she mentioned an IB visit to Estonia, I found on the Internet that there was a group of Scottish Dancers in Tallinn, and that they met on Thursday evenings – which coincided with the days of our visit to the town. Having contacted Ingrid, their teacher,

we duly met up with a very welcoming and knowledgeable group of dancers. I was invited to take the class on what transpired to be the hottest evening of the year, so far! We did a mixture of Ceilidh and Scottish Country Dances, with a welcome break for cool drinks and strawberry cake!

I would encourage any Scottish dancers, and particularly teachers, when they are visiting places where these newer groups have been formed, to make contact with these local groups, as they will find a warm welcome, and enthusiastic dancers who are eager to learn more of our Scottish dances. Best regards,

**John Crawford, Dunblane**



**BUDAPEST SCOTTISH COUNTRY DANCE CLUB**

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

We welcome all Scottish country dancers at a superb location  
in the heart of Budapest in Hotel Boscolo New York Palace

Teacher: **Patricia Houghton**  
Musicians: **James Gray, Andrew Lyon**

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

For further information, pictures and online registration, please  
**visit our website: [www.bstk.hu/bal2011/](http://www.bstk.hu/bal2011/)**  
**or contact: [konyakatalin@yahoo.com](mailto:konyakatalin@yahoo.com)**



**PS:** I do recognise some of the dancers in the sauna – but even in the heat of summer, we all kept our clothes on!

**Dear John**

*I am so glad that you had a good time in Tallinn, it is difficult not to, you are right they are wonderful people and so welcoming.*

*I agree with you, when you ask dancers and teachers to take contact with groups in various countries. When I started dancing SCD in Denmark, it was contact with people from all over the world via the summer school, which made this hobby so attractive. At that time RSCDS was a family of Scottish Dancers to which you truly felt you belonged. Nowadays number crunching seems to be the order of the day, and although finance has its place, we shouldn't forget that it is people who dance and matter.*

Dear Pia and Karin

I attach an article for the next issue of Dance On.

I have decided that this will be the last contribution that I make to the magazine.

My interest and participation in Scottish country dancing is now minimal and my general disenchantment with it so high that I believe it is no longer appropriate for me to write about it. My interest in the topic will now be restricted to the music.

I should like to thank everyone for allowing me to express my opinions over the years and wish the magazine well in the future. Kind regards and best wishes

**Finlay**

*On behalf of everyone who has worked in Dance On! Over the years I would like to say a huge thank you to Finlay Forbes for all he has contributed to the magazine. His articles have often been contentious, even mischievous, but always entertaining and informative. We sincerely hope that he will keep in touch and perhaps write the odd article, whether on music or dance, when the muse takes him. We will certainly miss his input. Thank you once again Finlay.*



Helen Lawrenson, Chairman Dundee Branch

Dear Pia

I don't often write about dancing, but you might like the attached - I wrote it a while ago, after seeing a picture of Jimmy Shand in the National Portrait Gallery - it imagines Jimmy talking to the artist while he paints.

**Love Helen**

Painting Jimmy Shand

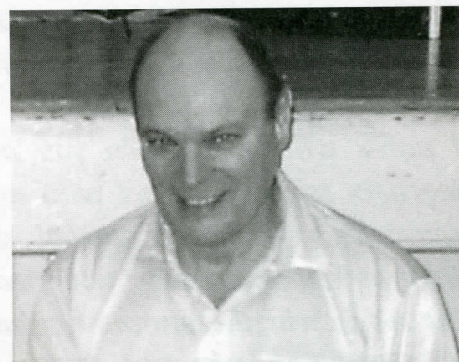
Aye, if ye like. So ye can pent  
an' talk, can ye? No' like playin'.  
Ah worked in the pits a while; went  
doon in the cages, aye – an' it  
wis quite a thrill, some wey, when  
it drapped like a stane. Whit?  
Aw, the music shops! Thon wis the  
thing  
on Setterdays (Ah used tae play  
a tanner moothie – then  
the wee melodeon, like my da.  
Fowk used tae sing) . . .  
We went tae look – ah couldnae buy  
an instrument; but ah could try.  
That's how it stairtit, aye. The man  
in the shop, he liked whit ah was daein',  
an' had me mak' a record. Ah can  
mind it fine. Excitit? Na!  
Ah dinnae get excitit, laddie:  
ah jist keep on playin',  
at the speed it's meant tae be –  
Stop if ye like. It's a' the same tae me.

**Helen Lawrenson**



# Perilous Muffins, Episode Two

By George Hobson



**S**cene: The local police station which, because of an unfortunate event with an attempted suicide who mistook an overdose of laxative for an overdose of morphine, is temporarily in the back room of the old Wheel-tappers and Shunters social club while the station is deep cleaned.

Present in the room are: DCI Campbell, DS MacDonald and, running in from the telephone kiosk, young Eilidh the civilian administrator.

**Eilidh:** "Call in from my cousin Eilidh up at the big house, I can't get much out of her, but I think you'd better get up there fast. It must be serious because she said: "This is serious, could you please send somebody up when convenient."

**DCI Campbell:** "Oh No, I hate calls about that place, that man McGrewder frightens me almost as much as Lady Karin. Is it true what they say about him and his mother?"

**DS MacDonald:** "I don't know sir, what do they say he did to her?"

**DCI:** "Not to her, DS, with her! They apparently formed a wrestling tag team to tour America and were deported after one of their opponents had his legs most unsuitably treated, while they made a wish. Anyway the village won't let us get away with ignoring what happens there, not after all their complaints about riotous Scottish dance music at night. You wouldn't think there'd be a problem with the nearest neighbour two miles away."

**DS:** "And I haven't forgotten the weekend she entertained the Royal Company of Archers most royally and certainly lavishly. Them bows made a right mess of the Pub dartboard."

**DCI:** "Get my car and let's get up there."

**DS:** "You haven't got a car, Sir, not since...."

**DCI:** "What! Oh Ehrm, yes, right, let's get our bike clips on then. I hope it finishes before Celebrity Come Handloom-weaving. My wife hates to watch it alone."

Off they go with much solemn ringing of bicycle bells to make it all sound more official like!

## At the big house

McGrewder opens the door. Cards are flashed "DCI Donald Campbell, DS Campbell MacDonald." (Noticing Crusher's incredulous look): "Yes, we know that's an unlikely combination, but my parents were honeymooning at Coniston when Bluebird sank, and his mother wants clan reconciliation."

**McGrewder:** (Rolling his eyes): "Teuchters everywhere you turn." (Under his breath much as gravel is underfoot) "Lady Karin says to go right up, the body's under a tartan rug in the music booth, only to bother her if you have to, mind! But then you won't have to... will you!"

**DCI Campbell:** "Body? No-one mentioned a body, I mean what's going on here anyway?"

**McGrewder:** "I rather think that's for you to determine Chief Inspector."

**DCI:** "Oh! Of course! Yes, I was just going to say that. DS MacDonald get someone to call in the Duty Pathologist, and get the Scene of Crime Forensic bag from the car."

**DS:** "Car, Sir?"

**DCI:** "Oh! Ehrm, yes, quite! Have you got a clean hanky? And see if anyone here has any jiffy bags."

In The Penthouse stands a miserable quaking group, and

that's just Hobson. Finlay has his earphones on, Dancie is elegantly drinking tea, and Pia is e-mailing the story to all of her press contacts to be sure of a National Scoop.

**DCI** (Flashing card): "DCI Donald Campbell and this is DS Campbell MacDonald, and yes we know that's an unlikely combination."

Pia immediately puts laptop to sleep, because whatever his other characteristics, DCI Campbell is physically as striking as a marauding Viking, whereas DS MacDonald is as striking as a marauded haggis.

**Pia:** "Oh! Chief Inspector, this is such an awful time and event, don't you think we might relax the formalities and call each other Pia and Donald?"

**DCI:** "Pia, that's an unusual name for might I say a rather uncommon lady."

**DS:** "Oh aye, and you can call me Campbell, that'll be fine."

Pia (with a look of distaste): "I shall call you McDonald, and not very often!"

**DS:** "So that'll be Donald and MacDonald then? A tad confusing don't you think?"

**DCI:** (Hastily): "Yes I think Inspector and Sergeant will be fine."

**DCI:** "Nobody may leave until I say you may, and I'll need an interview room to talk to each of



you in turn."

**Hobson:** "That's the whole problem, nobody can ever leave here."

**DCI:** "That's what I said, not until I say so."

**Hobson:** "So you say we can leave then?"

**DCI:** "Yes, then, but not now!"

**DS:** "Let me handle this, Sir. You, Fatso, sit down now before you fall down and blacken both your eyes. There we go. You see, Sir, it's just a question of speaking the language."

Time passes, all the interviews have taken place, examinations of the scene and the body have been carried out, the body removed, and the music booth transformed into Incident Room. The team is conferring.

**DS:** "Pity the only fingerprints on the weapon were yours, Sir."

**DCI:** "I didn't realise it was the weapon, I thought it was a little prop to keep the rug from contaminating the body, and I did put it back."

**DS:** "Yes, Sir, but not in the same hole! The pathologist said the second wound was more likely to have killed him than the first, good job we know he was already dead."

We will draw a veil over the next several hours of their deliberations, lest we give too many clues for those seeking to perpetrate the perfect murder. Meanwhile Finlay, Dancie and Hobson are trying to dance Shepherd's Crook to an unamplified MP3 player, Pia is sleeping, smiling, on the chaise, cradling a nearly full bottle of gin, and Eilidh is knitting muffin covers.

"You two are wearing kilts, so you should dance as ladies."

"Oh yes, lilac silk breeches, very manly!"

"I think we should dance the rocking step and the final fling, not this Orkney cross step nonsense."

"That's alright for you, but I can't do nice Highland steps like

you."

"Nice Highland steps? You can't even do a Common Schottische without tripping yourself."

"Anyway, it's only a version of a hanky dance, so rustic steps are more appropriate."

"Hanky-panky more like! All dances go through an evolution and you can't turn the clock back."

"But when we have the original, we should have the courtesy to stick to it."

"Original? Just because someone once wrote down what they thought was being danced, doesn't mean they were right, or had rights over it!"

Each continued to argue his case, and worse, insist on dancing it in his own way, resulting in the inevitable McGrewder intervention and each being sent off to their earphones, leather tricycle or tea ceremony.

**In The Incident Room**

**DCI:** "I think that about covers it, Eilidh and Pia were in the kitchen preparing the tea trolley at scream time, and they could hear Hobson squeaking up and down the terrace on his leather tricycle, Lady K and Crusher were alibiing each other below stairs, so that leaves only the cat or...?"

**DS:** "Finlay! That's amazing, Sir! How do you do it?"

**DCI:** "Easy Sergeant, rule out the impossible, and whatever is left, however unlikely, is the answer. And as for motive, you know what these musical types are like, they'd kill for a dotted crotchet!"

**DS:** "If it's all the same to you, Sir, before we get to it, shall we just finish these muffins? These covers do keep them nice and hot."

**DCI:** "Yes, they do, don't they, Sergeant, and what do you think of the clever way they avoid soaking up the butter?"

An awful scream interrupted further maundering, and dashing

through they are confronted by the sight of Dancie, totally discomposed, wringing his tea-soaked wig as he hops from foot to foot in front of Finlay lolling hideously back in the seat at his desk.

**Dancie:** (Pointing, bulgy eyed and trembling) "I just came to give him a cup of Earl Grey, I thought he had fallen asleep listening to his music, so I gave him a shake and he flopped back like a horrid dead halibut. He's dead, he's dead! And I touched him!"

**DCI:** "Don't worry, Sir, judging by his hair standing on end and the slight tingling I felt when I touched him, I would guess he's been electrocuted through the ears by an MP3 fault, they're very common I believe, but not infectious. Get the pathologist back we've got another stiff."

**Hobson:** "But he's not stiff, he's sort of floppy."

**DCI:** "That's just a technical term we use in the trade, Sir, don't you worry about it."

**DS:** "Well that's torn it, Sir, there goes your prime suspect."

**DCI:** "Au contraire mon brave! That's one less potential perpetrator! Down to six now."

**Hobson:** "Six? What about him, out there with his beard and glasses and his laughing Westie, all day walking up and down our Haha and shaking his fist?"

**DCI:** "Who? Where? Oh yes, I see him, quick Sergeant after, him!"

End of episode two





# SCD in Princess Street Gardens

**By Margaret Burns**

**T**he current Ross Bandstand and terraced area was developed in 1935.

The original facility on site was a bandstand built in 1877 gifted by William Henry Ross, Chairman of the Distillers Company.

Scottish Country Dancing began at the Ross Bandstand in the early 1950s. The dancing formed part of the regular entertainment at the Ross Bandstand throughout the summer, administered and paid for by the Council, with the Edinburgh branch of the RSCDS providing the programmes, teams and MCs. At this time dances were all taken from RSCDS publications and it was not until the late 1970s that dances from other devisers came into the programmes.

Originally dancing took place on two nights a week from May until the beginning of September. The format of the programme remains the same with the dances being demonstrated by teams from Branches and Groups from the Lothians, Fife, Stirlingshire and Ayrshire followed by audience participation.

In the period from 1950 to 1980 the programme for the Bandstand from May to September was Tuesday evening for Scottish Country Dancing, Thursday evening for Old Time Dancing and alternate Saturday evenings Scottish Country Dancing and Old Time Dancing. Wednesday evening was allocated to the fine Military Bands who came regularly to entertain the public.

The Ross Bandstand was a focal point during the summer

months, when every morning Children's Hour brought families to see and take part in the dancing displays, shows and competitions and many children enjoyed their first experience of performing to their peers.

In the early days the bands came from all over Scotland. Dancing was done regularly to all the top bands including Ian Holmes from Dumfries, The Wick Scottish Country Dance Band, and of course Jimmy Shand.

On 25th June 1968 we danced to Iain MacPhail and his Band and the programme then included The Montgomery Rant, White Heather Jig, Mrs McPherson of Inveran and Mairi's Wedding. Dances which are still popular on the programmes of today.

The floor was always packed with dancers, but many local people attended regularly just to watch and listen to the bands, attracting around 300 to 400 people on a good night. Of course many people passing through the Gardens stopped for a while and sometimes people would watch from Princes Street.

The weather played a big part in the success of the outdoor events, but summers seemed to be warmer then and they probably didn't have to keep an eye on the weather forecast.

In 1995 the Council decided to axe the Scottish Country Dancing at the Ross Bandstand, as they could no longer afford to run it. This was when the dancers decided they still wanted to dance and were determined to do something about it.

The dancers started a protest campaign, and a petition begging the Council to change



Members of the Royal Scottish Country Dance Society (above) watch the dancing in Princess Street Gardens, Edinburgh. They were there to see a display. Below—this was one of the dances they saw—the reel 'McGerrilies'. Music was by Jim McLeod and his band.



*So many dancers, so long ago*

their decision was passed round the various clubs and classes for signatures and presented to the Council at the City Chambers. The battle was won when Lord Provost Norman Irons intervened to back the dancers and we were able to go ahead provided the dancers were prepared to undertake the organisation and the financial burdens. A challenge we accepted and have maintained for fifteen years, notwithstanding the fact that during the month of August, when the Scottish Country Dancing attracted most visitors, we no longer had the use of the venue, as the Bandstand was being prepared for the International Festival Events.

In 1995 we provided dancing on 22 evenings at a cost of £1.50 per evening. The average attendance was 310, not



including the 2nd August when 1075 attended a recording of "Take the Floor".

In 1997 a Steering Committee was formed by members of the various clubs in the Edinburgh and the Lothians areas to formulate the policy and procedure of running Scottish Country Dancing in Princes Street Gardens and it is from this Group that the present day committee was formed to ensure dancing continued.

Since then it has been a continual struggle with the Council to ensure we get the Ross Bandstand every year but we persevere. For the past twelve years our voluntary group has organised Scottish Country Dance evenings at the Ross Bandstand in Princes Street Gardens with no funding or grants. We are a non-profit making group and only make enough to pay the Council and the bands.

Dancers from branches and dance groups worldwide love to come to Princes Street Gardens and for many it is on their "Must Do" list. On 2nd August 1993 the demonstration team came from the RSCDS Branch in Tokyo. The Group, who were touring Scotland

and attending Summer School, still remember the highlight of their dancing in Princes Street Gardens beneath the beautiful backdrop of the Castle.

We also provide entertainment for the many visitors to the city, and we know from their comments how much it is appreciated. It is our intention to continue this event for as long as we can afford it, but we can only do this with regular support.

Unfortunately three years ago due to rising costs we found we could no longer afford to continue for two nights at the Bandstand and revised our programme to have one outdoor evening and one indoor evening.

The dancers and the committee have always been grateful to the bands who have supported us over the years and it is significant that some of the bands that were playing in the 70s are still playing for us today, namely Iain MacPhail and Callum Wilson.

The season at the Ross Bandstand ran from Monday 31st May until Monday 26th July and at St Peter's Church Hall, Lutton Place from Tuesday 1st June until Tuesday 27th

July. Each evening we had live music and the programmes were varied with a mixture of dances to suit all abilities.

## ***Found on The Net***

***From Marie in Canada:***

For you historians out there:  
[www.houseofscotland.org/ScottishDanceForms.pdf](http://www.houseofscotland.org/ScottishDanceForms.pdf)

## ***Cancellation!***

***From Sandra Robertson:***

***This years Strathspè Away***

Regrettably, due to changes in our funding situation, Danna have cancelled this years event on 12-14 November. We are already planning an exciting programme for next year, on the 11-13 November 2011, so hopefully you can join us then.

We intend to release Scotland's first tutorial step-dance DVD in an action-packed way in Kingussie on November 13th 2010 - further details will appear on our website.

## ***Sigh!***

***From Name Withheld.***

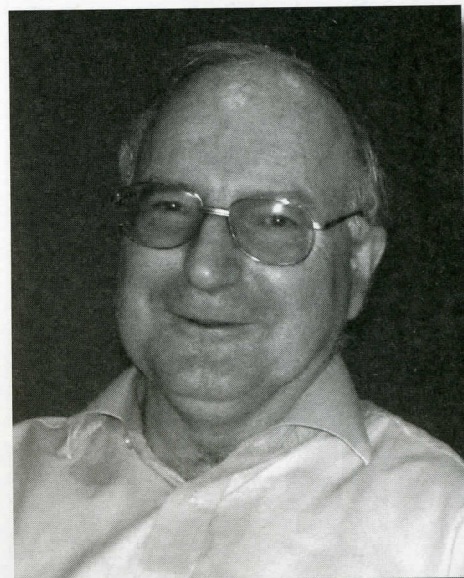
Wouldn't it be lovely, if we all made a special effort to work with all the fantastic young people, who are the musicians of tomorrow!





# As Others See Us

*By Finlay Forbes*



When Robert von Bahr, founder of BIS records, commissioned the Japanese conductor, organist and harpsichordist Masaaki Suzuki to record a complete cycle of Bach's cantatas with a Japanese choir and orchestra, some of the voices of wisdom and experience within the recorded music industry predicted that in not very much time at all von Bahr's project would assume a form not readily distinguishable from that of a peer.

Even after allowing for the fact that Suzuki had studied under the highly respected Dutch Bach scholar and performer Ton Koopman, the Japanese Bach venture was seen by those in the know as one plagued by too many unknowns to be embraced with any enthusiasm by Bach lovers around the world.

Anyone who has been following the unfolding of Suzuki's cycle (which has now reached Volume 46) will know that it has been something of an artistic triumph and I suspect a commercial triumph as well. Even organists and choirmasters dyed in the wool of Anglican tradition have been known to drool over the textural clarity and artistic integrity of Suzuki's readings even if they occupy a very different sound world from that of the English Cathedral.

Classical music even when it clearly embodies national idioms has always been fairly relaxed about who should and should not interpret it. To be fair, the music as dots and lines on paper has little say in the matter but its aficionados most certainly do and are rarely shy about expressing their views.

Bernard Haitink's revelatory performances of the symphonies of Vaughan Williams and the justifiably admired excursions into Czech music by the recently deceased and much lamented

Sir Charles Mackerras are just two examples of many where interpreters who were not steeped in the music at birth were able to bring new insights to pieces that had perhaps come to be taken too much for granted in their respective countries of origin.

Even the curmudgeonly Johannes Brahms confided in Pierre Monteux (back in the days when Monteux played the viola rather than graced the podium) that he preferred the way French musicians played his music. According to Brahms, who must have counted as something of an authority on his own compositions, German musicians always made his music sound too heavy.

All musical traditions, even those as heavily dependent on the printed page as the core classics, are prone to acquiring encrustations of "performing tradition" that misrepresent the composer's intentions and are none the worse for being approached by an outsider looking in.

How amenable is Scottish dance music to such external intervention?

I remember hearing the tale of a pianist who attended a course on playing for Scottish Country Dancing being told that the idiom of the Scottish ballroom was something that "you took in with your mother's milk". As the pianist in question had been weaned for some time (in fact she was on to her second set of teeth), the prospect of picking up the idiom depended heavily on developments in biological technology that at the time were unobtainable both on the NHS or through private health care.

There's nothing like telling someone that they are pursuing a lost cause after they have spent a serious amount of time and money on it.

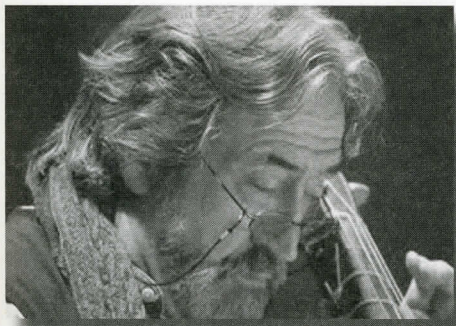
I am not convinced that all Scottish musicians are as hidebound by parochialism as the aforementioned piano tutor. In

fact, exotic influences have been fairly common throughout the history of what we now come to regard somewhat inaccurately as Scottish dance music but a recent CD release on the endlessly fascinating Alia Vox label reawakened my interest in this topic.

The driving force behind Alia Vox is the remarkable Catalan musician Jordi Savall whose impressive discography ranges from such staples of the classical repertoire as Bach's Brandenburg Concertos to music from Latin America, Turkey and Morocco. Savall is fascinated by the unusual and brings considerable insight and expertise to anything that he chooses to explore.

In a recent release for Alia Vox, Jordi Savall turned his attentions to the Celtic repertoire through a release titled "The Celtic Viol". Most of the current Scots instrumental repertoire came into being after the higher pitched viols had given way to the violin family (only the bass viol survived after a fashion by transmogrifying into the modern double bass) so the viol was clearly not the instrument for which the music was written even if Jordi Savall manages to make it sound as if it was.





**Jordi Savall**

For its overtly Scottish content, "The Celtic Viol" draws mainly on the Marshall and Simon Fraser collections and includes a mixture of slower pieces such as Marshall's "Chapel Keithack" and "Hard is my Fate" from the Fraser Collection as well as dance tunes including "Lady Mary Hay's Scots Measure" in a rendition that actually makes it sound like the real thing and not a wannabe reel.

Savall's main source of Irish and some Scottish tunes appears to be Ryan's Mammoth Collection published by Elias Howe in Boston Massachusetts in 1883 and still currently in print. Curiously enough Howe's publication dates from about the same time as James Spiers Kerr was publishing a very similar collection in Glasgow.

Ryan's collection is by no means limited to Celtic music although Savall has concentrated on the Celtic content within it. Like Kerr's, Ryan's collection includes tunes from assorted sources including a number of American airs. In fact many tunes appear in both collections and there is a certain amount of speculation over how much each publisher knew about the other's activities. How does Jordi Savall approach the music? The impression that I get is that he takes it very much as he finds it rather than allowing himself to become too preoccupied with how it is played currently or even how it may have been played back in the era when it was new.

The choice of the viol, with its sympathetic strings and enhanced capacity for multiple stopping adds a distinctively timeless and slightly elusive quality to music that in some cases has become stereotyped through association

with dance forms for which it was never intended.

It is probably worth remembering that some Scots fiddle music of earlier ages has been trimmed, repackaged and force fitted sometimes with Procrustean insensitivity into the role of accompaniment for modern Scottish Country Dancing. Even fiddlers claiming to guard the purity of their musical heritage have a habit of playing older tunes, particularly those from the Gow and Marshall eras, in their heavily edited Country Dance forms rather than in the versions published by their composers. This is why Jordi Savall's venture into Celtic music is valuable to anyone interested in the idiom. It removes the baggage that the music has acquired over the years and allows us to experience it as an art form in its own right.

In general, Savall takes the dance tunes at speeds slower than those that would be considered normal in the modern ballroom. Reels such as the Irish "Dowd's Reel" are given the space to express their melodic beauty as well as their life and energy. The slow minor mode strathspey "Alistair MacAllister" (in whichever of the variety of spellings you choose) sings out in wistful beauty instead of dirding along grimly as it is likely to do at a speed designed to accommodate the needs of dancing.

Questions such as "Is it authentic?" and "Could you dance a jig to it?" are of no real relevance in this case. Professions of authenticity are often little more than the notions and prejudices of the clique with the loudest voice or the vested interest group with the best spin doctor or the closest contacts with the media. Links to the dance are irrelevant because that is clearly not what the performances are about. Mozart's symphonic minuets do not lose anything in musical value because it is either difficult or impossible to dance a minuet to them. Mozart's intention was to engage the ears and the emotions, not the feet.

The most relevant question is "Does it tell us something about

the music that we didn't know already?"

Obviously I cannot presume to speak for everyone who hears it. Musical knowledge amongst Scottish Country Dancers varies from the encyclopaedic to the "do you play more than one tune for a dance?" level but even the more knowledgeable dancers are unlikely to have heard anything quite like this unless they have heard these particular performances.

It is no bad thing for those involved in Scottish dancing of any kind to be aware of the origins and true nature of the music that they hear week in and week out on the dance floor.

Dance devisers may have remarkable abilities to invent dances that fit anything with the requisite number of beats in the bar but such creative activity can sometimes rob the chosen music of much of its power and beauty. On the plus side, most good melodies are generally robust enough to retain some dignity in adversity as the set tunes for dances such as "None so Pretty", "Polharrow Burn" and "Gang the Same Gate" prove. Even Angus Fitchet's haunting slow airs (pressed into ballroom service after their composer's death) work as dance originals, but when played in this context they are not the real thing. To understand what "The Dapper Dundonian" was really saying requires the tunes to be heard by us as he envisaged them.

In the final analysis, the benefits to dancers of ventures such as The Celtic Viol lie in their power to show that there is more to Scottish dance music than a bit of background noise for poussetting, double triangling and the like and to bring home to them just how much the music has been through to get to where it is and how beautiful it can be.

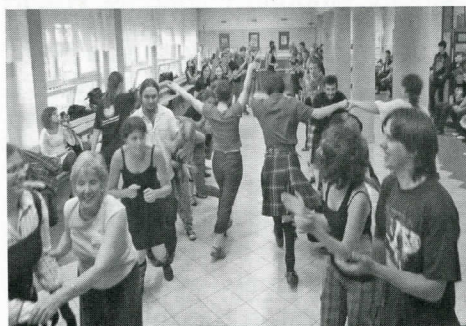
Perhaps it may even awaken there interest in the music for its own sake but that, as General Urquhart said, may be a bridge too far.



## Youth Ezine

From Susan Rhodes, RSCDS

I am hoping to get a new youth ezine out soon but heard from a couple of dance teachers that they'd sent information to the youthezine@rscds.org address and had not heard back from me. It turns out that this email address hadn't been activated so, unfortunately, any emails that anyone has sent to this address have been lost somewhere; probably still circling the globe, or wherever these poor lost emails go! Very many apologies if you did send something to this email address and didn't hear back from me. Could I ask you to re-send any information you? The email address has now been activated. And, if you haven't sent any information about your class, then please do! Photos, dances, jokes, quotes – anything the children in your class would like to share with others around the world.



*Young Polish dancers during WLID's recent visit to Poland*

## RSCDS AGM 2010, Perth

More than five hundred of Scottish country dancers from as far apart as Aberdeen to Toronto poured into Perth this weekend for the 81st Conference Weekend and AGM of the Royal Scottish Country Dance Society at the Bell Sports Centre.

The nonstop weekend packed in a youth forum, workshops, classes, a teacher's conference, the Annual General Meeting and two special dances to live music from the bands of both Neil Copland and Colin Dewar.

Highlight of the Friday evening Ball was the presentation by Provost of Perth John Hulbert to the young winners of the Perth 800 RSCDS Devise a Dance competition. Dance devisers and competition winners Sophie Pearce (8) from Errol and Maddy

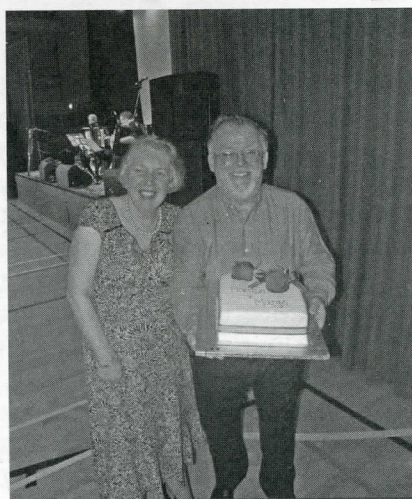
Pearson (8) from Perth received a commemorative copy of their winning dance The Buttercup. They then demonstrated their dance, and invited everyone to join in. Both attend Viewlands School.

Past Chairman Alex Gray said: "This is a great opportunity for everyone to take part, not just in the business of the Society, but to dance and enjoy the fun and friendship of what Scottish country dancing is all about."

Michael Nolan



## Ruby Wedding



*Congratulations to Margo and Hamish, who celebrated their Ruby Wedding on a recent trip to the Shetland Festival.*

© Nicol McLaren

## RSCDS Scroll Recipients

Congratulations to:

Duncan and Rose MacMillan, Capetown

Margaret McLeod van Nus, Southwest Washington

Irene Paterson, Seattle

Christine Wallace, Winnipeg

Malcolm Brown, York

John Cass, Newcastle

Shigeko Igarashi, Tokyo



# Kirkton Old Tyme Dance Group

**K**irkton Old Tyme Dance Group members have been busy voting for their favourite old tyme dance in a "Top Ten" competition. Members, whose numbers have increased this season with some new welcome additions to the fold, were all invited to participate and received their "ballot papers" with 87 dances listed that the group have danced and learned over the past 17 years. In the four week voting period group organiser John Caskie included many of the dances on the list in the weekly dance programme and memories were relived as some of the dances hadn't been danced for a few years. Mrs Nina Muirhead was delegated as depute

returning officer and weekly she collected the votes in the sealed ballot box for the secret vote as well as distributing the voting papers and making sure everyone had the chance to participate and mark their favourite dances from 1 to 10 in order of preference. Counting took place in the form of the Eurovision Song Contest format, the dance voted a person's number one receiving ten points and so on with the totals collated on a master score card. Thursday 19th November was the evening when the results were declared and the "Top Ten" danced. Moffat accordionist William McRobert and his brother Ian on drums provided the music and John Caskie revealed in reverse order the "Top Ten", along with a few others that didn't quite make it but received a commendable amount of votes.

The Lomond Waltz, the dance the group danced as their very first dance on Thursday 9th January 1992, scored 151 votes and came in at number six, another early dance learned was The White Heather Foxtrot, which received 217 votes and was third in the voting. Two "newer" dances, Fiona's Polka (97) and The Ruby Waltz (111) were voted tenth and ninth respectively. As well as The White Heather Foxtrot only two other dances raised over 200 votes and there

**By John Caskie**

were only six votes between the top two dances, The Edinburgh Mixture with 243 votes was runner up and the favourite dance of the Kirkton Old Tyme Dance Group for 2009 and number one in the Top Ten was The Mississippi Dip with 249 votes. John Caskie thanked everyone for taking the time to vote and make the recent few weeks of Kirkton extra special and invited everyone onto the floor to dance their favourite, The Mississippi Dip. Kirkton Old Tyme Dance Group meet in Kirkton village hall on Thursday Nights throughout the winter when admission is £2.50 per night. Dancing and learning new dances to live music and half time refreshments are included in the admission price.

## 'TOP TEN' 2009

Please mark your TOP TEN dances in preference by marking numbers ONE to TEN in the boxes provided

Dance	Mark	Dance	Mark
BALMORAL TWO STEP		ROSA WALTZ	
BARN DANCE		ISLAND SWINGS WALTZ	
BLUEBELL POLKA		LILAC WALTZ	
BOSTON TWO STEP		POLKA	
BONNIE DUNDEE		BADEN SCHOTTISCHE	
BRITANNIA TWO STEP		LANCERS	
CALL OF THE PIPES		CUMBERLAND SQUARE EIGHT	
DINKY ONE STEP		EIGHTSOME REEL	
EDINBURGH MIXTURE		ALUNTY MARY'S BALL	
EVA THREE STEP		RUSUP TWO STEP	
FESTIVAL GLIDE		JESSIE'S POLKA	
FLIRTATION TWO STEP		PINEWOODS TWO STEP	
FIONA'S POLKA		FOUR HAND STAR	
FREDERICK SCHOTTISCHE		RUBY WALTZ	
GAY GORDONS		VIRGINIA REEL	
GAY GORDONS TWO STEP		POSTIES JIG	
GYPSY TAP		SHIFIN BOBBINS	
HALCROW		DUKE OF PERTH	
HEILAN SCHOTTISCHE		BLUE DANUBE WALTZ	
JACKY TAR TWO STEP		CIRCLE WALTZ	
KELVINGROVE TWO STEP		CUCKOO WALTZ	
KORRIE MARCH		COMMUN THRU THE RYE WALTZ	
LA-VA		DORIS WALTZ	
LA-RINKA		HESITATION WALTZ	
MARINE FOUR STEP		NEW HESITATION WALTZ	
MILLENIUM MARCH		LOMOND WALTZ	
MISSISSIPPI DIP		PRIDE OF ERIN WALTZ	
OVER THE TOP		MOONBEAM WALTZ	
PALAIS GLIDE		NEW KILLARNEY WALTZ	
SOUTHERN TWO STEP		NINA'S WALTZ	
SIDE BY SIDE		ST BERNARDS WALTZ	
SQUARE TANGO		MY LOVE SHE'S BUT A LASSIE	
RUSSIAN BALLET		SOUTHERN ROSE WALTZ	
SWEDISH MASQUERADE		VALETA WALTZ	
WHITE HEATHER FOX TROT		VIENNESE SWING	
WHITE HEATHER PARADE		FRIENDLY WALTZ	
ANNIVERSARY TWO STEP		SPANISH WALTZ	
IMPERIAL TWO STEP		WALTZ OF THE BELLS	
GOLDEN SLIPPER TWO STEP		WALTZ COUNTRY DANCE	
CIRCASSIAN CIRCLE		SUNNYBANK STOMP	
SCOTTISH WALTZ		LUCKY SEVEN	
HARRY LIME FOX TROT		TANGO WALTZ	
ROYAL EMPRESS TANGO		VICTORY WALTZ	
BLAYDON RACES			

## KIRKTON OLD TYME DANCE GROUP

### 'TOP TEN' 2009

### RESULTS

PLACE	DANCE TITLE	SCORE
1 <sup>ST</sup>	MISSISSIPPI DIP	249
2 <sup>ND</sup>	EDINBURGH MIXTURE	243
3 <sup>RD</sup>	WHITE HEATHER FOX TROT	217
4 <sup>TH</sup>	NEW KILLARNEY WALTZ	186
5 <sup>TH</sup>	PALAIS GLIDE	171
6 <sup>TH</sup>	LOMOND WALTZ	151
7 <sup>TH</sup>	FLIRTATION TWO STEP	149
8 <sup>TH</sup>	SQUARE TANGO	139
9 <sup>TH</sup>	RUBY WALTZ	111
10 <sup>TH</sup>	FIONA'S POLKA	97



## SNDC Stock Sale

Following the sad news that Lewis Innes passed away towards the end of October, there is now a Stock Sale.

A list of the CDs on offer at 6 each including P&P can be found at:

**www.rscdsleeds.org.uk/documents/cdlisting.docx.**

Publications are available at half price and that list can be found at:

**www.rscdsleeds.org.uk/documents/publicationlisting.docx**

The detailed description of each item including the price for the publications can be found on the SNDC website at:

**www.sndc.co.uk**

Slip stop is also on sale at 7.50 per bottle and some ghillies and dance shoes at 8 a pair. The sizes are listed at the bottom of the CD listing document.

Please contact me:

**c.h.parker-jones@leeds.ac.uk** if you have any problems accessing the list.

Orders will be taken on a First come, First served basis and dispatched on November 29th 2010.

Please contact:

**mailto:lewis@sndc.co.uk** or

**01685 842783**

Best wishes

Christine Parker-Jones,  
Leeds Branch RSCDS,  
[www.rscdsleeds.org.uk](http://www.rscdsleeds.org.uk)

## RSCDS Elections - AGM 2010

Ruth Beattie, Chairman

John Wilkinson, Chairman Elect

Ross Robertson, Treasurer

Malcolm Brown, Management Board - 3 years

Keith Evans, Management Board - 3 years

Jim Healy, Management Board - 3 years

Jimmie Hill, Management Board - 3 years

Jack Pressley, Management Board - 2 years

Philip Whitley, Management Board - 2 years

Patricia Houghton, Education & Training

Jim Stott, Education & Training

Bill Austin, Convenor of Membership Services

Luke Brady, Membership Services

Roger Malton, Membership Services

Nobody standing for the three vacancies in General Purpose & Finance.

## BOX and FIDDLE



### Box and Fiddle Magazine

Box and Fiddle related articles, adverts, enquiries or monies to the Editor, Karin Ingram,  
Filters House, Dodburn, By Hawick, Roxburghshire TD9 0PG  
Tel: 01450-850 262 Fax: 01450-850 602  
E-mail: [editor@boxandfiddle.com](mailto:editor@boxandfiddle.com)  
Any articles or reports submitted must be by e-mail

#### Advertising Rates

Back Page (Colour): £320.00  
Full Page (Colour): £256.00  
Full Page (B&W): £160.00  
Half Page (Colour): £128.00  
Half Page (B&W): £80.00  
Quarter Page (Col): £64.00  
Quarter Page (B&W): £40.00  
Eighth Page: £20.00  
Small Boxed: £16.00 includes going on the Web site too

#### NAAFC Chairman

Nicol McLaren  
9 Sheila Road  
Blairstown  
Perthshire  
PH10 8RP  
Tel: 01250-874 526

#### NAAFC Vice Chairman

Neil Copland  
108 Cedar Drive  
Perth  
PH1 1RJ  
Tel: 01738-622 511

#### NAAFC Secretary

Lorna Mair  
7 Lathro Lane  
Kinross  
KY13 8RX  
01577-862 337

#### NAAFC Treasurer

Charlie Todd  
63 Station Road  
Thankerton  
Biggar  
ML12 6NZ  
Tel: 01899-308 327

#### Box and Fiddle Sub-Committee

A New Sub-Committee is being formed and we will shortly have details available.

### New Subscriptions

The Box and Fiddle will be published on the 1st of each month. The season begins in September. To subscribe for the next nine issues (December to August), please complete the section below and send it, together with your remittance made payable to "Box and Fiddle" to the Editor at the address printed above.

Subscription is £23.40 plus Postage & Packing  
P&P Rates: UK (inc N. Ireland & Channel Islands) £8.55  
Europe (inc Republic of Ireland) £17.10  
USA, Canada & Falklands £24.30  
Australia & New Zealand £25.30  
e.g. UK total will be £31.95 (£23.40 + £8.55)

I enclose remittance of £ (Cheque/Postal Order)

Please make all cheques and postal orders payable to "Box and Fiddle".

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ON  
IN THE WORLD OF SCOTTISH MUSIC

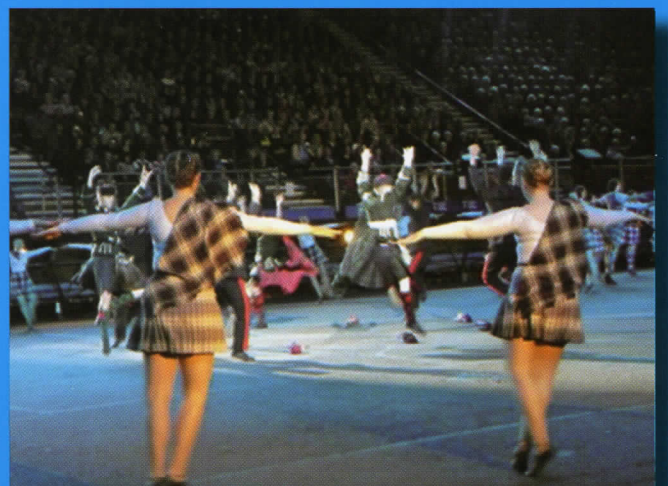




*After the extreme dancing at Fife Ness, there was a chance to relax and get warm in Cambo House.*



*The Royal Edinburgh Military Tattoo*





# Ross-on-Wye



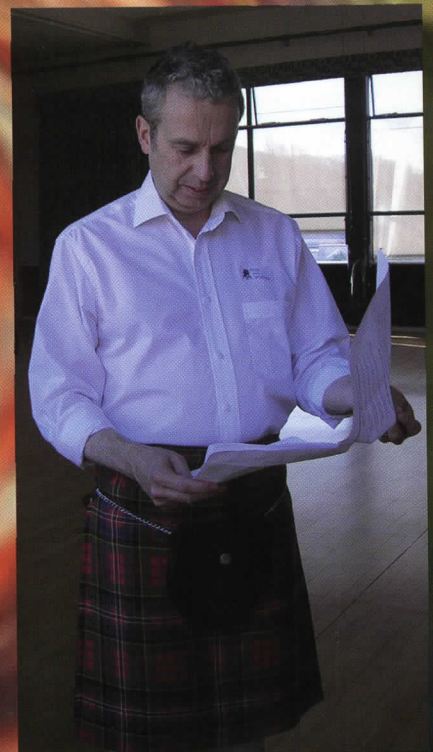
*Elizabeth Dean and Sheila Barnes ready for class*



*David Horsman and Paula Wright wheel round*



*Jenny Evans and Asako Tamaki consult the tourist brochures with adventurous Roger Gurtner*



*Andy Wiener consults his crib sheet*



*Dream Team - Keith Smith and Muriel Johnstone*



*RSCDS Bristol branch members ready for the Ball in Ross-on-Wye*